

# Abstracts

## ‘What source is not a multilingual mud?’: European Legacies of the Modern Irish Sonnet

AUTHOR: Erin Cunningham

INSTITUTION: King's College London

E-MAIL: [erin.cunningham@kcl.ac.uk](mailto:erin.cunningham@kcl.ac.uk)

Despite the prevalence of the sonnet in Irish writing of the twentieth and twenty-first centuries, critics persist in tracing Irish poets' use of the form back to its popularity in the English verse tradition. Helen Vendler (2007), for example, proposes that Yeats understood the sonnet to be 'associated with the essential English tradition'; Jason David Hall (2009), writing on Heaney and the sonnet, describes it as 'an embodiment of standard English versification'; and Ronald Marken (1989) suggests that 'Irish poets have reconstituted the English sonnet's intricate machinery'. These critics are certainly correct in thinking of the large body of English sonnets as a crucial intertext for Irish iterations of the form, with many of the poets in question themselves discussing their use of the sonnet with specific reference to England and English poetry. However, the sonnet's origins in Italy and its centrality to other European poetic traditions are frequently elided in these discussions, which fail to consider alternative national and international contexts for the sonnet. This paper will follow the lead of Alan Gillis (2012), who has criticised 'simplistic ideas of a homogenized English sonnet tradition, against which the Irish sonnet must do battle.' I will examine the sonnet in Irish poetry with reference to alternative European origins and themes, using examples such as Yeats's adaptations of Ronsard's sonnets, Ciaran Carson's translations of sonnets by Rimbaud, Baudelaire and Mallarmé, Heaney's 'The Gaeltacht'—a 'sonnet / In imitation of Dante's'—and Justin Quinn's 'Prague Elegies'.

## Impact of the European ideological conflicts on the nationalist representations in the *Capuchin Annual* (1930-1977)

AUTHOR: Maelle Le Roux

INSTITUTION: University of Limerick

E-MAIL: [Maelle.Leroux@ul.ie](mailto:Maelle.Leroux@ul.ie)

The *Capuchin Annual* was a periodical published between 1930 and 1977 in Ireland by the Capuchin Franciscans, a Roman Catholic order. It was first published as a missionary journal but then became a major cultural and literary periodical of its time. It is known to have held nationalist views, and it aimed to promote Irish identity in Ireland and abroad. This

paper will analyse the impact European ideological conflicts had on the representations of Irish nationalism and Irish nationalist figures in this periodical.

As the *Capuchin Annual* was digitised in 2016 and made available online for scholarly use, this study will be conducted using digital history methods, drawing from cultural history and history of representations, as well as corpus linguistics and critical discourse analysis. These methods will allow a combination of close-reading and larger linguistic analysis to understand how ideological conflicts such as the Spanish Civil War, the Second World War and the Cold War were perceived by this Catholic nationalist periodical and how they impacted the representations of Irish nationalist figures.

Ireland was neutral during these conflicts and the nationalist movements were sometimes divided in their support. This paper will examine how these divisions appear in the *Capuchin Annual*. Furthermore, by comparing this periodical to other Irish religious, cultural and nationalist periodicals of the time on the same topic, this study will help in the understanding of the Irish Capuchins' ideological position.

## Reconnecting with European Roots – Greek Tragedy in Contemporary Ireland

AUTHOR: Marit Meinhold

INSTITUTION: University of Konstanz

E-MAIL: [marit.meinhold@uni-konstanz.de](mailto:marit.meinhold@uni-konstanz.de)

Greek and Latin authors have been read, translated and adapted in Ireland for centuries and they still spark writer's and director's creativity today. Greek tragedy in particular has gained new relevance since the early 1980s with more than thirty new versions written and performed until 2015. The aim of this paper is to trace the ways in which the literary form of Greek tragedy is used as a means of actively positioning Ireland in Europe, emphasizing long existing cultural bonds and taking part in a globalized renegotiation of the founding myths of Western European culture.

