

VII Jornada do Núcleo de Estudos Irlandeses da UFSC

Irish Arts and Disabilities

7th-8th November 2023

BOOK OF ABSTRACTS

Lectures:

Old Songs, Half Forgotten: Memory, Experience and Theatricality

Chris Morash

Earlier in 2023, playwright Deirdre Kinahan and director Louise Lowe brought a remarkable piece of theatre to the Peacock stage of Dublin's Abbey Theatre. *Old Song, Half Forgotten* was a play about memory written specifically to be performed by the respected Irish actor, Bryan Murray, who has Alzheimer's disease. Every element of the play, from writing, rehearsals, to staging and performance, was predicated on the actor's memory loss. The result was a theatrical work that went beyond the representation of a cognitive condition, instead becoming for the audience an immersion in a neurodivergent perspective. This, in turn, opens up the possibility that such as a way of understanding theatre that engages with forms of disability might be retrospectively applied to early works, in particular the plays of one of the Abbey's founding directors, W.B. Yeats. Using the lens of *Old Song, Half Forgotten* through which to think about earlier theatre allows us to identify in Yeats's work an understanding of the theatrical event that goes to the heart of theatricality itself and its relationships to memory and experience.

About the author: **Chris Morash** is the Seamus Heaney Professor of Irish Writing in Trinity College Dublin. His publications include *Dublin: A Writer's City* (2023), *Yeats on Theatre* (2021), *Mapping Irish Theatre* [with Shaun Richards] (2013), and histories of the Irish media (2009) and Irish theatre (2002). He co-edited *The Oxford Handbook of Modern Irish Theatre* with Nicholas Grene (2016), and is currently editing the *Cambridge History of the Irish Novel* and writing a book on literary gossip. In 2021, he curated the *Unseen Plays* series for the Abbey Theatre. He is a Member of the Royal Irish Academy and has served as Vice-Provost of TCD.

James Joyce and the Senses of Disability

Vitor Alevato do Amaral

In James Joyce's literary works, one finds a variety of characters, ranging from types to thoroughly elaborated representations of human beings. Many of them present what can be regarded as non-normative bodies and minds. I analyze examples of such characters from Joyce's *Dubliners* (1914), *A Portrait of the Artist as a Young Man* (1916) and

Ulysses (1922) with the purpose of discussing how fictional creations can be studied from the perspective of Disability Studies. This perspective can help Literature Studies in general, and Joyce Studies in particular, to throw a distinct, more humanist light on fictional characters, thus making it possible for readers to develop a form of social sensibility from their aesthetic experience. The present discussion shows the non-symbolic facets of characters with disabilities, that is, it treats their disabilities not only as metaphors for moral flaws, but also for what they are: human conditions that should always reinforce our interdependence.

About the author: Vitor Alevato do Amaral teaches Anglophone literatures at the Fluminense Federal University and coordinates the research group Joyce Studies in Brazil. He edited and translated *Outra poesia* (Syrinx, 2022), a volume of James Joyce's early poems and occasional poems.

Interview:

Rosaleen McDonagh is a Traveller woman with a disability. Originally from Sligo, she worked in Pavee Point Traveller & Roma Centre for ten years, managing the Violence Against Women programme, and remains a board member. Rosaleen has a BA in Biblical & Theological Studies, an MPhil in Ethnic & Racial Studies & an MPhil in Creative Writing, all from TCD. She holds a PhD from Northumbria University. She is a regular contributor to the Irish Times and has written ostensibly within the framework of a Traveller feminist perspective. McDonagh's work includes *Mainstream*, *The Baby Doll Project*, *Stuck*, *She's Not Mine*, and *Rings*. Rosaleen was appointed to The Irish Human Rights and Equality Commission in May 2020. She is also a member of Aosdana and is part of the BBC's Writers Rooms Hothouse 2021 (June/July). McDonagh writes from a Traveller feminist perspective. Her work includes *Mainstream*, *The Baby Doll Project*, *Stuck*, *She's Not Mine*, and *Rings*, *The Prettiest Proud Boy*, *Walls & Windows*. Rosaleen was appointed to The Irish Human Rights and Equality Commission in May 2020. She is also a member of Aosdána. Skein Press published her collection of essays titled *Unsettled* in September 2021.

