Name: Aboud, Aisling Cormack
Affiliation: University of California, Irvine
Title: ‘Abide With Me’: The violence of homesickness in Patrick McCabe’s The Holy City

Abstract:
McCabe’s latest novel, The Holy City, works through trauma that is a product of irreparable domestic loss and destabilizing cultural changes demanded by the rapid modernization of Ireland in the new millennium. The narrator, Christopher McCool is the son of the Lady of Thornton Manor and a Catholic “peasant Fenian.” Never allowed entry into the big house, McCool has only vague, idealized memories of his mother who paid him “furtive nocturnal visits.” Yet, although Lord Thornton has exiled the “bastard” from the manor, Thornton (or more specifically, Thornton’s academic writings) has colonized the narrator’s psyche. The “rational” anti-Catholicism internalized by McCool is unsettled by the alluring religion of his “debauched” community. Adding to McCool’s inner turmoil are the changes he witnesses in his native Cullymore as its big houses crumble and its swinging hippies are replaced by multiracial immigrants and vacant consumers. In “this twenty-first-century world of wax,” as he calls it, McCool constructs an equally-unstable abode, “The Happy Club.” Into his illusory abode, McCool brutally enfolds a Croatian exile in order to appease a lifelong homesickness, or longing for someone to forever “Abide With Me”—the title of the Anglican hymn that, in the novel, avows McCool’s profound homelessness.

Name: Adams, Eric
Affiliation: Independent Scholar
Title: Confronting style(s) in modernism: Aidan Higgins’ language and memory

Abstract:
With complex use of language and theme Higgins’ writing can be placed somewhere in the suburbs of Modernism in its use of fictional realism and suggestions of autobiography. A nod to both can be found in Bornholm Night ferry which works its way artfully through the problem of memory and human relations. Neil Murphy writes ‘Higgins' fiction confronts the legacy of modernism which fundamentally questions, and thus alters, firstly, the relationship between life and how one perceives it, and, secondly, between that perception and the language which struggles to express it. Higgins follows Joyce and Beckett in his exploration of such matters and in doing so rejects easily recognizable fictional scenarios or caricatures.” Bornholm’s only recognizable scenario is the love story in epistolatory form, but it is a complex discourse on the problems of Modern educated individuals relating intellectually and sexually. Additionally, Higgins employs a true dialectic of style in his characters' language poetically engaging “the legacy of Modernism.”

Name: Addona, James
Affiliation: University of California, Davis
Title: The Boer War and Irish identity in Irish literature and politics, 1903-16

Abstract:
Unlike other European pro-Boer movements, Irish support of the Boer cause emerged out of a sense of kinship between two groups that shared in the struggle against British imperialism. As a result, being “pro-Boer” in Ireland was fraught with nationalist implications and became a strict marker of political and Irish identity. Furthermore, as P.J. Matthews (among others) has argued, the personal and political alliances formed during the Boer War and the pro-Boer movement proved important to both re-evaluating strategies and forming new groups (such as Sinn Féin) to respond to the difficulties of contesting British rule that emerged in the wake of the Boer defeat. Beginning with a reading of J.M. Synge’s Playboy of the Western World, I map the ways in which Irish literature and drama in the period following the war takes up pro-Boer rhetoric to engage the questions of Irish identity and nationalism that emerged out of a movement that gestured toward a sense of transnational identity but at the same time exacerbated political divisions within Ireland.
Name: Altuna-García de Salazar, Asier

Affiliation: University of Deusto

Title: New Irish writing in the twenty-first century: multicultural and intercultural

Abstract: In an open support for the Good Friday Agreement the President of Ireland, Mary McAleese, believed this framework advanced aspects of the new Ireland, such as: reconciliation, equality, the strengthening of human rights, respect and tolerance. But, the new future for Ireland could not be restricted to the two mainstream cultures on the island. Hence, she advocates re-examining overall attitudes towards the ‘asylum-seeker or economic migrant or any stranger in Irish society’ in a final attempt to ‘learn to celebrate difference’. The notion that Ireland is a hybrid and hyphenated entity has informed the analytical agenda both in the North and the Republic. At times the issue of multiculturalism has been approached from this notion; that is, that the English and Irish backgrounds established this hybridity and developed it into a multicultural reality, society and writing. However, for the last two decades a new phenomenon has come to light in Irish writing. Migrant writers in Ireland have begun to produce new narratives, mainly in English. Newspapers such as Metro Éireann, to which Roddy Doyle contributes regularly, and associations like Akidwa have successfully exposed the narratives of Filipinos, Polish, Indians, Iranians, Africans and South-Americans in Ireland. New fictions have appeared as well. In this paper we will address some aspects of this new multicultural Ireland through the writings of Marsha Mehran’s Pomegranate Soup (2005) and its sequel Rosewater and Soda Bread (2008), Caouvery Madhavan’s Paddy Indian (2001) and Olutoyin Pamela Akinjobi’s Her Story (2006). Besides, we will approach the contributions of the Polish community to Irish writing. Tom Galvin’s There’s an Egg in my Soup…and Other Adventures of an Irishman in Poland (2007) is a fictionalised version of how an Irishman experiences a Poland constantly compared to an Ireland about to be utterly immersed in the Celtic Tiger phenomenon; but, the novel also challenges perceptions of the Poles by both the Irish and the Poles living in Ireland. The stage has also seen the production of two plays in 2007 with a multicultural stance. Mushroom by Paul Meade (Gúna Nua Theatre) was staged between the 5th and 9th of June 2007 at the Civic Theatre in Tallaght and deals with the lives of six young people (Irish, Polish and Romanian) who struggle to come to terms with their parallel realities both in Romania and in Ireland. Immigration is the link, but the play presents an idea of individual emigration together with a quest for someone and somewhere to belong. Without leaving the multicultural stage in Ireland we will also approach More Light by the Polish actress Natalia Kostrzewa and Jerzy Lach in 2007. The play performed in Polish at the Smock Alley theatre in Dublin on the 12th of April and in English from 13th to 14th of April 2007 represents another instance of new narratives striving for representation. All in all, our task will be to come to a series of features that inform the issue of multicultural writing in Ireland at the beginning of the twenty-first century.

Name: Armstrong, Charles I.

Affiliation: University of Bergen

Title: Breakfasting with the bard: Yeats, epiphany, and the everyday

Abstract: In the famous introduction to a planned edition of his collected work, Yeats stressed that the poet “is never the bundle of accident and incoherence that sits down to breakfast; he has been re-born as an idea, something intended, complete.” Why does Yeats make this specific reference – repeated elsewhere in the same essay – to breakfast, and what activities and values are being sidelined in the process? Using this denial of a quotidian motif as a stepping stone, this paper will explore in detail the role of the everyday in Yeats’ writings. In conjunction with concrete references in Yeats’ œuvre to food and the everyday – such as his anguished questioning “how to forgive [...] that woman who murmurs over the dinner-table the opinion of her daily paper?” in Per Amica Silentia Lunae – Andrea Broomfield’s work on the role of food and cooking in the Victorian era will be used in order to highlight what is being banished from the poetical universe here. That which is excluded will be contrasted to Yeats’ frequent evocations (in for instance “The Fisherman” and “The Tower”) of the inspired poet’s outdoor epiphanies. In order to situate the larger stakes involved, recourse will be had to Henri Lefebvre and Michel de Certeau’s thought, as well as Stanley Cavell and Charles Taylor’s meditations on the role of the everyday in romantic and modern poetry.
Name: Asava, Zélie

Affiliation: University College Dublin

Title: The Nephew and The Front Line: black and mixed masculinities in Irish Cinema

Abstract:
This paper explores representations of ethnicity and gender in The Nephew and The Front Line, Irish films which feature mixed-race and black male protagonists, and so reflect the changing face of the nation in Post-Celtic Tiger Ireland as well as reflecting contemporary concerns regarding the histories and transformations of Irish identity and tradition.

Historically the mixed/black body formed a canvas for Western conceptual theories of blackness, as Fanon noted: ‘I am overdetermined from without’. In the last 20 years mixed/black actors have featured in several Irish films - Pigs, The Crying Game, Mona Lisa, Irish Jam, Breakfast on Pluto, Isolation and Boy Eats Girl – as prostitutes, single mothers, rappers and social contaminants. The transnational migratory bodies of The Nephew and The Front Line will be explored as revealing new directions in Irish cinema which attempt to deconstruct the mixed/black body, multiculturalism and the ‘new Irish’.

The discourses of ‘race’ and gender expressed in these two films portray ‘the possibility of a very differed Ireland in the world’ which Gerardine Meaney observes may reconfigure the field of Irish Studies. They represent and reinvent public and private identities by projecting non-white Irish identity onto an Irish landscape in order to bring this social demographic from the margins to the centre of Irish visual culture.

Name: Auge, Andrew J.

Affiliation: Loras College

Title: Partition and Communion in John Montague’s Poetry

Abstract:
The dislocation and marginalization endured by the ‘New Irish’ immigrants of the last decade parallels in many ways the experience of Catholics in Northern Ireland. This paper will explore how John Montague’s poetry registers the traumatic effects of the Partition and adapts the Catholic sacrament of communion as a template for the healing of a fissured body politic. This eucharistic trope first appears in “The Bread God” canto of Montague’s magnum opus The Rough Field (1972). There, in contradistinction to the Eucharistic Congress of 1932 where the transubstantiated host served as a talisman of tribal identity, Montague associates the eucharist with an eschatological vision of unity that would transcend sectarian and national divisions. In The Dead Kingdom (1984), Montague deepens his reflections on the deleterious effects of the Partition by linking it to an elemental principle of mutability. Against this, he sets fragile gestures of “familial communion.” In Border Sick Call (1995), the eucharistic motif is manifested in a more expansive form of caritas exemplified by the poet’s physician brother as he tends to the sick in the border region of Fermanagh, suggesting that the body politic can only be made whole by a charity rooted in the concrete awareness of our shared corporeal frailty.

Name: Backus, Margot

Affiliation: University of Houston

Title: Open Secrets: Nell McCafferty and the Politics and Poetics of Coming Out

Abstract:
This paper will explore the timing and efficacy of McCafferty’s two “coming outs”, as a Republican and a lesbian, in her journalism and autobiography. Although both her Republican sympathies and her sexual orientation were “open secrets” in Ireland, a society that draws a careful, meaningful line between what is known by word of mouth and what is acknowledged in print, the repercussions of McCafferty’s self-revelation as a lesbian, coming as it did after the extremely bad timing that attended her public disclosure as a Republican on the eve of the Enniskillen bombing, was conditioned by the repercussions attending her first attempt to own publicly a demonized political and cultural identity. McCafferty’s characteristic means of
telegraphing the truth of both her politics and her sexuality in ways that were unmistakable but discursively unpunishable illustrates the high degree of flexibility that Ireland’s system of open secrets has demonstrably allowed for, and the dangers that stepping beyond their protective, although soap-bubble thin, protective circle may pose.

Name: Ball, Elizabeth
Affiliation: NUI Galway
Title: Picking the players: judges, actors, and the representation of Bloody Sunday
Abstract: This paper is a discussion of the reasons for choosing specific people to be the public face of a historical representation, and the consequences of those choices. More specifically, it explains the decision making process behind the choice of Lord Saville and his Commonwealth Tribunal to lead the Bloody Sunday Inquiry, along with the difficulties involved in choosing actors to represent real people in two docudramas about Bloody Sunday. Writer/Director Paul Greengrass chose familiar faces such as James Nesbitt and Tim Piggott-Smith to portray real life characters in Bloody Sunday, while Sunday, written by Jimmy McGovern and directed by Charles McDougall, used lesser known and amateur actors to depict the key characters, with the exception of a small role played by Christopher Eccleston. This paper argues that, while the selection process for the Chair of a public inquiry is vastly different from that of choosing the actors for a docudrama, one common objective lies behind the decisions made in each case: public acceptance of the historical representation.

Name: Barberan Reinares, Laura
Affiliation: Georgia State University
Title: ‘What ish my nation?’: the ideologies of nationalism in James Joyce’s Ulysses
Abstract: Leopold Bloom, a hard-working Jewish man moderate in his political views and not given to drinking or to gambling, emerges in Ulysses as a stark contrast to the stereotypical Irish men of Joyce’s earlier Dubliners, in which collection Joyce originally intended to include his story. In this paper, I analyze Joyce’s representation of Bloom’s “Otherness”, arguing that Joyce in his depiction of Bloom subverts conventional hierarchies and draws attention to the ideological discourses prevalent in the Ireland of his time: Catholicism and Nationalism, both linked to Empire. Using Louis Althusser’s and Slavoj Zizek’s analyses of ideology, I concentrate on episode ten, The Wandering Rocks, from which I extrapolate the ideological narratives in which Ireland was immersed in 1904. I further suggest that the personal struggle for ideological liberation Joyce initiated with Stephen Dedalus in A Portrait necessarily led to the development of Leopold Bloom because Stephen, ever susceptible to the Roman Catholic ideology of his formative years, became too partial a figure for Joyce’s project. Bloom’s “multiplicity” visibly sets him apart from the “real” Irish men in Ulysses. At the same time, because of his plurality, Bloom manages to free himself from the artificial binary-pattern mentality that fixes the other male characters inside an ideology that can only perpetuate imperial exploitation.

Name: Barrett, Jim
Affiliation: University of Illinois
Title: Irish Americans and the creation of a multi-cultural American working-class movement
Abstract: By the time the “New Immigrants” and the Black and Mexican migrants poured into American industrial workplaces in the early twentieth century, they found the Irish entrenched – as skilled and unskilled workers, foremen and straw-bosses, union activists and officers. One Irish impulse was to block the newcomers from job sites and to exclude them from unions. They played an important role in racial and ethnic conflicts of the
era and often constructed the notion of “Labor” in a narrow sense, marginalizing immigrants and workers of color. In working-class politics, we assume Irish disdain for independent working-class parties.

But there is another side to this story. In the neglected first round of industrial organizing in the early twentieth century, in the mass strikes before World War One, and again in the mass wartime organizing, Irish American men and women helped create a new, more diverse movement. Inspired by events in Ireland and around the world, these radicals also shaped a broader conception of “Labor” through the Industrial Workers of the World (IWW), union-based labor parties, and early industrial unions. The ideas and actions of Irish American activists, drawing on progressive Catholic social thought as well as socialist ideology, help to explain the transition in labor radicalism from the IWW and the industrial wing of the Socialist Party to the early American communist movement in the twenties, and from the craft union movement to the early industrial union movement of the thirties.

Name: Barton, Ruth
Affiliation: Trinity College, Dublin
Title: No Blacks, no Irish?: British-Irish immigrants on film
Abstract: In comparison with Irish-American representations, very few filmmakers have explored the lives of Irish immigrants to Britain. The small number of films that have been made – On a Paving Stone Mounted (Thaddeus O’Sullivan, 1978), The Grass Arena (Gillies MacKinnon, 1991), I Could Read the Sky (Nichola Bruce, 2000) and Kings (Tom Collins, 2007) – are focused on narratives of a traumatic, disenfranchised masculinity. They often seem unclear as to who is to be held accountable for the failure of these males to ‘make it’ in London; is it because they fail to integrate socially or culturally, or is it because they are not accepted within their host culture? Does the ‘fault’ lie in their origins in Ireland or in aspects of their Irish identity, in particular a tendency to live in the past? In each case, they are defined by their identity as physical labourers, as excessive drinkers, and as dreamers, their dreams often aesthetically represented by the fragmentation of the visual image.

In particular, these films problematise their protagonists’ occupancy of space, whether the bedsit, the sports arena or the pub, suggesting that they have no homes abroad.

This paper will discuss these representations and contrast them with their equivalent in Irish-American cinema.

Name: Batt, Joanna
Affiliation: Harvard University
Title: All quiet on the desperate front: tales of emotional disconnect in Philadelphia, Here I Come! (1975) and The Glass Menagerie (1987)
Abstract: In this paper, I will discuss the film Philadelphia Here I Come! in relation to the film The Glass Menagerie, both adapted from plays written by Brian Friel and Tennessee Williams, respectively. These films showcase conflicted characters who teem with emotion and desperately try to communicate with their surroundings. Nonetheless, they tragically fail to connect with those around them, which according to Vygotsky’s paradigm, severely impairs their ability to communicate with themselves via inner speech. Williams’ Tom Wingfield struggles with his lack of a father figure and suffocates in his relationship with his overbearing yet delusional mother. Philadelphia Here I Come! gives us Gar O’Donnell, who grapples with the holes in his life left by his dead mother and present but taciturn father. These parent and child relationships, or lack thereof, share one overarching theme: lack of communication. Characterization and cinematic devices flesh out the tattered hopes of emotional connection that these characters heartbreakingly never quite bring to fruition. Furthermore, migration neither solves nor conceals these problems; generational strains and gaps in communication only worsen as Tom and Gar plan to leave their oppressive home lives. As Tom flees St. Louis, and Gar leaves Ballybeg, Ireland for America, both men are all the more displaced and haunted by their pasts even as they try to run from them, their estrangement from homeland, family, and language itself creating immeasurable distance between where they are and who they want to be.
This paper presents a case study of the impact of inward migration on Irish politics and ideological discourse. The 1990s and 2000s have seen the increasing salience of multi-culturalism/interculturalism and the growth of forms of identity politics within the political mainstream. Whilst these discursive shifts are by no means unique to Ireland, they do have an especial resonance in Irish public life given the incomplete form of the national project and the historically contested nature of Irish identities. In particular, the tensions between a universalist, democratic conception of the nation, and an essentialist, particularist definition of the Irish people have been exhibited in the various manifestations of Republican ideology and politics.

This paper will use this taxonomy to explore how the contemporary Provisional Republican movement has responded to the politics of internal migration and the dominant discourse of multiculturalism. As Sinn Féin has moved into the political mainstream on both sides of the border, it has increasingly adopted what it considers pragmatic and electorally attractive positions at the expense of the universal and civic strands of the Republican tradition. In conclusion, the paper will discuss the implications of these new themes of identity and community for the development of Irish republicanism in particular and Irish society and politics in general.

What is ordinary and where are the pathways that lead to its ‘heartland’? Venturing on a scholarly exploration of a journey ‘into the heartland of the ordinary’, as proposed by the conference convenors, presupposes the distinctiveness of ‘The Ordinary’. However, perceptions of ordinariness are in a state of flux. It is an elusive term, which is subject to ever-shifting changes of definition and therefore needs to be mapped historically. Whereas the refutation of clear-cut distinctions between popular and élite culture is widely accepted – and in consequence ‘The Ordinary’ may be better understood as a cultural crossroads rather than an autonomous entity - the variability of the terminological categories accommodates transformations that reflexively redefine cultural classifications and encourage re-conceptualisations of popular culture.

The dynamics of redefinition can be demonstrated by examining reformulations and codification of popular culture in the historical context of post-Act of Union popular writing on Ireland, which featured ethnographic descriptions (intended both for local and British audiences) alongside expressions of romantic nationalism, both of which tended to exoticise and appropriate representations of local vernacular traditions.

By presenting a case study of the popular ballad ‘The Night before Larry was Stretched’, the paper will trace some of the transformations the song underwent since its original appearance in the late-eighteenth century subculture of the Dublin criminal underworld up to recent commercial recordings and demonstrate that these were not simply linear transitions of gentrification, but moved back and forth within mutating cultural categorisations. With particular focus on sources drawn from Victorian popular print, the discussion will reconstruct changing socio-cultural theatres of performance, while reflecting on the socio-political contexts of the literary forms in which the song has been repeatedly described and framed. By homing in on the interface of what is perceived as traditional and modern, interactions and mediations between Anglo-Irish urban folk culture and more refined literary culture can be probed, allowing for a critical understanding of how ‘The Ordinary’ is constructed.
**Name:** Beiner, Guy  
**Affiliation:** Ben-Gurion University of the Negev  
**Title:** On Jews and Hats: Refugee-Immigrants and Irish Memory  
**Abstract:**
The most outstanding accomplishment of the handful of Jewish refugees, who fled Nazi oppression and were allowed entry into pre-Emergency Éire, was the establishment of several hat-related factories in the undeveloped west of Ireland. A critical examination of the push and pull factors behind these successful initiatives of provincial industrialisation identifies two contrary perspectives, which subsequently form the basis of dual traditions of remembrance/forgetting: on the one hand, a story of Irish modernisation co-financed by foreign investment (in which the Jewish-migrant element is mostly omitted); and on the other hand, an unusual tale (considering contemporary socio-economic conditions) of multicultural encounters between local residents and foreign immigrants. Juxtaposing conventional historical sources with oral history, this paper will tease out the dissonance and ambiguities in the local narratives through which the Jewish presence was both remembered and forgotten. It will conclude with more general reflections on the translucency and transience of migrant communities, suggesting that they can be conceptualised as lieux d’oubli of modern Irish collective memory.

**Name:** Bethea, Dean  
**Affiliation:** Centenary College  
**Title:** From Belfast to Big Sur and back: Van Morrison’s pantheistic vision and the construction of a ‘new Irish’ identity  
**Abstract:**
Van Morrison is inarguably one of the most original, important, and influential musicians of all time. Now in his mid-sixties, Morrison - whose work in the 1960s and 70s alone would have ensured him lasting fame and importance - remains a vital creative force. Unlike the self-described “expeditionary from outer space” Bob Dylan, Morrison’s identity has always been clearly derived from if not completely defined by his own sense of Irishness.

I will argue that this great artist’s vision has always been infused with a profoundly Romantic Pantheism, with an unwavering conviction that divinity exists within all things. Furthermore, I believe that this worldview was catalyzed by his upbringing amidst the specific beauty of the Irish landscape, which he has left several times but to which he always seems to return. Finally, I will contend that Morrison’s heterogeneous, heterodox absorption of and immersion in a variety of inspirations and influences – from Ray Charles’ music to the Giant Sequoia forests of California – prefigured and embodies a “New Irish” identity: the more multicultural, global community that has developed within the nation over the last decades.

**Name:** Biancheri, Debora  
**Affiliation:** NUI Galway  
**Title:** Mediating The Táin to an Italian audience  
**Abstract:**
The paper gives an account of the translation strategies employed by Melita Cataldi for La Grande Razzia, the Italian translation of the Táin Bó Cuailnge published by Adelphi in 1996. Cataldi was the first person to translate the complete Irish original text into Italian. The exploration of the procedure that presenting such a tale to a foreign audience, probably without any or little knowledge of the whole Irish epic tradition, entails, is the primary object of my analysis.

The introduction to Cataldi’s edition will be primarily addressed, in order to discuss the instances of ‘mediation’ mainly at the level of premises governing the translation choices. Aspects such as the interpretative framework supporting will be taken into consideration and contrasted with that of Thomas Kinsella's English translation The Táin. This shall serve to emphasise the necessary differences between a translation that intends to make the great Irish epic available to a foreign audience, and a translation dictated by a language shift within a national cultural context, as the post-colonial situation of Ireland involves. The juxtaposition between the Italian and the Irish context should illustrate how the exigencies of the target audience contribute to shape the final outcome of a text. At the same time the outsider's look informing
Cataldi’s work will be examined as a possible vantage point, since, devoid of any preconceptions, she is able to experience, and therefore present the text, not as something necessarily calling for a ‘national role’, but more simply as a great epic story demanding an emotional response. Arguably, the most original contribution of her approach is precisely to have cast a new delicate light on Cú Chulainn, a hero who emerges from her pages unusually human and compassionate.

Name: Bigelow, Gordon
Affiliation: Rhodes College
Title: Trollope’s hidden Ireland
Abstract: This paper deals primarily with Anthony Trollope’s first novel, *The Macdermots of Ballycloran* (1847), focusing in particular on its treatment of the secret agrarian organization which the book labels “ribbonism.” Since David Lloyd’s 1991 book *Anomalous States* the status of agrarian secret societies has formed an unusually important point of debate in criticism on the Anglo-Irish novel, with Lloyd contending that the prevalence of these secret peasant organizations provides a clue to the odd colonial class structure of pre-famine Ireland, and thus a clue to the development of the novel in Ireland. Lloyd’s thesis has been energetically and sometimes rather shrilly debated, but to date *Macdermots* has not been considered in this context. This novel treats the secret societies more directly than most; the book was critically praised but failed commercially; and its author’s later works gained major status within the canon of English realism. *Macdermots* provides an important test case, therefore, in any discussion of the social conditions that shaped the novel in Ireland, offering a new perspective on now fraught questions over the lost history of an Irish realism.

Name: Bixby, Patrick
Affiliation: Arizona State University
Title: 1904: Nietzsche, Ireland, Modernism
Abstract: In 1904, W. B. Yeats declared that “if Ireland is about to produce literature that is important to her, it must be the result of the influences that flow upon the mind of an educated Irishman to-day” and went on to hypothesize that these influences might well derive from “some French or German writer.” To be sure, by beginning of the new century, the Irishman had read widely in various Continental traditions and taken a particular interest in one German writer, having heavily annotated his copy of Thomas Common’s anthology, *Nietzsche as Critic, Philosopher, Poet and Prophet* (1901). He was joined in this interest by a number of his countrymen, including George Bernard Shaw, who had sponsored the publication of the anthology, and John Eglinton, who published his essay, “A Way of Understanding Nietzsche,” in the same year that Yeats was writing. But it was perhaps James Joyce (himself signing letters home with the appellation “James Overman” and setting the story of his ironically “toothless kinch, the Superman” in 1904) who was to do the most to produce an important Irish literature out of Nietzschean resources, by investigating the problem of forging a radically new man, possessed of a radically new ethical and aesthetic disposition, within the context of Irish history.

Name: Blanchard, Drew
Affiliation: University of Wisconsin-Milwaukee
Title: Pretending to listen: colonialism, grasshoppers, and the tourist narrative in *John Bull’s Other Island*
Abstract: In thinking about notions of *New Irish, Old Ireland*, this paper analyzes constructions of “Irish identity” in relation to Irish tourism. While Ireland has experienced continual social, cultural, and economic changes throughout the twentieth century and into the twenty-first, constructed images of Ireland through the tourist lens have remained, in many ways, static and problematically stereotypical. This paper discusses George Bernard Shaw’s play, *John Bull’s Other Island*, in terms of constructed notions Irish identity and culture. In the analyses of Shaw’s work, the paper examines the influence of colonial and postcolonial representations of Ireland on the construction and exportation of Irish identities through tourism. The paper raises questions about the *New Irish, Old Ireland* by asking: what stories, what inventions of Ireland, what Irish identities
were and are disseminated at home and abroad, by whom, and to what end? In the process, the paper demonstrates how Shaw’s play enacts an instance of autoethnography. I borrow the term “autoethnographic” from Mary Louise Pratt’s book *Imperial Eyes: Studies in Travel Writing and Transculturation*. She defines an “autoethnographic” text as a “text in which people undertake to describe themselves in ways that engage with representations others have made of them.” In the end, I conclude that *John Bull’s Other Island* uses its autoethnographic status to criticize the English ethnographic depictions of Ireland and the post-colonial Irish culture for its dissemination of some of these same representations and stereotypes placed on Ireland by the English; and through this analysis the paper offers a reading of Shaw’s text that can be used to question contemporary, problematic constructions of “Irish identity” like those created in tourism narratives.

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<tr>
<td><strong>Title:</strong> Teagasc na Gaeilge in ollscoileanna sna Stáit Aontaithe: téacsleabharthach agus áiseanna eile</td>
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<td><strong>Affiliation:</strong> Emory and Henry College</td>
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<td><strong>Title:</strong> The geopathology of Ireland’s North</td>
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<td><strong>Abstract:</strong> Una Chaudhuri’s book Staging Place (1997) argues for the centrality of Home in modern drama, even when that site attains the condition of geopathology. In keeping with the theme for the 2009 international meeting, this paper will explore how Northern playwrights working with Belfast’s Ulster Group Theatre (1940–1960) adopted diverse strategies for articulating the relationship of the newly formed province to the local, the Irish, and the world beyond. The plays of this period reflect the era’s increasing urbanization through by repeatedly exploring the relationship of the Belfast population to traditional mid Ulster farms and social conservatism. However, such popular dramatists as Joseph Tomelty, Harry Gibson, and Patricia O’Connor share a more sustained and urgent attempt to stage the relationship of the Province to the Republic in an era of decidedly frosty political relations. By looking at such plays as George Shiels’ Borderwine (1946), Jack Loudan’s A Lock of the General’s Hair (1953), Joseph Tomelty’s Is the Priest at Home? (1954), and Michael Murphy’s Men on the Wall (1960), this paper will explore how the Group Theatre sought to imagine the community of Ulster and its relationship to Ireland.</td>
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<td><strong>Affiliation:</strong> University of Tennessee</td>
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<td><strong>Title:</strong> The crossroads of Loyalist civil religion in the Western Lowlands of Scotland: Glasgow Rangers Football Club, 1912 – 2008</td>
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<td><strong>Abstract:</strong> Successive waves of Protestant Irish migration from Ulster over the course of the past two centuries have left an indelible mark on the city of Glasgow. Beginning with the creation of the city’s first Orange lodge in 1813, Ulster Protestant immigrants and their descendants in the western lowlands consciously cultivated a variety of Scottish Orangeism that has since morphed into a broader civil religion of loyalism. This indomitable vestige of civil religion was based on an intense devotion to the Reformed Faith, the British Crown and constitution and the general tenets Unionism. Based in the Ulster Protestant stronghold of Govan, Glasgow Rangers Football Club emerged as one of the primary vessels for the popular articulation of the civil religious ethos of loyalism in the western lowlands of Scotland during the twentieth century.</td>
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Glasgow Rangers Football Club has been synonymous with Protestantism and Unionism since the early decades of the twentieth century. Although Rangers was not founded as an extension of a particular sectarian or political ideal, it was certainly influenced by the intense anti-Irish Catholic and pro-Unionist sentiment that was a hallmark of Glaswegian society from the late eighteenth to mid-twentieth century. This presentation will explain the multitude internal and external factors that helped fashion Rangers into the de facto “sporting-wing of loyalism.” Specifically, it will detail how the civil religion of loyalism influenced the club’s corporate philosophy and why that particular ethos was so appealing to legions Protestant working-class supporters from the numerous Orange enclaves scattered throughout the western lowlands. It will detail the contribution of generations of dedicated Rangers supporters to the maintenance and preservation of the club’s symbolic status as an arm of loyalism. Most importantly, the presentation will explain how Rangers’ home ground, Ibrox Park, was made into a ritual space where members of each institution of Glasgow’s loyalist civil religious quadrangle regularly assembled to celebrate and reaffirm their commitment to the shared value system of loyalism.

Name: Bowman, Eileen

Affiliation: Maine University, France and University College Dublin

Title: The new Irish identity: possible changes at the contact of the Polish immigrants in Ireland

Abstract: Irish identity has experienced many changes in recent years especially since the. Celtic Tiger period. It has indeed had socio-economic consequences on Irish society as a whole, on an economic scale but also socially and culturally. It has brought upon Irish identity great mutations. The Celtic Tiger era is thus of fundamental importance in the rewriting of Irish identity.

Nowadays the new ten EU accession members represent 30% of the total number of immigrants in Ireland. Indeed since 2004, unrestricted access to the Irish labour market along with a booming economy have prompted a huge wave of immigrants from the new ten European countries. The Polish community is the largest one coming over. Indeed, Polish immigrants received nearly half of all the PPS (Personal Public Service) numbers issued between May and December 2004, which gives evidence for the sizable importance of its community in Ireland.

An important question to ask ourselves is whether the Polish community had and has an impact, or not, on the Irish society and on Irish people’s perception of themselves and their identity. It is quite undeniable that the Polish community, coming in large numbers since 2004, had an impact on Irish society, visually and economically anyhow. It is estimated that 150 000 Poles would be in Ireland today. They have indeed imported with them their customs, goods and services, their way of life and their own culture, in other words. So I will try to determine the consequences of their coming in masse to Ireland and the impact they have or not on the way Irish people rethink themselves in the context of this new immigration flow. Did Polish immigration trigger a new sense of Irishness in Irish people? Do Polish people have an influence on Ireland culturally? Do Irish people, due to the massive increase in the Polish community, especially in the Dublin area, cling to their Irish past, heritage? Is there a renewed interest for their sense of who they are? Has the interaction between the Polish community and the Irish one has had positive or negative impacts on Irish society?

Name: Boyd, Stephen

Affiliation: Trinity College Dublin

Title: Heroes without a country: one man’s hero and Irish opposition to the USA

Abstract: This paper proposes to analyse One Man’s Hero (Hool, USA/Mexico 1999) as a film which depicts Irish violence against the United States, and which also questions the traditional representation of Irish immigration. Lance Hool’s film portrays the San Patricio (St. Patrick) Battalion of the Mexican Army during the 2 year war against the USA (1846-1848). Made up mostly of early members of the Irish-American Diaspora, many of the soldiers where either newly arrived immigrants or 2nd generation Irish from the ports towns of the north east United States. These immigrant soldiers had deserted the US army in Texas due to
their religious persecution as Catholics attending a Mexican Mass. As such, Hool’s film is in some senses a work of historical revisionism to the cinematic representation of the Irish immigrants in the US armed forces as ideologically acquiescent with American ideals.

Yet the film serves as an even more complex document. Whilst the film is an attempt to re-address an overlooked aspect of American history by portraying the Irish as firmly anti-American (and militantly so), it is also a product of the era in which it was made (1990s). Paradoxically therefore, the film actually enforces the modern American depiction of Irish identity equating to a white ethnic moral righteousness. The Mexican-American war was an objectionable war to many Americans (including Senator Abraham Lincoln), and as such, the Irish in One Mans Hero led by Sergeant John Reilly (Tom Berenger) are seen as being on the ‘right side’ of history. Seen as traitors, most of the Irish soldiers were executed, and the original promise of citizenship of the US based on a tour of duty in the US army was revoked. The paper will analyse how the film manages to depict these white immigrant Irish as engaged in heroic and essential violence, yet also manages not to portray the Mexican forces (with who the Irish had sided) as heroic or ideologically acceptable in their desire to reappropriated the state of Texas. As a result, Irish whiteness is differentiated from Mexican foreignness both from a 19th C and 20th C perspective.

Name:  Bradley, Finbarr
Affiliation:  Merrill Lynch RDI Centre, Dublin
Title:  Mediating between local and global: sense of place and Irish innovation
Abstract:  In a globalised world, rootedness is often regarded as antithetical to creativity and innovation with confidence and independence derived from erosion of a sense of place. However, enduring competitive advantages in a global economy lie increasingly in local relationships. In a world of interlinked global markets, rapid transportation, and high-speed communications, location and culture are becoming more rather than less important. Although Seán Lemass was the politician most responsible for opening Ireland up to international trade and investment, he understood the importance of maintaining national distinctiveness. He believed national characteristics were a dynamic element in Irish development and key to inspiring people to work for the country’s advancement. A common identity, founded on place and shared purpose, involving both north-south and ‘new Irish’ dimensions, is full of exciting promise. Culture and language, rooted in place and fostered by a forward-looking public policy, provide ideal conditions for a successful Irish learning society. Ireland’s innovation strategy characterised by a renewed emphasis on identity will lead to a country globally competitive yet uniquely suited to the history and aspirations of its people.

Name:  Brehony, Margaret
Affiliation:  NUI Galway
Title:  Records of Irish railroad workers in the Cuban National Archives: ‘Lazy drunks’ or purposeful protestors?
Abstract:  Nineteenth century Cuban manuscripts describe a ‘colony’ of Irish railroad workers as being ‘diseased and reckless’ with ‘vile, drunken, lazy habits’ adding weight to their reputation as being notoriously difficult to discipline. As the vanguard of a white colonisation scheme they show little promise in the inscription of whiteness; even less as brute labour. Contracted in New York in 1835 to lay the tracks of the first stretch of railroad in Latin America, early rebellion and protest by the Irish railroad workers led to their rejection by the authorities within months of their arrival.

Their conscription as contract labourers offers an important opportunity to document the experiences of a ‘mobile vanguard’ of unskilled, wage labour that became part of a diverse ensemble of railroad workers in a turbulent transatlantic circuit of colonial labour. The migration trajectory of this pre-famine, proletariat, dislocated, from counties Donegal, Leitrim, and Sligo in the North western region of Ireland, to be deployed as brute labour power on canals and railroads in North America, only to appear again, as riotous and rejected railroad diggers in Havana, was geographically untypical for its time. However, linked as it was to the development of colonial capitalism, it raises important questions about the movement and politicisation of Irish emigrants within the British and Iberian systems of transnational migration and colonial labour.
Although rendering mute the common labourers, a reading against the grain, allows the ‘ghosts’ of the railroad tracks to become more visible in the coded remains of Spanish colonial discourse about race, ethnicity and labour. This paper analyses the experience of Irish navvies in Cuba, and contextualises their protest as an effort to improve their material conditions in a situation which can best be described as a brutal and coercive dislocation.

Name: Bricker, Amy Ward

Affiliation: The Catholic University of America
Title: With a name like that: Ireland and Flannery O’Connor
Abstract: Flannery O’Connor liked to downplay her Irish roots. Instead, she preferred to think of herself as a Catholic and a Southerner, and critics for the past fifty years have largely paid attention to her presumed apathy toward her Irish heritage. O’Connor claimed, “The Irish in America are sometimes more Irish than the Irish and I suppose some of my indifference is a reaction against that.” However, scholars have been too trusting of the venerable author’s own views, discounting the combined effect on O’Connor of living in a small town where everyone would have known her Irish ancestry, attending a small parish with a decidedly Irish membership, and belonging to a family in which both grandfathers proudly displayed their Irish heritage. Even as she downplayed such influences, Irish customs nevertheless seeped into the foundations of her fiction.

The purpose of this paper is not to claim that O’Connor’s main influence was her Irish heritage; such reductive reasoning has already been detrimental to her works according to religion and region. However, she was keenly aware of her ancestry and how such lineage resonated within her Southern identity. By delving into that family heritage, as well as her letters and essays, I hope to refocus O’Connor’s fiction within the scope of the American South’s “new Irish.”

Name: Brophy, Thomas J.