Examining the adaptation process over thirty years reveals different phases of engagement with Greek tragedy. The early adaptations used this form to emphasise their indebtedness to European rather than British literary traditions and to write back against the established British canon. Their plays were predominantly written and performed for Irish audiences. Starting in the late 90s, a new wave of writers turned to Greek tragedy as a source and formal framework. Their versions – while still addressing topics of concern to Irish audiences – were part of and influenced by a pan-European, if not global, wave of new adaptations. By creating versions from the Greek original or by subverting and re-writing the mythical plots as well as the literary form itself, these versions testify to a new self-confidence of Irish

writers in Europe, claiming their own place within anglophone literary tradition and actively participating in a re-evaluation of the cultural foundations of Western Europe

## Who is a Citizen?: James Joyce and the Question of Irish Nationalism

AUTHOR: Josh Newman

INSTITUTION: Trinity College Dublin

E-MAIL: [newmanj1@tcd.ie](mailto:newmanj1@tcd.ie)

"Ireland...I was born here. Ireland." So says Leopold Bloom when posed the question "What is your nation?" by "the Citizen" in the "Cyclops" episode of *Ulysses*. Throughout the novel, Bloom's "identity" is questioned by several people, including himself. Is he Irish? Jewish? Hungarian? European? All? Neither? My research focuses on the thorny issue of "identity," which is I argue a nebulous term made even more contentious during the cultural and political upheavals of early 20th century Ireland in which *Ulysses* is set. The burgeoning Irish nationalist movement during this time, often associated with the "Irish Revival," was in fact several movements vying for relevance and dominance. My paper will focus on just one of these factions: the militant Gaelic-Catholic cultural nationalism as represented by James Joyce in the character "the Citizen." The Citizen, I argue, is based on the founder of the Gaelic Athletic Association, Michael Cusack, as well as firebrand journalist David Patrick "D.P." Moran. The Citizen's pugnacious views, particularly his questioning of Bloom's "Irishness" and his renditions of Irish history, are very much drawn from Cusack and Moran's sectarian nationalism. They illustrate the complexities, pitfalls, and contradictions that defined the Irish nationalist movements at the time, and more generally show just how dubious the concept of nationhood under the context of 19th and 20th century European history truly was — something Joyce was keenly aware of.

## The Semiotics of an Irish Border Town: A View of the Linguistic Landscape

AUTHOR: Hannah Rice

INSTITUTION: Trinity College Dublin

E-MAIL: [riceh@tcd.ie](mailto:riceh@tcd.ie)

While the Republic of Ireland is an officially bilingual country, as laid out in the state's constitution, it is home to a multilingual community. Ireland's 1973 entrance into the European Union, along with immigration and globalisation, has seen the nation's linguistic landscape morph and flourish due to the introduction of new peoples and languages. The Irish-English bilingualism of official road signage is just one small section of a much wider linguistic landscape. The scope of this landscape engulfs shop signage, branding, money,

graffiti, and even litter. These elements all combined serve to display the linguistic vibrancy and vitality of an area.

This paper will focus on the border town of Monaghan. Certain aspects of the town's linguistic landscape will be examined within the parameters of the 'civic frame', the 'marketplace', 'portals', and the 'detritus zone' as laid out by Jeffrey Kallen (2010: 43). Monaghan town's location, near to the border with Northern Ireland, may mean that the town may soon be situated on the edge of Europe due to an uncertain Brexit. On a descriptive level, this paper will exhibit the languages spoken in this small border town, as well as the linguistic connections that Monaghan has with both Europe and the wider world.

#### References:

Kallen, Jeffrey L. 2010. 'Changing Landscapes: Language, Space and Policy in the Dublin Linguistic Landscape', in *Semiotic Landscapes: Language, Image, Space*, ed. by Adam Jaworski and Crispin Thurlow (London: Continuum), pp. 41-58.

## You Can't Go Home Again: Irish and Ukrainian Immigrants in Contemporary American Literature

AUTHOR: Irina Yakovenko

INSTITUTION: Taras Shevchenko National University "Chernihiv Collegium", Chernihiv, Ukraine

E-MAIL: [irinagrishchenko13@gmail.com](mailto:irinagrishchenko13@gmail.com)

The project proposal addresses the 1996 novel "Angela's Ashes" by Frank McCourt, and the 1994 novel "What Is Told" by Askold Melnyczuk, analyzing the portrayal of immigrants of Irish and Ukrainian descent in the United States. Investigating the intricate topography of immigrants' routes of the novels' characters, the proposed paper focuses on Frank McCourt and Askold Melnyczuk's interpretations of the myth of America as a promised land, representations of Irish and Ukrainian cultures, nation's histories, which are marked by genocides (Famine / Holodomor), wars, poverty, and oppression. In the comparative perspective the paper proposal investigates the issues of forced expulsion and exile, memory and forgetting, identity, language, family histories in the memoir "Angela's Ashes" and in the immigration saga "What Is Told".