Papers:

Disabled Parental Love: Codependency and Disability in Samuel Beckett's *Endgame*

Angélica Alves de Lima

Abstract: This study examines the impaired parental love in Samuel Beckett's play *Endgame* (1957) through the framework of codependency, the application of the chess metaphor to human existence, and theatre representations of disability. The play's central figures, Hamm and Clov, represent deficient parental love: Hamm, a blind patriarch in a wheelchair, relies heavily on Clov, his enigmatic caretaker, for physical and emotional support. The study investigates the ways in which this dynamic mirrors codependency patterns commonly observed in parent-child relationships (Popovic 1993), and also investigates how Beckett's characters exhibit codependent behaviour, such as emotional

control and manipulation. Drawing on disability theatre studies (Anderson 1994), this article looks at how disability is portrayed through the characters' dialogue, movements, and stage directions (Simpson 2021), and how Beckett's theatrical choices contribute to the construction of narratives concerning disability (Davidson 2007), challenging society's perceptions about it. The chess metaphor employed in *Endgame* is realised in the interactions between Hamm and Clov: everything is strategic, calculated and full of tensions. Their exchanges mirror the complex moves of a chessboard, where each character strategically maneuvers to gain power, control, or a sense of purpose, but in the end, with no action possible.

About the author: **Angélica Alves de Lima** has a B.A. in Letras Português/Inglês from Centro Universitário Santa Cruz de Curitiba. Currently, she develops M.A. research at Programa de Pós-Graduação em Inglês (PPGI) at Universidade Federal de Santa Catarina (UFSC). She focuses on *Waiting for Godot* by Samuel Beckett, from a philosophical perspective of horror and emptiness. She works with literatures in English, Irish Studies and theatre.

Defying and Employing Stereotypes: ‘Zozimus’ and ‘Saddler’, Blind Broadsheet Bards of 19th Century Dublin

Catherine Ann Cullen

Abstract: ‘Zozimus’ (Michael Moran, 1794-1846) and Joseph Sadler, c1820-1890, sometimes known as ‘Saddler’, flourished as broadsheet balladeers in nineteenth century Dublin. Both were blinded by smallpox in infancy and both, as street poets, used stout sticks for navigation and solicited passers-by to lead them to ‘dry places’ suitable for performing. Zozimus was known to compare himself to Homer, drawing ridicule from one rival poet, while Sadler’s blindness was used as a selling point on at least one ballad sheet which credits ‘a dark man’. Zozimus was regularly charged with obstructing the pavement, and his comic performances in court were relished by his fellow tenement-dwellers and by the press. Sadler’s resourcefulness was legendary: he once bit the hand of a thief, then summoned a policeman to identify the culprit by the marks. In later life, Sadler delivered newspapers, reputedly able to distinguish titles by the feel of the paper. Songs attributed to Zozimus continue to be sung in Dublin and beyond; Sadler’s news ballads were more ephemeral but are being reclaimed and collected as part of a manuscript in progress. This paper will trace how these two blind balladeers were perceived in contemporary accounts, and how they employed, and defied, stereotypes of visual disability in their working lives.

About the author: **Catherine Ann Cullen** is an Irish Research Council and Poetry Ireland postdoctoral fellow at UCD, researching a book on the lost street poets and tenement balladeers of Dublin. She was inaugural Poet in Residence at Poetry Ireland 2019-2022. She is a recipient of the prestigious Kavanagh Fellowship for Poetry and a prize-winning poet, children’s author and songwriter. Her seven books include three poetry collections and four children’s books, the latest of which is *The Song of Brigid’s Cloak* (Veritas 2022). She holds an MA from Trinity College Dublin and a PhD from Middlesex University.

“We’re constantly being labelled”: The Social Agency of Immigrants in Roddy Doyle’s *Black Hoodie*

Eloísa Dall’Bello

Abstract: With the emergence of a new era during the so-called Celtic Tiger period, from the mid-1990s to the mid-2000s, Irish people lived an “economic miracle” and experienced great changes in the “social ethos” of the country. The large inflow of migration that occurred in the period attracted attention from writers such as Roddy Doyle, whose collection *The Deportees and Other Stories* (2008) deals precisely with the multicultural encounters that became a reality at the time. In “Black Hoodie”, a group of school teenagers, one of them a Nigerian girl, conduct a social experiment through a school project, in which they seek to prove people to be racist. With that in mind, this work analyzes the representation of the immigrant character in “Black Hoodie”, and whether this literary representation corroborates the widespread idea of Ireland as a welcoming, plural multicultural milieu, or challenges that construction, considering that this character seems to be quite aware of the system in which he lives and its impact on societal norms and conducts. To conduct the analysis, I rely on Bryan Fanning’s appraisal of multiculturalism in the Irish Republic and also resort to the concept of social agency, especially in the terms discussed by Meyer and Jepperson, by Hitlin Jr. and Elder, and by Emirbayer and Mische, as a means of questioning whether this character depicts any sort of potential for agency and, if so, how such demeanor is portrayed in the narrative.