Affiliation: Chinese University of Hong Kong
Title: Making new Irish old and old Irish new: elegies, eulogies and (re)creating memories
Abstract: Much has been written about the shared pathos of Irish-American communities of the nineteenth and early twentieth centuries. That successive generations of immigrants could share in the belief that they were victims of political exile while they confronted the realities of economic necessity displays an almost ineffable bit of historic salesmanship. While they were poor to middling revolutionaries, Fenians proved themselves to be political propagandists with few equals. The demonstrations they organized in America on the occasions of the deaths of three actual political refugees-Terence Bellew McManus, John O’Mahony, and Jeremiah O’Donovan Rossa-rekindled feelings of outrage at communal dispossession and inserted those sentiments into a fertile collective memory that germinated them and brought them anew to flower.

A funeral cortege walked by thousands of mourners and witnessed by tens of thousands of sympathizers (and curiosity-seekers) made indelible marks upon the Irish immigrants who were there on the day. A review of the attitudes expressed in the remarks of eulogizers and the emotions of amateur elegists on these occasions finds common threads of casualty to martyrdom, fidelity to legacy, and commitment to regeneration. In so doing, these eulogies and elegies not only kept faith with dead patriots in the moment but also spread their ideals among the generations to come.

Name: Brownlee, Attracta

Affiliation: NUI Maynooth
Title: Travellers and healing priests in Irish society
Abstract: The aim of this paper is to explore Irish Travellers’ expression of their Catholic faith. Their relationship with the physical environment and how certain sites, such as holy wells, are imbued with meaning, their devotion to particular places of pilgrimage such as Knock Shrine, their funerary practices and the material culture on
graves, particularly the erection of elaborate graveyard monuments, are some examples of concrete expressions of their belief system. In this paper, particular emphasis will be placed on exploring Travellers’ relationships with healing priests.

The Catholic Church has undergone significant changes in Irish society since the “devotional revolution” of the nineteenth century. The relationship between Travellers and the Catholic Church will be explored in the context of these developments in Irish Catholicism in general. The sometimes ambiguous feelings of Travellers toward the clergy is a revealing aspect of Travellers’ own perceptions of their relationship with the Church, and is significant, especially when it is considered that the Catholic Church has traditionally been seen as one of the organisations at the forefront of campaigns for Travellers’ rights. These tensions reflect how religious meanings and practices can be contested, and will be explored in the context of Travellers’ relationships with healing priests.

Name: Buchanan, Jason
Affiliation: Purdue University
Title: The art of the possible: social change as violence in Patrick McCabe’s fiction
Abstract: Fintan O’Toole describes Ireland in the 1990s as, for the first time, “possible to understand ... without reference to Britain.” His comments directly speak to how the Celtic Tiger discourse connected ideas of social change with an ideology of immanent and unfettered newness. Patrick McCabe, whose main body of work was written during the 1990s, seriously challenges the ideology of the Celtic Tiger that asserts change is a purely beneficial “opening up” of Irish culture. For McCabe, the possibility of social change—a rupture in the dynamics of a community—is inextricably tied to violence. Interestingly, the violence McCabe associates with newness and possibility is not solely tied to a notion of history’s recurrence (i.e. the common idea that the past is inescapable); instead, McCabe’s fiction critiques the actualization of new subjective positions by underscoring the violence, both ideological and physical, found in “birthing the new.” I will analyze three of McCabe’s texts—Carn, Mondo Desperado, and Call Me The Breeze—that present his critique of “the new” by using the philosophy of Alain Badiou (also someone concerned with violence and newness). The combination of McCabe and Badiou shows how newness is harrowed by chaotic, tenuous, and violent forces.

Name: Buckley, Megan
Affiliation: NUI Galway
Title: ‘The dark house of ... childhood’: mother and child in Daughter and Other Poems by Jessie Lendennie
Abstract: According to Luce Irigaray, “The mother-daughter relationship is the dark continent of the dark continent.” This paper will draw on Irigaray's feminist/psychoanalytic theories in order to explore the nature of that relationship in the prose poem "Daughter" by Jessie Lendennie (Daughter and Other Poems, 1988 and 2006). As it restructures the myth of Demeter and Persephone in a twentieth-century setting, the poem complicates that myth: in “Daughter”, the identity of the female child is splintered; exile is a permanent state of being; and rescue, ultimately, is impossible. It will also interrogate the implications of that ‘dark continent’ for female creativity; as Eavan Boland notes in her review of Daughter and Other Poems, “[i]t attempts to get at the initial shadows and regrets which are so formative, finally, on the imagination.”

Name: Burgess, Mary
Affiliation: University of Notre Dame
Title: ‘No more chopping up’: Neil Jordan’s The Butcher Boy (1998), and his novel Shade (2004).
Abstract:
Name: Burke, Mary
Affiliation: University of Connecticut
Title: ‘Invasion from the Republic’: seasonally migrant travellers and post-partition polarisation
Abstract:
In the post-war era, the "tinker" was utilised for differing but related ideological purposes by the two territories on the divided island: to nativists in the Republic, Travellers were "outsiders within" whose flawed Irishness required rehabilitation, while hardline Northern Irish Unionists considered seasonally migrant "tinkers" who traversed the border from the South an external threat, despite the fact that the families concerned had been associated with the North for generations. Travellers were nomadic agents who rendered fixed boundaries dangerously porous: the 1948 Ulster Committee on Gypsies and Like Itinerants labelled them "a source for the spreading of disease", recommending that caravans be monitored as they crossed and re-crossed the border, while a Unionist representative referred to local anxiety "in regard to invasion from the Republic" during a 1956 parliamentary debate on the ongoing "Gypsy problem". However, if the Northern Irish establishment saw Travellers as a "Twenty-Six Counties" issue, this was not necessarily the perception in Dublin: some weeks after the debate referred to, a Dáil Éireann deputy complained that the subsequent RUC banishment of Travellers had "unloaded them onto us". This paper will use Traveller memoir, majority culture literature, and the media and political discourse of the post-war period to demonstrate how the "tinker" functioned both as the Other against which the post-partition sedentary Self on both parts of the island defined itself and as a pawn between North and South in the verbal cross-fire of the period leading to the Troubles.

Name: Butler, Ann
Affiliation: Independent Scholar
Title: Una Troy's fictional exploration of film making in Ireland
Abstract:
This paper explores the contributions of Una Troy to the understanding of film-making in small towns of Ireland. In two of her novels she writes of film companies setting up to portray the popular vision of Ireland as seen by the outside world.

In her 1955 novel "We Are Seven" the central characters, an unwed local mother and her seven children whose fathers are local men, are portrayed in a loving and gently humorous fashion. A peripheral story concerns an English production company arriving in the small coastal community to film a sentimental story of the drowning of a fisherman. It is a critical look at the "begorrah" vision inherent in the outside world perception of Ireland, as Troy also portrays the town's reality, which is far more complex.

Ironically, the subsequent filming of "We Are Seven" by a British film company was originally to be produced in Ireland, but permission was withdrawn over the perceived "immorality" of the story, thus underlining the "official" view Ireland wished to present to the world. Retitled "She Didn't Say No" it was filmed on the Dover coast of England. Although not officially banned, it is felt that the producers, with their production problems in Ireland, did not wish to go through the probable process of censorship and banning.

Her 1965 novel "The Brimstone Halo" (published as "The Prodigal Father" in the U.S.) is set in a small Cork village, chosen for the location of a film based on the first novel of a former local teacher, Shane O'Farrell. He had left the town eighteen years ago, deserting his wife and baby. O'Farrell returns to the town for the filming and the consequences are complex to say the least. The British film company views the place as a backwater, with few amenities and temperamental weather - and yet charmingly quaint. The locals see the film company as an opportunity for some financial gain and worldly glamour.

I would suggest that Troy used film-making to demonstrate Irish life as viewed by the outside (British/European) world, Irish life as proscribed by official Ireland and the actual complexities of living day-to-day by the Irish townspeople.
Frances Power Cobbe was a 19th century journalist who weighed in on several issues within English periodicals, including women’s rights and the conditions of the poor. Cobbe also provided her own answers to the Irish Question within many of the same periodicals, though her conservative stance on this issue is jarring in light of her more liberal rhetorics on behalf of women, the poor, and other minorities. Throughout her long writing career, Cobbe’s belief that England should retain its colonial control over Ireland never wavered, though her rhetorical appeals on behalf of that belief were shaped in different ways by the journals for which she was writing. Barbara Onslow has argued that the journal essay functioned as a form of “women’s discourse,” offering 19th-century women writers a means of becoming “popularizers and interpreters” of science, history, and economics. The journal essay allowed women writers to use the technique of narrative and to rely on their personal experiences. Cobbe’s essays on Ireland relied on the narration of her own experiences living on her family’s estate in county Dublin: her essays were autobiography cloaked in the seemingly objective language of periodical style.

Though Cobbe did not move to England until she was 36, Deirdre Raftery points out that she has more often been labeled as “British” or even “English” than “Irish.” But one cannot elide Cobbe’s Anglo-Irish identity when reading her periodical essays on Ireland, as she uses that identity as a rhetorical means to “popularize and interpret” the Irish Question, to build her ethos so that she could authoritatively write about Irish-English relations. This presentation will focus on how Cobbe’s narration of “everyday” life among the Irish, her anthropological study of their customs and habits, actually functions as an argument for England’s continued rule over and presence within Ireland.

The textual dynamics of Dracula (1897) communicate the threat of cultural transformation, raising concerns about foreigners that mirror Ireland’s current ambivalence towards its immigrant labor force. In both cases, a booming economy invites migration; in both modern Ireland and Victorian London, prosperity necessitates an influx of immigrant workers to sustain economic growth, creating uncertainty about assimilation. Today, cultural differences, heightened by recent global economic pressures, turn Ireland’s once eager welcome into competition for jobs and fear that immigrants are changing Irish culture, as foreigners now account for a record 12% of Ireland’s population (---). Similarly, the English are first attracted and then repelled by Dracula’s power as a consumer/producer. Early in Dracula, a British agency eagerly solicits the Count’s business, hoping to attract his consumer power to London. However, once the Count’s immigration becomes a foreign threat to English culture, he is demonized by the English and must be expelled and neutralized. Similarly, Dublin’s Polish and Romanian workers return to their homelands, as a tightening economy means fewer jobs and increased racial tensions. My paper examines the ambivalence toward a foreign influx in Dracula and relates its concerns to some of the immigration issues facing Ireland today.

On 3 September 1939, within hours of the declaration of war, the British passenger liner Athenia, sailing from Glasgow, Belfast, and Liverpool to Montreal, was sunk by a German submarine with a loss of 112
lives. The survivors, largely Americans and Canadians attempting to return home, were rescued by a large private yacht, two freighters, and two Royal Navy destroyers. One of the freighters, the Norwegian vessel Knute Nelson, brought 430 survivors into Galway early in the morning of 5 September. Galway authorities were alerted to this situation by radio from the Knute Nelson. This paper will attempt to explain the huge relief operation organized to provide for the injured and exhausted survivors. The Irish government, as well as US and Canadian diplomatic representatives, were immediately involved. Eventually, most of the survivors were returned by ship to the United States or Canada.

Name: Carroll, Margaret Lasch
Affiliation: Albany College of Pharmacy
Title: John McCloskey and Martin Glynn: the Irish in Albany, New York
Abstract:
Two figures in particular stand out as vital forces in defining Albany as Irish: John McCloskey, Bishop of the Dioceses of Albany from 1847-1864, and Martin Glynn, first Catholic governor of New York State from 1913 to 1914. Both men were first generation Irish, McCloskey from Brooklyn and Glynn from Valatie, a small hamlet just south of Albany. And both influenced the demography and public opinion of the city significantly. McCloskey established a wide array of social programs to assist the famine immigrants, earning him a reputation that reached across the sea to Ireland itself; and Glynn as newspaper editor published a series of essays on Irish Americans establishing his national reputation in Irish American affairs which in turn, then as New York State governor, enabled him to host Eamon deValera in his Albany home. By 1922, his reputation placed him as a crucial liaison between the Irish Nationalists and the British Prime Minister during the Treaty negotiations that concluded the Irish War for Independence.

For this conference focusing on “New Irish, Old Ireland” I propose to discuss the roles Bishop John McCloskey and Governor Martin Glynn played in both Albany and Irish history.

Name: Carville, Justin
Affiliation: IRCHSS Research Fellow, Institute of Art, Design and Technology
Title: Time passing: photography, the everyday and ethnography in J.M. Synge’s The Aran Islands
Abstract:
The industrialization of photography, reducing, as Walter Benjamin observed, to ‘one abrupt movement of the hand […] a process of many steps’, ushered in a new lexicon to codify photographic reality. Technology and everyday life, combined to produce a new type of photography – ‘the snapshot’ – which, as it emerged at the end of the nineteenth century, emphasised the velocity and transience of random events and social interactions as central characteristics of modern experience. The low definition and soft grey tones produced by snapshot photography, a term synonymous with the urban amateur, contributed to the photographic image’s apparent realism, as if technical imperfection and mechanical inexactitude of the photograph somehow endowed it with greater veracity. In John Millington Synge’s ethnographic photographs of the Aran Islands, taken during several visits to the islands in the late nineteenth and early twentieth centuries, the aesthetic codes of photographic realism also contributed to the romanticism of Aran life. Synge’s photographs, produced through the optic of salvage anthropology and the technological cosmopolitism of the snapshot, represent the ordinary and banal experiences of the Aran Islander’s not as a series of fleeting, random events but as staged ethnographic performances of everyday life.

Drawing on recent critiques of visual ethnography and anthropology’s essentialist ‘visualism’, in addition to post-colonial perspectives of visual culture, this paper explores the tensions between the cosmopolitanism of the ‘snapshot’ and ethnographic photography in Synge’s representation of the Aran islanders. Through an analysis of Synge’s notebooks, photographs and 1907 published account of his ethnographic survey of the Aran islands, the paper will argue that the snapshot photograph contributed to the establishment of a visual economy of Aran that emphasised the passing of time as central trope of everyday life, a trope that continues to persist in the work of photographers such as Bill Doyle.
**Name:** Casey, Moira  
**Affiliation:** Miami University Middletown  
**Title:** ‘If love’s a country’: transnational feminism in Emma Donoghue’s *Landing*  
**Abstract:**  
In her 2007 novel *Landing*, Donoghue explores transnational concerns through the story of a transatlantic romance between a Canadian woman and an Irish flight attendant of Indian descent. More culturally-oriented than globalization, transnationalism emphasizes the fluidity of international movement, the international social relationships that facilitate emigration, and the new technologies that mediate social networks, while transnational feminism “signals attention to uneven and dissimilar circuits of culture and capital” and enables “the links between patriarchies, colonialisms, racisms and other forms of domination [to] become more apparent and available for critique or appropriation” (Grewal and Caplan). In *Landing*, various forms of domination including heterosexism are exposed by the international settings and actions of the characters. The struggles of the two protagonists to make decisions about their long-distance, international relationship; the narrative focus on technologies that facilitate international social connections; and the character’s meditations on traditional narratives of emigration all work to interrogate Irishness and put Irish emigration in a twenty-first century context. In this 15-20 minute presentation, I will apply transnational feminist theory to Donoghue’s novel and discuss several examples from the novel to show how Donoghue is rethinking Irishness, nationality in general, and past and present perspectives on emigration.

**Name:** Cliff, Brian  
**Affiliation:** Trinity College, Dublin  
**Title:** Varieties of belonging in Frank McGuinness’s *Carthaginians* and Christina Reid’s *The Belle of the Belfast City*  
**Abstract:**  
This paper argues that Irish Studies frameworks for discussing contemporary culture are limited by the nation's centrality, which overshadows diverse ways of belonging, enshrining certain identities and excluding others. In McGuinness's *Carthaginians* and Reid's *The Belle of the Belfast City*, for example, these diversities take some familiar social and political forms. They also take more surprising forms, however, representing not only different communities but also different strands of belonging.  

While *The Belle of the Belfast City* uses various dramatic forms, including music hall and storytelling, it stages more overt diversity. By making Belle's father a religiously conservative African American, Reid connects Loyalism to a broader fundamentalism, emphasizing diversities such as class and race that are relatively overlooked within Irish Studies. While McGuinness's plays often share this thematic concern, his formal diversity is more spectacularly central. This is particularly true in *Carthaginians*, which uses that diversity to satirize assumptions about communal homogeneity, assumptions that figure heavily in his other work.  

In both their content and their form, these plays enact community's variety, a variety that frustrates the nation's demands for final allegiances. As this paper concludes, such variety echoes across contemporary Irish culture and can renew critical thinking about that culture.

**Name:** Cogan, Visnja  
**Affiliation:** Caen University  
**Title:** A sort of homecoming: U2, performance and community in Ireland  
**Abstract:**  
Collective emotion and affect are vital to our understanding of the popular and Michel Maffesoli in *The Time of Tribes* has pointed to the human need to turn to community in times of change. For him, the neo-tribes (as he calls them) symbolize the end of individualism and the creation of local networks, in a post-modern era.  

The U2 community has been built over the past three decades, and despite the sometimes tense relationship that has existed between the band and the Irish, “the tribe”, as Bono once called it, has endured and has grown up with the band.
When U2 come home as part of a world tour, it is always a celebration for the Irish. Whether people are fans or not, they seem to have a special sense of pride in seeing the Irish band return to their home soil to play in front of their fellow-countrymen and women. U2’s manager, Paul McGuinness, said in an interview during the Vertigo Tour in 2005 that it was like winning the Football World Cup every four years.

This paper will analyze this sense of community created by U2 during live performance and will ask if the U2 community is a neo-tribe. It will first examine the community of fans in Ireland and, following Lawrence Grossberg, the affective element that springs from the relationship. But it will also look at the community on a larger scale, that is to say the Irish as a whole. What makes the Irish so proud of U2? Why do they want to see them on stage? What are the origins of this community? Why has it endured for such a long time? What does U2 symbolize in the minds of the Irish? Does it have any bearing on their sense of identity?

Name: Cohane, Mary Ellen
Affiliation: Massachusetts College of Liberal Arts
Title: Authenticity and Generosity in the Repertoires of Three Irish Folk Singers: Joe Heaney, Tom Lenihan, and Sara Cleveland.
Abstract: Folksingers choose a particular song to sing based on its appeal to them, and/or its expected appeal to their audiences. These three folksingers were, however, cognizant that very different aesthetics involving “authenticity” in a traditional singer’s repertoire might be important for outsiders, such as tourists, folklorists, and ethnomusicologists. For that reason, in my first professional encounters as a folklorist with Joe Heaney, Tom Lenihan, and Sara Cleveland, each singer hid some facts about their repertoire. It is only later, when we came to know each other better, that we had a good laugh about their expectations about MY expectations, and how these false assumptions led them to do some very generous, and very surprising things.

In several sessions spaced weeks apart during in the fall of 1978, I followed Kenny Goldstein’s request that I record Joe Heaney’s entire repertoire. It was only after my last visit that I met Joe’s friend, Lucy Simpson. She had been busy, a week before each visit, listening to Joe sing snatches of songs he’d heard somewhere or other: from his family and neighbors long ago, from or a memorable session, or from the latest television special with the Clancy Brothers. Next, Lucy would look up the songs in the New York Public Library, and bring Joe the lyrics. By the time I arrived, with his extraordinary powers of memory, Joe had memorized the words, and would present me with newly remembered songs from his “traditional” repertoire. It worked out very well, of course, because Joe Heaney had developed enough of a new repertoire to record a new album, and have fresh material for his audiences.

Similarly, after collecting songs from Tom Lenihan, a close friend of the family, for a week, he heard me talking about how beautifully songs move from literature and song books through the repertoires of traditional singers and back again. The next night, Tom showed me a copy of a songbook written in stage-Irish style, by the Yale Glee Club in 1905. This, he told me, was the source of most of his comic songs—a fact he neglected to mention to the folklorists who made his records.

Name: Collins, Tim
Affiliation: NUI Galway
Title: Terpsichore’s votaries and fashions: exploring identity, memory and place in the traditional dancing of east Clare and south east Galway
Abstract: The 19th century heralded the arrival in Ireland of the pan-European dance craze, the Quadrille. Believed to be a modification of the older square dance, the Cotillon, the Quadrille was first and foremost, a form of popular dance culture among the elite. However, by the end of the century, this dance form had percolated down through the social classes and firmly established itself in diverse dance spaces throughout the country as ‘the set’. This paper explores the idiographic nature of these sets and associated dance spaces in Sliabh Aughty, a mountainous region on the border of east Clare and Southeast Galway. In addition, the paper investigates the idiolectic nature of these sets and examines how performance of localized versions of these sets continues to play an important role in the construction and maintenance of community identity.
**Name:** Connelly, Ciara  
**Affiliation:** University of Notre Dame  
**Title:** Faraway hills are green: displacement and disconnect in *Kings*  
**Abstract:**

*Kings* (2007), a film adaptation of Jimmy Murphy’s stage play *Kings of the Kilburn High Road*, depicts the isolation and limbo-like existence experienced by five long-term Irish migrants, in the aftermath of the death of a fellow emigrant, as they struggle to attribute the term ‘home’ to a particular geographical location; Ireland or England, thus, highlighting the divided nature of the exilic mentality. In this paper, I will address the concept of ‘home’ and how it is both imagined and remembered by the respective characters in contrast to the alienation of their Irish emigrant experience. Physical displacement, the loss of cultural roots and a sense of ontological insecurity give rise to nostalgia, a longing for a home and a connection with a past. There is much discussion among the characters of a return to the homeland, a sense of having been dislocated and estranged and of living outside not only home but also adopted country. The use of the Irish language in this bi-lingual film underlines the characters’ sense of attachment to their roots yet also their disconnectedness in London. I will examine the various issues of language, exile, economic migration, nostalgia, alienation, multiculturalism, nationality and belonging in the context of the film, *Kings*.

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**Name:** Connolly, Michael C.  
**Affiliation:** Saint Joseph’s College of Maine  
**Title:** Men along the shore: survival of cultural traits among Galway-born dockworkers in Portland, Maine  
**Abstract:**

County Galway, especially the Irish-speaking districts west of Galway city, was the primary source of significant Irish immigration to Portland, Maine in the post-Famine years. Arriving from townlands between Furbo and Carna along the coast and between Recess and Cornamona inland, these immigrants brought with them a particular set of customs and traits. The most obvious, in terms of language, was the preponderance of Irish-speakers among these immigrants and, therefore, a significant Gaeltacht in this northern Atlantic coastal city. Dr. Kenneth E. Nilsen of Saint Francis Xavier University (Antigonish, Nova Scotia) has documented this group in the pages of *Éire-Ireland* and in articles elsewhere. This paper proposes to examine the presence of Irish language and other cultural traits among this group, particularly within the largely Irish longshoremen’s union formed in the mid-to-late nineteenth century. I propose to describe aspects of cultural survival in such areas as language, religious affiliation, and neighborhood identity, and interesting examples of individual and family nicknames often following Irish patterns.

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**Name:** Conrad, Kathryn  
**Affiliation:** University of Kansas  
**Title:** The politics of camp: queering parades, performance, and the public in Northern Ireland  
**Abstract:**

Perhaps one of the most obvious and contentious displays of identity, particularly in post-ceasefire Northern Ireland, has been through parades. Parading is not limited, however, to loyalist and nationalist groups. 2001 saw the first Gay Pride parade in Belfast, and Belfast Pride has increased in the number of participants and observers ever since.

This paper examines parading and Pride through the lens of 'camp', that notoriously difficult-to-define aesthetic / behavior / worldview most famously brought to critical attention by Susan Sontag in the late 1960s and put to further critical scrutiny, particularly by gay and lesbian critics and queer theorists, since. Richard Kirkland has, more recently, proposed that much Northern Irish cultural production can be read through the lens of camp. He specifies in particular that Northern Irish camp falls into three categories: dissenting camp, nationalist camp, and unionist camp. Accepting the larger claim for the importance of the concept of camp but disagreeing with his understanding and application of the term, I return homosexuality, performance, and humour to the concept of camp and read it as an alternative to the two-community, binary model of politics offered by mainstream Northern Irish political discourse. In particular, I read Pride in
general, and certain specific performances within in, as potentially inclusive camp performances in dialogue with mainstream political discourse.

Name: Corcoran, Brendan

Affiliation: Indiana State University

Title: Estrangement and sustainability in the poetry of Derek Mahon and Michael Longley

Abstract:
As elegists and love poets, both Derek Mahon and Michael Longley confront in poetry the enormity and the extreme precariousness that marks the ongoing environmental crises of our day. In approaching the vulnerability and beauty of the natural world from distinct but intersecting perspectives—Mahon from what Fintan O’Toole calls a “cosmic localism” and Longley from a naturalist’s intimacy with the lives and cycles of creatures in their native places—both poets’ recent work, read against the backdrop of their careers, resists the pastoral urge to humanize Nature, which has led to the catastrophic “unearthing of the earth on a planetary scale” (Harrison, *Forests* 143). As modern elegists interested in keeping death suspended with the life that seeks but does not adequately find consolatory recompense, the poetry of both Mahon and Longley imagines human estrangement from Nature through the death (our own) that connects us to the planet. And as love poets, their writing continues to seek a more encompassing—and sustainable—union between the human and the other that is the natural world.

This essay reads their elegiac love poetry as it both praises and mourns, calls forth and remembers Nature recognized as equilibrium between abundance and deficit, life and death. Mahon and Longley conserve our (human) death in poetry that loves and mourns; poems from Mahon’s recent volume *Life on Earth* (including “Homage to Gaia”) and Longley’s latest Carrigskeewaun elegies and “prayers” for his grandsons subtly embed human death in Nature and reject the compensatory appropriation of Nature that defines the pastoral elegy. Such poems that present human death to Nature “speak our death to the world” and, thus, offer a composite vision of how poetry and, indeed, a poetics of sustainability, might resist “speak[ing] death to the world” (Harrison 249).

Name: Corcoran, Mary P.

Affiliation: NUI Maynooth

Title: God’s golden acre for children’: the power of pastoral ideology in Ireland’s new suburban communities

Abstract:
This paper is based on an empirical case study of four suburbs in the Dublin city hinterland. I argue that pastoral ideology plays an active role in constituting these new suburbs and helps to inculcate a sense of place. This sense of place in turn helps to cement social embeddedness which acts as a bulwark against isolation and alienation. Pastoral ideology is invoked by suburbanites even when the pastoral dimension of the suburb is under threat or has disappeared. The village or ‘Main Street’ acts as an important anchor for new suburban residents as does the surrounding ‘rural’ landscape. However, the study revealed a gap between how some newer suburbs are represented and imagined, and how they are experienced in everyday life. This raises questions about the long-term viability of suburbs that lack a sense of place. The paper also reflects on the attempts to create a sense of place in a completely new suburban development in Dublin built on a greenfield site. Adamstown, Co. Dublin is the first Strategic Development Zone in the country in which it is a statutory requirement that development is delivered in a timely fashion and that all necessary community and infrastructural facilities are delivered in tandem with the housing.

Name: Costello-Sullivan, Kathleen

Affiliation: Le Moyne College

Title: Notable absence: presencing difference in Colm Tóibín’s *The Blackwater Lightship*

Abstract:
This paper considers the above novel in terms of its political and social presencing of homosexuality in Ireland. While most scholars historically have argued that *The Blackwater Lightship* represents a failed attempt to present homosexuality in Ireland, I suggest that the intermittent visibility of Declan, in his
O’Donoghue, an undervalued contemporary poet, is intermediately placed as a migrant to Britain, “here nor there” (in his own phrase). Yet his work offers a powerful symbolic constellation of rural-traditional culture, mass emigration, and inherited masculine values and ways of being. The paper proposes that O’Donoghue’s work develops a subtly but decisively revisionary vision. At its centre is a paradox: a loving and luminous representation of the past in a Munster rural region simultaneously constructs a searching critique of inherited values, especially at the nexus of gender and feeling. I argue that O’Donoghue’s work implicitly challenges dominant paradigms for the reception of Irish poetry in several ways, and that this explains why his body of work has not yet been adequately registered in the critical map of Irish literature.

On the contrary, I wish to argue that Flann O’Brien’s distinctive voice is shaped by his concern with the everyday and with making sense of the very concept of the ordinary. In the chronicles, the satire of the everyday squalor of 50s Dublin is transcended into a tribute to the poetry of ordinary language (that of the “Plain people” of Ireland), as Flann O’Brien’s representation of language pieces together his “linguistics” of the ordinary. The language of the “commonplace” then necessarily unfolds in time and space. The ordinary maintains an ambiguous relationship to time: everyday speech and conversations stem from routine and repetition, which are at the same time trivially chronological and almost mystically a-temporal. Flann O’Brien locates the “heartland of the ordinary” in the “common” place of the pub, represented as both the cradle of daily conversation and its very stage.

Finally, Flann O’Brien’s exploration of the everyday is on a par with the structure of his writing: in representing and staging the anecdotal, the chronicles define a new genre within what Deleuze has called "écriture mineure".

This paper argues that, before the 1886 Haymarket Tragedy, there was a flexibility both in how Irish American nationalists operated and how they were seen – a flexibility that was acceptant of a more radical label. The paper will consist of an examination of connections between Irish-American nationalism and
anarchism before 1886, the reaction of Chicago’s Irish-American nationalist leaders to the Haymarket Tragedy, and the community’s continuing struggle to separate their cause from the label of “European radicalism.” In examining Irish-American nationalism and anarchism together we learn more about the role that migration played in shaping international movements identities and, in turn, how those international movements and identities shaped each other.

Name: Coyle, Derek
Affiliation: Carlow College
Title: ‘Small hearths of constancy’: place and identity as sacred in Seamus Heaney’s ‘Station Island’
Abstract: Seamus Heaney in ‘Station Island’ draws ideas from religious understanding and tradition: the experience of pilgrimage, ideas like the liminal and the centre, to validate and underwrite a sense of identity closely tied to an understanding of his own place. As a rite of passage ‘Station Island’ properly begins with a phase of separation that clearly demarcates sacred space and time from profane or secular space and time. The poem begins with the ringing of a bell which heralds the arrival of the extraordinary. What appears is a man with a saw, a mundane object which the poetic subject transforms into a lyre through simile. This figure is a ‘mystery man’ to the poet, the first of many liminal figures who appear in the course of the poem. He is real and remembered, a figure from the poet’s past long since gone, but recalled as a type of revenant. Thus begins the strange sense of time in the poem, half way between the now and the past, as a moment of real encounter in the present blends with memories recalled and recollected.

Name: Crapanzano, Theresa
Affiliation: University of Colorado at Boulder
Title: ‘An upsurge of world sympathy’: Bobby Sands, Irish Americans, and the cultural function of news
Abstract: As the first hunger striker, Bobby Sands, lay in a coma in Belfast, approximately four hundred journalists from around the world descended on the city to record the passing of a man who came to be known as a martyr for the Irish Republican cause. Their detailed news coverage tugged at emotions, chronicling his last days (his weight loss, blindness and mother’s refusal to allow a feeding tube) and quoted Irish sympathizers who called to Irish Americans to vocalize their support for the Republican cause. It was, as some news outlets hypothesized, a careful political strategy designed to galvanize support abroad and, perhaps not surprisingly, became a media event on a grand scale.

As Steve M. Barkin posits, the storytelling aspect of journalism performs an important “cultural function,” making news accessible and “(linking) people together by stressing that which was common to all” (1984, p. 28). By establishing themselves as storytellers, journalists can influence a community’s perception of its past—defining who is part of a collective. This paper analyzes the construction of the hunger strikes in American news media, focusing particular attention on how Irish Americans come to be part of the story. Examining coverage from American newspapers, I explore how news worked to define a notion of a larger Irish community (including those who were, in many cases, generations removed from Ireland) and the interests and concerns of this community.

Name: Cronin, Michael G
Affiliation: NUI Maynooth
Title: Recipes for the future: utopianism and narrative form in the fiction of Maura Laverty
Abstract: Though best known for her cookery books and as the writer of the first soap opera on Irish television, Maura Laverty first achieved success with her novel, Never No More (1942). This paper will unravel the various narrative techniques that Laverty used in this novel to recreate the texture of rural life in the early twentieth century. These ranged from cookery writing, oral storytelling and ethnography to various strands drawn from the tradition of literary realism, such as the bildungsroman and the nineteenth-century Irish Catholic novel.
This profusion of narrative modes means that the novel combines a realist attempt to accurately capture a historical rural community that has been ‘lost’, a folkloric tendency to situate this community in a ‘traditional’ temporal plane outside of history, and a utopian gesture towards imagining an ideal rural community that is not so much lost as yet to be created. The paper will consider the political contradictions inherent in Laverty’s strategy of presenting a utopian ideal of what rural Ireland should be that is wrapped in a nostalgic account of what rural Ireland was.

The whole thrust of Laverty’s novel is towards creating a vision of rural Ireland as an intricate, complicated and vibrant society which could draw on its own intellectual and cultural resources to fuel its development. She was, therefore, making an important intervention into the debate about rural Ireland and underdevelopment that was taking place in the post-independence decades. As such, Laverty’s novel offers an important counterpoint to those texts that still set the co-ordinates for our historical understanding of that debate, such as Patrick Kavanagh’s *The Great Hunger* (1942) in literature and the anthropological work of Conrad Arensberg and Solon Kimball.

**Crosson, Séan**

**Affiliation:** NUI Galway

**Title:** ‘Ireland’s athletic assault and battery’: Hollywood and hurling in the 1930s

**Abstract:** While significant research has been done over the past twenty years, by scholars such as Marcus de Burca, W.F. Mandle and Mike Cronin, on the important role gaelic games and their promotion played in the construction and development of Irish nationalism and Irish identity, particularly from the end of the 19th century, less commented upon has been how filmic depictions of these games have contributed to representations of Ireland abroad, and furthermore, tended to reaffirm prevailing stereotypes regarding the Irish, including their alleged proclivity for violence. This paper will focus particularly on a series of short films made by Warner Bros. and MGM in the 1930s that featuring the Gaelic sport of hurling. The GAA organised annual tours to the US in the 1920s, ’30s and ’40s by the All-Ireland winners in both hurling and gaelic football to promote the games stateside. These visits would seem to have inspired some American producers to consider hurling in particular as a subject for their work. While both Pathé and Fox Movietone newsreels covered several of the games during these visits, hurling would also appear in a number of short films released in cinemas in the early 1930s including two segments of sports series narrated by seminal American broadcaster Ted Husing, ‘Ted Husing’s Sports Slants’ and ‘Sports Thrills’, made by the Vitaphone Corporation for Warner Bros, in 1931 and 1932 respectively, and most controversially, the MGM produced Pete Smith Specialty *Hurling* made and released in the US in 1936, a film that resulted in a deputation from the GAA visiting the Irish Film censor to demand that objectionable images be removed. This paper will examine these productions both in terms of their representation of indigenous Irish sport but also with regard to their relevance to evolving representations of Irish, and Irish-American, identities in film.

**Cusick, Christine**

**Affiliation:** Seton Hill University

**Title:** The lure of the local: environmental invitation in Michael Viney’s *A Year’s Turning*

**Abstract:** Ireland’s recent experiences of “inward migration” undoubtedly impact an environmental consciousness that is called to examine the implications of economic prosperity on ecological sustainability. Ireland’s cultural identity has long been defined by an intricate connection to place, but as a global economy governs decisions of land use, this tradition is arguably being redefined by disinterested agendas. And yet, accompanying these tensions are paradigmatic examples of bioregional philosophy found in the words of writers/poets such as Tim Robinson, Michael Viney and Moya Cannon. American nature writer Barry Lopez argues that if North Americans are ever to become stewards of our regional homes that we must “know its winds, inhale its airs, observe the sequence of its flowers in the spring.” Such wisdom has long permeated the stories of Ireland’s literature, and this paper seeks to revisit this lingering lesson. Contextualized within an evolving canon of contemporary Irish nature writing, this paper offers a close reading of Michael Viney’s *A Year’s Turning,*
arguing that through its close attention to the regional and ecological specificity of Ireland’s west that such texts might be effectively re-read as an environmental activism that both honors Ireland’s past and embraces an inevitable future.

**Name:** Daily, John

**Affiliation:** Lynn University

**Title:** Lost identities and found images

**Abstract:**
“‘You can’t go home again,’” wrote Thomas Wolfe. In Jimmy Murphy’s play, *The Kings of Kilburn High*, he examines the notions of identity lost, remembered, and found among contemporary Irishmen approaching old age after a lifetime working abroad in Britain. A tout on *imdb.com* for the film adaptation, *Kings*, starring Colm Meany, describes this drama as a “depiction of the isolation felt by long-term migrants who struggle to find a place to call home. *Kings* is a story of a lost generation, rich in humanity and emotion, and with a heart-breaking resonance not just for the Irish in today’s changing world.”

Other lost identities found in images on the screen and adapted from the page provide an historical context for Murphy’s play. Not unlike John B. Keane’s look at this notion in *The Field* and John Ford’s Oscar-winner *The Quiet Man*, both set even further back during the twentieth century, or likewise, Jim Sheridan’s recent film, *In America*, about an Irish family’s struggle to retain identity while merging into the New York City melting pot, these works all resonate with the current reality of Ireland absorbing newcomers, and their reciprocal impact on Irish identities.

**Name:** Davis, Troy D.

**Affiliation:** Stephen F. Austin State University

**Title:** De Valera’s American tours of 1919-20 and 1948: a study in contrasts

**Abstract:**
For approximately a year and a half in 1919 and 1920, Eamon de Valera—the would-be president of the nascent Republic of Ireland—carried on a propaganda tour of the United States, the chief purpose of which was to gain moral and financial support for the Irish republican cause among the millions of Americans of Irish descent. The tour was an international phenomenon, making de Valera a well-known figure in the U.S. and raising the profile of the Irish struggle for independence on both sides of the Atlantic. The tour helped mobilize Irish America and even had some impact on American presidential politics, as many Irish Americans abandoned their traditional home in the Democratic Party in 1920 due to what was perceived as that party’s support for Woodrow Wilson’s pro-British foreign policies.

In 1948, de Valera—having just lost his bid for an additional term as *taoiseach* in Ireland’s general election of that year—launched another tour of the United States, touting the visit as part of a full-scale assault on the partition of his homeland. In contrast to the 1919-20 experience, the 1948 trip was a relative non-event, receiving scant attention in the American press and drawing small, unenthusiastic crowds of Irish Americans wherever de Valera spoke. Diplomatic observers in both the U.S and Britain noted the difference and concluded that Irish-American interest in Irish affairs was close to extinction, thus making Anglo-American cooperation in the early Cold War less politically perilous than it had been in the aftermath of the First World War.

This paper will explore why de Valera’s two visits to the United States met with such markedly different receptions and will use the contrast to point up major social and political changes that took place in the Irish-American community between the immediate post-World War I era and the early Cold War period.
Name: Dean, Joan Fitzpatrick

Affiliation: University of Missouri-Kansas City
Title: From victim to vixen: Dervorgilla on stage 1907-29
Abstract: Throughout the nineteenth century, Dervorgilla’s tryst with Diarmuid Mac Murrough was positioned by Irish nationalists as a, perhaps the, pivotal event in Irish history. This paper examines theatrical uses and representations of Dervorgilla in the early decades of the twentieth century.

Unlike her appearance as a sorrowful old woman in Lady Gregory’s 1907 Dervorgilla or as the contrite Young Girl in Yeats’ Dreaming of the Bones (set in 1916, written and published in 1919, but not performed until 1931), Dervorgilla was more seductress than abductee for advanced nationalists. Often she is maligned as the prototype of the seductive woman (cf. Helen of Troy, Kitty O’Shea) unconcerned with the disastrous consequences of her extra-martial affair. Mr. Deasy in Joyce’s Ulysses refers to Dervorgilla as the “faithless wife [who] first brought the strangers to our shore here….” Later, in the Cyclops episode, the Citizen describes her as the “dishonoured wife…the cause of all our misfortune …The adulteress and her paramour brought the Saxon robbers here” (324). By 1929, Micheal Mac Liammóir’s The Ford of the Hurdles, an unpublished epic pageant spanning two millennia, locates Dervorgilla and Diarmuid (“the Judas of the Gael”) at the defining moment of Irish history. Here Dervorgilla emerges as equal parts Celtic princess, flapper, and home-wrecker.

Name: de Nie, Michael

Affiliation: University of West Georgia
Title: ‘God speed the Mahdi!’: the Irish press and the Sudan, 1883-5
Abstract: This paper will present some of the results from my recent study of reporting on the Mahdi rebellion of 1883-1885 in approximately 50 Irish newspapers. I will focus in particular on newspaper commentary on the character and goals of the Mahdi (Muhammad Ahmad) and his followers. My paper and the larger study have two primary goals. The first is to demonstrate that popular understandings of empire and the Islamic world were more sophisticated than is often assumed. Readers and journalists in Ireland engaged in sustained debates on the justification, purpose, and future of British political control of the Sudan. By examining how the press engaged with these issues we can more fully appreciate the ebb and flow of contemporary opinion and how these attitudes helped to form the context in which Egyptian policies were crafted and contested. The second goal is to widen the focus of Irish imperial studies beyond Irish nationalist opinion and begin to explore Irish imperial sensibilities more generally. If we want to construct a comprehensive account of Irish popular and journalistic imperial sensibilities, we must afford greater attention to those newspapers that were supportive or neutral on imperial issues. This paper will make a small step toward recovering these voices and enriching our understanding of the complexities of Irish popular imperialism.

Name: Denton, Morgan

Affiliation: State University of New York
Title: ‘I was loitering but not soliciting’: the daily life of Irish prostitutes
Abstract: Rarely are the terms prostitute and ordinary used simultaneously in Irish history. Prostitutes are treated as the difficult to define Other in many historical works, as outsiders to mainstream society and culture, their voices hard to find and discern in the historical record. Rather, the historical record more easily reveals how literate middle and upper class Irish society perceived and interpreted the idea of the prostitute and historians have employed these sources as a means to demonstrate how such classes were in actuality defining themselves. There exists in Irish historiography a delineation of who the ‘typical prostitute’ was, that is, her financial circumstances, class background, and level of education, but there is little research into how these women negotiated the predicaments and hazards they encountered on a daily basis in their profession. What was the typical day like for a prostitute in Dublin and Cork? My paper “‘I was loitering but not soliciting’: The Daily Life of Irish Prostitutes” answers this question by describing the relationship prostitutes had with police, clients, each other, as well as the wider community of family and neighbors in the early twentieth century. Utilizing court depositions, witness statements and newspaper articles, this paper illustrates the ordinary life
of working-class prostitutes of Dublin and Cork, women who lived and worked in the lower income areas of these two cities. Exploring the daily lives of these female streetwalkers illuminates how wider issues of class and gender informed not only how the authorities defined prostitutes but also how prostitutes themselves reacted to and were at times able to resist such categorization. Placing prostitutes back at the center of their own history reveals the intersections of the personal and the political as well as the importance of considering the ordinary for a social group usually viewed as anything but.

Name: DeStefano, Courtney
Affiliation: Skidmore College
Title: From socialite to soldier: Constance Markievicz and the construction of female Irish national identity
Abstract: In the present day, Irish women are able to espouse strong female national identity due to the revolutionary work of their foremothers in the early twentieth century. In 1900, Maude Gonne founded the organization Inghinidhe na hÉireann, Irish for “Daughters of Ireland.” Inghinidhe na hÉireann was a nationalist and feminist organization which fought for women’s suffrage, full independence of the Irish State, and the ideology of Irish-Ireland. The Irish-Ireland movement, which began in the nineteenth century, called for a revival of the Irish language, the inclusion of national history and literature in the state education system, and the use of Irish-made products to bolster the national economy. The cultural agenda of the Irish-Ireland movement made it an accessible program for women especially. In conjunction with Bean na hÉireann, a monthly women’s newspaper, the Daughters of Ireland made Irish women think innovatively about their national identity well before Ireland became a Free State. This paper will analyze the origins of female Irish national identity and how the Daughters of Ireland defined themselves during an especially volatile time period for both women and Ireland. In addition, this paper will examine how the actions of these early Irish feminist revolutionaries directly shaped the way that modern Irish women conceptualize themselves and their nation.

Name: Devaney, Carmel
Affiliation: NUI Galway
Title: Blue line on the horizon; the international face of family support
Abstract: Family support as an approach to working with children and families in Ireland is a relatively new concept. Traditional services, while focussed on children’s needs paid little attention to the family unit. From the 1990’s onwards however there was a significant shift at both a policy and service delivery level towards a preventative family support focus in meeting children’s needs. In both the United States and the United Kingdom this refocusing occurred a lot earlier. For different reasons and at different times both countries moved towards an approach that was preventative in nature, intervened earlier and included family members particularly parents. This paper considers the relationships between family support in Ireland, the UK and particularly the USA. The common underpinning theories and best practice principles are outlined and discussed with a focus on current policy and service delivery.

Name: Dibeltulo, Silvia
Affiliation: Trinity College, Dublin
Title: Old and new Irish ethnics: exploring ethnic and gender representation in P.S. I Love You
Abstract: How is Irishness represented in contemporary mainstream cinema? What are the codes and symbols that signify ethnic identity? How are the differences between Irish-American and Irish people manifested? Are there different degrees of ethnicity?

P.S. I Love You (Richard LaGravenese, 2007) is a perfect example of the ways in which recent Hollywood cinema deals with the representation of Irish ethnic identity. In this paper I will analyse how Irishness is defined and displayed in the film, while focusing on the contrast between old and new Irish immigrants and the complexities of hyphenated identities when compared to non-hyphenated ones. The film’s narrative
prompts an investigation of both the manifestation, within the medium of film, of what Herbert J. Gans calls the ‘symbolic ethnicity’ of later-generation ethnic individuals and Hollywood’s vision of the relationship between Irish America and the homeland of their ancestors, Ireland, as well as Irish people. The paper will also address issues of gender in relation to the representation of Irish masculinity in the film and consider the intersection of ethnic and gender identity in the depiction of the Irish male as object of sexual desire.

Name: Dougherty, Jane Elizabeth
Affiliation: Southern Illinois University-Carbondale
Title: Nuala O'Faolain and the Trope of Accidental Authorship
Abstract: This paper will examine Nuala O’Faolain’s turn from feminist activism and journalism to more creative writing in the 1990s with her influential, and accidental, memoir *Are You Somebody*. While O’Faolain’s memoir was produced as the accidental outgrowth of her career as an explicitly feminist journalist and public intellectual, her own life writings seem unsure about whether or not producing a revealing Irish female memoir is a feminist act. This paper will consider how Nuala O’Faolain constructs female authorship in her creative works in relation to her feminist identity, showing how her activism and outlook both enable and disable her self-construction as a female author.

Name: Doyle, Joseph
Affiliation: Independent scholar
Title: Rates of attrition and retention of teachers under the National Board of Education in nineteenth-century Ireland
Abstract: From the mid-1840s to the mid-1870s a nationwide network of model schools was charged with the task of satisfying the demand for trained teachers in Ireland's national schools. In reality during this period there was a decline in the number of trained teachers, both in relative and absolute terms. This has generally been attributed to the hostile attitude of the Roman Catholic Church to this particular government initiative. However, other factors, primarily economic, tend to be overlooked. Drawing on official statistics, this paper will point up these significant factors, including that of emigration. Particular attention, for comparative purposes, will be paid to the unique data surviving for Clonmel District Model School, where between its opening in 1849 and 1877, a listing of 151 trainee teachers was compiled by the Headmaster, with information - some of it in the nature of detailed personal observations - on the subsequent destinations of his students, both at home and abroad.

Name: Duffy, Johannah
Affiliation: University of Nottingham
Title: Jazz, Identity and Sexuality in Ireland during the Interwar years
Abstract: This paper indepthly traces a crucial phase in the history of jazz concentrating on American and Ireland post world war one societies, which culminated in the jazz conquest. Interdisciplinary in scope, it examines a period of intense cultural change from both a national and international perspective, charting the influences of the political, social and economic structures of post war Ireland, whilst analysing the significance of local dynamics, in conjunction with the impact of national factors, on the growing population of the interwar years. The project ascertains the extent to which behaviour was motivated by the individual, regional, or broader considerations, such as ethnicity, broadcasting and political outlook, and explores the consequent implications for theories of social class in early 20th century Ireland and America.
**Eastlake, John**

**Affiliation:** NUI Galway  
**Title:** Autobiography or autoethnography: which ‘auto’ drives the ordinary life?  
**Abstract:** In recent years, it has been suggested that the remarkable body of texts collectively known as the Blasket autobiographies, themselves a subset of a proposed genre of ‘Gaeltacht autobiography’, should no longer be viewed through the critical lens of autobiography, but rather through the critical lens of autoethnography (Nic Eoin 2007). This change in perspective has been presented as a corrective and a panacea to ease the tensions between texts such as An tOileánach and Peig’s simultaneous indulgence in fictionalities while claiming absolute referentiality.

This paper will explore the possibilities, and indeed possible pitfalls, of considering Peig, Machnamh SeanMháin, and Beatha Pheig Sayers as autoethnography rather than autobiography with an eye to determining what is gained and lost by such a change in critical tack. Drawing on James Buzard’s critique of the concepts of autoethnography, I hope to demonstrate that autoethnography does not resolve the tensions engendered by the appellation of ‘autobiography’ to texts produced in a collaborative mode, so much as shift the focus from questions of authorship and authority onto what is assumed to be the more stable footing of cultural authenticity in the form of ‘insider-ness’. While both critical perspectives incorporate the ‘auto’—the active and productive self—they come from differing disciplines, and give different weights to the importance of the individual in representation and the community or culture in representation. In the context of this year’s theme, it might be said that autobiography inclines towards perceiving an extraordinary life, and autoethnography, ordinary lives.

**Ewart, Henrietta**

**Affiliation:** University of Warwick  
**Title:** ‘Catering for our emigrants’: Irish Catholic Church perceptions of and responses to migrant needs, 1938-70  
**Abstract:** During the mid-twentieth century half a million people left Ireland, the majority for the British mainland. This haemorrhage of population impacted upon and drew varying responses from the Irish public, government and institutions, particularly the Catholic Church. The Church took a leading role in assessing, theorising and responding to emigrant needs. This is not surprising given the centrality of Catholicism to Irish identity, the foregrounding of Catholic social teaching in the constitution, and the role of the Church as the major provider of social welfare services.

Drawing on diocesan records, this paper analyses the development of Church policy towards Irish migrants and the ways in which this was implemented through initiatives in Britain. Continued migration was expected as part of the global shift of population from rural to industrial areas. The Church’s key concern was that migrants would remain, and raise their children as, Catholics. The English hierarchy followed a policy of integrating migrants into English parish structures – effectively expecting them to become ‘English’ Catholics. The Irish hierarchy prioritised maintenance of Catholicism over maintenance of a specifically Irish identity for migrants. The paper considers the reasons for this and the resulting tensions and challenges.

**Faragó, Borbála**

**Affiliation:** University College Dublin  
**Title:** Every leaf stands to attention: the lived environment in Irish immigrant poetry  
**Abstract:** In Merleau-Ponty’s phenomenology the ‘lived body’ revolves around perception and motility: we live in the world as bodies, and the world is what we live through, not what we think. However, this metaphysical primacy of the body can, and has been, challenged from several perspectives. Most significantly, the disruptions engendered by disability bring into sharp relief the necessarily chiasmatic nature of the lived
body. As Toombs argues, “the impaired body manifests itself as an insistent presence which remains always at the fringes of one’s consciousness.”

In human geography, the lived environment (lived-space) is a space of imagination which designates belonging. Usually conceptualised as “home,” the lived space is dialectically engaged with the surrounding world. However, similarly to the lived body, the lived environment is also a construct associated with absence, which is acutely experienced in migrancy. Cognate to the manner in which rehabilitation-theories of physical impairment often focus on re-harmonising the triad of body/self/world, migrant literatures are habitually preoccupied with coming to terms with the fissures experienced in the concepts of home/self/environment. This paper offers to investigate landscape as an insistent presence in the poetry of immigrants who came to Ireland and argues that the lived environment of these poets is characterised by continuous negotiation and rehabilitation.

Name: Farrell, Kevin
Affiliation: The Catholic University of America
Title: A tale sufficient for three minutes’ chewing: Swiftian satire in two novels by Flann O’Brien
Abstract: This study of Flann O’Brien’s first two novels seeks to place At-Swim-Two-Birds and The Third Policeman in the context of Jonathan Swift’s A Tale of a Tub. While many have noted that O’Brien is a satirist in the Menippean tradition, the satirical content of his novels is generally viewed in light of his postmodern experiments. However, numerous parallels between Swift’s curious masterpiece and O’Brien’s fiction are readily identifiable. All three works contain relatively simple narratives that are complicated by a series of bizarre digressions. All three works play with issues of identity by building levels of separation between the author and the text. All three works take as their satirical target the discourse of the “intellectual writer.” Given these parallels, a reading of O’Brien’s fiction in reference to A Tale of a Tub becomes an intriguing exercise that sheds new light upon O’Brien’s satirical methods. As this study will reveal, Flann O’Brien’s first two novels, though wildly imaginative and inventive works of fiction, are ultimately expansions of Swift’s A Tale of a Tub in terms of both theme and technique.

Name: Farrell, Sean
Affiliation: Northern Illinois University
Title: Educating the poor in North Armagh: the Lurgan Free School, 1785-96
Abstract: In 1785, William Brownlow and some of the more prosperous residents of Lurgan and its surrounding environs created the Lurgan Free School, a public school for the poor children of Shankill Parish. In many ways a model product of the “age of improvement,” the Lurgan Free School survived into the late nineteenth century, providing rudimentary academic and religious instruction for generations of boys and girls. Using the school’s unusually rich documentary record, this paper examines the early history of the school, a period that coincides with the sectarian violence of the so-called Armagh Troubles. Shankill Parish lay in the heartland of much of this violence; a disproportionate number of the Catholic refugees forced out of north Armagh in 1795 and 1796 came from this area. And yet, a close examination of the early history of the Lurgan Free School challenges the easy characterization of this period as simply one of deepening sectarianism in mid-Ulster. In short, this paper not only charts the educational experience of lower class boys and girls in late eighteenth-century north Armagh, it also argues that this very experience shows why we need more nuanced model of sectarianism, one that is capable of expressing the shifting complexities of late eighteenth- and nineteenth-century Ulster.

Name: Farrell, Tyler
Affiliation: The Catholic University of America
Title: Isolated perspective: Francis Stuart’s autobiographical writings
Abstract: Francis Stuart, the oft controversial 20th C. Irish writer has sometimes baffled critics. However, simultaneously, Stuart has also solidified his stature as a well worn, obscure, yet reputable writer and artist
whose post war novel *Black List, Section H* is an underground classic. But what do we really know about Stuart? It seems the more critics examine Stuart the more complex his figure becomes. Stuart’s autobiographical snippets include his connection to W.B. Yeats (whose encouragement probably saved him from total obscurity), his marriage and subsequent divorce from Isseult Gonne (Maud Gonne’s daughter), his World War II broadcasts from Germany to Ireland which labeled him a Nazi sympathizer, and finally, his father’s suicide and subsequent life with his mother in pre-war Dublin. Stuart’s sense of isolation has taken him through work that fits outside the common motif of memoir or even history. It is the personal, the accurate honesty that transcends itself in his writings. Using *Black List, Section H* (Stuart’s most famous and highly autobiographic novel) as a springboard I will examine the themes of isolation, redemption, religion and trauma in his work, especially his autobiography entitled *Things to Live For*, published in 1934. It seems that Stuart’s complex character needs more attention and study since the voice in his writings was produced by a post war writer full of sympathy and self-examination, the internal look through an external world and a unique window into an Irish voice, still mostly unexamined.

**Name:** Farrelly, James P.  
**Affiliation:** University of Dayton  
**Title:** Brian Friel at 80: ‘at ease,’ in ‘necessary uncertainty,’ or in ‘total confusion’  
**Abstract:** Brian Friel was 39 when as a young college student I first discovered him at the Helen Hayes Theatre on Broadway through the magic of his play, *Philadelphia Here I Come!* What followed has been a 41 year-long journey with him and his struggles with Irish identity and Otherness. For the last fifteen years his imagination has been drifting more and more to the dark side, and in *Molly Sweeney* (1994), *Give Me Your Answer, Do!* (1997), and *The Home Place* (2005), he laments the disunity of Irish culture and teeters on the brink of abject despair. In *Molly Sweeney* he leaves Molly blind and “at ease” in the “borderline country” she calls “home.” Daisy in *Give Me Your Answer, Do!* he consigns to the “necessary uncertainty” that precludes both “answers” and “verdicts.” Finally, in *The Home Place* he surrenders Ireland’s adopted son, Christopher, to “total confusion” as he gives up his estate in Ballybeg and acknowledges his inability “to rise above anymore.” Surely, this is not an “endgame” for Friel at 80. Real or imagined, I am convinced that he has no intention of abandoning his Ireland or his Ballybeg. Of course, all he has to do is find the right road that will rise to meet him and take him “home” while still remaining true to himself, his heritage, and his art.

**Name:** Fenton, Laurence  
**Affiliation:** Independent Scholar  
**Title:** Arrest of a British consul: an Irish-American plot during the Crimean War  
**Abstract:** This paper examines the significant Irish-American involvement in the arrest of Charles Rowcroft, the British consul at Cincinnati, for the illegal recruitment of soldiers in America. It challenges the opinion of the Fenian leader James Stephens that all Irish-American nationalism of the 1850s was just ‘a windbag, or a phantom,’ illuminating instead the lengths to which relatively ordinary Irish-Americans were willing to go in their efforts to harass and humiliate a British government bogged down in the Crimean War. The Irish-born participants in the entrapment plot against Rowcroft were mostly naturalized Americans who had settled in Cincinnati many years prior to the Famine. This did not stop them, however, from taking advantage of British difficulties and attempting to engineer the outbreak of an Anglo-American war that they hoped would pave the way for Irish independence. That their actions took place at a time of rising anti-immigrant zeal is noteworthy, particularly in Cincinnati, a city that witnessed Know Nothing riots against its German population in early 1855. The efforts of the Irish-American plotters on behalf of Ireland led to accusations that they were anti-American. They could be Irish or they could be American, the claim went. They could not be both.
Ferguson, Molly

**Title:** Telling it slant: human rights speech through ghost stories in Roddy Doyle’s *The Deportees*

**Abstract:**
In Roddy Doyle's 2007 collection of short stories, *The Deportees*, each story dramatizes the interaction between someone born in Ireland and someone who has come to reside in the country. Observing the national climate of growing hostility to immigrants, Doyle began writing a monthly story installment for the multicultural magazine Metro Éireann, using his fiction to explore immigration in contemporary Ireland. These stories would later become the collection, provocatively titled *The Deportees*, with the title story a multicultural epilogue to *The Commitments*. Doyle responds to prevalent reactions and assumptions about refugees and asylum seekers by portraying the protagonists with sensitivity, but without avoiding the real tension that surrounds this issue.

In Sigmund Freud's definition of the uncanny, he describes the unheimlich, or the unfamiliar nature of the home transformed by fear. This meaning overlaps with the notion of the immigrant as a guest who is unwelcome and threatening guest to his host nation. Doyle's incorporation of suspense and the supernatural into many of his stories demonstrates the unheimlich. He transforms the fear the Irish have about the newcomers into a national nightmare, leaking this fear into the stories. In particular, the ghost story "The Pram" and the thriller "I Understand" both build suspense and terror by tapping into xenophobic anxieties in contemporary Ireland. In "The Pram," a Polish nanny tells a story to scare her charges but becomes a victim of her own frightening tale. "I Understand" tells the story of a low-wage refugee who finds himself in danger of racially motivated violence by Dublin gangsters. While only one is a true ghost story, many of the other stories tap into the fears of the native Irish and communicate cautionary tales that teach new social norms.

Doyle demonstrates what Irish intellectuals are doing to raise social awareness through their work by tackling a charged human rights issue with nuance, portraying all its complexity. I will argue that by facing the anxiety surrounding the immigrant in Ireland through ghost and thriller stories, Doyle exposes fear and forces readers to recognize the ways in which immigrants have been conceptualized as frightening Others. Roddy Doyle's amplification of the voices of non-native cultures through his collaboration with their own newspaper thus advances human rights while combating racism and classism.

Finnegan, Richard & Sara Vicenzi

**Affiliation:** Stonehill College

**Title:** Paying attention, offering interpretations and making suggestions: American media and the Irish 'no’ vote on the Lisbon Treaty

**Abstract:**
The Irish "no” vote on the Lisbon Treaty in June reverberated around the European capitals at the speed of sound as the only state required to have a popular referendum voted Lisbon down. The vote opened up a situation that had the possibility of ending the Lisbon reforms; or of isolating Ireland as the other states vowed to push on, or forcing an embarrassed Ireland into holding another referendum. What was the reaction of the American media to this event? An examination of key newspapers and magazines can provide a look into; 1. the degree of importance that an important European event had in the American media and; 2. the interpretations of the vote offered in the American media reflecting their views of developments in the European Union. What alternative were available to Ireland and the other EU states? Selected major publications are examined for comparative coverage and editorial interpretation. The conclusions, simply stated, reflect 1. low levels of attention and 2. that interpretations mirror the political perspectives of the paper/commentator.
**Name:** Fox, Christie  
**Affiliation:** Utah State University  
**Title:** Dislocation and revision: the ‘new’ Playboy and The Deportees  
**Abstract:**

The revised *Playboy of the Western World* by Roddy Doyle and Bisi Adigun not only transfers Synge’s play to contemporary inner-city Dublin; it depicts layers of diasporic memory that operate as palimpsests to help us understand how Irish identity is now to be understood. The first layer of the palimpsest is, perhaps, the original *Playboy* and its setting on the (now) iconic Aran Islands. Mapped onto that are: attitudes toward Nigerians and other “New Irish”; the question of a multi-cultural Ireland, and the developing questions about the nature of Irishness. One of the results of the palimpsest is to allow two locations to exist simultaneously on stage: Dublin and Lagos, an effect that emphasizes the dislocation of immigrants and of the viewer.

Doyle’s collection of short stories, *The Deportees*, works similarly. The collection creates a space in which many locations exist simultaneously; each immigrant represents their “home” as they struggle to find a home in Irish society. These works join a body of work that attempts to replicate and forecast the changes in the Irish landscape. They are, then, a pivotal part of the reshaping of the way we theorize and approach issues of identity and place.

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**Name:** Gahan, Daniel  
**Affiliation:** University of Evansville  
**Title:** Rebel regime: governing the first Irish republic, 31 May-22 June 1798  
**Abstract:**

Students of 1798 have done a great deal of work in recent decades on the origins of the rebellion in various parts of Ireland and studies of the roots of the rebellion in County Wexford have been especially numerous. Work on the experience of rebellion itself has been less extensive, however, and it is particularly surprising that more studies of the rebel regime that had control of County Wexford for more than three weeks (from May 31 to June 22 of that year) have not appeared.

Sources for such a study are relatively plentiful, even if, as is the case with so much of the primary material relating to 1798, it is heavily weighted towards the pro-government side. Eyewitness accounts of rebel rule written by those who lived in or near Wexford town, the likely nerve-center of the rebel-held territory, are especially numerous and we also have some contemporary accounts and commentaries from individuals who experienced the rebel regime from more remote parts of the county. Of special significance in this regard are the court martial records, which provide valuable insights into the nature of the rebel regime.

Several questions about the nature of the rebel system of government need to be answered. First, was a provisional government of some kind for the entire county put in place and, if so, how much authority did it wield? Second, what systems of representation and control were put in place at the local level i.e. at the level of the parish or even the townland? Third, what was the nature of the relationship between such bodies and the various rebel camps that were located on hilltops around the county? Fourth, to what extent can the rebel leadership be held responsible for the atrocities and plundering in which the rebels participated?

The paper will suggest that the rebels were initially confused with regard to their proper course of action when they seized control of the county on May 30. On May 31st, however, they did attempt to put certain elements of provisional government in place, including a committee whose task was to govern Wexford town. This committee, referred to as a ‘senate’ by more than one contemporary, attempted to establish control over localities in the immediate hinterland of the town but, critically, they were not designed to function as a provisional government for the county as a whole. As a result, individual rebel commanders, or groups of commanders in the various camps at a distance from the county seat, maintained military control over the districts near them and it was in such areas that rebels committed atrocities and engaged in widespread destruction of property. This pattern leads us to conclude that the Wexford rebels did not establish an effective county-wide government at all, (and certainly not one deserving the title of ‘senate’) but instead brought into being a very fragmented authority structure which was unable to maintain law and order outside of Wexford town and which was also unable to respond appropriately to the military onslaught on their ‘republic’ when it eventually came on June 19-22.
Name: Garrison, Alysia
Affiliation: University of California, Davis
Title: New Irish, old rhetorics: criminality, transatlantic insurgency, and the social production of fear
Abstract:
Given the mutually constitutive history of anti-Irish and anti-black racism in Britain and the United States, the recent racialization of citizenship in the Irish state on the basis of blood marks a deep xenophobic irony. Reading selections from Roddy Doyle’s *The Deportees and Other Stories* (2007), this paper will situate the rhetoric of anti-black racism and profiling in Ireland within its contemporary contexts—the flows of global capital, increased mobility and migrations, and the “War on Terror”—and its historical contexts—Irish and Afro-Caribbean transatlantic emigration, immigration and anti-colonial insurgency—to interrogate the social production of fear in moments of political uncertainty. The anonymity of populations, figured by the “Black Hoodie” in one of Doyle’s stories by the same name, and the “thousands of people” forming a monolithic block in another, present a threat to the political order precisely because they are “faceless”—at once highly visible as targets for criminalization, yet also undifferentiated as potentially unruly and violent “masses.” I argue that a like mode of fear in the social imagination is prefigured in two very different contexts: the representation of the Fenian threat in nineteenth-century America and Britain, on the one hand, and the representation of rebellious slaves in the plantation system on the other, in the aftermath of earlier cases of forced migration and emigration.

Name: Glynn, Irial
Affiliation: EUI, Florence
Title: Tailoring the past to suit the present: the image of the Irish emigrant in a changing Ireland
Abstract:
This paper seeks to discuss the changing nature of Irish identities through the prism of how Irish emigrants are remembered in a country still coming to terms with its recent transition from sender to settler society.

Through constant official commemoration, Irish emigrants were often represented as exiles escaping the perils of colonialism. In addition, the popular memory of more recent emigration often associated the emigrant experience with economic struggle. Both memories invited frequent parallels to others that had suffered similar imperial and economic difficulties. Consequently, when asylum seekers arrived in unprecedented numbers from the mid 1990s onwards, frequent comparisons were made between their plight and that of previous Irish emigrants to evoke empathy amongst Irish people for these newcomers.

As enmity began to grow towards asylum seekers in the late 1990s and 2000s, however, these references were evoked less frequently and with less success. Simultaneously, the memory of the Irish emigrant began to alter, especially amongst those in favour of restricting asylum numbers. Irish emigrants, they remarked, never scrounged off receiver states; they worked hard and required little state aid. The contraposition to asylum seekers, who were disallowed from working and hence had to live off state benefits, was obvious.

Name: Golightly, Karen B.
Affiliation: Christian Brothers University
Title: *Island Cross-Talk* and *The Islandman*: two views of a Blasketer’s search for identity in a modern world
Abstract:
This paper seeks to discuss the changing nature of Irish identities through the prism of how Irish emigrants are remembered in a country still coming to terms with its recent transition from sender to settler society.

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Name: González-Arias, Luz-Mar

Affiliation: University College, Dublin and University of Oviedo, Spain
Title: Beyond Joyce’s Dublin: mapping societal changes in Paula Meehan’s urban poetry

Abstract: The last decades have witnessed a growing awareness of the traditionally invisible relationship between bodies and urban experiences, so that both terms are now perceived as fragmented, fluid, non-stable ecosystems that inform each other. Recent societal changes in Ireland, such as the Celtic Tiger phenomenon and large-scale immigration, have triggered the reconfiguration and redistribution of spaces in its capital city. 21st-century Dublin exemplifies the diverse ways in which issues of class, sex, race and ethnicity have a strong impact on the production of cityscapes that, in their turn, will have an active role in the acquisition of human subjectivity. Paula Meehan inscribes in her poetic work the remembered Dublin of her childhood and young self-hood as well as the shifting faces of the new expanding city. This paper will look at three different aspects of Meehan’s urban poems: texts in which the absence of public spaces for women in Dublin shows the complicity between the city and the gender hierarchies sanctioned by the Irish patriarchal society; poems that denounce the space segregation of those who belong to the less favoured social strata of Ireland; and, in her most recent work, the poet addresses the dangers that city growth poses to both humans (their memory and perception of self) and nature (disappearing as a consequence of economic developments). Joyce’s Dublin, so deeply inscribed in the collective psyche of Ireland, is re-imagined by Meehan, who offers new mappings for new (often alternative) versions of Irishness.

Name: Greer, Sammye C.

Affiliation: Wittenberg University
Title: Space, place and migration in the autobiographies of Eavan Boland and Polly Devlin

Abstract: In their autobiographical narratives Eavan Boland and Polly Devlin emphasize the potentially stunting effect of particular mid-twentieth century Irish cultures on their early self-development. In childhood and adolescence each had responded to the circumscribed culture she experienced with vague notions of migration, and as adult narrators they structure these youthful responses in fully developed but opposing migratory patterns. In Object Lessons (1995) Boland considers her efforts, as a teenager returning to Ireland after ten years abroad, to claim both her place in her nation and her identity as an Irish poet within Dublin’s literary circle of the 1960s. In All of Us There (1983) Devlin stresses her and her sisters’ childhood entrapment in and urge to escape from the oppressive culture of Lower Ardboe, County Tyrone, where the Devlins had taken root at least three generations earlier.

Both authors develop their perspectives primarily through spatial imagery and patterns of movement through space. My paper examines this imagery and these patterns in order to explore the mirror-opposite migrant experiences of two Irish women writers in mid-twentieth century Ireland while calling attention to the artistic contributions of these autobiographies to recent definitions of nationality and belonging.

Name: Groeneveld, Sarah

Affiliation: University of Wisconsin-Madison
Title: Strangers to ourselves: performing national identity in the old and the new Playboy of the Western World
**Abstract:**
Irish theatre has recently been exploring the dramatic potential for Ireland’s new diverse culture. The presence of “Others” in Ireland reveals the performativity of national identity and produces an exigent situation that Ireland must respond to by reevaluating its own sense of self. This process can be seen in Roddy Doyle and Bisi Adigun’s 2007 adaptation of *The Playboy of the Western World* in which Christy Malomo, a Nigerian, replaces Christy Mahon. The play shows that the presence of African immigrant cultures forces Ireland to reappraise its own cultural orthodoxies as it both changes and is changed by the cultures entering its borders.

My paper highlights the moment of the *uncanny* in both versions that occurs when Christy walks on stage. The sensation of the *uncanny* can have two effects—the individual who feels this emotion can either declare the stranger to be completely dissimilar from themselves or embrace the similarities that do exist and include the stranger in his or her own sense of self. The revised *Playboy* asks the Irish nation to decide which of these reactions it will have—will it be willing to change its own identity in response to the multiplicity of cultures it encounters and make its new members a financial and legal priority? Or, as Ireland enters a recession, will its response be to send immigrants back to their countries of origin, as is the fate of Christy?

**Name:** Hadaway, Pauline

**Affiliation:** Independent Scholar

**Title:** Disputed past, uncertain future

**Abstract:**
In the aftermath of the Good Friday Agreement (GFA), the residue of the North's troubled past remains visible not least in the proliferation of ‘peace’ walls, which continue to disfigure the landscape, denoting Northern Ireland's historic failure to function as a modern democratic state. Perhaps the dialogue between past and present is not only inescapable, but meaningful and relevant, as ideas for building a better future may be continually informed and measured against what is known and to a large extent still experienced of the past. Yet questions arise as to why, ten years on from the GFA, in a chronically underdeveloped region, crying out for more jobs, better transport and social provision, so much political interest and financial resource continue to be invested in revisiting and memorialising traumas of the recent past. Expressed through structures and processes of commemoration, memorial and inquiry, almost every aspect of community life in the north continues to be informed by the quest to establish historical closure.

This paper considers some of the ways that on going and disputed interpretations of Northern Ireland’s recent history continue to impact on contemporary community life, in the context of recent reports and research around urban regeneration and neighbourhood renewal. The paper asks whether the objective of respecting separate identities—a central theme of the GFA—is helping to overcome or further entrenching sectarian differences.

**Name:** Hagan, Edward A.

**Affiliation:** Western Connecticut State University

**Title:** The aesthetic and the demotic: John Banville’s *The Book of Evidence* and Patrick McCabe’s *Call Me the Breeze*

**Abstract:**
A story in *The New York Times* on 26 November 2008—“A 50-Year Battle to Save Old Ireland”—discusses the efforts to preserve the Irish castles and “Big Houses.” The article focuses mostly on the efforts of Desmond Guinness since the 1950s to preserve beautiful buildings against the efforts of populists who saw Guinness’s quest as a rich man’s hobby. Some populist politicians claimed Guinness was attempting to preserve the artifacts of the upper class while ignoring the ongoing plight of the Irish mainstream. Clearly Guinness and his compatriots have achieved some success as the *Times* article is a hymn to their efforts.

This story highlights an ongoing tussle that is observable in contemporary Irish fiction and fits well with the conference theme of “New Irish, Old Ireland.” The tussle reveals an apparent split between a “high style” aesthetic and a demotic, populist vernacular. High culture apparently competes with popular culture in Ireland in a very serious way since serious writers seem to gravitate to one pole or the other. We can observe this conflict by examining the aestheticism of John Banville and the use of popular culture by Patrick
McCabe. This paper will argue that analysis of McCabe’s *Call Me the Breeze* and Banville’s “art” novels, especially *The Book of Evidence*, suggests that contemporary Irish fiction writing offers a clash similar to the battle over architectural preservation. The battle suggests that Irish identity remains divided along class lines although much confusion exists about how to establish those lines. McCabe’s Joey Tallon models himself on Charles Manson and Travis Bickle (the protagonist of *Taxi Driver*) but oddly Banville’s Freddie Montgomery can be compared with Tallon. My paper will examine the meanings of these odd similarities while acknowledging that there is an ongoing aesthetic quarrel in contemporary Irish fiction writing.

Name: Hampton, Jill Brady

Affiliation: University of South Carolina-Aiken

Title: Tim Robinson: the Aran Islands’ John Muir

Abstract: In a recent essay, Eamonn Wall examines Western Ireland’s eloquent and impassioned Tim Robinson’s *Stones of Aran*. At times, Wall describes Robinson’s walking as sacred, a means of discovery and connection, or a literary form, but always as a work of reverence. The American nature writer, John Muir, saw walking in similar ways. As nature writer Gretel Ehrlich puts it, walking opens us to seeing, encountering, and engaging in a transformative process that leads to oneness with nature, a merging of the exterior and interior. Muir once wrote “I only went out for a walk, and finally concluded to stay out till sundown, for going out, I found, was really going in.”

Curiously, both men were immigrants to their adopted landscapes, which differed distinctively in geography but not in their ability to inspire and transform. Originally from England, Robinson devotes himself to an Irish island the size of Manhattan while Muir, born in Scotland, ranges throughout the entire American Sierra Nevada mountain range. In my paper I hope to show the similarities in their use of often effusive, and sometimes spiritual language to call for engagement with and, thus, preservation of place.

Name: Haslam, Richard

Affiliation: Saint Joseph’s University

Title: No home to go to’: Roche’s *The Children of the Abbey* and the search for ‘shelter’

Abstract: In their *Guide to Irish Fiction*, Rolf and Magda Loeber note that Regina Maria Roche’s *The Children of the Abbey* was “[a]mong the most popular books of Irish fiction published in the 1790s,” being “reprinted about eighty times throughout the nineteenth century” across “Europe and North America” (xcv). However, this initial public acclaim was unmatched by academic attention until the early 1980s, when Natalie Schroeder published a series of insightful articles on Roche. In a recent renewal of critical interest, Jarlath Killen and George Haggerty have sought to establish Roche’s location within the evolving categories of “Irish Gothic” and “Queer Gothic.”

Building on the work of Schroeder, Killen, and Haggerty, I explore how the alternating literary modes of realism and romance in Roche’s *Children* are united by twin themes—the threat of “unhomeliness” and the search for “shelter”—themes that course through much Irish Gothic fiction. I also argue that Ernst Jentsch’s essay on “unhomeliness” is more cogent for understanding Roche’s novel than Freud’s essay “Das Unheimliche,” which sought to refute Jentsch.

Name: Hays, Shannon

Affiliation: University of California, Davis

Title: Figuring the nation through family and film: the Irish civil war and contemporary cinema

Abstract: This talk will explore cinematic representations of Irish identity from the earliest films, e.g. Dewhurst’s *Irish Destiny* (1926) and Flaherty’s *Man of Aran* (1932) to the more recent *Michael Collins* (Jordan 1996) and the hotly debated *The Wind that Shakes the Barley* (Loach 2006). Until quite recently, films have figured national identity through the heterosexual love story and traditional family narrative which, I argue, is a
symptom of the repressed national trauma of the Civil War and a dogged refusal to contend with male lack in its wake (a la Kaja Silverman and Ann McClintock). Indeed, economic stability, national growth and increasing diversity seem to have prompted a two pronged revisitation of the past. One the one hand the Tiger years offered a degree of socio-economic stability which diminished the silence around national trauma and repression. While on the other, the popularity of these historical dramas reveals anxieties towards a rapidly shifting demographic picture. This paper addresses the intersections of openness and anxiety concerning Irish-ness at the turn of the last century, showing the ways in which Jordan's and Loach's films depart from traditional narrations of the nation. However, I argue, that Jordan's representation of The Rising, The Anglo-Irish War and, briefly, The Irish Civil War relies upon, in the final instance, the very narrative traditions against which it strains earlier in the film. Loach's film refuses to hide the painful past and instead exposes the very wounds which have historically underpinned hostilities. Loach's film makes clear the duality of contemporary Ireland, in which the assimilation of trauma is a possibility in this moment of the "New Irish" at the same time as the past, or "Old Ireland" remains.

Name: Heininge, Kathleen
Affiliation: George Fox University
Title: Ulysses for a modern-day Dublin?: John Carney’s Once
Abstract: The 2006 film, Once, directed by John Carney, might be read as a Ulysses for modern-day Dublin. Elements of Joyce’s text abound, including the travel narration through Dublin’s environs, the father/son relationship, the voice of the (unfaithful?) woman, the siren song, the midnight debauch, and the search. From the opening chase through the city to the resignation at the end, Carney adds a twist to Joyce. In some ways, the text is a reversal of Joyce (the public urination occurs at the start of the movie rather than the end of the book, but symbolizes much the same thing). In some ways, the text reifies Joyce (the figure of the immigrant/Other belongs to Dublin at the same time that she remains a foreigner).

In my paper, I hope to demonstrate the ways in which Dublin (as “imagined community”) functions as a place to negotiate belonging for the Other. I will explore whether the new influx of immigrants has changed the paradigm set up for us by Leopold Bloom, and whether the paradigm suggested by Once is truly a new vision, or an inversion of the old one.

Name: Higgins, Róisín
Affiliation: Boston College-Ireland
Title: Ireland’s sporting heritage
Abstract: Sport has been, and remains, one of the constants in the lives of Irish people. It provides the central locations of belonging and common ritual. It sustains a sense of community, locality and nationhood. So integrated is sport into daily life that its significance in Ireland’s built heritage is often overlooked. This paper will present work undertaken as part of the Irish Sporting Heritage project which aims to identify and record sporting spaces across Ireland over the last 150 years. The story of the carving out of sporting sites is also the history of Ireland’s economic and social development. It tells the tale of how Irish society was organized, of transportation networks and of Ireland’s changing landscape. Emphasis on politics in the history of sport in Ireland has helped to obscure some of the social tensions which underlie the pursuit of leisure. The use of land has mirrored and provoked some of these tensions. Certain sports are played within limited grounds while others have used more expansive tracts of land. Hunting, horse racing, hare coursing and golf have had a significant impact on the Irish landscape; while tennis clubs, bowling greens and handball alleys use smaller spaces. The paper will explore the way in which the repeated and ordinary rituals of sports have impacted on the Irish landscape and what these sporting spaces tell us about social and economic interaction in Ireland.
### Hirota, Hidetaka

**Affiliation:** Boston College  
**Title:** Forced labour and Irish involuntary migration in the shadow of American slave emancipation  
**Abstract:**
This paper examines anti-Irish nativism and the deportation of Irish paupers from Massachusetts to the British Isles in the age of American Reconstruction from 1865 to 1877. The massive influx of poor Catholic Irish immigrants during the 1840s provoked an outburst of anti-Irish nativism in Massachusetts. Frustrated by the poverty of the immigrants, Massachusetts nativists launched deportation of pauper immigrants back to the British Isles in 1848. Significantly, the deportation was often conducted in a coercive manner; many were almost kidnapped and deported against their will. The Massachusetts pauper deportation was continued after the Civil War (1861-65) until the end of Reconstruction in 1877. During Reconstruction, the deportation was supervised by the Massachusetts Board of State Charities. Given that this board established in 1866 a new vagrancy law that would impose forced labor upon paupers even after the United States abolished slavery in 1865, the deportation of Irish paupers, together with the forced labor, illuminates the lingering strength of anti-foreign pauperism in Massachusetts. By revealing the existence of institutionalized forced return migration and the resilience of nativism in America even after the period of famine migration, this paper seeks to broaden our perspectives of nineteenth-century transatlantic Irish migration and the experiences of the Irish abroad.

### Holland, Karen A.

**Affiliation:** Providence College  
**Title:** The Sidney women in Ireland  
**Abstract:**
The latter half of the sixteenth century found three Sidney women, two by birth and the third by marriage, intermittently resident in Ireland. These well-born Englishwomen, Francis Sidney Radcliffe, countess of Sussex (1532-1589), Anne Sidney Fitzwilliam (?-1599x1604), and Mary Dudley Sidney (1530x35-1586), accompanied their husbands as they assumed a variety of posts in the English administration in Dublin. At the female courts of the English queens Mary I and Elizabeth I, women like Frances, Anne, and Mary with access to the monarch would have promoted “the suits of individual courtiers for pardons, licences to travel abroad, deaneries, stewardships of royal lands and could assist the promotion of larger suits and requests” (Wright 161). However in Ireland these three Englishwomen held a more authoritative position than ladies of the privy chamber: they were the spouses of the de facto rulers of Ireland. As a result all three women assumed noteworthy roles in religious, political and military affairs in Ireland.

In the most effective manner open to women, Mary Sidney and Anne Fitzwilliam furthered the Elizabethan religious settlement in Ireland acting as pious examples, publicly attending services and receiving the Eucharist. Mary’s name was used in connection with her reception of the sacrament in a letter to Cecil in which Archbishop Adam Loftus of Dublin attempted to vindicate himself against a charge of innovation in the manner in which he had administered communion. The indignity that Anne, and coincidentally her husband the lord deputy, suffered when her customary pew was usurped by the wife of one of her husband’s officers became the subject of a series of letters between Fitzwilliam and the English government.

In the traditional role which women would have played at court, Frances Radcliffe and Mary Sidney were petitioned by several individuals to promote their candidate for clerk of the ordnance in Ireland. This request involved the two women in the political and military affairs of the Dublin administration and brought Mary into possible conflict with her husband regarding his appointment to the post. Anne Fitzwilliam also sought to influence military and political affairs in Ireland offering her husband advice regarding the earl of Essex and his troops. Reportedly Fitzwilliam was determined to rely solely upon his wife’s judgment that Essex and all his soldiers “should be cashiered.” Mary Sidney went beyond the traditional office allotted to women and played a direct role in military affairs, acting in lieu of her husband in the defense of Drogheda. Due to her husband’s absence, she called upon troops from Dublin to come to the aid of the city which was “in hazard of being taken by the Rebels.” As the wives of vice-treasurers, lords justice and lords deputy, the Sidney women played influential roles in sixteenth century Ireland.
Name: Holohan, Carole

Affiliation: University College Dublin

Title: ‘Teens ‘n’ Twenties’ - youth culture in 1960s Ireland

Abstract:
Economic development in the Republic during the sixties contributed to higher standards of living and increased levels of disposable income for its citizens. Much of this development was evident in the growth of urban areas and in the creation of clerical and factory employment. Young people, ‘teens ‘n’ twenties’ as they were sometimes referred to, were increasingly available to find work at home, whether it be in their locality or as a result of internal migration. Capitalising on their disposable income, the youth market expanded rapidly, particularly in the sphere of entertainment and fashion. Given the globalized nature of the youth market, this expansion was accompanied by concern from traditionalist forces. Concern was expressed at the imitative nature of Irish youth culture and its potential to corrupt. Adults appeared unable to censor much of what they found morally perilous, given the inherent sexual themes, which ran through popular music and television programmes. This paper will assess the changes in youth culture in 1960s Ireland with a particular focus on music and dancing as forms of entertainment. The experience of young people dancing, listening to and reading about popular music, and the bands that produced it, provoked tensions in broader society as it highlighted discrepancies between what was considered Irish culture and the popular culture of Irish youth. It also highlighted generational difference and the impact of social and economic change on society. This paper will address the negotiated nature of changes in Irish youth culture and whether or not concern from the older generation was warranted.

Name: Holohan, Conn

Affiliation: Trinity College, Dublin

Title: Urban migrants and utopian spaces in recent Irish cinema

Abstract:
This paper will consider the city as a migrant space in Irish cinema. It will argue that in several recent Irish films the city is primarily depicted as a site of movement and exile, with narratives which centre on the search for a homespace within a hostile environment. Taking as its primary texts Adam and Paul (Lenny Abrahamson, 2004) and Kisses (Lance Daly, 2008), this paper will argue that the central characters in both attempt to remake the city as a utopian space, an imaginative gesture most vividly captured in the shift from black and white to colour photography which occurs about a third of the way through Kisses, as the two protagonists leave their drab suburban environment for the promise of adventure and escape in the urban centre. This constitutes a significant shift from the traditional construction of the rural as utopian space within Irish national culture. Through detailed textual analysis, this paper will discuss the city as a yearned for space, one which is subject to a utopian vision which ultimately fractures under the weight of the migrant experience.

Name: Howard, Kevin

Affiliation: Dundalk Institute of Technology

Title: Piscatorial moral panics: criminalising east Europeans’ cultural incompatibility

Abstract:
This paper critically examines the mobilisation of Irish anglers in response to reports that contemporary East European immigrants were taking and eating coarse fish from Ireland’s lake and rivers. The paper charts the angling lobby’s successful campaign to have this allegedly deviant aspect of East European culture outlawed, a process that corresponds closely to Stanley Cohen’s account of moral panics. Central to this process were the ways in which sporting codes, ideas of native fauna, and Irish dietary norms were asserted by Irish anglers, their political allies, and the media. Put simply, an integral part of Ireland’s indigenous sporting quarry was presented as under threat from foreigners who did not share our norms and values. However, as the paper shows, for most of this state’s history, far from being an indigenous sporting quarry, coarse fish were regarded as alien vermin to be systematically destroyed or, at best, as a cheap and plentiful food for the poor. A long and vigorous history of attempts to wipe out coarse fish, on the basis of their foreign origins, has been elided in the contemporary response to East Europeans taking and eating what have now been recast as our
native fish stocks. The principle conclusion drawn is the way in which cultures are misrepresented to assert the boundary between ‘us’ and ‘them’, between native and newcomer.

Name: Hughes, Eamonn

Affiliation: Queen’s University, Belfast
Title: A passage to Ireland
Abstract: Thomas Lynch’s *Booking Passage* (2005) uses as an epigraph Flann O’Brien’s comment that as copyright does ‘not subsist in being Irish [it is] open to any man [sic] to be Irish’. Lynch’s work, like other recent autobiographical writings (for example, Hugo Hamilton’s *The Speckled People* (2003) or Joseph O’Neill’s *Blood-Dark Track* (2001)) responds to the ‘new Ireland’ of inward migration by bringing to light stories in which other national identities have previously interacted with Ireland. In Lynch’s words, the Irish emigrant often found that ‘among his new liberties was to identify himself as he saw fit’ (Lynch 61). This paper will consider the ways in which writings about passages to Ireland have represented Ireland, particularly in regard to the way in which Ireland has offered forms of identity which are potentially liberating.

Name: Humphries, Jane

Affiliation: Trinity College Dublin
Title: The utopian quotidian
Abstract: ‘The banal, the quotidian, the obvious, the common, the ordinary, the background noise, the habitual ….How are we to speak of these common things?’ wrote George Perec in *Species of Spaces*. Three decades later, the language that loops around the contemporary art practice of three Irish based artists, Margaret O’Brien, Maud Cotter and Vanessa Donozes López appears to be making art out of and from the everyday, domestic world.

This paper proposes to examine where ‘the domestic’ is placed in relation to theories of the everyday beginning with Henri Lefebvre’s pioneering work *The Critique of Everyday Life* to current developments by theorists such as Nikos Papastergiads in relation to the three artists’ praxis. That these three artists examine the *minutiae* of the domestic everyday, the paper considers where the domestic everyday is placed within art practice and theory. Considering art that addresses the everyday from the domestic space, a space which has historically had a gendered reading, the paper would suggest that the politicised historicism associated with feminist art practice during the first and second wave has become part of a practice which is confident in utilising the domestic to say something about the contemporary world which places the domestic in a central position, suggesting a paradigm shift in spatial aesthetics and gendered readings of the domestic. The paper suggests that the everyday has always been part of visual and literary art practice but it would appear that in contemporary art practice, the ideas of the everyday are particularly evident, especially when observing the everyday domestic environment.

In 1978 Lucy Lippard wrote: ‘...before the idea is no longer to make nothings from somethings, but to transform and give meaning to all things. In this utopian realm, Good Taste will not be standardised in museums, but will vary from place to place, from home to home.’ In response to Perec’s question, contemporary art has moved into the utopian quotidian space of the domestic, unafraid to use that material language to observe everyday life.

Name: Hynes, Eugene

Affiliation: Kettering University
Title: ‘Other visions’ after Knock
Abstract: An apparition of the Virgin Mary and other supernatural figures at Knock, county Mayo, in August 1879 was publicised in the press beginning at the start of 1880. Before and especially after the media reports, other kinds of miraculous encounters with the supernatural were reported both in Knock and widely elsewhere in Ireland. I examine these "other visions"--- who saw or experienced what, when, and where---- for what they tell us about popular religiosity at the time.
Ireland, Colin

Affiliation: Arcadia University, Dublin
Title: St. Patrick: immigrant and icon of national unity
Abstract:
Ireland has the reputation of being intensely local with a highly developed sense of place. It is ironic, then, that the most iconic of Irishmen, St Patrick, was a British missionary who came to Ireland in the fifth century. Written Irish history confirms that there were Christians in Ireland before Patrick. Irish tradition names several pre-Patrician saints attached to specific locales, but none of these saints or their local clans ever gained the island-wide stature of St Patrick. His power base became centred in Armagh, but his association with Armagh was not firmly established until the seventh century, two hundred years after his *floruit*. What transpired in those two centuries to make Patrick and his ecclesiastical see at Armagh into the most powerful icon in Irish Christendom? The evolution of a “consensus” icon in the form of a national apostle by the early eighth century implies that the Irish people were actively and creatively developing a unified sense of themselves as a nation. How that may have happened in the course of the seventh century will be discussed in this paper.

Jackson, Stevan R. and Jackson, Robin

Affiliation: Radford University
Title: Across two bridges: an examination of the civil rights marches of the Edmund Pettus and Burntollet bridges
Abstract:
In 1963, Dr. Martin Luther King Jr. pronounced his dream “… that one day this nation will rise up and live out the true meaning of its creed: We hold these truths to be self-evident: that all men are created equal”. In 1965, an event occurred in Selma, Alabama that would influence Catholics in Northern Ireland. Dr. King led a four-day protest march from Selma to Montgomery. As the peaceful protestors approached the Edmund Pettus Bridge, state troopers attacked them without provocation.

In Northern Ireland, the same complications of discrimination ran rampant against the Catholic population. A series of protests led to a 1969 four-day march from Belfast to Derry, patterned after Selma. As they approached the Burntollet Bridge, Protestants attacked the peaceful protestors with the police doing little to help the protestors.

In order for all segments of society to live in harmony with one another, laws must be identical for each human being. For many years the laws of America and Northern Ireland were not identical for each human being. This paper addresses the similarities between the civil rights movement in America and Northern Ireland with a focus on the Edmund Pettus and Burntollet Bridges marches.

Jampol, Noah Simon

Affiliation: The Catholic University of America
Title: Written in the heart: exile and the characterisation of place in Joyce’s Dublin and Warren’s American south
Abstract:
Exile, most notably when self imposed, can have a remarkable effect on both a writer’s subject and style. The self imposed exile of James Joyce from Ireland, and self imposed exile from the American South by Robert Penn Warren offer two compelling models of how writers characterize a homeland that is seemingly no longer home. Remarkably local source materials and descriptions of landscapes and cityscapes that only a national could provide mark the narratives of both these authors in exile. This heightened sense of place makes Joyce’s Dublin and Warren’s Rural South more than settings; it transforms place into character. The exhaustive, almost compulsively catalogued sense of place that both authors’ texts include would seem to provide these authors in exile with an opportunity to chart a landscape as an act of control. However, while personal and political strife associated with home are addressed by both authors, neither is able to gain control over the tumult. Ironically, the psychological burden of these authors’ homelands was not escaped by boat or highway, but must be borne out, complexities and all, in text.
Paul Muldoon’s early poetry in particular has usually been seen as the antithesis of the traditional lyric, especially in terms of subjectivity, identity and belonging. His more recent work, however, both in poetry and the song lyrics for his band ‘Rackett’, have frequently portrayed returns not only to his childhood Ireland, but also to the imagery and language of the popular music and counterculture of his youth. To what extent do Paul Muldoon’s song lyrics and his recent poetry act out nostalgia, in its sense of nóstos, a return home, and algos, pain or grief? Nostalgia in society as well as in art and literature presents dangers of linking a search for identity with exclusive and essentialist views of origin and belonging, a yearning for a time and place representing unity and wholeness instead of a fragmented present. Can the poet whose work Seamus Heaney famously described as “the poetic equivalent of walking on air”, find a means, through and alongside his engagement with popular music, to envision an imaginary return home without compromising poetry’s potential, as a mode of discourse, to contemplate on what Marjorie Perloff has called ‘the strangeness of the ordinary’?

Irish immigration was the fuel that propelled the Industrial revolution in Britain in many ways, and while commentators have acknowledged the basic need of Irish labour in 19th century Britain, it came with a great cost. Hence, there was a permanent association of the Irish as a degenerative influence among the English working classes, a belief that the Irish worker was responsible for the decay of the English labourer’s standard of living. Fredrick Engels appears to accept this supposition without question in his work on the English working class; but at the same time, Engels also alludes to another contribution the Irish provided the British masses: a stimulus for social revolution.

Following the Act of Union, there were a consistent attempts to mould an image of the Irish that cast Ireland within English values, rather the stereotypical barbaric alien. English radicalism was frequently used as a vehicle for reassessing Ireland, from the London Corresponding Society of the late 18th century, through the Reform debates and throughout the Chartist years.

Thomas Moore’s literary creation of Captain Rock offers an opportunity to examine the clash between stereotype and ‘potential’ for the Irish in the English imagination. In examining the many personifications of Captain Rock, we see how Irish rebellion and Irish nationalism (from the English perspective, one in the same) would demand a reassessment of Ireland that was more ‘suitable’ to English values, linking the debates of Catholic emancipation with English radical debates for the reformation of Parliament. In doing so, it becomes clear that within English radicalism, Ireland was central in illuminating the erosion of personal liberties and political rights, and Ireland was equally important in mapping paths of resistance.

Writing the novel demanded everything I’d learned about research and storytelling. Galway Bay is based on the life of my own great-great-grandmother Honora Kelly born in Bárna, on Galway Bay, the daughter of a
fisherman. She saved her children from the Great Starvation, escaped to Chicago, saw her sons fight in the Civil War and the cause of Irish freedom. Her grandson, Ed Kelly, became the city’s first powerful Irish mayor. Drawing on family history, genealogical records, the resources of libraries including those of Galway County and NUI Galway, I reconstructed the immigrant experience while exploring the way memory and imagination interacted in creating an Ireland of the mind and spirit and the tension between this fictional place and the actual country.

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<td>Affiliation:</td>
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<td>Title:</td>
<td>RA Anderson and the ‘practical idealists’ of the Irish co-operative movement</td>
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<td>Abstract:</td>
<td>The friendship among Sir Horace Plunkett, Father Thomas Finlay, George Russell (Æ), and R.A. Anderson was described as “touching to behold; seldom were four men of such diverse temperaments bound by so close a tie”. The tie that bound them was their dedication to the Irish co-operative movement, and their efforts on behalf of the Irish Agricultural Organisation Society (IAOS) for the better part of four decades. This paper explores the important array of complementary talents, interests, and characteristics that each brought to the leadership of the movement. As Trevor West has written, Plunkett was the “intellectual force”, Father Finlay the “moral mentor”, Æ the “imaginative inspiration” and Anderson the “organising genius”. The contribution of R.A. Anderson, in particular, has been largely overlooked, or at least undervalued, by scholars. The discussion in this paper provides insights into the “practical idealism” that drove these pioneers to envision a form of organization (the co-operative movement) that they saw as peculiarly suited to Irish capabilities, and indeed to the needs of Irish economic and social development. I conclude by arguing that the “practical idealism” of this organizational form retains relevance even in the post-Celtic Tiger economy of contemporary Ireland.</td>
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<td>Affiliation:</td>
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<td>Title:</td>
<td>Teaching boys to be boys: the Christian Brothers and the formation of Youth</td>
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<td>Abstract:</td>
<td>From the foundation of their Order in 1802 the priority of the Irish Christian Brothers was not so much the education of boys, but their 'formation'. The congregation placed great emphasis upon a boy's character and conscience, which their texts likened to the sailor's compass. Their teaching manuals sought to teach boys to be boys, and this philosophical underpinning was amplified in the Brothers' ambitious textbooks and readers which celebrated examples of Christian manhood. This emphasis, however, was most explicit in the brothers' Our Boys magazine, which for eighty years from 1914, extolled the virtues of self-training, contentment, purity, duty and manliness, 'the most admirable quality of a boy'. This paper examines the development of this process and its effect in shaping the bourgeois values of the independent Irish State.</td>
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<td>Affiliation:</td>
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<td>Title:</td>
<td>The Men of Metaxologia: the Corner Boys of small town Ireland</td>
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<td>Abstract:</td>
<td>Inspired by William Desmond's Being Between: Conditions of Irish Thought, this is an examination of the occupants of the in between, both geographically and socially, and questions whether they display any distinctiveness of culture or philosophy. Or, in keeping with Desmond's monograph, is there an existential quality or value to their practises? Neither urban or rural, up to now escaping the analysis of academia, these denizens of the intersections of the principal thoroughfares of small towns are mostly extinct. Their position in the hierarchical structure of these communities, although lowly in a formal sense, nevertheless possessed an authoritativeness, mostly expressed in the 'gaze' - an expression of the hegemonic, generally the remit of the colonizer or the tourist.</td>
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Did their occupation of such a strategic location infer obligations on their part? Was their tacit acceptance by the other residents an indication that they might perform some duties in reciprocation? Or was it merely a holding point by the community for citizens, exclusively male, whose position as drones in a beehive would have resulted in their summary disposal? Was their continued toleration by the rest of the community evidence of a benignity previously unsuspected in small towns?

It is proposed that their in-between existence articulated a milieu of the bland and the banal that for all that escaped the blandishments of mass culture, yet also defies categorization within the purlieus of popular culture.

**Name:** Kho, Young Hee  
**Affiliation:** University of Tulsa  
**Title:** The experience of famine and ‘Circe’ in Ulysses?  
**Abstract:**
The horror of the Famine experience (1845-1851) and its aftermath, summarized as nationwide eviction and emigration in the late nineteenth and early twentieth century, vitally influenced and shaped the life and psyche of modern Irish people, including James Joyce. At the core of this experience was a sense of dehumanization being treated as mere objects on which the ideas of political economy such as laissez-fair, Malthusian population control and the “clearance” policies were experimented and executed under the colonial system. The influence of this traumatic experience, however, is comparatively little explored in Joyce studies although he deeply understood such a displaced condition and used this historically shared experience actively and creatively in his writing. As a result, not only is Ulysses, particularly the “Circe” episode saturated with the memory of the Famine, eviction and emigration, but “Circe” also subverts the subject-object relationship in multiple ways, trying to undo the experience of dehumanization while mourning for its victims. “Circe” is composed of memories of previous episodes in a dramatic form, ending the second section of the book. “Drama originates in ritual,” Maud Ellmann argues, and “rituals act out what myths remember.” If “Circe” is all about textual memories, Joyce performs his own ritual for the agony of history before moving on another direction, which is the very theme of Ulysses: toward life.

**Name:** Killeen, Padraic  
**Affiliation:** Trinity College, Dublin  
**Title:** Small Engine Repair: Irish masculinities in the lonesome crowded west  
**Abstract:**
In an analysis of Ryan’s Daughter (David Lean, 1970), Mark Patrick Hederman isolates a “fundamental attitude” that underlies Irishness, one that “colours our whole existence and dyes all our doing”. The word that expresses this attitude, at least as it “reverberates” subjectively for Hederman, is uaigneas. Hederman attempts to identify possible cognates for uaigneas in the English language: “wistfulness, loneliness, nostalgia, yet none of these can capture what it means.” In fact, lonesomeness – itself an elusive and evocative term – is a more apt translation, I would suggest. Certainly, Hederman’s accent on the significance of uaigneas/lonesomeness to Irish experience is, I feel, a just one. However, in this paper I wish to explore the manner in which this very trope has been superseded by an Irish cinema in thrall to America, American cinema, and American cultural artefacts.

Building on prior study on my part, I will explore certain motifs – lonesomeness, the West, existential choice – in Small Engine Repair (Niall Heery, 2005) and the manner in which these are crowded in Western cinema as a whole. I shall identify the indebtedness of these motifs to a global condition of American lonesomeness rooted in the dishevelled image of the American West, noting that such lonesomeness is invariably couched in narratives steeped in male melodrama.

Against this backdrop of cultural hegemony, I will pose a final question: what cultural value might accrue to an Irish cinema more willing to deploy instead the localised trope of uaigneas?
Name: Kirkpatrick, Kathryn

Affiliation: Appalachian State University
Title: Wild bodies: poet as shape-shifter in the work of Paula Meehan
Abstract: The influence of Gary Snyder on the Dublin poet Paula Meehan’s writing is perhaps less well known than it should be—both poets embrace the figure of the shape-shifter whose powers of transformation continually re-establish the intimate connections between the human and the non-human. Indeed, the shape-shifter’s extraordinary identification with a numinous animal world is part of what draws Meehan, who sees this practice as active in daily life: “I think people shape-shift all the time. It’s a natural thing. I know I do it walking through different areas. If I’m in a rough part of New York, I walk like those around me. We need protective coloring. The animal part of us . . . the more we trust that part of us, the more safe we are” (O’Halloran & Maloy 13). Thus, for Meehan, shape-shifting is an active practice acknowledging the wilderness within: collapsing the boundaries between the human and animal, she celebrates a deep instinctual knowing, retrieving a pre-modern belief in the efficacy of living with more than one skin. Moreover, Meehan’s eco-feminist poetics recuperates a shamanic role for the contemporary poet. In these terms the poet’s willingness to experience and even cultivate liminality by actively crossing boundaries and making a home in inner and cultural borderlands becomes one way of re-visioning social worlds. In this paper I will discuss the influence of Gary Snyder’s vision of the poet as shaman on Paula Meehan’s developing eco-poetics. Consummate shape-shifter, the shamanic poet makes her home in liminality and offers a vision of a re-enchanted world with human and non-human in intimate dialogue. Meehan writes through a working class woman’s boundary-crossing sensibility, employing the radical empathy of the shape-shifter to transform woman—other human Other—nature interconnections.

Name: Kovalcheck, Kassian A.

Affiliation: Vanderbilt University
Title: The archbishop and the good Englishman: George Poulett Scrope responds to Archbishop Richard Whately
Abstract: On March 26th of 1847, the RT. Rev. Richard Whately, Church of Ireland Archbishop of Dublin, logician, rhetorician, former Professor of Political Economy at Oxford, mentor to John Henry Newman delivered a speech in the House of Lords opposing the extension of English Poor Law to Ireland. In large part this opposition was based on the idea that the Irish poor were indolent and, once able to take advantage of the state, would not seek to find profitable labor. In some part the opposition appears a design to mitigate additional burdens for Irish landlords, almost all of whom were part of the Church of Ireland. Enraged by such a speech at the height of the Irish Famine, George Poulett Scrope, famed geologist turned political economist, Member of Parliament, and English landlord provided a 43 page pamphlet attacking Whately’s argument. The purpose of this paper is to analyze this debate.

For almost two decades, George Poulett Scrope had been a constant critic of British policy in Ireland. His response to Whately demonstrates his capacity for argument on political economy (both Whately and Scrope had books on political economy) and, surprisingly also demonstrates his capacity to better the author of Elements of Logic (1824) and Elements of Rhetoric (1828). This debate was a conflict between two views of political economy and two views of Ireland and the Irish. Whately, in addition to his distrust of Irish character and his claim of the Irish as indolent, also advanced a quasi-Malthusian belief that emigration was one of the solutions to the issues of famine. He also feared the turbulent and violent nature of the country side. On turbulence and revolution Scrope argued that property was the center of political economy but property could only be protected when the wealthy considered and acted on the plight of the poor in times of trouble. His almost mocking response to Whately was that of course the Irish are indolent since they cannot find employment for half the year and this is mostly because Irish landlords refused to make capital improvements in terms of draining bogs and building roads and infrastructure. He added that with such improvements, emigration would be unnecessary. Scrope provided several additional arguments related to emigration, noting first that failure to extend the English Poor Law to Ireland would mean that England would have more Irish immigrants and English landlords would have to pay for the failure of Irish landlords. He secondly argued that Irish immigrants to England and Scotland, and particularly to the United States,
disproved the claim that the Irish were indolent and lazy. When employment was available, they were among the best workers.

This debate is one that carries many of the themes of 19th century British notions on Ireland—Irish indolence and sense of ingratitude, class positions on wealth and property, and emigration and over-population. Both persuaders are articulate and forceful. Each has marked difference in attitude toward political economy and toward Ireland.

**Name:** Kraft, Jeannine  
**Affiliation:** Columbus College of Art and Design, Ohio  
**Title:** The construction of Irish identity through the formation of the landscape and its depiction in landscape art of the modern era  
**Abstract:**
The Irish culture forged a sense of self through the shaping of the landscape in the Prehistoric and Medieval periods. The characteristic landmarks of Irish identity, the stone circles, prehistoric tombs, standing stones, monasteries, and high crosses that dot the landscape formed a sense of self that endured the colonial imposition and suppression of the indigenous identity. This sense of self reemerged in the modern era through the artist’s vision, both exterior and interior, of the landscape through painting initially and subsequently through photography and new media. In the Postmodern era this identity has reasserted itself as Ireland strives to retain its nationalistic identity despite its immersion in the larger EU community. It is a vignette of this image that is marketed by the tourist industry. These constructs of Irish identity are presented to the outside, both immigrant and observer. Is this a valid identity for assimilation by the “New Irish” due to its interdependence on the intimate interaction with the landscape? This paper will examine the formation of this Irish sense of self and its reflection in art of the early Modern and Modern era concluding with a reflection of the Postmodern paradox of identity, its exploitation and authenticity.

**Name:** Lakatos, Jeanne I.  
**Affiliation:** Western Connecticut State University  
**Title:** Sydney Owenson (Lady Morgan) and Brian Friel: transport of discourse through the tri-level theory of communicative identity  
**Abstract:**
Through her novel, *O’Donnel, A National Tale*, nineteenth century writer, Sydney Owenson delicately wraps layers of philosophical insight within symbolism and characterization to establish Irish identity as the twenty-first century playwright, Brian Friel does in his play, *Molly Sweeney*. One purpose for the success of these works is the aristocratic and vernacular appeal. Owenson’s and Friel’s textual designs associate linguistic style with philosophy of desire to elucidate the public of Ireland’s cultural strength.

The works of these two writers parallel current sociolinguistic views of a tri-level theory of communicative identity, which includes discourse, situated language and transportable language. Through their writings, Owenson and Friel persuade their audiences that discourse reinterprets some of the non-ethical insinuations of societal dictates as they assist through the vernacular of their audiences in situating their own ethical language, transporting the semantics in their writings from the carnal to a level of cultural awareness.

**Name:** Lanters, José  
**Affiliation:** University of Wisconsin-Milwaukee  
**Title:** ‘I will rewrite for anyone’: process, revision, doubt, and Tom Murphy’s *Too Late for Logic*  
**Abstract:**
In interview after interview, Tom Murphy has reiterated that his plays are formed out of a mood, not an intellectual idea, in a sometimes long and tortured process of writing and rewriting. Murphy’s commitment to theatre as performance means that no work is ever finished until it reaches the rehearsal stage, and that the revision process continues with each new production or publication. Murphy considers the script only a theory that has to be tested and realized by a director and a company of actors, and has said that he will potentially “rewrite for anyone.”
In between writing *Bailegangaire* (1985), one of his most successful plays, and his only novel to date, *The Seduction of Morality* (1994) Murphy wrote just one other play: *Too Late for Logic* (1989). Reviewers were not sure how to respond to a play they called disturbing, confused, and highly subjective. Fintan O’Toole saw this “complex, rich and often tormented” play as the work of a writer in transition.

This paper will consider the genesis of *Too Late for Logic* according to the many drafts and revisions of the play contained in the Murphy manuscripts at Trinity College Dublin, as well as the two different print versions of the play – the 1989 Methuen edition and the revised text published in *Plays 5* (Methuen 2006). Murphy’s rejection, as a playwright, of the authoritative nature of his own text, and his emphasis on process and fluidity, will be connected with the play’s focus, both formally and thematically, on doubt, ambiguity, irony, and compromise.

**Name:** Lash, John  
**Affiliation:** Fordham University  
**Title:** Conciliation, culture and expansion in mid-Tudor Ireland  
**Abstract:**
Eric Hobsbawm noted, “what imperialism brought to the elites…was essentially westernization.” While Hobsbawm referred to the British Empire in India, in Ireland this transformational process began in the sixteenth-century through Anthony St. Leger’s policy of “surrender and regrant.” Although historians, such as Nicolas Canny, place the origins of English expansion in the later Tudor period, this paper explores how St. Leger used “anglicization” as a means of expansion and control in the 1540’s. Central to St. Ledger’s policy was a new kingdom of Ireland that included both Irish and English lords, but kept primarily English traditions. He proposed the immediate political incorporation and gradual cultural assimilation of Irish chiefs into the English state. Through his policy, St. Leger learned it is easier to mold and change a culture through conciliation and interaction than through conquest and legislation. This paper explores the question, how is the identity of a nation defined: ethnically or culturally? As the king’s “obedient subjects,” Irish chiefs surrendered both their cultural and political identity to join the new kingdom of Ireland.

**Name:** Lee, Marti D.  
**Affiliation:** University of South Carolina  
**Title:** Ciaran Carson’s new version of an old myth  
**Abstract:**
In 2007, Northern Irish poet Ciaran Carson published *The Táin: A New Translation of the Táin Bó Cúailnge*. The tales of the Ulster Cycle, particularly the ones comprising the Connaught army’s raid for the Bull of Cúailnge, have been translated, adapted, and revised many times since their original transcription in the eighth century, so much so that no definitive version, as one can find for *Beowulf*, *The Iliad*, and other ancient epics, exists. Why does this particular saga continue to capture the imagination of authors and audiences and why, a mere thirty-eight years after Thomas Kinsella’s seminal translation, did Carson feel that a new version was warranted? What do these stories tell us about today’s world: the people, the politics, and more importantly perhaps, the struggles? I argue that Carson, as a particularly Northern Irish poet, makes the old stories as applicable today as they were in 1916 yet even more topical than they were in 1969.

This paper, which will explore Carson’s version of the *Táin* as it applies to the issues facing Ireland and the world in 2009, is an excerpt from my dissertation: *Cuchulain’s Spasms: Translations, Adaptations, and Incarnations*, which examines versions of the Cuchulain myth from the late 19th to the early 21st century.

**Name:** Lennon, Joseph  
**Affiliation:** Manhattan College  
**Title:** ‘A heavy cry’: the emergence of the modern hunger strike  
**Abstract:**
In the decades following the Famine, Irish scholars produced translations of medieval Irish texts that discussed “fasting on” someone. Other British texts discussed the ancient Indian practice of “sitting dherna,” in which a faster sat at the door of a debtor. The Irish texts became sources for W.B. Yeats’s “The King’s
Threshold” in which the King describes how, if a wronged man fasts to the death on another’s doorstep, “The common people for all time to come / Will raise a heavy cry against that threshold.” In all of these texts, the hunger strike remained a medieval practice; Yeats’s version of “the common people” no longer existed in the modern state. Not until Marion Wallace Dunlop, artist and suffragette, made the hunger strike part of a media campaign in 1909, did the modern hunger strike emerge. She, and those who followed, struck to move that entity of modern mythos: the public mind. This paper traces discussions of hunger strikes up to Wallace Dunlop’s 1909 strike: translations of the Senchas Már; Henry Maine’s and James Kerr’s discussions of the Brehon laws; periodical accounts of Russian and Austrian strikes; plays by George Bernard Shaw and Yeats; and suffragette texts.

Name: Lin, Yu-chen

Affiliation: National Sun Yat-sen University, Taiwan

Title: At home in diaspora: Brian Friel’s Faith Healer and Dancing at Lughnasa

Abstract: Home, almost always named Ballybeg in Brian Friel’s plays, is often configured with an awareness of diaspora. This dialectics between home and diaspora is most poignantly felt in two “memory plays.” In Faith Healer, Ballybeg is an uncanny place, where the healer returns to reconcile himself with his inconstant art after twenty years’ of wandering around nondescript Scottish villages reminiscent of home, but only to meet his violent death. Home thus becomes an arena of agon between self and other, fiction and reality, the old world and modernity, agon ultimately framed in the three protagonists’ contesting memories. This problematic is pursued in Dancing at Lughnasa from the perspective of an illegitimate son of a Welshman and an Irish woman, who transcends the inner émigré’s restiveness with home-cum-selfhood that torments the faith healer. Indeed as he looks back on the traumatic past, he acknowledges its multinational possibilities which make him as he is. Wishful as this vision may be since it is all too coherently formulated by the protagonist’s eclectic remembrances, it still signals the playwright’s attempt to create a map of Ireland constituted by memory discourses of people on journey toward a more accommodating society which is reconciled with its “familiar strangeness.”

Name: Lynch, Patricia A.

Affiliation: University of Limerick

Title: Folk medicine among ‘the same people living in the same place’, 200 years on

Abstract: This paper follows on from others given at past ACIS conferences, on the subject of folk-medicine before the Irish Famine of the 1840s. It compares the remedies in a set of manuscripts dating from the 1770s to the 1840s, belonging to a father and son who were tenant farmers, with folk practices still used in the same area today. This rural district is on the borders of west Co. Laois and north Co. Tipperary. A collection of remedies was taken down orally from local inhabitants in 2008, including some from a descendant of the folk-doctors above who is now in his 80s; his family are still known by the epithet “doctor”. It would seem that the ancient manuscript recipes for the most part were ultimately derived from contemporary orthodox physicians, with some of a more local origin, and some specifically for animal ailments. Today’s practices, however, are largely of the kind designated by Yoder as “magico-religious” including transference, prayers or charms, and the use of blood and marriage rings, and passed down in families. Similar practices across Ireland have been described in the work of Patrick Logan and others. In an area undergoing extensive road building and re-alignment, often cutting through old roads and farms, and with some of the older farm buildings in ruins, the people who describe the cures and have used them are thoroughly convinced of their efficacy.
Name: Lynch, Rachel Sealy

**Affiliation:** University of Connecticut  
**Title:** ‘Germany calling’: encountering the home front in James Ryan’s *South of the Border*  
**Abstract:**  
In my paper, I will discuss the deep and troubling fractures in Ireland's heartland mapped by James Ryan in his new World War II novel, *South of the Border*. The global collides with the local in this account of divided loyalties, Nazi sympathizers, anti-Communist paranoia, and anti-British sentiment running rampant in the small midland town of Rathisland in the autumn of 1942. Before writing about this much-neglected period in Irish history, Ryan, an historian by training, delved into newly released archival material collected during the time of the "Emergency," or, as it known in Rathisland, "the duration." His hilarious fictional rendering of Irish language broadcasts organized by the Nazis (and that needed translation into English for many people to understand them!) is drawn from this research, as are many other authentic details of life on the Home Front during that time. In this novel, one of the first serious fictional engagements with this troubled, uncomfortable period, Ryan tackles head-on the hypocrisies, ambivalences, and clandestine loyalties of the time. In his depiction of small-town life through the eyes of a newly-arrived outsider, Matt Duggan the newly hired National Teacher, Ryan lays bare the uncomfortable secrets and truths lurking just beneath the respectable superficialities of town life. In *Dismantling Mr. Doyle*, Ryan asks uncomfortable questions about -- and points out some unsettling similarities between -- the practice and implications of radical feminism and patriarchal control. In *South of the Border*, he subjects the question of what it meant to be Irish in 1942 to the same unflinching scrutiny.

Name: Lynch, Vivian Valvano

**Affiliation:** St John’s University, New York  
**Title:** ‘Let me like a soldier fall’: Louise Dean’s *This Human Season*  
**Abstract:**  
Louise Dean’s 2005 novel *This Human Season* revisits the troubled Belfast of late 1979 and centers on two individuals trying to survive on apparently opposite sides of the divide. Kathleen Moran, a poor Catholic wife and mother of West Belfast, is focused on the fate of her son, Sean, an IRA prisoner enmeshed in the “dirty protest” at the H-block in the Maze. John Dunn, an Englishman who has served in the British Army, indeed has completed two tours of duty in Northern Ireland of the Troubles, has come back to become a prison guard at the Maze. While not mitigating the conflicts and burdens faced by all involved, my paper will concentrate on Dunn. An English ex-soldier not obliged to return to Northern Ireland, he does so, engaging in one of the most difficult of jobs. Complicating his situation is his attempt to build a relationship with the visiting son he has never known before, the product of a long ago encounter. He also strives to build a meaningful life with a young woman in East Belfast. Soldier, prison guard, father, boyfriend, potential husband . . . who is he? What is his purpose? What is his identity? Where, how does he fit into this troubled city? Dean articulates the intricacies that he confronts, the decisions that he makes, and the dichotomy between what he can control and what he cannot in a sometimes brutally realistic, sometimes heartbreakingly compassionate narrative that never becomes trite or maudlin.

Name: Lynch-Brennan, Margaret

**Affiliation:** Independent Scholar  
**Title:** The Irish Bridget and the construction of a bifurcated ‘American’ and ‘Irish’ identity  
**Abstract:**  
The stereotypical Irish “Bridget,” the immigrant domestic, remains an iconic figure in the history of Irish migration to America. Domestic service was the chief waged occupation for women in nineteenth-century America and after 1850 Bridget dominated the ranks of servants in urban, northeastern America. The private American home constituted the most intimate frontier of contact between Irish immigrants and Americans. Here Irish girls became “American”--through learning American manners and mores they were acculturated. But service was an isolating occupation--it provided a lonely introduction to America for the young Irish girl. Consequently, despite the opposition of her American employer (from whom she differed in class, ethnicity and religion), Bridget simultaneously maintained an “Irish” identity through her development of a multi-
faceted social life that centered on her fellow Irish. In America, therefore, Bridge constructed a bifurcated identity; she showed that there was more than one way to be American—one could be American and yet retain a distinct sense of oneself as Irish. This presentation, which will be based on my book, The Irish Bridget, which is forthcoming from Syracuse University Press, has implications for contemporary migrants to Ireland—can one be simultaneously “other” and “Irish” in Ireland today?

Name: Mac Crossan, Elizabeth
Affiliation: University of Texas at San Antonio
Title: 'Split between London and lovely': Colette Bryce among the Northern poets
Abstract:
Born and raised in Derry’s Bogside, but living in self-imposed exile in England, Colette Bryce’s poetry emerges as a different voice among the northern poets. Her gender, sexuality, age, and specifics of her Bogside childhood set her apart in unique ways. While Seamus Heaney may be the lion of the northern poets, a genre belonging largely to Catholic men of the “Troubles Generation,” Bryce’s poetry presents a different voice, but still addresses many of the same ideas of growing up in Ulster: divided communities, nature, faith, personal relationships, and language. This presentation will consider her against the backdrop of being a “northern poet” and against the tradition built by the male (and female) poets who have come before her.

Name: Mac Éinrí, Piaras
Affiliation: NUI Cork
Title: White tribe: boundaries and belongings
Abstract:
Debates about identity and nationhood in Ireland are characterised by a pervasive sense of entitlement on the part of the mainstream white Irish community and a corresponding sense of marginalisation and exclusion of new migrants and their descendants. This paper will argue that the exclusionary cultural rhetoric of mainstream Irish nationalism has, with rare exceptions, masked an underlying insistence on whiteness in both diaspora and homeland discourses. The roots of this rhetoric can be traced at least as far back as D.P. Moran's 'Irish Ireland' ideology, yet such discourses are not often seen as providing the intellectual basis for a form of boundary construction which, in effect if not necessarily in intent, can be construed as racist and xenophobic. The difficulties attending any serious consideration of the issue are exacerbated by a remarkable research gap, with only a very small number of publications in various disciplines addressing race, whiteness and Ireland between the early 20th century and the early 1990s. The paper will consider the implications of some of these older histories and narratives of whiteness in Ireland for the development of appropriate policy responses in the present day.

Name: Madden, Ed
Affiliation: University of South Carolina
Title: ‘Gently, not gay’: masculinity and sexuality in contemporary Irish culture
Abstract:
Through an examination of three recent cultural texts offering complex representations of Irish masculinity as an economic, social, and sexual structure-- Jimmy Smallhorne's 1998 film 2x4, Mark O’Rowe's 1999 play Howie the Rookie, and Barry Dignum's 2001 short film Chicken. All three represent social and sexual marginality. They also offer complicated interrogations of the proximity of homosexuality to male-male intimacy, suggesting unease about male tenderness, though without the homophobia or panic endemic to earlier structures and representations of homosociality. All three also offer critical imagery of permeable male bodies, which must be read as critiques of the traditional hard and impermeable bodies and psyches of Western masculinity. More importantly, all indicate a need for forms of expression, emotion, and physicality foreclosed by traditional masculinities, not only suggesting the broad destabilizations and transformations of gender of the current historical moment, but also offering important formulations of emergent male identities.
Maher, Eamon

Affiliation: Institute of Technology, Tallaght
Title: ‘Exiled in your own place’: the figure of the outsider in the fiction of John McGahern

Abstract: John McGahern has long been acknowledged as having a strong sense of ‘place’, of giving the local parish a global significance. However, many of his characters who live in identifiable rural communities in the north west midlands of Ireland do not always feel comfortable relating to the wider world. People like Moran in Amongst Women are, in fact, decidedly unsocial, preferring the confines of family to any broader social context.

This paper will map the figure of the outsider in some of McGahern’s fiction and will trace the reasons for marginalisation back to a suspicion with regard to an exaggerated identification with place.

Maher, Garret

Affiliation: NUI Galway
Title: Migrant remittances: the Brazilian labour force in Ireland

Abstract: International labour migration is a key economic cog within today’s globalised economy and the International Organisation for Migration believes there are upwards of 80 million migrant workers around the world. Migrants have in the last ten to fifteen years started to come in record numbers to Ireland, attracted by the higher wages and, until recently, the stable economy; according to the Central Statistics Office (CSO) there were an estimated 278,000 non-Irish nationals in the Irish labour force in 2006, Brazilians account for just under 5,000 of these, yet they are numerically important at a localised level and are highly represented in the two study sites discussed in this paper.

The paper will report on recent research with the Brazilian communities conducted in Gort, County Galway and Roscommon town which examined issues relating to remittances, such as the amounts that Brazilians are regularly saving and then remitting to their area of origin and their use once received. Heilmann (2006); Orozco (2002) and Conway and Cohen (1998) all believe remittances play an important role for migrants, their families, their communities and even the local economy in their areas of origin. Quantitative and qualitative information relating to remittances was collected through interviews, focus groups and questionnaires with key informants in Gort and Roscommon.

Maher, Susan Naramore

Affiliation: University of Nebraska at Omaha
Title: Untidy borders: an Irishman in the American West

Abstract: In a series of volumes, starting with Iron Mountain Road (1997), poet Eamonn Wall has investigated the complications of passage, the tensions of boundaries, and the difficulties of adaptation to a new landscape. Wall’s shifting positions as émigré, traveler, dweller, and native son (among others) provide him with a unique perspective on the acts of leaving, becoming, and imagining. His is not a double but a multiple consciousness, and the spirit that animates his poems and prose is restive and unsettled. Wall rejects easy dichotomies and forced symmetries, embracing instead the untidy borders of a life unassimilated and partially translated. In traversing the many landscapes of the American West, Wall aligns himself with what scholar Neil Campbell has called the “rhizomatic, folded West,” an imagined space where “transmotional ‘route work’ [follows] connections, trails, traces, pathways, and echoes, peeling back the layers of a complex, unending palimpsest, following glints and glances, joining and departing from dialogues . . . attempting to reflect upon and examine the presence of westness in its various, complex forms of mobility as it has traveled globally resting in certain forms, mutating into others, and disrupting still more” (Theorizing the Rhizomatic West 37). The rhizomatic West is a place of prismatic illumination. Here Wall deciphers the aftermath of contact, captures the receding echoes of history, and acknowledges the incompletion of art itself, grounded, as it is, in life’s unstable passage.
Name: Mahon, Marie

Affiliation: NUI Galway
Title: Forming identities in the urban-rural fringe in Ireland
Abstract: This paper seeks to explore the extent to which populations in rapidly-changing rural locations on the fringes of urban centres in Ireland establish a sense of belonging and identity in such places, through the medium of local ‘social’ (i.e. voluntary, leisure, etc.) organisations in these locations. It draws on Schmalenbach’s (1977) concept of the ‘Bund’ in order to understand individuals’ motivations for forming and also for joining such ‘sociations’ (Hetherington, 1994; Urry, 2000), and to ascertain the extent to which identification with such sociations reflects certain links to, and identification with, place. It is also influenced in this regard by Heideggerian (1993) conceptualisations of ‘dwelling’, i.e. a sense of ‘being’ or ‘belonging’ in a place, as opposed to ‘inhabiting’ that place. The paper is based on fieldwork evidence from three urban-rural fringe locations in Ireland, using the examples of a number of locally-based organisations from each location. The paper thus seeks to draw attention not only to the role of local organisations in creating a sense of identity in places undergoing rapid change, but also to the complex ways in which increasingly diverse populations negotiate and establish their own sense of belonging in place.

Name: Mahon, Thomas and James J Gillogly

Affiliation: Independent Scholars
Title: Moscow calling: the IRA beyond the Emerald Isle, 1926-7
Abstract: The post-Civil War IRA is frequently thought of as predominately focused and concerned with events in Ireland. However, it had foreign contacts extending from New York to Moscow, on which it depended for both financial and military support. Additionally much of its senior leadership was truly internationalist in outlook.

This study is based on James Gillogly’s decryption of three hundred secret coded IRA documents from the period 1926 to 1927, which were in the Moss Twomey collection at UCD Archives. The authors present images of the documents. These papers provide considerable new information, including; the IRA’s secret agreement with the Soviet Union, attempts to support Chinese nationalists, IRA activities in America and Britain, and military espionage in America.

The extent and nature of the IRA’s foreign contacts, its attempts to take advantage of events abroad and its relationship with the Irish-American community are discussed. The IRA largely cloaked its foreign relationships and policy in a veneer of idealism, but in practice they were driven by a non-ideological and utilitarian approach. This research helps explain the goals and activities of the IRA in an international setting.

Name: Malloy, John K.

Affiliation: Marquette University
Title: The duck-arsed in-between: navigating binaries in John McGahern’s Nightlines
Abstract: John McGahern’s first collection of short stories, Nightlines, is situated between his infamous 1965 novel The Dark and 1975’s The Leavetaking. As Denis Sampson has argued, through the use of “internal references, echoes, repetitions, and mirrorings of elements from other stories and novels,” these stories represent a widening of the “central consciousness” that permeates all of McGahern’s oeuvre. Nightlines does indeed expand a reader’s understanding of the consciousness at the center of The Barracks (1963) and The Dark, both of which depict characters facing seemingly insuperable situations: Elizabeth Reegan’s foreknowledge of her death from cancer and the young Mahoney’s struggle with his abusive father (as well as pressure to enter the priesthood). These characters, however, must still make decisions in the face of these weighty and bleak scenarios. Their decisions about how to proceed are thus important, but as McGahern points out in his discussion of Joyce’s Dubliners, in fiction “the quality of the language is more important than any system of ethics or aesthetics” (qtd in Sampson 86). What, then, informs the choices of the
narrators in stories such as “Wheels” and “Hearts of Oak and Bellies of Brass”? While perhaps less dramatic than fatal illness or a mythical confrontation between father and adolescent son, these characters face choices which are often equally as vexed. By examining the alternatives these characters perceive, I hope to discover if any of McGahern’s protagonists can be profitably connected by their search for a genuinely useful binary—one which has a legitimate positive/negative structure vs. a seemingly meaningless choice between two negatives.

**Name:** Mannion, Sean

**Affiliation:** University of Notre Dame

**Title:** The unbuilt island of Eimar O’Duffy

**Abstract:**
My paper proposes to examine the understudied works of Eimar O’Duffy from the equally “too long neglected” perspective of “Ireland’s engineering cultures.” In focusing primarily on 1919’s *The Wasted Island* and 1928’s *The Spacious Adventures of the Man in the Street*, I want to argue that while technology and engineering have often facilitated colonialism in Ireland, as Patrick Carroll has convincingly illustrated, O’Duffy deploys these discourses to realize alternative political and economic possibilities and to indict the uneven urban development cultivated by capitalism and colonialism. *The Wasted Island*, as I will show, deals with a Dublin of “blighted beginnings,” stunted by the suspension of the Wide Streets Commission, “a great town planning scheme that we haven’t been allowed to continue.” The childhood of protagonist Bernard Lascelles, spent both mulling over Cuchulain and constructing with toys “the framework of a wonderful metropolis,” culminates in a fusion of nationalist striving and architectural aspiration, in hopes to recast a classless “garden city” a capital crippled by colonialism. For O’Duffy the Easter Rising literally razes these hopes, destroying any possible alternative space and leaving behind the Dublin of the Cuanduine trilogy, “so crazy with age and so shaken with bombardments….a dead forest.” I will then trace how these wasted engineering energies receive utopian articulation in O’Duffy’s satirical fantasy *The Spacious Adventures of the Man in the Street*, which depicts a city in which technology, equity and aesthetics fuse and which indicts the actual uneven urban spaces of colonialism and capitalism.

**Name:** Mara, Miriam

**Affiliation:** North Dakota State University

**Title:** The new Irish sell old Ireland: immigration, landscape, and the tourism trade

**Abstract:**
Within the globalization and growth of Ireland, lingering tensions between the traditional and the new re-emerge. One Irish industry, tourism, integrates the wealth and growth, but unlike fields such as pharmaceuticals and software production, tourism has a stake in pre-tiger Ireland. The Irish tourist industry depends on constructing national landscape and traditional experiences in the midst of a global, transnational economic reality. Like early landlords who “literally organized the ground for tourists” (Williams, *Tourism*, p. 9), current tourism companies facilitate tourist experiences that fulfill expectations about landscapes and people in terms of the Nation of Ireland. Ireland’s current transnational success conflicts with tourist expectations of rustic retreats, “trad” music, storied Irish hospitality, ocean vistas, and emerald hills.

The global economy invades traditional Irish tourist settings with visible industrial damage, predominant eastern European accents in pubs and restaurants, and suburban and exurban development. Yet, tourism is circumscribed by questions of authenticity. Tours in areas such as Kerry focus on beautiful green landscapes and picturesque villages to counteract heterogeneity that globalism ensures. This presentation will analyze field notes and photographs from a recent walking tour as well as interviews with tourism entrepreneurs to show how contemporary tourism navigates (and must often obfuscate) globalisation in post-national Ireland.

**Name:** Maume, Patrick

**Affiliation:** Dictionary of Irish Biography

**Title:** The most unjustifiable war in history’: the *Irish Independent’s* coverage of the Boer War

**Abstract:**
The Anglo-Boer War of 1899-1902 united all shades of Irish nationalist opinion against the British attempt to annex the two Afrikaner-governed republics of South Africa - or, as the Irish Independent put it, “The Grabbing of Paul Kruger’s Little Farm”. The Independent, founded in 1891 as the Parnellite paper and passing into the ownership of William Martin Murphy in 1900, joined the nationalist attack on Britain in South Africa, rejoicing in British defeats and denouncing such incidents as the deaths of women and children from epidemic diseases in British prison camps and the killing of prisoners by the Australian officer ‘Breaker’ Morant. At the same time the paper’s anti-imperialist credentials were compromised by Parnellite links with the Imperialist mining magnate Cecil Rhodes, and the Independent’s attitude to the black population of South Africa (seen as supporting the British in the hope of improving their situation) was highly unsympathetic. This paper describes the Independent’s coverage of the conflict and discusses its implications for Irish nationalist attitudes towards empire.

Name: Maurer, Sara
Affiliation: University of Notre Dame
Title: Settling in the military landscape: Tristram Shandy’s Uncle Toby and the Irish Sterne
Abstract: This paper addresses the theme of settlement in Ireland by asking, what does it mean to claim Laurence Sterne as an Irish writer? The Irish Sterne suggests two possibilities in identity formation. The first would be that architecture – the British army barracks in Ireland where Sterne spent his first seven years – can imprint so deeply as to make subsequent British identities matter less. We would have to accept that Sterne’s Irishness became embedded in him almost before memory. The second possibility that the Irish Sterne raises is that a subject from a colonizing culture might come to acquire the identity of the colonized – that the son of a British soldier might come to claim that he has been shaped by the trauma of the Irish – a trauma which was inflicted on them by, for instance, his own father.

Tristram Shandy explore both these possibilities. Sterne hints that the trauma of the conquered might become an injury which CONQUERORS come to understand as constitutive of THEIR identity – not because they conquered, but because of military landscape’s traumatic power to blur boundaries, making it impossible to assign injury or victory to just one subject. Sterne suggests this through the figure of Uncle Toby, whose traumatic compulsion to map and rebuild the fortifications of European wars provides a model of architectural identification in which a particular landscape becomes so embedded as to be a constitutive part of a subject’s psyche. Uncle Toby suggests a model through which we might understand Sterne himself as attached to Ireland.

Name: McClure, Nicole R.
Affiliation: University of Connecticut
Title: Same old story?: film adaptation and the revisiting/revisioning of Irish history
Abstract: Rather than oppose traditions of Irish storytelling, film in and about Ireland is intertwined with the storytelling methods of the past. Significant amounts of Irish films are adaptations of novels and plays, allowing the literary tradition to play out on yet a different stage. Francesco Cassetti would argue that the adaptation of literature into film must be viewed in the context of the social discourse that surrounds both the original work and the film. Instead of rewriting and/or retelling, the result is a “reappearance, in another discursive field, of an element (a plot, a theme, a character, etc.) that has previously appeared elsewhere”. Literary tropes reappear in Irish films as ‘re-tellings’ and in some senses as as a conspiratorial medium to bolster a recognizable social myth. Alternately, the “reappearance” or desire to adapt such stories is indicative of the existence or reality of that myth in the later discourse that surrounds the film version. As Ireland experiences changes, the film adaptations allow for a nesting of tradition inside a new story that reflects the new nation. In examining several film adaptations, these new ‘versions’ of Irish stories are revealed as both a tribute to a national identity and a possibly apologetic revisiting/re-visioning of the stagnation such identities that the previous literature has inevitably created.
McDiarmid, Lucy

**Affiliation:** Montclair State University  
**Title:** Damien O’Donnell’s short film *Chrono Perambulator* and the neolithic origins of Irish drama  
**Abstract:**  
Damien O’Donnell’s short feature *35 Asi*de has won more prizes, nationally and internationally, than any other Irish short. His little-known *Chrono Perambulator* is an Irish pastiche (a miniature one) of the film of H.G. Wells’s *The Time Machine*. Set in the Ireland of 1919, it gives a witty spin to the ‘grandfather paradox’ of science fiction time-travel.

McGovern, Kelly J.S.

**Affiliation:** University of Maryland  
**Title:** ‘Virginity as real as Irish coffee. (Why not?)’: Adolescent and maternal embodiment in the work of Anne Enright  
**Abstract:** Anne Enright is often called an author of the body. Enright’s work explores how her characters live in bodily, material, and national “homes” and spaces that are not stable but, rather, slow- or rapid-moving flows. In her novel, *What Are You Like?* (2000), Enright depicts twin Irish girls who grow up separately in Ireland, England, and, later, the United States. The forking of their lives allows Enright to probe how identity is constructed in relation to biology and community. The girls’ Irish mother, Anna, tells her life story after her death, describing living in a place where the “past and the future were as big as they ever were, with nothing in the middle, except this empty, waiting house, my blank body in the centre of it, like a gap in the middle of a hole.” The interrelated dynamics and intensities of flow, desire and corporeality apparent in Enright’s prose recall the theories of Giles Deleuze and Felix Guattari, particularly their notion of the “body without organs.” This paper will experiment with the applicability of Deleuze and Guattari’s theories to the role of bodies, constructions of identity, memory and imagination in Enright’s novels.

McIvor, Charlotte

**Affiliation:** University of California, Berkeley  
**Title:** ‘Opening Doors’: the Domestic Worker’s Support Group and performing migrant women’s labour in post-Celtic Tiger Ireland  
**Abstract:**  
In 2007, the Domestic Worker’s Support Group, organized out of the Migrant Rights Centre in Dublin, mounted an art project called “Opening Doors.” This group is composed of migrant women workers working in the home as child-minders and housekeepers. This project combined work on a quilt showing the experience of domestic workers in Ireland, a collaborative photography project depicting scenes from domestic work with artist Susan Gogan, and independent photography captured by the women. The goal of this project was to celebrate work that is undervalued as well as frequently made invisible, and position the women as members of Irish society with a range of skills and experiences. A member of the group stated: “In the creation of the pieces, we took control of how we wanted to be represented and what meaning we wanted to contribute to the general public.”  

This paper examines art practice as a mode of intercultural engagement and anti-racist work in Ireland through the “Opening Doors” project. The “Opening Doors” project stresses the use value of its member’s labor to Irish society through centralizing their “skills” as a focus of the visual and textual material of the collaborative photographs which depict scenes in the home.

How should art practice in post-Celtic Tiger Ireland be situated as part of the “process” of social and structural change that works to get to the “root causes of poverty, inequality, and exclusion”? How does the practice of controlling “representation” and “staging images” of labor as “art” open up performance and arts practice as modes of resistance for migrant communities in Ireland today, while also indexing the power relations that give them access to these avenues? Do art and activism have to be mutually exclusive in post-Celtic Tiger Ireland today, or can they ever work together separate from the discipline of the “Irish racist state”? 
McMann, Mindi

**Affiliation:** University of California, Davis

**Title:** Postmodern troubles: Northern Irish literature in the 1990s

**Abstract:** This paper examines the postmodern effects of The Troubles in Northern Ireland by explicating the cautious optimism of the 1990s in Northern Irish Literature. What emerges at this time is literature that cannot and does not ignore its own history of violence, as it keeps one eye fixed firmly on past crises, but also insists upon looking to the future and the possibilities of nascent peace and reconciliation.

The characters examined here, notably Drew in *Fat Lad* and Jake in *Eureka Street* all reach adulthood in the 1990s, a decade of intermittent peace that allows narratives to articulate this cautious optimism. I argue that postmodern interrogations of space and identity, in confluence with the political and social momentum of the decade, lay the groundwork for these novels to re-imagine Belfast as a community where, in the words of Jake “all the old creeds and permutations would be contradicted” (Patterson 164). While these centuries-long tensions do not disappear in the novels, the writers and characters wrestle with the weight and significance of these creeds and permutations in order to construct narratives that begin accounting for the past and articulating a new Belfast of the present.

McManus, Ray

**Affiliation:** University of South Carolina, Sumter

**Title:** ‘There’s no getting away from it if you’re Irish’: Irish immigrant identity in the American south of *Gone With the Wind*

**Abstract:** In *How the Irish Became White*, Noel Ignatiev’s investigation into what it meant for the Irish to “become white in America” leads to the conclusion that “to enter the white race was a strategy to secure an advantage in a competitive society;” arguably, this strategy worked particularly well in the society of the American South, where race was “important in determining social position.” This paper will begin with Ignatiev’s work and explore the implications of being Southern, being white, and being Irish in 19th century America, specifically as 19th century America is depicted in the 1930s book and film versions of Margaret Mitchell’s *Gone With the Wind*. Gerald O’Hara, Mitchell’s loud, red-faced, land-owning Irish patriarch, supports the success possible for Irish immigrants who aligned themselves with the white, upper-class plantation owners. His daughter, Scarlett, demonstrates how an Irish whiteness is a “quality” that serves post-war Southerners well in a time of economic transition. Ultimately, the paper will discuss the tendencies of 20th century Civil War fiction, the enormous success of *Gone With the Wind* as a 1936 publication and a 1939 film, and how both factors continue to shape the depiction of Irish immigrants in the historical American South and in the Depression-era American novel.

McNamara, Donald

**Affiliation:** Kutztown University

**Title:** Lady Gregory: extraordinary woman in the heartland of the ordinary

**Abstract:** Lady Gregory is rightfully remembered as someone who energized the Irish Literary Revival both with her support of a host of Irish writers and with her own substantial literary contributions. As part of this, she gathered local stories that came to be known as the Kiltartan material.

What is not well known about Lady Gregory, however, is that among her other endeavors she collected more than 230 Irish street ballads, published over several years as broadsides, in several albums. These albums illustrate another side of Lady Gregory that was an integral part of her Revival project, one that kept her centered in the very Heartland of the Ordinary.

Included in these albums are such as *The Ballad Songs of Ireland*, contributed by the Companies of Cuchullain, as well as an “Official Programme” of the United Irish League from the Great Home Rule Demonstration of 31 March, 1912, with a picture of John Redmond on the cover.
The fact that Lady Gregory would collect such material is proof that her enthusiasm for Ireland was both sincere and comprehensive; by being attuned to many different currents from the heartland of ordinary Ireland, Lady Gregory was able to demonstrate a genuine feeling for the Ireland that was emerging in the 20th century – a nation emerging from ordinary life.

Name: McNeil, Laura
Affiliation: Elms College
Title: Irish emigrant political identity and the battle over the Irish National League of Great Britain
Abstract:
During the few years of its existence, the Irish National Land League was a crucial factor in the organization of Irish constitutional nationalism, in Ireland and in Irish communities abroad. The Land League was fundamental to the instigation of the Land War, and became associated with the agrarian violence that accompanied it. After the Land League’s suppression in 1881, the Irish Party’s leadership sought a more manageable outlet for Irish nationalist sentiment, thus creating the Irish National League. The National League, like its predecessor, spread in branches to Irish immigrant communities throughout the world. In Great Britain, the Irish National League of Great Britain (INLGB) became a battleground upon which Irish emigrant nationalists disagreed over the Irish Party’s agenda and the nature of its leadership. This paper will discuss the clash over influence in the INLGB between the two great nationalist leaders of the time, Michael Davitt and Charles Stewart Parnell. On the surface, the conflict was, in part, one of strategy on how to best achieve Irish home rule. This paper however, will also discuss how both men’s positions reflected alternative visions of what it meant to be Irish in Britain.

Name: Miles, Michelle
Affiliation: Emory University
Title: ‘Great rivers and dreadful streams’: the migration of classical epic into contemporary Northern Irish lyric
Abstract:
In his 2008 Kemp Malone Lecture at Emory University, Stephen Greenblatt argued that we never look more like ourselves, more from and demonstrative of our own cultural idiom than when we don the vestments of another nation or era. In my paper, “‘Great Rivers and Dreadful Streams’: The Migration of Classical Epic into Northern Irish Lyric,” I focus on the fashions in which contemporary Northern Irish poets including Seamus Heaney, Michael Longley, and Ciaran Carson have variously translated and adapted Greek and Roman classical epic into contemporary lyric form and how by so doing, these poets have facilitated a ferrying-between-worlds of linguistic, cultural, religious, political, and aesthetic goods. While the influence of W.B. Yeats on the development of his poetic successors has been treated at length, the legacy of Homer and Virgil, Sophocles and Dante, has thus far received short-shrift in discussions of poetic lineage in Northern Ireland. In my paper, I will explore the presence of classical epic narrative in the work of Heaney, Longley, and Carson and consider the ways in which the migration of ancient stories into new Irish verse has allowed these poets to reconfigure their own complicated relationships to the age-old binary of the politic versus the poetic.

Name: Miller, Rebecca S.
Affiliation: Hampshire College
Title: ‘Boy meets girl’: negotiating gender on the showband stage
Abstract:
Beginning in the mid-1950s, showbands brought to Ireland and Northern Ireland new musical and performance aesthetics that captivated Irish youth and ultimately revolutionized notions of Irish popular culture and identity. Performing an eclectic mix of rock ‘n roll covers, selections from the English Top 10, and popular Irish songs, showbands featured electric guitars and bass, drum kit, piano, a horn section, and an often charismatic lead singer, who, along with other band members, put on a “show” consisting of choreographed stage moves and comedy sketches. Emerging on the heels of the more staid dance orchestras
of the 1930s and 40s, showbands offered Irish youth a powerful new sound as well as a radically different approach to popular music performance practice.

Also revolutionary was the increased opportunities for public performance by women in an otherwise male dominated showband industry. In this paper, I will interrogate the cultural and musical factors that opened the doors for women to participate in professional, semi-professional, and amateur showbands. I will examine the careers of several women showband artists -- famous and otherwise -- including Muriel Day, Sandy Kelly, Eileen Kelly, and Mildred Beirne of the all-women Grenada Girls Showband. While most women showband performers were controlled, to varying degrees, by their male managers, bands leaders, husbands, and boyfriends, their participation in this industry, I will argue, was also empowering on many levels and ultimately gave a rising generation of working women musicians a voice in Ireland’s growing popular music industry. More to the point, women showband players also served as role models for their young Irish women fans, thus simultaneously contributing to and reflective of the ongoing social changes in Ireland by the 1960s.

Name: Moffat, Valerie
Affiliation: National College of Art and Design
Title: Mrs. Meliora Adlercron of Dawson Street, widow: opportunity for independence in late eighteenth-century Dublin.

Abstract:
This paper will address issues of family, gender, class and community by examining the position of the widow within the social order of late eighteenth century Dublin. Traditionally, family history has concentrated on the household as a unit or on marriage as an institution and has tended to search for quantifiable data rather than individual experience. However, closer scrutiny of the ‘ordinary’ ‘lived’ family experience can serve to reveal its full variety and complexity.

The paper will draw on first hand experiences of widowhood contained in three extant manuscripts relating to the Adlercron family that date from September 1782 to October 1793. It will explore a specific aspect of the ‘ordinary’ within a family by presenting the home as a space where an eighteenth century widow could actively manipulate her domestic role and identity in order to negotiate and maintain her position (and that of her family), within polite society. While widowhood and old age are usually linked in the modern world, this was not necessarily the case in the early modern period. The death of a spouse undoubtedly brought a more dramatic change in status for women than it did for men, for their link to the world of work (and an income) was generally through their husbands. Though widowhood often brought economic adversity, it also presented many women with a wider range of action.

The case of Mrs. Meliora Adlercron will demonstrate that by the end of the eighteenth century the family was a flexible institution, made up of individuals who adopted, adapted and indeed refuted current behavioural ideals and that relationships between these individuals often changed in accordance with time and circumstances.

Name: Montaño, John Patrick
Affiliation: University of Delaware
Title: Civilise this: cultural conflict and the Tudor plantations

Abstract:
The Tudor Plantations in Ireland were focused on land, with the English version of civility being rooted in agriculture and cultivation while the assumptions about Irish barbarism were linked to native mobility and pastoralism. The Renaissance fascination with cultivation meant that the mobility and savagery of the Irish was assumed to be a product of their underdeveloped, pastoral culture; in short, land use was a key site of cultural contestation.

This paper argues that much of the conflict after 1550 can be viewed as a form of cultural communication intended to destroy or defend the native culture in Ireland. Relying on official accounts, maps, plantation plans, and Irish poetry, I examine the introduction of walled settlements, roads, bridges, stone houses, enclosed fields, fences and cultivated fields as markers of civility. At the same time, the laws passed against
the Irish language and poets, as well as native hairstyles, laws, and fashions are read as examples of an official campaign against indigenous culture and in favor of the introduction of civility and order. Conversely, the native Irish were soon aware of the cultural conflict, and responded with attacks on the very symbols of cultural change: walls, fields, houses, and fences along with surveyors and cartographers. Similarly, the rejection of English clothes and/or the [re-] adoption of Irish habits were often intended to signal a rejection of settler culture.

Name: Moran, Joseph

Affiliation: University College Dublin

Title: Attempts to establish a physical education college in Ireland with military assistance

Abstract:
The military in response to a government request under ‘Education for Health’ produced a syllabus of physical training in July 1936 based on the Sokol System to be used in all schools where military physical education instructors were employed. The Sokol System of gymnastics was introduced into the Irish Army by Lt Josef Tichy from the Czech Republic in the early 1930s. It was a rigid system consisting of gymnastics and drill display to music. In December 1936 a committee was appointed by the Minister for Education, which included three military representatives, to examine and report on the state of physical education in Irish schools. Minister for Education O’Deirig, having received the recommendations of the 1938 Committee on Physical Education, set up a sub-cabinet committee in December 1938, under the chairmanship of Parliamentary Secretary Thomas Moylan, to examine the question of the promotion and revival of athletics. This Committee held three meetings and made recommendations with respect to physical training in Irish schools. Both Reports recommended the establishment of a National College of Physical Education to cater for both sexes. No recommendations were introduced as policy because the Emergency Period (1939 to 1945) heralded major changes in the Irish Army, which impacted indirectly on the teaching of physical education in schools. Funding was obviously a problem at this time. Once again a world war would temporarily overshadow the development of sport in Ireland.

The failure of the government to implement the recommendations of the 1938 Committee on Physical Education and the recommendations of Moylan’s Sub-Cabinet Committee on athletics was disappointing for physical education teachers and for educationalists in general. For a period of twenty years between 1945 and 1965 no further progress was made by the Department of Education on the National College issue. In March 1965 the Dept of Education appointed its first Physical Education Inspector Capt Michael McDonough, who was a physical training instructor in the Army School of Physical Culture in the Curragh. McDonough’s first initiative as the new Physical Education Inspector was to submit a Physical Education report to the Minister for Education in October 1965. This Report defined physical education, identified its position in Irish schools and made a number of plans and recommendations including the setting up of a Council for Education and sport and the establishment of a National College of Physical Education. When writing this report, McDonough had no knowledge of the efforts made between 1934 and 1939 to develop physical education in Ireland. He had not read the recommendations of the 1938 Committee on Physical Education nor was he familiar with Thomas Moylan’s Sub-Cabinet Report of 1939. He approached his task with an open mind without being influenced by the efforts of physical education ‘experts’ from a former generation. He had similar ideas to his military colleagues of the past and saw merit in the establishment of a National College of Physical Education to train Irish physical education teachers to teach in Irish schools.

In 1969 a feasibility study with recommendations for the establishment of a National College of Physical Education in Ireland was carried out by Capt Michael McDonough and Dr John Kane of St Mary’s Strawberry Hill. This feasibility study was requested by the Minister for Education, who at this stage was planning a National College of Physical Education for Limerick. Jack Lynch was elected Taoiseach in 1969 and he appointed Robert Molloy as Junior Minister for Education. Molloy’s main task was to further sport and leisure among the youth. In January 1973 Thomond College of Physical Education in Limerick opened its doors to students for the first time after four years of intense work by a number of individuals.
This paper will attempt to address how concepts of ‘people,’ ‘place,’ and ‘home’ are constructed, imagined, and remembered in modern and contemporary Ireland. The initial step in my talk will be to note that landscapes in Ireland have often been built around an insider/outsider dynamic. For “outsiders,” Ireland was often constituted by a landscape that was not what it seemed to be. For example, in the nineteenth century, English tourists, politicians, military personnel, agricultural specialists, engineers, and other visitors are consistently unable to see the landscape “as it really is.” To them, Ireland is a “somewhat-strange” place where a seemingly empty, pleasant glen that looks remarkably “English” is in reality composed of “mass rocks,” “holy wells,” fairy forts or wraiths, and various other kinds of historical, folk, and cultural markers that only an Irish cultural insider can understand. For the insider these special markers give the particular landscape a certain purpose, a certain meaning, and a certain quality that often means “Ireland” or “home” and that often seems threatened by the intrusion of an outsider. With full modernity and then a coming cosmopolitan postmodernity in the twentieth century there is a radical shift in Irish culture and in the understanding of Irish people, places, and homes.

At this point in the talk I will shift the focus onto how in the mid-twentieth century Irish landscapes begin to transform into Irish bodies, and how this in turn, with the recent immigration, leads to an entire undermining of the often pseudo-evolutionary, nineteenth-century connection between particular kinds of regions and particular kinds of bodies. Thus using Ato Quayson’s recent work Aesthetic Nervousness: Disability and the Crisis of Representation as a basis, I will finish my presentation by focusing on Samuel Beckett’s, trilogy Molloy, Malone Dies, and The Unnameable. I will argue that these narratives are all set on Irish landscapes, that all of the works engage Irishness as an identity construction and Ireland as a home, and that the narratives in fact forecast the eventual breakdown of the Irish body as a location of authenticity.

My argument is that in Beckett’s work there is an emptying of the geographically determined body, and thus the Irish body and the Irishness it is supposed to contain is collapsed into an identity formation that is radical its undermining of nation—Irishness is ‘even better than the real thing’, to quote Bono, in that it takes an identity formation that seems to be tightly focused on a landscape, and opens it up to world.

In this paper, I examine two works of fiction in which the authors borrow the premise of the U.S. Civil Rights-era film, Guess Who’s Coming to Dinner (Stanley Kramer, 1967) in order to reflect upon white Irish attitudes to black immigration into Ireland in the present day. The first is Roddy Doyle’s short story, “Guess Who’s Coming for the Dinner,” first published in serial form in May 2000 in Metro Éireann and reprinted, in a slightly altered form, under the title “The Dinner” in the New Yorker in February 2001. The second is Sinéad Moriarty’s “chick lit” novel Whose Life Is It Anyway? (2008), the story of a 28-year-old Londoner born of Irish parents who falls in love with a forty-two-year-old black French phonetics professor. In so doing, both writers appropriate a text that is itself, famously, fraught with problems. As Thomas E. Wartenberg puts it, the film “fails to vindicate liberal integrationism in large part because the representational and narrative strategies it adopts to forestall racist responses undercut its antiracist intentions.” This paper will investigate the extent to which Doyle and Moriarty are faithful to the ur-text and – this is a related point – how successful they are at negotiating its pitfalls.
Name: Mullen, Mary
Affiliation: University of Warwick
Title: An epitaph on a tomb’: anachronistic spaces in George Moore’s A Drama in Muslin
Abstract:
Reading Moore’s descriptions of anachronistic spaces within the local Irish landscape, I argue that A Drama in Muslin represents how the Anglo-Irish landlords transform from agents – the authors of their own history – to anachronisms – remnants of the past that are unable to influence history. While on the one hand the novel functions as what Moore calls an “epitaph for a vanished civilization”, marking the death of a landlord economy within Ireland, on the other hand the novel points to the many historical layers that demonstrate that ‘Old Ireland’ is and was never a homogeneous space, but instead comprised of many anachronistic sites and multiple historical layers.

Ultimate, I argue that these sites challenge an understanding of history as context and demonstrate the need for new Irish literary histories - as Joe Cleary and Katie Trumpener argue elsewhere. Moore’s anachronistic spaces function as contact zones that establish a relationship between the past and the present, but also, between global and local histories and temporalities. In this way, I argue that Moore’s novel models a new spatial history that depends upon contact and encounter rather than linear development and, importantly, moves beyond the nation.

Name: Murphy, Richard
Affiliation: University of South Carolina Upstate
Title: Beckett’s minor modernism: Molloy and the belated Irish bildungsroman
Abstract:
Despite their contrary appraisals of Samuel Beckett’s significance, both the Nobel committee, which praised him for transmuting “the destitution of modern man into his exaltation,” and György Lukács, who branded Molloy the “ne plus ultra” of a modernism obsessed with “morbid eccentricity,” agreed that Beckett’s work transcends the particular to explore an essential humanity. While this essay continues the “Irish turn” in Beckett studies by challenging readings of his work as abstract and universal, it does not attempt to discover concrete reference to Irish social and political realities in his fiction. Rather, I argue that his parody of the autobiographical novel—and of the Irish Bildungsroman of thwarted development in particular—places Molloy in a critical, or in David Lloyd’s terms, “minor” relation to the mid-twentieth-century Irish fiction from which Beckett’s work is still usually distinguished. As Joe Cleary has argued, the dominant trend in the socially-engaged realist fiction of the period is to represent the anti-individual forces of Irish life so relentlessly that alienation from society appears not as the lot of a given protagonist, but as a general, existential predicament. It is this slippage from instance to essence, I argue, that Molloy sets out to expose and critique in the Irish autobiographical novel.

Name: Murray, Damien
Affiliation: Elms College
Title: From a manly movement to unmannerly women: the role of Irish-American women in creating a progressive Irish-American nationalism in Boston after World War One
Abstract:
This paper will examine the role played by Irish female nationalists, Irish-American women, and Eamonn de Valera in creating a popular left-leaning Irish-American nationalist movement in Greater Boston through a transatlantic perspective.
In a visit to Boston in 1902, Irish leader John Redmond described the United Irish League of America, as “a manly and fighting movement.” The almost completely male leadership of the local organization testified to the accuracy of Redmond’s statement, but over the next two decades Irish-American women became increasingly active in the public sphere through involvement in the women’s suffrage movement, labor activism, and various Irish movements. This increasing public activity culminated in the crucial role women played in the Boston section of Eamonn de Valera’s organization, the American Association for the
Recognition of the Irish Republic. The ability of the AARIR to attract the support of large numbers of Irish-American women undoubtedly played a significant role in the organization’s success in late 1920 and early 1921. Just as important, however, was the role played by these women in contributing to a progressive form of Irish-American nationalism.

Name: Murray, Frank
Affiliation: Independent Scholar
Title: ‘Little Brazil’: an account of four years community development with the Brazilian community of Gort, County Galway.
Abstract: This paper will discuss some of the social, economic and cultural effects on both the indigenous and migrant communities as encountered in a full-time, four year working study as a bi-lingual community development worker. Part of this work involved working intensely on a Capacity Building project for the local Brazilian community which at the time stood at around 600, approximately one third of the population at that time. The Brazilian community grew to almost 1,500 in the next four years accounting for almost half of the overall town’s population.

The main aspects to be covered are: The importance and difficulty of building ‘trust’ where migrants may be undocumented. No meaningful or accurate research can be gained without this trust; ‘Touching down’ – the initial arrival of migrants and the role of migrant networks and social support; Difficulties and dangers regarding ‘language and translation’; Research Methods - ‘What works and what does not’; Confusion around migration policy and changes in immigration law; The effects of the Irish economic downturn for migrants.

Name: Nagle, Christopher C.
Affiliation: Western Michigan University
Title: Lady Morgan’s exquisite corpse
Abstract: One of the most interesting entries in Sydney Owenson, Lady Morgan’s Book of the Boudoir (1829) opens by “recommending Ireland… as one of the richest *cadavres* that ever offered itself to the inspection of the morbid anatomist,—one of the best furnished *elaboratories* for political analysis….all that it is necessary for a legislator and a citizen to avoid.” Returning to an issue of perpetual interest—Ireland’s body politic destroyed by the “national malady” of absenteeism—Morgan’s rhetorical choices show a heightened attention to the corruption of the body politic that clearly reflects contemporary medico-anatomical inquiry. Much like the more famous example furnished by Mary Shelley’s Frankenstein, Morgan’s argument in her essay, Absenteeism (1825), and the short entry, “No One a Prophet in His Own Country,” in the Book of the Boudoir, provide a culminating vision of Ireland as a diseased and ultimately morbid body bearing the gothic potential for horrifying reanimation. Also like Frankenstein, in which the construction of a monster engenders a contaminating logic of monstrosity leading ultimately to an imagined “race of devils,” Morgan’s vision of absenteeism plays an overlooked part in what Luke Gibbons has identified as a powerful ethnic—and ultimately racial—turn in the cultural logic of colonialism in the 19th-century gothic mode.

Though Morgan’s historical narrative always reaches back to the abuses of the Tudors, her strategic focus here concerns “the Act of Union…[which] at once converted a local disease into a national pestilence.” The geo-political implications of contagion spreading broadly from Dublin to the rest of the island are complicated further by Morgan’s cosmopolitanism, which inflects even such highly specific, partisan interventions in Anglo-Irish politics. Her characteristic example looks to the continent for a disparaging model, insisting that “the *sbirri* of Ireland will alone find in a land, thus every way accursed, the elements congenial to their existence, as the reptiles and insects subsist in that putrefaction, which spreads disease and death among the nobler animals.” This critique illuminates the easy slide from a gothicized polity subject to varied forms of material and metaphoric corruption, to a Spenserian discourse of degeneration that links political and racial anti nomies—British and Irish, Saxon and Celt, civilian and barbarian—but reverses the devaluation of the latter to damn the oppressor. Contrary to the thematic gestures of “conciliation” in her early Irish novels such as The Wild Irish Girl (1806) and O’Donnel (1814), Morgan’s later prose works offer
a savage satirical critique of both British imperialist and Irish collaborator, insisting on the brutal necessity of “ripping up old sores”—as she had done in her last “National Tale,” *The O’Briens and The O’Flahertys* (1827). Freed from the constraints of the novel and her reliance on paratextual materials to make her case, Morgan’s essays retrace the bloody history of Anglo-Irish relations, its foundational hybridity and divided allegiances. In reanimating such conflicts, her less familiar prose works contribute to a dark vision of cultural difference in which the Irish nationalist and British imperialist imaginaries emerge as permanently and devastatingly irreconcilable.

Name: Nejezchleb, Amy

Affiliation: Southern Illinois University, Carbondale

Title: Hints for modernists: symbols, sketches, and satire in Myles na Gopaleen’s *Cruiskeen Lawn*

Abstract: Published from 1944 to 1960 in *The Irish Times*, Myles na gCopaleen’s daily newspaper column, “Cruiskeen Lawn,” satirized many different aspects of Irish life. More than forty years later, it continues to be referenced by contemporary *Times* staff members. By examining na gCopaleen’s Emergency-era columns in particular, I argue that this form of new media impacted the Irish citizen by eliciting humor during a politically-oppressive time for Ireland and a globally-pointed period for the Transatlantic. Na gCopaleen elicits laughter from his readers by poking fun at the stereotypical Irish person, every day annoying circumstances, politicians, intellectuals, wealthy persons, as well as other assorted ideas, through both word and image. One example, entitled “Guff,” mocks the average Irish citizen: “The Plain People of Ireland: 🗣️/Myself: Stop pointing. It’s rude.” Symbols like this 🗣️ (er, pointing hand) deridingly signify an ill-mannered form of behavior or they refer to another amusing article or social commentary on the same page. Each sketch and written joke collaborates to amuse na gCopaleen’s readers. The various visual depictions coupled with written social satire in “Cruiskeen Lawn” exemplify modernist techniques, and this form of new media and journalism helps critics engage with modern Irish studies in cross-disciplinary fashion.

Name: Ní Bhraonáin, Elaine

Affiliation: The City University of New York

Title: Past, present and future of the Irish diaspora in New York City

Abstract: Irish people can be defined as Irish citizens or those of Irish nationality who habitually reside outside of the island of Ireland, i.e. The Diaspora. Economists believe that Ireland’s future economy is in its Diaspora. David Mc Williams said when speaking on The Potential economic impact of the Irish Diaspora, ‘This is one thing we have that so few other countries have. This is our biggest and most unique resource and yet we don’t appreciate its value.’ People left Ireland because economic, social and political conditions were poor. Why did some Irish immigrants chose to immigrate to the United States over countries such as England, Australia, and Canada etc? How has the Irish psyche dealt with Irish people living all over the world? According to scholars, the Irish Diaspora contains somewhere in the region of 80 million people. The largest numbers of Irish people reside in the United States. I wish to look at the idea of being a hyphenated Irish person for example: Irish –American –Argentinean –English –Jamaican –Canadian. It states in the Irish Constitution that ‘The Irish nation cherishes its special affinity with people of Irish ancestry living abroad who share its cultural identity and heritage.’ I plan on examining this affinity. Irish people all over the world need to be documented. One of the things that make Ireland different and superior as a country is our Diaspora. The Diaspora supported the people of Ireland in times of need now it’s Ireland’s turn to let the Diaspora know that they too are valued. They are an important resource. I plan on looking at the connection between the entire Island of Ireland, North and South and the United States with focus on New York and how we can build on this already strengthening relationship that exist between these two countries.
Name: Ní Bhroiméil, Úna
Affiliation: Mary Immaculate College
Title: The Chicago Citizen and the South African war
Abstract:
When the South African War began in 1899 Irish American nationalism was revitalized and renewed. Indeed, Francis M. Carroll has suggested that Clan na Gael sought to fight the British empire in America by opposing the South African War. One group which sought to make a more practical contribution was the United Irish Societies of Chicago. In 1900, it sent an ambulance corps to the Transvaal to aid the Boers. In conjunction with the Ancient Order of Hibernians the United Irish Societies also published a weekly newspaper, the Chicago Citizen, edited by John Finerty. Through a close reading of the Chicago Citizen this paper will consider how advocacy of the Boer cause led to a more general critique of the concepts of empire and imperialism. It will attend in particular to the rhetoric of republicanism and will situate this discourse in the context of the Spanish American War in which many of the ambulance corps had been volunteers. It will also examine what Rye terms the “stoking of German-American anxieties” and how the African conflict helped to shape and refine the contours of Irish American identity in the most ethnically diverse city in the United States at the turn of the century.

Name: Nic Congáil, Ríona
Affiliation: Coláiste Phádraig, Drumcondra
Title: From Cork to Cairo and back again: intimations of globalisation in the Irish-Language fiction of Cathal Ó Sándaír
Abstract:
From the 1940s-1980s, Cathal Ó Sándaír was the most prolific writer of Irish-language young people’s fiction, writing 160 books, cartoon-strips and children’s columns which appeared in Indiu, a national newspaper. His most renowned serial genre stories focused on the eventful career of Réics Carló, an Irish-speaking private-eye detective who earned the respect of Secret Services the world over. Ó Sándaír’s urban detective stories marked a shift from the romanticized tales of rural Ireland favoured during the revivalist period. The Réics Carló books reveal the sordid aspects of city-living, both locally and globally, while simultaneously providing young Irish readers with lessons in geography, language and culture. Patterns of migration and an insight into the multiculturalism of other nations feature strongly, while issues relating to Irish nationality and ethnicity underpin each story.

Réics Carló’s character is emblematic of how the Irish State wished to project its post-colonial identity both at home and abroad: a champion of good Catholic values over evil, he is depicted as an important figure in western world affairs who loves his heritage and is secure enough to embrace other cultures too. This paper will focus on how Cathal Ó Sándaír addressed issues of ethnicity and multiculturalism in the Réics Carló series prior to the foregrounding of these issues in contemporary culture.

Name: Nic Dhonnacha, Róisín
Affiliation: NUI Galway
Title: Sean-nós singing and its performative contexts
Abstract:
The term ‘sean-nós’, an immediate form of classification understood in a temporal context, only became necessary when such singing was removed from its organic setting and displayed at Oireachtas and Feis Cheoil competitions in Dublin from the beginning of the 20th century onwards. The contemporary usage of the term ‘performance’ in relation to sean-nós is a reflection of the the fact it now features in academic discourse also, in such disciplines as anthropology, aesthetics etc.

The idea of sean-nós singing featuring in the daily lives of a community is one much informed by social and economic conditions. Emerging from socio-economic areas such as the Western Gaeltachtaí, which were little influenced or even ignored by national structures such as the legal system, the health system, the education system etc., artistic competence was perhaps a necessary cultural investment in the identity and solidarity of the community. This is less necessary in modern society, governed and administered in nearly
all aspects by a central authority, which in turn has affected the frequency and necessity of indigenous cultural practices.

The concept of ‘performance’ in relation to sean-nós singing was much less explicit than it is today in that songs were sung in people’s homes – a setting rooted in the everyday life of those participating in the singing event. The ‘function room’ of well-appointed urban hotels where many important singing events take place today is a space that carries connotations of wealth and commercialism and strongly defines the boundaries between performer and audience.

The physical gestures traditionally associated with sean-nós singing such as ‘windáil’, or the contribution of audiences to the song in the form of encouraging interjections have not survived this situational change to the open stage and so singers have had to adapt themselves to new performance settings.

This paper aims to look at how the shift in the performance of sean-nós songs from a local daily practice to ‘heightened’ national events has had a bearing on the interpretation and aesthetics of that same music form.

Name: Ní Cheallaigh, Máirín
Affiliation: Trinity College Dublin
Title: Making the ordinary extraordinary: Irish archaeological visions of the everyday
Abstract: With the decline of overt nationalism and the rise of models drawn from the social sciences, archaeology in Ireland and elsewhere has increasingly come to concern itself with the recovery of the everyday lives of past people. Current archaeological endeavours, from artefact studies to large-scale excavations, are often aimed at redressing an historical balance that traditionally has been weighted in favour of rich and powerful individuals living extraordinary lives in the past. Where historical lives lived at an expansive scale were once considered as shorthand representations of particular ages and places, attention is now focussed on an idea of the past as a patchwork of activities and social relationships carried out on a daily basis and across a wide spectrum of class, gender, religious and other identities. Hence, archaeologists often express a desire to recover the unrecorded, the habitual, and the small-scale. To this end, the fragmentary remains of daily life in the past - the pits, rubbish heaps, blurred house-foundations, banks, ditches, broken crockery, tools, discarded bone and leather scraps – are studied as traces of people engaged in ‘ordinary’ actions and interactions.

Less acknowledged, however, is the paradox that the fixed regard of the archaeologist renders the ordinary extraordinary, as objects take on a heightened significance through their capacity to defy time and decay. Even the categories by which objects are defined as ‘ordinary’ mutate under the pressure of these epic forces, as the survival of objects becomes evidence of an exceptional ability to defy oblivion and death. Ordinary objects become symbols of archetypal or universal human conditions experienced by the individual. It is this paradox that I will examine in my paper, together with the ways in which local/Irish and ‘modern’ concepts deriving from Romanticism, nationalism and other forces shape our the way we perceive the ordinary.

Name: Nix, Kalene
Affiliation: University College Cork
Title: Ordinary lives in Una Troy’s novels
Abstract: This paper provides literary and historical perspectives on the manner in which one Irish female author’s writings portrayed how Irish society intersected with issues such as class, gender, family and community. The Clonmel writer Una Troy, writing from the heartland of south Munster, published novels, short stories and dramas over the course of almost fifty years (1936-1983) and enjoyed considerable critical claim, especially in Germany and America. All of her texts, while firmly rooted in her native rural landscape, reveal social tensions and ideas that run counter to her own conservative, middle-class milieu. For this paper, three of her novels are selected to demonstrate how she portrayed women’s status and role in three socio-spatial locations, namely, the family, marriage and the wider community. Her first novel Mount Prospect (1936), which draws on themes and tropes borrowed from the Anglo-Irish Big House novel,
exposes how the social conventions and discord within one middle-class family, ruled by a matriarchal figure, shape the identity of one young woman, who dreams of becoming a writer. The experimental novel, *Esmond* (1962), is a metafictional narrative that blends elements from disparate literary traditions and themes, and plays out, in a plot both humorous and satirical, one woman’s marital adventures in her quest for personal freedom and authorship. In her 1969 novel, *The Benefactors*, Troy moves the fictional setting to an Irish village where three social strands are shown to intersect: two female survivors of a Big House family, several traveller families and numerous local villagers. The ensuing relationships, harmonious and hostile, reveal incongruous alliances and a subtle disruption of the status quo in such a manner that readers are impelled to interrogate the identity of the eponymous benefactors. These re-readings, therefore, recover, illuminate, perhaps even transform, a part of our literary history that has been marginalised.

**Name:** O’Brien, Matt  
**Affiliation:** Franciscan University of Steubenville  
**Title:** A fateful visit: Irish-American reaction to Bernadette Devlin’s American tour in 1969  
**Abstract:**  
The late 1960s marked a dramatic upsurge in Irish-American interests in their ethnic homeland. Coming nearly half a century after the Irish Civil War had confused and eventually driven off expatriate support in the United States, the upsurge in sectarian violence reawakened long-held images of anti-Catholic persecution among later-generation ethnics. Tens of thousands of Americans of Irish ancestry quickly rallied to the cause, raising hundreds of thousands of dollars and reviving political lobbying efforts on behalf of Northern Irish Catholics.  

These diasporic hopes seemed to near fulfillment with the arrival of Bernadette Devlin in the U.S. for a fundraising tour in 1969. Yet Devlin, a dynamic young nationalist leader from the long-suffering Catholic enclave of the Bogside in Derry. While traditionalist organizations were initially willing to countenance her outspoken nature and her chic mini-skirts, Devlin’s identification with more outspoken African-American groups left her ethnic hosts feeling uneasy, and eventually offended. By the time that she had returned to Ireland, many of Devlin’s initial Irish-American supporters had grown disdainful of this irreverent upstart.  

This paper will examine Irish-American reaction to Devlin’s visit, seeking to understand how the ethnic establishment attempted to offer an alternative “Irishness” that contrasted with the allegedly radicalized liberation movement represented by Devlin. As such, it will hopefully shed light on the subsequent estrangement of many Irish-American nationalists from a movement that they saw as irredeemably Marxist and threatening to American values.

**Name:** O’Byrne, Deirdre  
**Affiliation:** Loughborough University  
**Title:** ‘You are nobody now’: migratory identities in Dermot Bolger’s *The Valparaiso Voyage*  
**Abstract:**  
Dermot Bolger’s 2001 novel, *The Valparaiso Voyage*, places the question of identity centre stage. Bolger explores the various roles we assume and discard in the ongoing quest for self-definition. The book is full of references to masks, shed skins and shifting personalities. Narrator Brendan Brogan, like his predecessor Brendan the Navigator, leaves his native Ireland on a journey of discovery. Having faked his own death, and assumed his stepbrother’s identity, Brogan returns after 10 years to confront the demons of his past. Aliened by a much-changed Ireland, he feels most at home with a group of Nigerian refugees living in a Dublin bedsit. He falls in love with one of them, and it is to her, Ebin, that he first reveals his real name. The novel makes connections between the unstable sense of self caused by Brendan’s unhappy childhood, and the disenfranchised status of immigrants in 1990s Ireland. The book deals with physical and emotional journeys, and suggests that the Irish nation, like Brendan, needs to explore the hidden secrets of the past before it can face the future.
**Name:** O'Callaghan, Liam  
**Affiliation:** Leeds Metropolitan University  
**Title:** Rugby football and working class culture in Limerick before the First World War  
**Abstract:**  
This paper examines the social history of rugby football in Limerick from its introduction to the city in the 1870s through to the game's forced hiatus during the 1914-1918 conflict. In terms of narrative, the evolution of rugby from being a game with faultlessly elite origins in Limerick through to its embrace by a broad demographic of the city’s populace will be covered. Much has been made in folk memory of the apparent classless nature of Limerick rugby. This conception could only exist, however, in comparison to how the game was perceived elsewhere on the island. Comparison of Limerick’s rugby culture with that of the rest of Ireland, therefore, will form a key component of this presentation. The subject matter is not without contemporary relevance and it will be argued that much of the hyperbole attached to the social significance of the modern Munster rugby team would scarcely have any relevance without the tradition established in Limerick over a century ago.

**Name:** Ochshorn, Kathleen  
**Affiliation:** University of Tampa, Florida  
**Title:** McDonagh reinvents tragi-comedy: old themes and new identities  
**Abstract:**  
Martin McDonagh brings a newly energized tragic-comic voice to old Irish themes: rural isolation, the young tied to the aged and the land, the lack of options for employment, the complexity of migration and loss of nationality. His work also reflects the new Ireland, more suspicious than ever of the church, willing to turn from sectarianism, and increasingly influenced by pop culture—from British and Irish punk sensibilities to American Westerns. In his wild plays set in West Ireland and in the films he has written and directed, *Six Shooter* and *Bruges*, McDonagh has crafted a brand of tragic comedy that tests the limits of good taste and in his films, in particular, can leave the viewer howling and cringing simultaneously, feeling run over by a truck. The tension and pace of this work grow out of deep existential anxiety, a sense that people are thrown together and have no sure context. Instead they rage and conspire against one another. McDonagh’s personal hybridity—his punk-hipster persona and youthful emersion with Irish speaking relatives—also place him in between worlds, carrying the perceptions and burdens of the outsider.

**Name:** O'Connell, Roxanne  
**Affiliation:** Roger Williams University  
**Title:** Your Grannie’s gramophone: a cross-Atlantic musical conversation  
**Abstract:**  
The past 100 years of Irish music is inextricably linked with the media technologies that developed during this period. From the wax cylinder to the iPod, technology has had a dramatic impact on the preservation, transmission and transformation of the genre. This paper examines the role recording and broadcasting technologies played during the first 50 years of the twentieth century as Irish music traveled back and forth across the Atlantic. Part of a dissertation that looks back at some foundational relationships between media and the cultural artifacts of Irish music, this paper first asks: “What role, if any, has media played in the preservation, transmission, and transformation of music in the Irish diaspora?”  

Because new digital technologies offer the possibility of aesthetic alteration and reclamation of early recordings the next important question is: “How will these new digital technologies alter our relationship and perception of this music? What effect will that have on the body of Irish music?” Using a grounded theory approach, the research involves investigating patterns that emerge out of information gleaned from collections of 78s held by families on both sides of the Atlantic.
The year 2000 witnessed the publication of The Water Horse, a collection of Nuala Ní Dhomhnaill’s poems with accompanying translations by Medbh McGuckian and Eiléan Ní Chuilleanáin. Fittingly, the short if unsurprising answer to the question, ‘what kind of animal is The Water Horse?’ is a hybrid one. I propose to examine three aspects of this hybridity: McGuckian and Ní Chuilleanáin’s contrastive translation practices; the packaging of this compilation of poems from Ní Dhomhnaill’s Feis (1990) and Cead Aighnis (1998) as a “book”; and the status of the book as a feminist collaboration. Two feminist poets translating a third, conscious at midlife of the changes and constants in their own and one another’s work and the intercourse between them, as well as their shared knowledge of what living in Ireland has entailed over the past four decades, lends the collaboration the quality of a collective retrospective. Ní Dhomhnaill drew upon an assortment of poems from various sequences in two different collections and assigned them according to her sense of a good fit between poem and translator, and Ní Chuilleanáin and McGuckian then translated them independently. Ní Chuilleanáin, a fluent Irish speaker with a remarkably similar linguistic background to Ní Dhomhnaill’s, strives to be a “comparatively self-effacing” translator; McGuckian, who has some knowledge of Irish but depends on the prose-cribs supplied by Ní Dhomhnaill, tends to rework her material into her own idiom. As well as examining the translators’ contrastive styles, I’d like to explore what light the mix of ‘faithful’ and ‘loose’ translation, and arbitrariness and design in its compilation, sheds on the ‘anthology effect’ of a book that is not a translated work but rather a product of translation.

O'Connor, Maureen
Affiliation: Mary Immaculate College
Title: Mythic metamorphoses in the fiction of Edna O'Brien
Abstract: I propose to examine the use of Celtic myths of metamorphosis in Edna O'Brien’s fiction as a counterpoint to some recent feminist readings of her work as strictly concerned to demythologize Irish history and culture. O’Brien’s gritty, unsentimental portrayals of rural Irish life place the ordinary into unexpected relationship with the legendary past, sometimes ironically, but often in poignant and spiritual ways, and frequently all at once. She makes explicit reference to the Táin Bó Cúailnge in a number of texts, including The House of Splendid Isolation, Down by the River, Night, In the Forest, Wild Decembers, and Mother Ireland. Frances Devlin-Glass says of the female divinities in the Táin that they fail to ‘binarize’ and ‘hierarchize’ the distinctions between human and animal. The Morrígan in particular is identified, according to Devlin-Glass, ‘with the animal life of the kingdom’ and is ‘the sovereignty goddess least susceptible to being Christianized and patriarchalized’. Throughout her work, O’Brien makes use of this aspect of the Táin and of Irish myths, such as the Children of Lir, as her characters undergo human-animal metamorphoses, emphasizing, as do the original tales, the vital links between the animal, human, and supernatural/spiritual worlds. The insistent identification of women with animals in her early fiction effects a transvaluation of the animal that hearkens back to Irish legends that valued and respected animals and women beyond their material utility. However, in O’Brien’s later fiction, male characters begin to partake of these moments of paradoxical humanization via zoontology, perhaps most controversially in The House of Splendid Isolation and In the Forest, novels which offer sympathetic portrayals of, respectively, an IRA gunman on the run and a psychotic mass murderer responsible for the deaths of a mother, her small child, and a priest.

O'Connor, Sarah
Affiliation: University of Toronto
Title: Jamming: cultural influence in Gearóid Mac Lochlainn’s Sruth Teangacha
Abstract: This paper will examine Gearóid Mac Lochlainn’s use of language in Sruth Teangacha or Stream of Tongues published in 2002. The poems in Sruth Teangacha/Stream of Tongues have been translated into English by the author himself and some of the foremost poets in Ireland including: Ciaran Carson, Medbh McGuckian, Rita Kelly and Gabriel Rosenstock. Each Irish language poem is ‘faced’ by its English translation on the
opposite page. In interview with Thomas Raine Crowe Mac Lochlainn cites Michael Hartnett as an essential influence on him. Quoting a line from Hartnett’s ‘Farewell to English’, Mac Lochlainn indicates why he chose to write poetry in Irish: ‘Poets with progress make no peace or pact/ The act of poetry is a rebel act.’ Like Hartnett, Mac Lochlainn believes that writing in Irish is a subversive act. In addition to using translation, Mac Lochlainn writes and indeed performs his poetry in a macaronic way mixing Irish and English.

Informed by the rhythms of traditional material like sean nós songs, Canteaireacht, ‘incantation’, Poirte Béil, ‘lilting’, Oetaireacht Béil, ‘mouth music’ and the ‘Aisling’ or vision poetry, Mac Lochlainn’s work also contains cross-cultural references to Reggae, Dub, Hip-Hop, Wacipi, Beat poetry, French existentialist writing, Cubism, Surrealism and Rastafarian philosophy. These influences update and re-work older more traditional forms, so that they resonate with contemporary Irish society in innovative and challenging ways. Moreover, Struth Teangacha or Stream of Tongues is accompanied by a CD, providing an acoustic space to further explore dialogue, references as well as rhythmic and tonal variations in the poems. It also provides a space to analyze the Irish macaronic tradition which has been critically neglected. Mac Lochlainn views the book and CD as a ‘jam session between Irish and English’, ‘a bit of the “dueling banjos” scenario.’ I want to examine Mac Lochlainn’s ‘jam session’, his juxtaposition of Irish, English and other cultural influences as he creates an Irish-language poetry for the 21st century.

Name: Ó Dochartaigh, Niall
Affiliation: NUI Galway
Title: Bloody Sunday: error or design?
Abstract: For many Irish republicans and nationalists Bloody Sunday was British power revealed. When 13 civilians were shot dead at a civil rights march in Derry in 1972 it provided support for the argument that Britain was a murderous, malevolent force in Ireland, that peaceful protest tactics were ineffective and irrelevant in the face of brutal repression, the only solution to the conflict was to expel the British army by force. Central to the militant nationalist analysis of Bloody Sunday was the presentation of these events as characteristic of British power in Ireland. In this analysis Bloody Sunday was only the most dramatic illustration of the inherently brutal character of that power, the product of a cold and calculating state, tightening the screws, increasing the pressure, carefully deploying violence for political ends, terrorising a civilian population into submission.

Defenders of the army, on the other hand, argue that the killings are best explained by the ‘cock-up’ theory of human history, as the unplanned, unforeseen and unintended outcome as soldiers reacted to events on the ground in an understandable, if perhaps regrettable, way. In some variations on this argument, responsibility for the killings is shifted almost entirely from the soldiers to the Official and Provisional IRAs, which are seen as the crucial agents shaping the events of the day through the real or imagined danger they presented.

This paper argues that the exceptionality of the event undermines both of these arguments. To understand these killings it is necessary to place them in the wider context of shifting security policies in Northern Ireland, and in particular, to locate the events of Bloody Sunday in the context of an intense and ongoing struggle to shape British government security policy.

Name: O’Donnell, James T.
Affiliation: NUI Galway
Title: Voices from the veldt or imperial images?: descriptions of the South African War (1899-1902) in County Clare
Abstract: In some instances recent Irish emigration has been identified as distinct from previous experiences because of the ability of the emigrant to return and bring stories of their experience ‘home’. A dialogue and description of their experiences can be maintained through the facility of modern communication. This has some precedent in the experiences of Irish soldiers serving in the British Army. Their exit, experience and return changing both them and their surroundings. During the South African War (1899-1902) letters from soldiers were frequently published in newspapers. This allowed their experience of ‘exile’ (albeit temporary)
to be shared with the wider community. This ‘first media war’ also saw home audiences supplied with images of the conflict, notably through photographs and cinema reels. This paper seeks to explore how far these letters and images complemented or contradicted each other in presenting the experience of Irish soldiers, with a specific focus on Co. Clare. Key questions include how far the varying economic, social and personal motivations behind soldierly ‘migrations’ are addressed. In addition what effect did their involvement in this major international event and the networks of communication that brought their stories home have in forming the opinions of the men and women of Clare about the war, and about the British Empire?

Name: Ogbazghi, Petros B.

Affiliation: University of Asmara, Eritrea
Title: Refugee integration in Ireland: the experience of County Donegal
Abstract: This article is about fundamental structural and functional challenges faced by refugees in contemporary Ireland. Cursory observation shows that there is lack of rich community integration experiences based on mutually reinforcing patterns. This is especially the case in areas of access to employment, educational opportunities as well as socio-cultural engagement. There also appears to be a lack of urgency in providing facilities that would empower refugees and ethnic minority groups in the political and legal domains. The result is that the relationship between refugees and the mainstream society is asymmetrical, where refugees increasingly become detached as a result of social isolation and lack of access to socio-economic life. As both the structural political and legal instruments alienate refugees from state and social institutions, there is a long-term, persistent and compounding effect of the danger of creating a vulnerable segment of society with a heightened consciousness of social exclusion.

The research will have implications for policy strategy and institutionally driven integration framework at various levels of government and society. The research will also assess the theoretical significance of community integration issues in Ireland and how it is conceptualized, including the extent to which contemporary integration efforts are primarily driven by economic imperatives as contrasted with rights and institutional based approaches. These, coupled with the lack of state leadership in promoting positive social values and combating racial prejudices, discrimination and social exclusion, exacerbates the already inequitable social structures within the Irish society. Finally, the research will attempt to enhance awareness by providing a critique of the prevailing negative attitudes of the mainstream social and state institutions to migrants, refugees and ethnic minority groups.

Name: O’Neill, Finola Doyle

Affiliation: University College Cork
Title: Talking histories: Gay Byrne and the shaping of popular culture in Ireland 1962-1999
Abstract: The Late Late Show came on the air six months after the launch of Irish television in 1962. The show appeared at a time when there was a search underway for a language to represent the optimistic aspirations of the 1960’s. The show, mediated by its host Gay Byrne for a record 37 years, openly challenged Irish society. It provided a forum for popular debate which was openly confrontational and outside the control of traditional cultural authority. The ability of the LLS to challenge Irish society was due in no small part to the role played by Gay Byrne from the show’s inception in 1962 to his retirement in 1999. The importance of Byrne, his interviewing style and the nature of the television talk show generally, will be assessed in an examination of the show through the controversies of the 1960’s, to the contentious 1990’s and to its current status as a talk show.

Simultaneous to his role as presenter and producer of the Late Late Show, Byrne also presented a pioneering radio show for over 26 years. The Gay Byrne Radio Show began in 1973 and to date there has been no available written evaluation of its role in the changing tide of Irish culture and identity. Unlike the television show, which generated debate on newly emerging issues, the radio show straddled a line between light-hearted entertainment and tapped into existing areas of Irish life which were raw and uncomfortable and unarticulated. The coverage of the death in 1984 of the young 15 year-old Anne Lovett who had given birth
alone in a field in Granard, was to be one of the most memorable programmes in Ireland’s broadcasting history. The radio show, which began as a “disc and patter” programme was gradually to emerge as a form of confessional for its almost exclusively female listeners. Unlike the flamboyant radio style of The Gerry Ryan Show, The Gay Byrne Show was more humble and more subtle in its approach and yet was to become both an educator and a liberator for its predominantly female listeners.

This paper, Talking Histories: Gay Byrne and the shaping of popular culture in Ireland, will highlight, through its study of host Gay Byrne, the Late Late Show and The Gay Byrne Radio Show, the significance of the radio and television talk show genre as a source of valuable documentation for social historians on the socio-cultural mores of the Irish in the latter part of the twentieth century. By examining Byrne’s mastery of both media, this paper will demonstrate that both the LLS and the GBS were not just merely talk shows, but were in fact intrinsically Irish programmes which were part of, as well as promoters of, the intellectual and social change that was of profound importance to Ireland in the past four decades.

Name: O’Toole, Tina
Affiliation: University of Limerick
Title: George Egerton’s ‘transnational’ subjects
Abstract: In the contemporary period, the fixed points on the map of Irish emigration have been disrupted by what Negra calls ‘transnationalised Irishness’: as certainties about emigration and Irish identities have undergone a series of transformations. However, 1890s Irish novelist George Egerton’s migrant fiction, particularly her novel The Wheel of God, reveals that such ‘fixed points’ were never there to begin with. Egerton tends to construct migrant experience as a way of being in the world rather than a journey between two fixed points, which anticipates the kind of ‘nomadic subjectivity’ described by Braidotti. This paper will suggest that reading Egerton’s fiction in tandem with her family letters unsettles categories of national identity, as her central protagonists construct themselves within a complex nexus of Irish, European, and colonial identities.

Name: Owicki, Eleanor
Affiliation: University of Texas at Austin
Title: Unstable histories: staging the Bloody Sunday tribunals
Abstract: On January 30, 1972, members of the British army fatally shot thirteen demonstrators on an illegal civil rights march in the Northern Irish city of Derry. In 1972 and again in 1998, the British government established official inquiries to determine the events that caused this violence. This paper examines two plays created around these tribunals, and shows how their historiographical projects differed from those of the inquiries. The inquiries created large archives of official documents and witness testimonial, with the assumption that they would discover one objectively true narrative that accounted for everything they had amassed. In contrast, Brian Friel's Freedom of the City (1973) and Richard Norton-Taylor's Bloody Sunday: Scenes from the Saville Inquiry (2005) reject the idea of finding one coherent narrative and instead offer more diverse looks at the day's events. Structurally, the plays are very different. Friel presents a fictionalized version of Bloody Sunday and its aftermath, while Norton-Taylor draws his text from inquiry transcripts. In spite of these differences, they both critique the inquiry process, with its emphasis on producing a verdict. They focus instead on those elements of the day – such as emotions or individual perspectives – that resist being archived and assimilated into one narrative.

Name: Pages, Milene
Affiliation: University College Dublin
Title: The New-Irish experience of the Irish foreign language classroom
Abstract: This paper aims at describing the New-Irish students’ experience of the Irish education system and especially of the foreign language classroom. It will describe the attitudes of New-Irish adolescents towards speaking English, Ireland and the Irish education system and how they deal with learning a new foreign language, French, in Ireland. This will be compared to the attitudes of Irish students towards school, the French language and also French culture, which has historically been perceived as prestigious in Ireland. This study
will then compare proficiency levels of spoken French of New-Irish adolescents with those of Irish adolescents and tries to assess the role of multilingualism in the foreign language classroom in Ireland.

This research project is based on data collected in three different schools in Dublin. Forty-five students enrolled in these schools were interviewed in French for between ten and forty minutes depending on proficiency level. Based on preliminary results, multilingualism seems to be a factor that influences achievement in the foreign language classroom.

Name: Parsons, Cólín
Affiliation: Columbia University
Title: Maps ordinary and extraordinary
Abstract:
The Sibyl was Virgil’s guide, Virgil was Dante’s, Dante was Larkin’s, Larkin was Heaney’s. The journey into the underworld was plotted out in advance for all by Virgil, who provided a geography of the afterlife, a word map to show the way. The map and the guide are sufficient to show us the way to the heartland of the supernatural, but the Sibyl warns Aeneas that “to retrace your steps and get back to upper air, / This is the real task and the real undertaking.” For this “forewarned journey back” there is no map.

Perhaps this is because maps and the ordinary are thought of as incompatible. Michel de Certeau, perhaps the most influential theorist of the everyday and the ordinary as an ethical practice, juxtaposes the normative idea of “place,” and “space,” the practiced, messy element of “place” that we inhabit and make our own. The former is the world of maps, he writes, the latter is the world of the ordinary, of the people whose lives do not appear on maps.

The practices of the Ordnance Survey in Ireland, however, belie this distinction. In this paper I wish to look at a small number of Ordnance Survey maps of Co. Donegal, as well as a sample of John O'Donovan’s letters from the field to the headquarters of the OS, tracking the ways that the OS first edition 6-inch maps (1824-41) depict, or attempt to depict, the ordinary. While our understanding of mapping in the nineteenth century is that it projects a totalizing vision of state power, the OS offers a model for us to rethink maps as depictions of everyday life. We do, then, have a form of flawed guide to lead us “Into the heartland of the ordinary.”

Name: Paszko, Erin
Affiliation: University of California, Davis
Title: Robert McLiam Wilson's Eureka Street: reflections on the representation of terrorism post-Good Friday and 9/11
Abstract:
This paper will critique interpretations of Robert McLiam Wilson's Eureka Street that suggest the novel's postmodern aesthetic presents a radical critique of the sectarian identity, nationalism, and terrorism characteristic of Northern Ireland's past. Typically, these readings argue that McLiam Wilson's representation of terrorist violence (in the form of a bomb blast in a Belfast shop) stresses the individuality and materiality of the body. Thus, his representation of violence, according to these critics, records the true horror of terrorist violence as an assault on the very nature of humanity.

By contrast, this paper will attempt to historicize McLiam Wilson's postmodern representation of a terrorist moment as a reflection of global capitalism and of Belfast's position within contemporary capitalism. Such a historicization of terrorism seeks to challenge celebratory approaches to the novel, which implicitly affirm liberal bourgeois values in opposition to social critique. However, this paper will also attempt to locate the novel's utopian possibility. In this way, the paper models a form of critique of the present that refuses a reified recuperation of the past. In doing so, the paper will show the ways that violence in Northern Ireland's past can still serve to inform critical reflections of terrorism post-9/11.
Paterson, Adrian

Worcester College, Oxford

‘An old song re-sung’: ‘Down by the Salley Gardens’ and popular culture

As the best-known song associated with the poet W.B.Yeats ‘Down By the Salley Gardens’ is deeply embedded in the popular imagination: to a degree, arguably, it emerged from it. Yet the process by which this has never been properly examined, and the sedimentary layers of its submerged history until now never thoroughly unearthed. This paper examines original documentary sources from the early nineteenth century to the present day to trace the complex history of both words and music as they weave in and out of apparently settled cultural strands, via the aural transmission of players and singers, through manuscript and print material of widely varying cultural purchase and latterly in recordings, to become a highly prized artefact that yet retains unusual popular penetration.

So we examine the words’ early subsistence as an Anglo-Irish dissolute broadside ballad, Yeats’s abbreviation and refinement of them into a lovesong, and the significance of his claims to have derived the poem from western aural tradition; in parallel we scrutinize also the transmission of the numerous musical isomorphs as they surface in the manuscript and print collections of Forde, Petrie, Joyce, O’Neill, and Stanford; and how newly minted words and music become firmly wedded at the hands of those eminent Victorians Alfred Percival Graves, and, in a story never before told, the Irish composer Charles Villiers Stanford. Thus reinvented as a parlour song, we pursue the piece’s extraordinary afterlife through its diverse musical disseminations in sheet music, broadcasts, and recordings by Kathleen Ferrier, Herbert Howells, Benjamin Britten and beyond. This tells us more than a fascinating story about cultural authority and transmission in print, performance, and the formation of ‘community’ traditions: on examining its making the song reveals itself as a durable and thoroughly representative hub of polyvalent cultural energies, interpenetrated by print and aural culture, continually crossing the boundaries between low art and high art, between traditional and art song, between the ‘ordinary life’ and stories of the urban poor and the rural heartland of the musical revival, and on the way probing such stable categories and asking us to redefine our understanding of the mechanisms of cultural transference.

Peart, Jessica, B.

NUI Maynooth

Northern Ireland and Ciarán Carson’s Táin

This paper imagines an ‘old Ireland’ as the historically interpretative and inter-textual setting of Ciarán Carson’s 2007 translation of the Táin. The ‘new Irish’, understood through Carson’s frame of reference here, comprise post-Good Friday Agreement categories of identity in Northern Ireland through their identifications with political modes of discourse in the context of an all-party dialogue. But Carson airs the sedimentary layers of themes and styles accumulated over the text’s translation into English to lay bare conflicting and superseding interpretations of an essentialised ‘native’ Irish character. His poetic object, Cu Chulainn, who embodies these vying ideologies since the late 19th Century, is invested with the current prevailing set of ideals that would shape him as a contextual role-model fighting for justice in post-Troubles Northern Ireland. Cu Chulainn then, as a subjective object, serves as a point of convergence for the diversity of cultural consciousnesses in the present context of ‘total participation’ in the democratic process of cultural expression. However, the dominant consociational political approach to establishing ‘mutual tolerance’ and ‘due respect’ in cultural relations may overestimate the viability of its categories for co-operation. This paper thus enquires into how the represented ‘new Irish’ are expected and guided to form new cultural relations, and, more unrealistically in this endeavour, to transcend the residual influences of preceding formulations of individual and group identity that undermine mainstream political assertions of neutrality and acceptance.
Name: Peterson, Shirley

Affiliation: Daemen College
Title: Going home, coming home and fleeing home: Dermot Bolger’s *The Journey Home*, Edna O’Brien’s *Wild Decembers*, and Anne Enright’s *The Gathering*

Abstract: In *The Politics of Home* (1999), Rosemary Marangoly George claims that “Home is the desired place that is fought for and established as the exclusive domain of a few. It is not a neutral place” (9). Taking this uneasy contentiousness about “home” as a starting point, this paper examines some of its troubling dimensions through three novels published during Ireland’s Celtic Tiger. In Dermot Bolger’s novel *The Journey Home* (1990), the narrator articulates the confusion inherent in “home” and asks, “If you yearned for home, which direction would you turn?” (84). This question drives Bolger’s novel of youthful angst in pre-Celtic Tiger Ireland where “home” is only a wistful memory that sustains the central characters in their escape from a morally corrosive Dublin embarking on modernity. While Bolger’s characters try to get back to a home no longer there, Edna O’Brien’s *Wild Decembers* (1999) focuses on the problem of coming home for the ex-patriot returning to the “auld sod,” and Anne Enright’s novel of flight from family dysfunction, *The Gathering* (2007), presents home as the site of a buried past but also a reservoir for relief from “the troubles” associated with the family home. All three novels confront the contradictions of home as a battleground between old and new Ireland with its encroaching population of boomerang ex-patriots and new Irish. Ultimately, in their conflation of domestic and political, past and present, all three novels foreground home as a heavily charged space that resists easy definition in Ireland today.

Name: Potts, Donna L.

Affiliation: Kansas State University
Title: The wearin’ o’ the deep green: contemporary Irish poetry and environmentalism

Abstract: Rural populations in Ireland endured centuries of violations of both land and people, first by colonization, and second by the modernization that inevitably accompanied the colonial enterprise. By dismissing the indigenous Irish and their land as wild and untamed, and therefore inferior to the civilized English and their more tamed and urbanized landscape, and by feminizing the land and its native population, the British justified conquest. These same albeit essentializing depictions eventually helped to shape the rhetoric of Irish cultural nationalism, and have in turn, shaped the rhetoric of the Irish environmental movement. Beginning around the 1970’s, fears about the commodification of land and resources, the impact of globalization, and the loss of traditional ways of life all found outlets in various types of social protest. These fears, addressed by many contemporary Irish poets and musicians, are the basis for my book project on contemporary Irish poetry and environmentalism. My paper will examine one such aspect of environmental protest in Ireland: the response to the construction of the M3 motorway around Tara, which has been the subject of artistic commentary by, among others, Paul Muldoon, Seamus Heaney, Eamonn Wall, Louis de Paor, and John Spillane.

Name: Power, Maria

Affiliation: University of Liverpool
Title: Migrating policy ideas from Britain to Northern Ireland: community relations as race relations 1968-76

Abstract: Policy transfers were one of the key motifs of British government social policy throughout the second half of the 20th Century and nowhere was this more evident than in its attitude to community relations during the early period of the conflict in Northern Ireland. In the aftermath of the Civil Rights demonstrations and subsequent Cameron Report, Nationalists in Northern Ireland were viewed in the same light as recent immigrants to Britain and policy regarding their relationship with the Unionist community and attitudes to the Northern Irish state were developed accordingly. All legislation regarding the issue of community relations was based closely on race relations policy in Britain and Home Office civil servants were drafted into help draft and develop the new policy. This paper will demonstrate how as a direct consequence of this, community-relations policy, like race relations, became driven for a desire for integration by the Nationalist
community into the Northern Irish state and that this failure to understand the nature of community relations in Northern Ireland ultimately caused the collapse of the structures put in place.

Name: Quintelli-Neary, Marguerite
Affiliation: Winthrop University
Title: Redefining passion in Eiléan Ní Chuilleanáin’s Magdalene Sermon
Abstract: Eiléan Ní Chuilleanáin “writes down the bones” in her collection, The Magdalene Sermon and Earlier Poems, put out by Wake Forest University Press in 1989. A 2007 volume of the Irish University Review dedicated to her oeuvre attests to the number of studies that have been done on her work. Scholarship includes essays that examine Ní Chuilleanáin’s use of multilingual allusions and melding of history and memory, personal and national. But it is Catriona Clutterbuck’s essay, “Good Faith in Religion and Art: The Later Poetry of Eiléan Ní Chuilleanáin,” that attempts to explicate the poet’s “liminality.” Ní Chuilleanáin, Clutterbuck writes, is able to “situate Mary Magdalene in a world that is neither entirely of the flesh nor entirely of the spirit”. Indeed, the poet repeatedly journeys between both worlds via her use of language, inviting the mind to cross boundaries (“scapula” moving us to “scapular” or dry rocks and bones giving way to flesh and blood). In the rapture of saints in ecstasy (and Ní Chuilleanáin admits to her affinity for religious icons and depictions of the Bleeding Heart of Jesus), this poet best defines “passion.” She connects suffering with the erotic; the victim of rape in “Chrissie” represents a victim of lust whose spine rattles against a cracked ship.

This paper will examine how Ní Chuilleanáin operates in her “middle world,” invoking arousals of the spirit and flesh while, like her mentor Patrick Kavanagh, situating them in the traffic of daily commerce and finding a voice of passion in the driest of bones.

Name: Rains, Stephanie
Affiliation: NUI Maynooth
Title: Welcome (back) to Ireland: the 1950s, The Search for Bridey Murphy and Ireland as an escape from conflict
Abstract: Throughout the 1950s, Ireland was increasingly represented to America as a place of escape from modernity, particularly in the tourist advertising of the recently-established Bord Fáilte. The rhetoric of tourist advertising to Irish-American visitors made a direct connection between contemporary Ireland and the life-world of their emigrant ancestors, suggesting that a visit to Ireland was an opportunity to ‘return’ to that pre-modern era.

In 1956, Morey Bernstein published The Search For Bridey Murphy, in which a Colorado woman, under his hypnosis, supposedly recalled her past life in 19thC Ireland. The book became a national sensation, spending 26 weeks in the best-seller lists, and prompting a wide variety of popular culture responses, as well as investigations into the story by the mainstream press.

This paper will examine the ways in which the ‘Bridey Murphy’ sensation relates to the dominant representations of Ireland during the 1950s, especially with regard to the prevalent image of the country as existing ‘out of time’. It will also examine why the story of a specifically Irish ‘past life’ may have had such widespread appeal within the wider context of 1950s American society, especially that of the Cold War conflict and rapidly-developing consumer culture.

Name: Ralph, David
Affiliation: University of Edinburgh
Title: ‘Home is where the heart is’?: narratives of home and migration among Irish-born return migrants from the United States
Abstract: This paper draws on interviews about the migratory experiences of recent Irish-born return migrants from the United States to analyze their understandings of ‘home’. It aims to investigate how the returnee cohorts’ ideas of home influence their subjective understandings of being home. This is important because it
questions broader debates about what ‘home’ means in the contemporary world. Movement challenges the
notion of home. It renders discrete imaginings and representations of home opaque. Traditional
understandings of home as a fixed, unchanging place where people, territory and culture coincide are
challenged by more nuanced, less bounded conceptions of home. In recent scholarship, home is defined more
by mobility than moorings. In migration studies, home for migrants is conceptualised as multiple, malleable
locations; as constructed on the move, a mobile point. However, voluntary return to one’s country of origin
suggests a rebuttal to these deterritorialised discourses of home. It raises questions about return migrants’
layers and identifications of home. The paper argues that the returnee cohort displays characteristics of
both place-based and deterritorialised homes – and a moratorium should be placed on declaiming the
obsolescence of more traditional notions of home, even in a world in flux.

Name: Randolph, Jody Allen
Affiliation: Westmont College, Santa Barbara
Title: Community, place, planet: Paula Meehan and the changing landscape
of Ireland
Abstract:
In a time when many Irish poets maintain the Romantic stance of poets as individuals caught in the flow of
history, Paula Meehan uses a communal voice that refuses to be separated from its past. Meehan’s most
iconic poems—“The Pattern,” “My Father Perceived as a Vision of St. Francis,” “The Statue of the Virgin at
Granard Speaks,” “Death of a Field”—address the possibility of community, the idea that even with the
degrees of loss and ruin from generational conflict, from the betrayals of authority, from the degradation of
neighborhoods and environs, the community is what is violated but also what should still exist. The
transfiguring of the individual into the communal—the “we” not the “I”—is a very old idea in poetry. Yet
Meehan has used it to write a poetry that has been in many senses prophetic about a New Ireland in which
the communal is under pressure from processes of cultural, financial, and technological globalization. This
paper will explore the changing landscape of that New Ireland through the lens of Meehan’s dominant
stance—the possibility that the communal is not compromised by the creative—as she probes relationships
between community, place, and planet.

series of workshops by the author.

Name: Redmond, Jennifer
Affiliation: NUI Maynooth
Title: Maintaining a sense of ‘Irishness’: the Irish in twentieth-century
Britain
Abstract:
This paper will examine how Irish immigrants in Britain have attempted to maintain a sense of authentic
‘Irishness’ during the twentieth century. Cultural, religious and social activities may increase in importance
as initial, temporary migrations extended into periods or permanent settlement. Issues of ethnicity and
whiteness also emerge in the context of British post-colonial immigration. Evidence from cultural
organisations and oral histories will particularly be used in order to sketch concepts of nationality and
belonging within new communities of immigrants in Britain.

Local and county affiliations will also be examined as these influenced understandings of Irishness and how
such loyalties could be elided or diminished in the face of larger cultural or social ‘conflicts’ between the
Irish and other communities in Britain. Issues of gender will also be examined, such as women’s role in
maintaining family links across the water and the different social activities dominated by both. Finally, the
paper will look at the difficulties involved in ‘transmitting’ a sense of Irishness to second generation Irish
and beyond, particularly in light of the recent closure of places like the Galtymore dance hall, one of the
largest locations for Irish activities in London.
Name: Retzlaff, Kay
Affiliation: University of Maine at Augusta and University College of Bangor
Title: Insider or outsider?: who gets to define the Irish?
Abstract:
Local newspapers in Belfast, Maine, in the mid-1800s, helped define the newly arrived Potato Famine Irish in the columns of their four-page weeklies. These editors were well known in the local community. They became the arbiters of important issues, such as the pros and cons of alcohol sales, slavery, and working women’s wages. In the early 1840s, many column inches were devoted to Daniel O’Connell’s work in Ireland, but the fillers at the bottoms of columns contained Pat and Mike jokes side by side “darky” and silly female jokes. There were, indeed, mixed messages, but the question is, who was the material for? The newly arrived immigrants were, by and large, illiterate. The audience, then, for information from Ireland, was not the Irish enclave, but other readers.

Name: Richtarik, Marilynn
Affiliation: Georgia State University
Title: Stewart Parker’s Pentecost and radical theology
Abstract:
Stewart Parker’s preoccupation with the past is one of his defining characteristics as a playwright. In Pentecost, Gerald Dawe notes, Parker presents members of his own generation, ‘caught in a historical trap not of their own making’. Anthony Roche is also correct, though, in pointing out that, finally, in Pentecost ‘the past is not allowed to dominate and determine the present’, but, instead, is itself ‘reshaped in the light of present possibilities’. Parker opens for his characters an avenue of escape from a destructive past by invoking a timeless spiritual frame of reference. In Ondřej Pilný’s pithy formulation, ‘ghosts are replaced by a Ghost in Pentecost’. The presence of the Holy Ghost is unmistakable by the play’s end, but Parker holds up for his audience’s consideration a version of Christianity that would be unrecognizable as such to many in the North. Pentecost’s religious themes have yet to be explored fully. Many critics mistakenly believe that in its conclusion Parker reverts to Protestant type, resorting to what one early reviewer termed ‘biblical apocalyptic language’ in order to impose an orthodox Christian moral. It is my argument, to the contrary, that, in writing Pentecost, Parker was explicitly influenced by the ideas of theologian Don Cupitt and that the play ultimately advocates for an understanding of Christianity in which belief is inconsequential compared with behaviour.

Name: Roche, Rosellen
Affiliation: Queen’s University Belfast
Title: Gunmen, hardmen and ‘wee’ men: changes in belonging in Northern Irish communities?
Abstract:
This paper will explore notions of belonging among young, working-class boys and men in urban Northern Irish enclaves and how concepts being male and being part of an ethnonationalist community are, or are not, transforming post-Agreement. As the world looks on at Northern Ireland’s efforts to maintain a peaceful society one year after a successfully devolved government, young men in deprived and segregated enclaves now wrestle with changes to both local and larger community expectations of young men. Influx of immigrants to communities, expectations of legitimate income, and outward migration with raised educational attainment are all factors affecting working-class urban communities and the ethos of 'masculinity' in communities.

However, despite these changes, and although the acceptability and probability of being part of a paramilitary organisation is having repercussions on the young man's sense of utility within communities, it will be illustrated that young men still find solace in 'traditional' expectations of them as ‘keepers’ of their communities and families. Adding to this, decades of political and recreational rioting remain traditional outlets for young men to play out ritualized roles of aggressor and victor, helping them to fulfill long-standing roles. Aspects of ‘becoming hard’ and ‘being hard’ remain part of the ideology of being a young man, showing us that contests, fights and enduring ‘sectarian stuff’ remains part of the societal enculturation within urban enclaves post-Agreement in Northern Ireland.
Name: Rock, Brian

Affiliation: University of Sterling
Title: Representing immigrant experience within Ireland in Roddy Doyle’s *The Deportees*

Abstract: Since the mid-1990s there has been an unparalleled increase in the number of immigrants settling in Ireland. My interest lies in understanding how Irish writers, such as Roddy Doyle in his short story collection *The Deportees* (2007), have responded to the formation of new social and economic contact zones between the Irish and these new immigrants. I argue that Doyle, through his collaboration with the newspaper *Metro Eireann*, represents immigrant experience within Ireland as alienating due to new economic inequalities and exploitative power relations between both groups. Firstly, this paper will offer brief contextual background information on *Metro Eireann* to highlight the political agenda behind Doyle’s short stories on immigrant experience. Secondly, through close textual analysis of one of Doyle’s stories, ‘The Pram’, it will be demonstrated how Doyle exploits different literary genres, such as the Gothic genre, to reflect the diversity of ways of expressing the conflicting nature of the experience of cultural assimilation and integration. His use of ‘uncanny’ images in ‘The Pram’, where a Polish immigrant who tells a ghost story becomes haunted by her own experience of immigration, is just one way Doyle represents the effects of immigration on both the Irish and the immigrants.

Name: Rogers, James S.

Affiliation: University of St Thomas
Title: Gleason, Carney, Brooklyn: looking for Ireland in *The Honeymooners*

Abstract: One of the most successful and influential situation comedies in the history of television, *The Honeymooners* (which aired as a regularly scheduled program from 1955-56, but which appeared in numerous other iterations before and that period) has rarely been considered an artifact of Irish-America. Though it featured Irish-American actors Jackie Gleason and Art Carney, and was produced by the Irish American Jack Philbin, the names of the lead male characters were un-Hibernian (Ralph Kramden and Ed Norton, respectively).

My paper proposes that if one looks more closely, the series is in fact shot through with Irish themes and tropes. Certain recurring stock characters (the landlady, the cop on the beat) are unmistakably Irish. More important though, is the continuance of familiar Irish comic tropes: for instance, like the philosophers of *The Crock of Gold*, Ralph and Ed are irresponsible bumbler who can only be rescued by the levelheadedness of their wives; and Ralph’s incessant falling for get-rich-quick schemes replicate standard nineteenth-century stereotypes of the improvident Irishman. Crucially, the constrained spatial construction of the *Honeymooner*’s sets—most of the series takes place in the miniscule Kramden (“crammed-in”) apartment—serves as a subtle evocation of immigrant life in urban America.

Name: Ryan, Mary Ann

Affiliation: University of Wisconsin-Milwaukee and Chicago State University
Title: Abject lesson IV: sit yourself down and let me Synge you: radical ambiguity in Synge’s *The Tinker’s Wedding*

Abstract: *The Tinker’s Wedding* has been oft-criticized for its abrupt finale, where the Casey-Byrne family of tinkers flees the stage with the direction, “They rush out, leaving the priest the master of the situation.” Synge’s ironic attitude is apparent here, for although the priest may have the final words, they are a Latin malediction, which no one hears and none of the characters would have understood. If a curse falls on deaf ears at the crossroads, does it still carry power? The power of words and the attention to language are crucial to an understanding of the vitality of Synge’s plays.

In my ongoing work on J.M. Synge, I analyze his characters’ conditions of abject states that are potentially psychically paralyzing. In *The Tinker’s Wedding*, Synge gives voice to a family of tinkers, the eternal
migrants of Ireland with neither a place of origin nor a final destination. Always already outsiders, Ireland’s Others complicate nationalistic binaries as well as individual identities. Synge presents a tinker perspective that, coming from a position of poverty and alienation, rejects authoritative discourse -- that disavows the “vow.” Whether eliciting hilarity or horror, Synge’s work demonstrates the radical ambiguity that results when two worlds, paradigms, or moral landscapes exist at the same time for his characters. I conclude that in *The Tinker’s Wedding*, as in all his plays, abject states call his characters to critical confrontations that offer openings for resistance from stasis, rebellion from oppression, and access to agency, even if it is necessary for his characters to “run for their lives.”

Name: Schrage-Früh, Michaela

Affiliation: Johannes Gutenberg University
Title: The ‘ordinary’ woman in contemporary Irish literature

Abstract:
Writing against the traditional iconic representation of women in Irish literature, Irish women writers, and particularly poets, from the 1970s onward set out to write about what they called the ”ordinary” Irish woman. The poet Eavan Boland was among the first to decry ”the flawed permissions which surround the inherited Irish poem, in which you could have a political murder, but not a baby, and a line of hills, but not the suburbs under them” (Object Lessons 204). Boland herself has in turn been criticised for presenting only a limited scope of femininity in her poems, focussing mostly on ”ordinary” domestic middle-class life and motherhood. It is plain to see that the term ”ordinary woman” bears the risk of becoming another exclusive cliché. What exactly does it mean to be an ”ordinary” woman? This question has been provocatively raised by poets such as Mary Dorsey and others. Moreover, the question arises if and how ”ordinary” Irish women differ from women of other nations. Does the term ”ordinary” obliterate categories of national, cultural and ethnic origin? In my proposed paper I will look at several examples ranging from poetry to the popular memoir and pop song to explore representations of ”ordinary” Irish women. Among the questions to be considered will be the following: how can an ”ordinary woman” be defined? How are ”ordinary women” represented in recent Irish poetry, fiction and popular culture? In what sense are these ”ordinary women” still recognizably ”Irish” - or could it be that the first term obliterates the second and testifies to an increasing process of transculturation?

Name: Schultz, Matthew

Affiliation: Saint Louis University

Title: Éire! Éire! Éire!: essentialism, historiography, and the emergency in Sebastian Barry’s *The Whereabouts of Eneas McNulty*

Abstract:
My dissertation, ‘We are Disghosted’: Spectral Deconstruction of Ideological Myth in the Fiction of James Joyce, Samuel Beckett, and Sebastian Barry, focuses on subjects haunted by fear of the unknowable unknown. As such, the specters employed by Joyce, Beckett, and Barry, are not traditional traces from the past returning to act upon the present, but anxieties of the future. In order to better understand modern responses to terror of the unknown (coping with lost ideologies, advances in post-enlightenment science, and religious myth constructed as controlling devices reliant upon terror), I examine fictional representations of belief systems (ideologies and the institutions that ritualize ideological myth), and the ways in which these systems manipulate modern fears of alienation, abstraction, fragmentation, and death in order to gain and retain authority.

This dissertation balances aesthetic and cultural studies approaches to twentieth-century Irish fiction in order to arrive at a clearer understanding of the modern paradox, wherein individuals seek to escape from corrupt belief-systems but simultaneously fear the lack of structure and ‘knowledge’ that belief provides individuals. I argue that the modern specter is two-fold: it is the aesthetic representation of anxiety caused by a loss of faith in ideology—I will demonstrate that often the haunted subject’s response to the presence of a specter is fear coupled with curiosity—and because of this curiosity-response, the specter also operates as a deconstructive agent exposing modern belief-systems which are corrupt, hypocritical, and oppressive.

I would like to present the final chapter of this dissertation at ACIS 2009 — “Non Servium: Sebastian Barry’s Spectropoetics.” This chapter focuses on Barry’s use of specters to challenge traditionally
nationalist historical narratives. Barry’s fiction is an example par excellence of the new Irish writing back against old Irish ideology, and there is no better vehicle than a ghost story to critique the past while simultaneously worrying about the future.

Name: Schulz, Malgorzata

Affiliation: University of Gdansk
Title: The ordinary and the dreamlike in John McGahern’s The Barracks and Edna O’Brien’s Johnny I Hardly Knew You

Abstract:
The paper concerns the analysis of the concepts of the everyday in two Irish novels – The Barracks (1963) by John McGahern and Johnny I Hardly Knew You (1977) by Edna O’Brien. It discusses everyday life of two twentieth-century female protagonists whose existence and life choices are determined by men these protagonists encounter. Male ambitions such as interest in professional success or the world of politics are often in conflict with female demands. The bitter, ordinary existence of the female characters is juxtaposed in both novels with their dreams of better life with more perfect men.

The paper focuses on critical moments in the female characters’ existence, the moments when both, the ordinary and the dream-like come to an end. McGahern’s protagonist, Elizabeth, is diagnosed with cancer and O’Brien’s character, Nora, is unable to come back to her ordinary life because she is accused of a crime. The paper indicates what becomes of greater value for both female characters in the face of crisis – imperfect, ordinary Irish life or beautiful dreams. It underlines that both novels, because of their interest in the psychological dilemmas of the female characters, belong to the tradition of social-psychological fiction, the tradition that is still of the utmost importance among Irish novelists.

Name: Serra, Nick

Affiliation: Upper Iowa University
Title: Peasant patriarch: Irish epistles in exile

Abstract:
This paper examines the way in which ideas of "Irishness" were transplanted by emigrants and subsequently used to create eclectic outlooks on contemporary Irish problems--the involvement of Ireland in World War I being a specific example. As a case in point I use selected orations from the circa 1916 correspondence of Thomas Burke of Ballyshannon, County Donegal (b. 1827), who moved first to Glasgow during the Great Famine (where he married in 1868), then to the United States in 1872, ultimately homesteading at Camp Lake Township, Swift County, Minnesota in 1877 (where he died in 1923). Topics including the emigrant experience, freedom, faith, patriotism, the English, racial heritage, and folk history are vividly covered in correspondence with his youngest son, then recently inducted into the United States army and in training at Camp Dodge, Iowa. The content will be lightly compared to Yeats's portrayal of the peasant voice given in the Celtic Twilight and his own letters. Mostly, however the emigrant writer will be allowed to speak for himself, in his own words and voice.

Name: Shannon, Catherine B.

Affiliation: Westfield State College
Title: The wreck of the brig St. John and its commemoration, 1849-1999

Abstract:
On 7 October 1859, the Brig St. John, which had sailed from Galway City with at least 120 passengers from Counties Galway and Clare encountered a fierce nor’easter storm as it approached the port of Boston. Efforts to ride out the storm by dropping anchors failed and the ship floundered onto Grampus Ledge a mile off the Cohasset shore. At least ninety-nine drowned after the ship broke-up in the raging seas. The twenty-two survivors included the captain and 8 of the ship’s crew and twelve adult passengers and one infant.

This tragedy was long remembered by the residents of Cohasset who assisted the survivors and arranged for the burial of the forty-five bodies that were washed ashore. In 1914 the Ancient Order of Hibernians erected a twenty foot high Celtic Cross in memory of the St John victims at Cohasset Central Cemetery. The dedication ceremony drew thousands, including prominent Irish American political leaders such as Boston
Mayor John F. Fitzgerald, grandfather of President Kennedy, and Senator David I. Walsh. The 100th and 150th anniversaries were similarly observed, and since 1992 a Mass and wreath-laying ceremony is held annually in Cohasset, sponsored by the AOH and the local Catholic church, St. Anthony’s.

My paper will describe the circumstances of the wreck (including questions regarding the Captain’s conduct), the assistance the Cohasset residents gave to the survivors, and the nature of the 1914, 1949 and 1999 commemoration rituals.

Name: Shannon, Christopher

Affiliation: Christendom College

Title: Beyond St. Malachi’s, there is nothing: Edward McSorley and the persistence of tradition

Abstract: Existing scholarly treatments of mid-twentieth century Irish American culture tend to focus on the decline of ethnicity and the rise of assimilation into the mainstream of middle-class American suburbia. Scholars who bemoan the bland conformity of the era nonetheless see the move out of the urban ghetto as an emancipation of sorts, particularly with respect to a new freedom achieved from the authority of the Catholic Church. The mid-century fiction of Edward McSorley suggests an alternative to the equally undesirable cultural options—repressive tradition vs. liberating modernity—that have shaped the current scholarly discussion of Irish American culture. In his novels, *Our Own Kind* and *The Young McDermott*, McSorley stood out as a Catholic alternative to the harshly anti-Catholic urban Irish literary tradition of James T. Farrell. Through the coming-of-age story of Willie McDermott, McSorley shows how a deeply flawed Irish Catholic urban community nonetheless contains the moral and spiritual resources necessary to guide a young man to mature adulthood. Against the grain of the mainstream romantic/modern tradition of literature, McSorley presents maturity not as a liberation from tradition, but as a realization that one can only come to freedom and self-knowledge through membership in an authoritative, binding community rooted in the particular personal history of a particular place. In his account of Willie’s life in Providence, Rhode Island, identity is not who you are, but where you are.

Name: Shea, Thomas F.

Affiliation: University of Connecticut

Title: Tomás O’Crohan’s *The Islandman*: literary craftsmanship

Abstract: This paper will explore and analyze neglected stylistic artistries in Tomás O’Crohan’s Blasket Island classic *The Islandman* (1929, trans. 1934). For the past seventy years critics have focused on the “communal” and “authentic” qualities of O’Crohan’s narrative voice but have overlooked the intriguingly crafted constructions of personal identity within Tomás’s rendition as well as his penchant for artistic design. For instance, Robin Flower, who translated *The Islandman*, states that Tomás “tells his tale with perfect frankness, serving no literary theory and aiming at no literary effect…”. Sean O’Tuama sees the text as “more the biography of an entire community” while Danielle Jacquin focuses on Tomás’s “communal, representative voice” which she places within the “caoint na ndaoine – the language of the people” (180-81). Most critics of *The Islandman* take a similar tack centering on “the representative function” of the text and “the ‘authenticity’ of the record” but overlook O’Crohan’s linguistic strategies and unobtrusive, controlling authorial hand.

I intend to focus on four neglected features of *The Islandman* to demonstrate that Tomás displays distinctive, personal verbal maneuverings as well as subtle, artistic narrative designs. I will first explore his use of bawdy humor (some of which was edited out by Padraig Sugrue) as a strategy of inclusion. Second, I will investigate Tomás presenting himself in the third person as an ironic “character” within his own narrative. Third, I will analyze subtle, covert “strategies” for developing stories such as the Islanders’ inadvertent discovery of tea as well as the story of the Island women repelling bailiffs and land agents with a fusillade of rocks. Finally, I will examine how an understanding of Tomás’s use of repeated phrases from storytelling traditions evinces his keen awareness that, in applying pen to paper, he is placing his text in the company of, at times palimpsestically over, a long oral literary tradition.
**Name:** Simpson, Craig  
**Affiliation:** Trinity College, Dublin  
**Title:** Fracture points: paranoid masculinity in Neil Jordan’s *The Butcher Boy*  
**Abstract:**
In terms of its narrative structure *The Butcher Boy* could be viewed as a postmodern text that illustrates how the dynamics of identity formation, the logic of narrative and the antinomies of historical periodisation can be conflated, governed as they are by the same impossible tautological logic - it does not obey the Classical Hollywood linear narrative teleology in that here we are told how the protagonist came to be through a working backwards of the narrative or ‘retrospective structure’, thus the emergence of a unique identity at the end of the film from difference is not possible as past and present are equivalent expressions of the same condition, there is no catharsis because a historical narrative must negotiate between temporal sameness and temporal difference (particularly in biography), perpetually oscillating between the two (as John Hill has argued with regards the Heritage films of the 80s and 90s part of the appeal was in the nostalgic juxtaposition of the past and the present as two uniquely different historical periods-Ireland in the 1920s for example as a paragon of peace and stability compared to the violence of the present day).

Although *The Butcher Boy* deals ostensibly with a biographical account of how an identity- the older Francie’s development from the younger Francie- comes to recognise itself (an account in which the present condition is the cumulative effect of the past) in truth the narrative and its frame (i.e. the diegetic past and present) are too similar (even though we are told it was set “thirty or forty years ago”). Francie’s existence is marked by ‘perpetual present’ -the shift from synchronic to diachronic time- where experience is reduced to a ‘series of pure and unrelated presents’ (I will be framing my argument around Frederic Jameson’s reading of postmodernism as a psychically destabilising gestalt: an unprecedented experience of profound spatial dislocation and temporal blur “…coincident with the related erosion of our collective sense memory of duration and development under the ceaseless shocking impact of a spectacularised, immobilising present”…

I would also like to contextualise my paper on the film in relation to arguments surrounding Ireland’s somewhat unique postmodern status something that I feel is embodied in the figure of the pathologically disturbed Francie: Ireland can be viewed as a postmodern nation in that it “exceeds the physical bounds of the island; it exists both here and there”. The knock on effect for Irish identity in all of this is that we paradoxically always seek stability and permanence at a fracture point that exists “between being rooted and being alienated, being an insider and outsider”. Ireland’s postmodern condition could be summed up by its inability to maintain a stable, coherent identity amidst disintegration and fragmentation at a number of levels (economic, textual, historical, and political): "Ireland is a nothing- a no-thing-an interesting no-thing to be sure, composed of colourful parts….” (Vincent Buckley).

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**Name:** Slivka, Jennifer A.  
**Affiliation:** University of Miami  
**Title:** Strangers at home: locating identity in places in Kate O’Riordan’s *The Memory Stones*  
**Abstract:**
The increase of people moving in/out of Irish spaces complicates the definition of “home.” As more women travel, contemporary Irish gender roles are also mediated through migration and exile. Kate O’Riordan’s 2003 novel *The Memory Stones* examines migration and exile but through a multi-generational lens. Set in Paris and Ireland, Nell left rural Ireland 30 years earlier because of teen pregnancy. Forced to return to Ireland after hearing her daughter is in trouble, Nell crosses several literal and figurative borders: between nations, between her and her daughter, and between her past and present selves. Using Gloria Anzaldúa’s notion of la frontera, I examine Nell’s process of “re-membering” as she is forced to negotiate the Ireland of her memory with the one confronting her 30 years later—an Ireland of paved roads, computers, and Nigerian refugees. She must not only re-orient herself to a changed homeland but to unfamiliar gender roles she now assumes, that of grandmother, mother, daughter, and lover. Nell must confront her feelings of alienation from her mother and motherland, while trying to repair her relationship with her daughter, who has also lived outside of Ireland and attempts to re-establish her Irish identity by living in her grandmother’s home.
**Name:** Smith, Alana  
**Affiliation:** Trinity College, Dublin  
**Title:** Housing pathways of labour migrants in Dublin Ireland  
**Abstract:**
This project is being designed to contextualize and inter-relate the dynamic life stories with the housing careers of people in relation to the structures and institutions that inhabit their world by using the ‘housing pathways approach’ as the underpinning concept of the study. This metaphorical framework is being used because it incorporates structuration theory within the social constructionist paradigm, allowing specific focus to be made on the discourses which structure meaning and action and the interaction between them. Informants of are understood as knowledgeable agents who make choices based on their interaction with structures and society at large, giving recognition to a household (defined for this study as a group of people or one individual residing with a group of people or single occupancy – in any event, all/singularly located under one roof) whose situation would otherwise be assumed. To contextualize the experiences of a household and those structures that inform perceptions and choices, the project examines the overarching constructs that frame decisions - globalisation; collective identity; sense of self; employment; meaning of home – and explores key themes that ‘set the stage’ for the interaction - households and families; paying for housing; relationship of lifestyle and housing and; neighbourhoods and communities. Historical perspective and regulatory framework of the Irish housing landscape and significance of the labour migrant experience are included to define the breadth and depth of the scope of work.

**Name:** Spencer, Scott  
**Affiliation:** New York University/City University of New York  
**Title:** Traditional Irish music in the twenty first century: networks, technology, tradition  
**Abstract:**
Until the first half of the 20th Century, traditional Irish music had remained almost exclusively oral. With recent widespread incorporation of digital communications and music dispersal networks, Irish musicians now employ multiple forms of technology on a daily basis as they document and develop their artform and maintain links with other players and a greater conceptualization of the tradition. These lines of communication and means of dissemination, though [post]modern and at odds with classic ideas of traditional music, are essential to today’s traditional musicians as they discuss authenticity, negotiate regional style and repertoire, integrate with their community, and develop the core of the tradition through ongoing dialogue. Today’s musicians are spread across the globe, and as their tradition seems to have lost a central geographic anchor, much of their sense of grounding and connection with ideas of traditionality and authenticity have become reliant on these digital lines of communication, which have become almost as vital as the information being passed. This study will therefore approach traditional Irish musical traditions as amalgamations of many individual experiences formed as a product of constant discussion within and without the core of the tradition, mediated at times by multiple layers of technology, yet always striving for historic continuity.

**Name:** Sprayberry, Sandra  
**Affiliation:** Birmingham-Southern College  
**Title:** Literary tourism or terrorism?: ‘Synge’s cottage’ then and now  
**Abstract:**
Using Spurgeon Thompson’s article “The Romance of Simulation: W. B. Yeats and the Theme-Parking of Ireland” and Louis Owens’s book chapter “Multicultural Tourism: Native American Literature, Canon, and Campus” as the theoretical basis of my paper, I propose to address issues of literary tourism at ‘Synge’s Cottage’ on Inis Máeín.

Critic Deborah Fleming has analyzed Synge’s and Yeats’s propensity to write about the Irish peasantry, and I will refer to some of her scholarship in my analysis of Synge’s descriptions of the cottage and of its owners, the MacDonncha family, as signifiers of the ‘Irish peasantry.’ I will also analyze more current appropriations of the cottage as signifier of the Anglo-Irish writers who have used it for source material. Having taken my own students there in January 2004, 2006, and 2008, I have had opportunity to discuss
Writers and literary critics and tourists—I will argue—should be mindful that the places that we visit are not empty spaces for the meanings we attribute to them; these places are peopled and filled with particular significance to the inhabitants. University of Notre Dame critic Spurgeon Thompson focuses on simulations/simulacra in Yeats tourism sites, and I will point out similar issues with Synge’s cottage. Choctaw writer and critic Louis Owens advocates such critical inquiry into representations and appropriations of place. Such “literary terrorism,” he argues, “is preferable to literary tourism”.

Name: Steele, Karen
Affiliation: Texas Christian University
Title: When female activists say ‘I’
Abstract: This paper will provide a historical perspective on these two giants of the late twentieth-century Irish women’s movement through an overview of autobiographies written by key activists of the Irish nationalist movement. Some of these are bitter critiques of nationalism’s failure to accommodate women (Tale of a Great Sham by Anna Parnell; Revolutionary Woman by Kathleen Clarke), and one (Servant of the Queen by Maud Gonne) is a triumphant creation of self that achieves its political ends in part through the censoring of sexual truths. Steele’s paper will historicize the panel’s exploration of the tensions between female activism and personal disclosure and identify patterns in such narratives, situating these works in the context of women’s journalism and female activism.

Name: Suess, Barbara A.
Affiliation: William Paterson University
Title: The ‘soul of man’ lost – or found? – in ‘modern’ systems of education
Abstract: My presentation is drawn from a larger study on the ways in which nineteenth and early twentieth-century Irish writers partake in and at times rely heavily, if largely unconsciously, on discourses of science and materialism in order to develop arguments about seemingly unrelated matters including literature, art, education, economics, and politics. I discuss the significance of these arguments within a postcolonial theoretical context. Because of the generalized distrust, within the Catholic Church and prominent Irish nationalist organizations of the period, of modernity in general and of science in particular, I am interested in the surprisingly strong role science plays in constructing definitions of Irishness in these writings.

This paper will spotlight writings about education, broadly defined to include: not only formal but also self-, gender-based, and class education; ideas about “new” versus “old” forms of education; and educational theories directed at emigrants and immigrants alike. Authors whose writings will comprise the focus of my study include Jonathan Swift, Maria Edgeworth, Thomas Davis, Oscar Wilde, James Connolly, and Padraic Pearse. With this array of writers, I will display the ways in which individual Irish writers of varying backgrounds and with disparate artistic, religious, or political temperaments nonetheless draw on and partake in the shared community of scientific discourse in making their arguments about education, Ireland, and Irish identity.

Name: Tasker, Elizabeth
Affiliation: Stephen F. Austin State University
Title: Home is where you make it: household relocation in the fiction of Frances Sheridan
Abstract: In 1747, Frances Chamberlain, a young writer and daughter of an Anglican clergyman, wed successful Dublin actor and theater manager Thomas Sheridan. Over the next decade, Thomas gained fame as a lecturer on elocutionary theory while Frances continued to write. But Thomas’ professional life was...
unstable. Straitened finances caused the Sheridans and their five children to relocate numerous times—back and forth between London and Dublin, as well as to Edinburgh, Bath, and France. Despite her family’s nomadic lifestyle, all accounts portray Frances as a paragon of domestic decorum and virtue. She was also a gifted and prolific writer, though she published only sporadically to supplement her husband’s uneven earnings.

Frances Sheridan’s literary legacy was forgotten by the nineteenth century, perhaps, as Janet Todd suggests, due to the sentimental style of her fiction. But with recent revived interest in eighteenth-century British women authors, Sheridan has been rediscovered. Scholars such as Todd, Margaret Doody, and Felicity Nussbaum, lately have examined Sheridan’s use of sentimentalism and domestic metaphors as a gendered aspect of her fiction.

Sheridan’s writing can, in fact, be read as a cathartic response to her unstable living situation. This paper will examine the act of household relocation as an epic theme in Sheridan’s life and literary work. The discussion will also compare the Sheridan family’s circumstances to other mid-eighteenth century Dubliners, both artists and families.

Name: Thuente, Mary Helen
Affiliation: North Carolina State University
Title: Lady Morgan’s *The O’Briens and The O’Flahertys*: a ‘new Irish’ reading of an ‘old Ireland’ novel
Abstract:
This paper will discuss Lady Morgan’s “National Tales” in a larger iconic context than the binaries of post-colonial readings. The character of Abbess Beavoin O’Flaherty in *The O’Briens and The O’Flahertys* (1827) embodies iconic and mythic dimensions that transcend the antiquarian and nationalist influences that have been seen as the context for interpreting Lady Morgan’s fiction. In her portrayal of Beavoin O’Flaherty as a figure of power, Lady Morgan drew upon and at times refashioned elements from harp iconography and Irish mythology that are neglected in popular narratives of Irish nationalism and in standard interpretations of her work. Harp iconography and mythic images of legendary Irish women also define the characters of Lady Albina O’Blarney Knocklofty and Mor-ny-Brien in *The O’Briens and The O’Flahertys*. Using contemporary materials known to or available to Lady Morgan, I will demonstrate how her extensive reading and research in Irish and non-Irish materials enabled her to present a vision of Ireland at odds with the standard “nationalist” interpretations of her fiction. I will thus offer a “New Irish” reading of an “Old Ireland” classic.

Name: Tillinghast, Richard
Affiliation: University of Michigan
Title: Blow-ins in County Tipperary
Abstract:
The percentage of foreign-born residents in the Republic has risen from 1.5% a decade ago to 10% of the population today. How this population shift has altered life in Ireland has elicited much commentary, particularly as regards the economic immigrants from Eastern Europe and elsewhere. One would assume that the influx of foreigners has brought changes mainly to large urban centers. But even in remote parts of the country like Tipperary and Kilkenny in the Southeast, the texture of Irish life has been changed. This paper focuses on two groups of immigrants who usually fly under the radar: literary blow-ins who have come because of the mobility their type of work gives them; and the population of young people from continental Europe who have come to the Southeast to work in the Camp Hill communities that offer communal living facilities to Special Needs people. The Camp Hill migrants often leave their communities and settle in the small towns and countryside, integrating their alternative lifestyles into the fabric of provincial Irish life in fruitful ways. The literary blow-ins have made unexpected contributions to the continuing evolution of Irish letters.
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<td>Affiliation:</td>
<td>NUI Galway</td>
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<tr>
<td>Title:</td>
<td>Shauleens and salutes: how the Americans became Irish in John Ford’s films of the fifties</td>
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<td>Abstract:</td>
<td>During the 1950s John Ford made a series of Irish or Irish American-themed films; the most sustained period of engagement with his ethnic heritage in his career. Although varied in themes and subject together they formed a composite and uniquely Fordian conception of the centrality of the Irish to the American experience during a decade when ethnic ties was widely understood to be fading into the background of Eisenhower’s post-war American dream. This paper will examine Ford’s insistence of the centrality of the Irish to post war power in his representation of the twin pillars of American democracy - the military and politics - in <em>The Long Gray Line</em> (1954) and <em>The Last Hurrah</em> (1958).</td>
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<th>Name:</th>
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<td>Affiliation:</td>
<td>University of Ulster, Magee</td>
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<td>Title:</td>
<td>Understanding migration and generation: family histories and Ulster migration</td>
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<td>Abstract:</td>
<td>Considering the growing interest in family history, it is perhaps surprising that to date few scholars have taken a truly multigenerational approach in Irish migration studies; a dimension thus far most often confined to works of Irish memoir and autobiography. Historian Richard White’s <em>Remembering Ahanagran</em> (1998) – which he calls an ‘anti-memoir’ – is a striking example of how family stories, memory and the historical record intersect, reminding us that ‘idiot simplicities about memory, identity and history can do so much damage’. Perhaps as White suggests family stories still have much to contribute to national contests over identity and historical narratives. The paper is based on oral narrative interviews with over 90 emigrants and returned migrants to Ulster (9-county) conducted from 2004-2007. As well as telling their own personal migration stories, migrants were specifically asked about their family migration histories. The stories that emerged challenge several assumptions about Irish migration generally and Ulster migration in particular, demonstrating in particular how the narratives we carry of past migrations continue to influence attitudes in the present.</td>
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<td>Affiliation:</td>
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<td>Title:</td>
<td>Entering through the gate: the Gate Theatre, Irish cosmopolitanism, and 1930s Dublin</td>
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<td>Abstract:</td>
<td>This paper considers the unlikely success of the Gate Theatre as the Irish center for an international avant-garde in the 1930s. The Gate’s influence is startling considering the thinly veiled history of its leading founders, Micheál MacLiammóir and Hilton Edwards, as gay partners and British immigrants to Ireland who found their talent (and each other) while working with a traveling theatre company led by another immigrant, Anew McMaster. Yet, their understanding of theatre business, Irish nationalist visual and aural codes, and the aesthetics of the early twentieth-century avant-garde, helped them recreate their theatre and themselves as fundamentally Irish. They also created a space for individuals like Mary Manning, and Lord and Lady Longford to take the Irish stage. By looking at the visual as well as literary codes at play in the Gate’s productions of <em>Diarmuid and Grannia, The Old Lady Says No!, Salome, and Jud Süss</em> in its first decade of existence, I will consider how the Gate served as a radical space for the promotion of and performance by marginalized Irish, newly-Irish, and non-Irish artists. I will also theorize how the “queerness” of performance generally (see Jill Dolan et al) enabled the Gate both to exploit the outsider status of its participants and integrate them into Ireland’s post-revolutionary theatre culture.</td>
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**Name:** Troupe, Shelley  
**Affiliation:** NUI Galway  
**Title:** Returned migrants and Tom Murphy’s *Conversations on a Homecoming*  
**Abstract:**  
When discussing inward migration, issues related to newcomers are generally addressed, but what about the situation faced by returned émigrés? How are Irish-born returnees perceived by the people they left? How do they identify themselves upon their return? This paper examines these issues in relation to Druid Theatre's 1985 production of Tom Murphy's *Conversations on a Homecoming*.

**Name:** Tucker, Amanda  
**Affiliation:** University of Wisconsin-Platteville  
**Title:** Colum McCann and Irish multiculturalism  
**Abstract:**  
Although twenty-first century Ireland prides itself on being a cosmopolitan, globalized society, social scientists like Bryan Fanning and Ronit Lenit have criticized the country’s “weak” version of multiculturalism, claiming that after the 2004 Citizenship Referendum, Ireland defines citizenship much more rigidly. In this paper, I am interested in how contemporary Irish writer Colum McCann offers a new way to approach difference in his novel *Zoli* (2007). Although some view immigration as threatening the monolithic identity that Ireland has struggled to cultivate over the last century, McCann rejects the idea that cultural authenticity is predicated on narrow definitions of nationalism. Featuring an “international mongrel” protagonist who fosters a cosmopolitan sensibility through necessity and desire, *Zoli* moves national identity from the center to the margins of contemporary Irish literature. By reconceiving the dialectic between self and other, the novel creates a poetics of alterity that allows McCann’s readers to see beyond nationality. *Zoli* ultimately suggests the need for a new Irish readership—one that is able to accept the face of a changing world and, even more importantly, the changing nature of their home country.

**Name:** Tully, John  
**Affiliation:** Central Connecticut State University  
**Title:** The Aiken tour and Irish public diplomacy  
**Abstract:**  
By early 1941 Eamon de Valera realized that his relationship with the American Minister to Ireland, David Gray, had deteriorated to such a point that he decided to send a special envoy to Washington to make a deal for weapons. De Valera tapped Frank Aiken for the mission. Aiken’s reputation, or at least a version of it, preceded him and impeded his talks with American officials. Aiken arrived in New York on 18 March 1941 and later met with Assistant Secretary of State Dean Acheson and President Roosevelt. After his visit to Washington, Aiken continued the Irish effort to secure Irish-American opinion by touring the country over the next few weeks as a guest of the American Friends of Irish Neutrality.  

This paper examines the Aiken tour within the context of wider Irish public diplomacy efforts during the war. It explores how de Valera and the Irish government turned to a unique form of public diplomacy that enlisted Irish Americans as de facto Irish diplomatic agents in efforts to secure Irish neutrality, protect Ireland against possible British military action, and set the stage for a later effort to end Partition.

**Name:** Turner, Tramble T.  
**Affiliation:** Penn State University, Abington  
**Title:** Henry P. McIlhenny: an Irish-American art curator ‘redisCOVERS’ and ‘reseTtles’ the west of Ireland  
**Abstract:**  
This paper will examine how “Henry P. McIlhenny’s 1938 acquisition of his Glenveagh estate led him to explore new approaches to collecting art and how his response to the West of Ireland led to a greater sense of personal freedom and identification with his Irish heritage.
While the 1987 publication of Joseph J. Rishel’s catalogue, *The Henry P. McIlhenny Collection: An Illustrated History* by the Philadelphia Museum of Art will be a primary source for this paper, I will also be drawing on social histories of the time, as well as referencing contemporary aesthetic and queer theory. A central example of the importance of the Glenveagh estate for McIlhenny, and of the wit and ambiguity of his response, follows:

“Ireland has been a great success in every way, although the country is shocked by the lack of a chaperone. Nine stag have been shot, one being the crude handiwork of your associate curator of decorative art. . . . I killed (caught to you) a salmon! In comparison, Daumier is just too dull. Donegal is not art conscious, thank god, and after a month on the continent, I couldn’t have looked at another object. I really am reverting to nature.” (Rishel 89).

**Name:** Urquhart, Diane  
**Affiliation:** University of Liverpool  
**Title:** ‘The old tortuous method’: Ireland and the 1857 Divorce and Matrimonial Causes Act  
**Abstract:** This paper will address Irish divorce *a vinculo matrimonii*, divorce from the bond of marriage to allow re-marriage. Ireland’s exclusion from the 1857 Divorce and Matrimonial Causes Act meant that the system of divorce which endured was based on obtaining a private act of parliament. Such a system was described in 1873 as ‘tortuous…long, costly, and humiliating…a remedy for the rich’ that placed Irish women at a ‘comparative disability’ from their English counterparts. The grounds for divorce *a vinculo* were based on the sexual double standard: adultery on the part of a wife; aggravated adultery of the part of a husband (adultery coupled with incest, bigamy, cruelty, rape, sodomy, bestiality or failure to comply with a decree for the restitution of conjugal rights). Over 350 Irish citizens took to this legislative recourse (including a number of Irish migrants in England whose residency was not considered sufficiently permanent to satisfy the regulations governing suits which could be brought to the new court of divorce and matrimonial causes) and this paper will thus explore the reasons for and the impact of the non-application of the 1857 act to Ireland.

**Name:** Villar-Argáiz, Pilar  
**Affiliation:** University of Granada  
**Title:** The ‘new’ Irish in the poetry of Colette Bryce, Paula Meehan and Caitríona O’Reilly  
**Abstract:** The changing face of Irish society and culture, and the new influx of immigration have compelled recent Irish women poets to rethink gender intersectionally, as modulated by race, class, ethnicity and sexual orientation. This paper aims to examine how writers such as Paula Meehan, Colette Bryce and Caitríona O’Reilly engage in the discourse of interculturality by articulating aspects of emigration and cross-cultural exchange, such as hybridity, trans-culturalism and the permeability of borders. It will also analyse their openness to cultural diversity and their alertness to the voices of the marginalised, in particular, the Irish Travelling Community and the lesbian community. Their subversive representations of these ‘internal’ Others of Irish society challenge the often rigid boundaries which define national, ethnic and gender identities and open a liberating place which successfully accommodates diversity.

**Name:** Walker, Brian  
**Affiliation:** Queen’s University, Belfast  
**Title:** Identity among the Irish diaspora in America: Irish-Americans, Scotch-Irish and others  
**Abstract:** Who are they, where are they and why are they? It is well known that a very large number of people in the USA today claim an Irish background. A figure of 40,000,000 Americans with Irish ancestry is often quoted. But who exactly are these people? Two groups, the Scots Irish and Irish Americans, are viewed as the principal components of this Irish community. Religious division, as between protestant and catholic, is often seen as significant for the character of the Irish diaspora in America. Where do we find these people in
contemporary America? Can we still distinguish today the different components of this very important Irish community? How far does an Irish identity matter in modern America for these people? What are the different ways in which this identity is felt and expressed? This paper is concerned considerably with the modern period, especially the last forty years. At the same time, a lot of attention must be paid to a longer historical dimension, to make sense of the contemporary situation.

This paper will help to cast light on some of the debate about the Irish in America. Forty years ago, it was generally believed that those with an Irish background numbered about 16 million. Most of these were understood to be Irish Americans, that is descendants of Catholic Irish who had left Ireland during and after the famine. To great surprise, however, the 1980 census recorded some 40 million with an Irish background. Another major surprise followed when it was discovered, through several opinion polls, that a majority of those who claimed an Irish identity were Protestant. Attention now shifted to the Scotch Irish, that is Scottish immigrants in Ulster, who came in very large numbers to America in the eighteenth century. It was believed that their descendants today are very numerous, thanks to a multiplier factor and because they arrived earlier than the Irish Americans. Another surprise followed with the 1990 census when Scotch Irish became a recognised category for the first time in the census. The 1990 figures recorded 37 million Irish and 5 million Scotch Irish, but, as those with a Protestant background continued to be a majority, one who have expected a much higher figure for Scotch Irish. An important controversy at present about the Irish in America concerns this very major group which identifies itself as Irish, but does not fall easily in Scotch Irish or Irish American. Many are probably from an Irish category which lies outside the traditional Irish American or Scotch Irish. An example of the latter is Barack Obama's Irish ancestor Fulmouth Kearney. He was a member of the Church of Ireland (Episcopalian or Anglican), and he left Co Offaly in the middle of Ireland in 1850. This paper will help to cast light on these questions.

Name: Wall, Eamonn
Affiliation: University of Missouri-St. Louis
Title: English writers overseas: Tim Robinson, Colin Thubron, Bruce Chatwin
Abstract: Nowadays one is loathe to think of Tim Robinson as an English writer; in every respect, he belongs to Ireland. Arguably, no Irish writer knows his given literary parish, to borrow Kavanagh’s phrase, better than Robinson knows his. His monumental work has enriched Ireland: we understand Inishmore in particular, and Ireland in general, better as a result of what he has written. Also, having been elected a member of Aosdána, he has been officially honored by his peers for his contributions to Irish writing and Irish life. It would hardly be an understatement to call him a national treasure and to suppose that his work will be invaluable for generations to come. At the same time, it is equally important to note that when Robinson first arrived in Ireland in 1972, he was neither a writer nor an Irishman. Generally, he was an Englishman abroad who over time became a writer, cartographer, and geographer. The purpose of this paper will be to compare and contrast Robinson’s work with those of his English contemporaries—Colin Thubron and Bruce Chatwin—writers who, like Robinson, were drawn to distant places. My focus will be on Robinson’s Stones of Aran: Pilgrimage (1986) and Stones of Aran: Labyrinth (1995), Thubron’s Mirror to Damascus (1967), and Chatwin’s The Songlines (1987), his novel set in the Australian Outback. Of central concern will be an exploration of these writers’ shared objectives and a noting of what singular, and often quite different results, they have achieved. However, the central focus of this presentation will be the work of Tim Robinson.

Name: Walter, Katharina
Affiliation: NUI Galway
Title: ‘My being cries out to be incarnate’: Irish women poets redressing maternity
Abstract: This paper is studying the ways in which contemporary Irish women poets take issue with the public/private dichotomy in the conceptualization of motherhood in Ireland, which is often held responsible for excluding women from many official cultural and historical discourses. Specifically, this paper is focusing on poetic responses that two events of the 1980s have elicited: the Ann Lovett case and the Kerry babies tribunal. In
the former, a teenage mother and her son died when the girl secretly gave birth under a statue of the Virgin Mary at Granard, County Longford. In the latter, Joanne Hayes, a young unmarried Kerry woman who had been pregnant with a married man’s baby was accused and found guilty of having stabbed to death one of her newborn twins, despite the fact that the evidence effectively spoke against it. Various poems written in response to these two tragic events portray them as emblematic of the irreconcilability of the realities of women’s lives and bodies with the public discourses of maternity in Ireland. The image of Ann Lovett, the tainted teenage mother dying under a statue symbolizing Immaculate Conception, illustrates this tension particularly clearly. In this paper, poems addressing the Ann Lovett case and the Kerry babies tribunal will be studied in light of this discrepancy, asking whether or how poetry can be helpful in bridging the gap between public and private discourses so as to provide a more enabling concept of motherhood for women in Ireland.

Name: Weaver, Jack W.
Affiliation: Winthrop University
Title: New Irish, old Ireland: John F. Deane and peripatetic poetry
Abstract: Ancient Ireland’s bards, story-tellers, and harpists were often on the move from one court and patron to another. The same is true for their modern equivalents, with the major differences being only a newer subject-matter and faster modes of transport. Since the conference is being held at Galway, near Joyce country, the quotation from ULYSSES is appropriate. According to Edward MacLysaght’s IRISH SURNAMES, though, the Deanes also belonged to the twelve tribes of Galway. John grew up on Achill Island but received a Jesuit education which included time in Italy. He has been traveling ever since then, but, like Keats, also doing some mental traveling. His “biographia literaria,” IN DOGGED LOYALTY, hints at the wide range of readings he has done, as does his translations from several languages. Readings and travels unite in his poem about “Musee de Beaux Artes” and its “fall of Icarus.” Auden’s poem blends with John’s visit and students’ response to it. Brussels and Auden meet in Rock Hill, S.C., where John composed the poem between reading sessions. Later, as Secretary General of the European Academy for Poetry, he continued to inspire others and receive inspiration from them in, for him, new surroundings. His 2008 Carcanet “Little Book of Hours” combines many of the reading/traveling attributes, but so does the as yet unpublished manuscript, “That Time of Year.” Using it, some examples from “Hours,” and some from IN DOGGED LOYALTY, I propose to update Bloom’s definition of Irish people. Emigration can be real, imagined, or both.

Name: Weintraub Stoebel, Lauren
Affiliation: City University of New York
Title: Rethinking rural/urban: traditional music and ‘music community’ in twenty-first century Dublin
Abstract: Recent scholarship on Irish traditional music has begun to critique popular narratives about the role of place, space, and geography in the history Irish traditional music – from the concept of “regional style,” to the role of music in Irish cultural nationalism, to the symbolism of the rural landscape in narratives surrounding traditional music. Part of this process of scholarly exploration necessarily involves a re-evaluation of the prominence of certain predominantly rural areas of the West in the symbolic construction of the history of traditional music in Ireland. This paper takes a complimentary approach by focusing instead on the performance of traditional music in an urban environment. Using the ethnomusicalogical concept of a “musical community” as a starting point, I will briefly trace some of the historical issues surrounding the performance of traditional music in urban Dublin, setting the stage for a more in-depth ethnographic exploration of some of the manifestations of “musical community” in the city today. My intention is to move beyond the more commonly-told stories of bourgeois revivalist musicians or urban musicians finding their musical roots in a rural homeland – stories that reinforce an overly strict distinction between rural and urban musical experiences. This paper instead examines the fluid roles of prominent individuals and institutions and the creative use of urban spaces in the everyday creation and dissolution of musical life in 21st century Dublin.
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<td>Affiliation:</td>
<td>Queen’s University Belfast</td>
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<tr>
<td>Title:</td>
<td>Aspects of Ulster Presbyterian popular culture, c.1680–1730</td>
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<td>Abstract:</td>
<td>Presbyterianism came to Ulster with the arrival of Scottish settlers in the early years of the seventeenth century. By 1700 Presbyterians formed more than half of Ulster’s Protestants and were the dominant group in counties Antrim and Down, as well as in certain parishes of Londonderry. Despite this we know far less about the Presbyterian community than we do about the Anglican Protestants of Ireland. The social structure and material culture of Irish Protestants has recently been examined by Toby Barnard in his New anatomy of Ireland and his Making of the grand figure. Barnard’s work, however, focuses on Anglicans rather than the entire spectrum of Protestantism, and as he himself admits ‘Ulster – particularly its Presbyterian society is under-represented.’ This paper seeks to correct this significant gap in Irish historiography by looking at the Presbyterian community in Ulster and aspects of its popular culture. In particular I will consider the Presbyterian migrant culture, Presbyterians and literacy, and the religious life of ordinary Presbyterians.</td>
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<td>Affiliation:</td>
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<td>Title:</td>
<td>Some reflections on the ‘idea of America’ in the new Irish State, 1922-60</td>
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<td>Abstract:</td>
<td>It is clear from Miller, Bolling and Neville’s work that by 1914, the ‘idea of America’ was an established part of the Irish emigrant mentality. America was generally perceived as the ‘land of gold’ more than the ‘land of sweat and snakes’ – the myth of America as an ‘earthly paradise’ was set. This was a diametrically opposed image of America but it was not specific to Ireland, as other European emigrant societies constructed similar views of the New World. Hoerder suggests that the extent to which these features took hold in European emigrant societies depended upon conditions in those countries and the power of the channels of communication through which information about America was conveyed back. This paper which is part of an ongoing research project on the role of external influences in the formation of the Irish identity, reflects on the following questions; how was ‘America’ understood by some Irish people in the twentieth century? How did it manifest itself in the popular consciousness? What were the sources of that popular image? It seeks to identify how America was perceived, imagined and understood at least by a cross-section of people living in rural and urban settings in the period, 1922 to 1960.</td>
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<td>Title:</td>
<td>Attitudes to empire in the New York Fenian press</td>
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<tr>
<td>Abstract:</td>
<td>My paper looks at the trajectory of Fenian political violence in the context of empire. While Fenian repertoires of action shared genealogies with left-wing revolutionary movements in continental Europe, this paper will illustrate how developments in empire were central to how Irish-American nationalists legitimized strategies of violent action. Focusing on the last three decades of the 1800s, I will assess the extent to which papers such as The Irish World and The United Irishman sympathized with colonial resistance movements in South Africa, Egypt and Sudan, and how they self-consciously explained their own republicanism as part of larger struggle against imperialist injustice. Emphasizing the barbarity of colonial wars, the Fenian press sought to vindicate escalations in their own actions through citing violent excesses of the British imperial forces. Interestingly, while Irish Americans nationalists were sympathetic with the lot of colonial peoples in the outposts of empire, they were frequently hostile towards non-whites in the US. By the end of the century, support for the white Boers in South Africa sat uncomfortably with earlier demonstrations of solidarity with the natives in 1879.</td>
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### White, Eva Roa

**Affiliation:** Indiana University Kokomo  
**Title:** Nigeria in Ireland: Roddy Doyle’s Nigerian Irish identity  
**Abstract:** Roddy Doyle has effective ways of bringing Nigeria into the center of Irish cultural and national life. His involvement with Metro Eireann, his collection of short stories *The Deportees* and his and Nigerian-born Bisi Adigun’s new version of Synge’s *The Playboy of the Western World* make it clear that with his help Nigeria is making Ireland a home away from home. First Doyle brought Nigeria from the margins in his short story collection by rewriting the American film *Guess Who’s Coming to Dinner* and now he brings Nigeria to the heart of Irish cultural nationalism and Irish history by rewriting Synge’s *Playboy* to feature a Nigerian immigrant as Christy. This cultural translocation is proof of Doyle’s success as an identity migrant. He goes through an inner diaspora that transcends national borders. Doyle travels in time as well as space as he creates a new identity (both cultural and national) for the Nigerian immigrants in Ireland and in so doing claims them as brothers and redefines what it means to be Irish in post-Celtic Tiger Ireland.

### Whyte, Pádraic

**Affiliation:** Queen’s University Belfast  
**Title:** ‘Haven’t seen you here before’: (in)visible teens and young adult fiction  
**Abstract:** This paper will examine Irish literature that targets a teen readership and represents coming of age and youth culture. The paper will begin with a brief overview and contextualisation of Young Adult fiction in Ireland, its position within an international context, and then focus on a number of contemporary YA texts that engage with ideas of race, ethnicity, alienation, subjectivity and identity. The paper will explore how themes of identity and belonging, themes central to YA novels, relate to issues of race and immigration in a ‘New Ireland’. Are issues of immigration made visible in YA Irish fiction? How are these themes treated within the broader context of representations of identity in YA fiction in Ireland? The work of several authors will undergo a close textual analysis. They may include (but are not limited to) the writings of Siobhán Parkinson: *Breaking the Wishbone*, *The Love Bean* (Delinquency, alienation, taboos, body image, race, ethnicity); Mark O’Sullivan: *Silent Stones*, *White Lies* (Emotional attachment, alienation, race, search for identity); and Siobhán Dowd: *A Pure Swift Cry*, *Bogchild* (Search for identity, taboos, sexuality, relationships with others).

### Williamson, Daniel C.

**Affiliation:** University of Hartford  
**Title:** The persistence of the past: personal attitudes in Anglo-Irish diplomacy on Northern Ireland, 1969-70  
**Abstract:** When the Troubles erupted in Northern Ireland in the summer of 1969 the Republic of Ireland and the United Kingdom faced a major diplomatic problem. The two governments disagreed not only on the steps that should be taken to curtail the violence in Northern Ireland but also on the nature of the problem underlying the crisis. Compounding the disagreements between Dublin and London were the personal attitudes that the government officials had toward each other’s countries. The Irish State had existed for less than fifty years, and had been fully sovereign for only twenty, when the Northern Ireland crisis began. The purpose of this paper is to examine research from official British and Irish archives to determine how the long history of British rule in Ireland continued to shape the points of view of policy makers at the beginning of the Troubles. Were the two governments able to cooperate to try to solve a problem of mutual concern? Did Irish resentment over the partition of the island in 1920 or lingering British “colonial” attitudes toward the Irish directly or indirectly influence negotiations? Did Dublin and London have a mature bi-lateral relationship or did the history of Old Ireland haunt the New Ireland?
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<th>Name:</th>
<th>Wilson, Ann</th>
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<td>Affiliation:</td>
<td>Cork Institute of Technology</td>
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<tr>
<td>Title:</td>
<td>The role of popular Catholic images in Irish life, 1879-1922</td>
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<td>Abstract:</td>
<td>This paper looks at the role of Catholic devotional images in Ireland between 1879 and 1922. The objects in this category were usually cheap, mass produced, and imported, and so have not been generally considered either valuable or worthy of study. However, many theorists are now recognising that what makes an artefact, and especially a religious image, both effective and significant is at least as much to do with how it is used, and in what context of beliefs and expectations, as with any intrinsic qualities it might have. Therefore, my research will aim to reconstruct the practices, beliefs and expectations associated with popular devotional images in Ireland during this period. My theoretical framework comes from material culture and anthropology, particularly ideas developed by Alfred Gell as an anthropological theory of art. Gell argued that art is not primarily about aesthetics, nor about representation, but about doing. He claimed that some objects cause things to happen in certain social situations. They have ‘agency’, because the impact they have on a viewer evokes certain states and ideas (which he terms ‘enchantment’), and these states and ideas in turn lead the viewer to take social action. The aesthetic effect of a work of art can generate this, but other types of objects, such as religious images, can also do so. In this paper I will attempt to assess what sort of agency was granted to Catholic devotional images in Irish society during the period 1879-1922, using a range of sources including the ‘objects themselves’, primary texts and images, and contemporary popular Catholic fiction.</td>
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<th>Name:</th>
<th>Wolf, Nicholas</th>
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<td>Affiliation:</td>
<td>George Mason University</td>
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<td>Title:</td>
<td>The Great Tawin Island National School controversy and the teaching of Irish, 1903-11</td>
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<td>Abstract:</td>
<td>In the fall of 1904, Roger Casement and Douglas Hyde conducted a donations drive to raise funds for a new school at Tawin Island, County Galway, replacing the dilapidated national school on the island built in 1877. The plight of Tawin Island National School had been brought to the attention of Hyde and Casement by its manager, Father James Keane, who was struggling to find a way to reopen the school. Ultimately, the efforts of Hyde and Casement not only reestablished the school, but enabled the creation of the famous Tawin Island Irish College at which Eamon De Valera himself served as summer school headmaster. The funding drive pushed beyond the immediate circumstances surrounding the school’s closure—the structural failure of the building—to portray its survival as a nationalist stand against anglicization itself. After all, the school served an Irish-speaking community, and had been the site of recent efforts to establish Gaelic League classes. Yet, as this paper will show, this characterization masked a far more complicated and longstanding struggle at Tawin over control of the schoolhouse that involved its schoolmistress, its manager, and a variety of locals including the Gaelic Leaguer and author Séamus Ó Beirne. The Tawin conflict provides an opportunity to investigate the schoolhouse as a backdrop against which local and national political struggles played out in the early twentieth century.</td>
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<th>Name:</th>
<th>Young, David R.</th>
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<tr>
<td>Affiliation:</td>
<td>Edgewood College</td>
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<td>Title:</td>
<td>‘White Irish need not apply’: Jimmy Rabbitte’s new band in Roddy Doyle’s The Deportees</td>
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| Abstract:  | In the title story of Roddy Doyle’s recent collection The Deportees and Other Stories (2007), an older Jimmy Rabbitte is back, looking to promote a new band (“white Irish need not apply”) to play Woody Guthrie songs (the lyrics occasionally modified: “Your two-euro shoes hurt my feet, and I ain’t going to be treated this way”). The story is a sequel of sorts to Doyle’s first novel, The Commitments (1987). Jimmy’s new band is
fronted by a black immigrant singer, King Robert; other musicians include a djembe drummer from Nigeria; two Romanians, father and son; a drummer from Moscow; a female singer from Spain; Paddy Ward, “a traveler who’d married into a settled family”; and a woman from New York on guitar (hired over the phone, she “promised him that she wasn’t white”). Questions of Irish identity emerge, often humorously. In “The Deportees,” as well as in the first story in the collection, “Guess Who’s Coming for the Dinner,” Doyle references American popular culture as a means of examining matters of cultural and racial assimilation in contemporary Ireland.