About the author: **Eloísa Dall’Bello** has a BA in English from the University of the State of Pará, and an MA and a PhD in English from the Federal University of Santa Catarina, Brazil. Her doctoral research addressed issues of immigration, multiculturalism and social agency in contemporary Irish short fiction. She has published on the works of Roddy Doyle, Eimear McBride and Mary Lavin. Her scholarly interests comprise, within the Irish studies field, women’s writing, and the modern and contemporary Irish short story, specially those which focus on the issues of multiculturalism, female and social agency.

In Praise of Hands: Exploring Nonverbal Communication through Stage Directions in the Play *Rings*

Gabriela Terezinha Paulo

Abstract: In Rosaleen McDonagh’s play *Rings* (2012), the boxing ring serves as an unconventional stage for a powerful exchange of emotions between a deaf daughter, Norah, and her father. This article examines the significance of stage directions as a form of nonverbal communication in this brief play, which sheds light on the perspectives of the Pavee Traveller community in Ireland. The narrative of *Rings* is primarily composed of monologues by Norah and her father, but it is through their gestures described in the stage directions that the true depths of their emotions are conveyed. This analysis focuses on the interplay of nonverbal cues that enhance the dynamics between characters. Just as Norah’s hands, used for sign language, become a symbol of empowerment and cultural identity, challenging societal norms. And Norah’s father’s gestures that, in turn, convey a range of emotions, revealing unspoken support and internal struggles. Despite being short, *Rings* is a play that vividly portrays the enriching role of nonverbal communication in narratives, emphasising the profound impact of gestures in conveying emotions and fostering connections between characters. Ultimately, this study discusses how stage

directions are a potent tool for conveying unspoken sentiments, enabling audiences to delve into the subtle layers of human connection and understanding

About the author: Gabriela Terezinha Paulo has a BA in Law (2014) from Universidade Federal de Santa Catarina (UFSC). Currently, she is an MA candidate in Literary and Cultural Studies at the Graduate Programme in English (PPGI) in the aforementioned institution, with her present research focusing on Sally Rooney's writing. She is interested in the areas of gender and feminism. She has been a member of Núcleo de Estudos Irlandeses (NEI) since 2020, where she has been researching historical, political and social contexts in Ireland.

“Bleed, bleed, poor country”: Analyzing Political Productions of *Macbeth* in Brazil and Ireland

Janaina Mirian Rosa

Abstract: The aim of this article is to analyze Brazilian and Irish Shakespearean productions of *Macbeth*, taking into account their critical emphasis in relation to significant political issues in each country and pertinent themes in the play, such as tyranny, corruption, and power struggle. In order to pursue this investigation, I have selected the Brazilian staging directed by Marcio Meirelles (2015) and the Irish production directed by Jimmy Fay (2010). In relation to the theoretical background, I shall rely on Thomas Postlewait's and Marco De Marinis's notions of contextualization in theatrical productions, as well as Alan Dessen's study of the verbal aspects and Dennis Kennedy's analysis of the visual elements in performances. Productions of Shakespeare's plays throughout the world can serve as a critical tool for political and social situations, channeling unique stances. They remain as a point of connection for nations around the world, trespassing geographical borders and reaching diverse cultures, while reinforcing the relevance of Shakespeare's works regarding present-day matters.

About the author: Janaina Mirian Rosa holds a PhD degree in English: Linguistic and Literary Studies from Universidade Federal de Santa Catarina (UFSC) in Brazil with the dissertation “‘I doubt some foul play’”: A Contextual Analysis of Four Political Productions of Shakespeare's *Hamlet*” (2019). She also received a Master's degree in English: Linguistic and Literary Studies from UFSC in 2015. She was a visiting researcher at the Shakespeare Institute, University of Birmingham (2017) and at the Moore Institute, University of Galway (2022). She is currently a postdoctoral researcher at UFSC, and her research is focused on productions of *Macbeth* in Brazil and Ireland.

A Glossary for the Translation of George Moore's “Agnes Lahens” or a Way to Mediate Meaning between a 19th-century Anglo-Irish Writer and the Contemporary Brazilian Reader.

Júlia Leite Serrano de Lima

Abstract: Regarding Literature and written material in general, it's impossible not to consider the chronological, cultural, and geographical distance that might separate the writer-author from the reader, and how those distances affect the perceived meaning of a text, and thus how it is understood. In the context of translation, this distance is aggravated by the general cultural distance already present between source and target languages. One

of the challenges of translating a short story written over a hundred years ago is, then, noticing the possible change in meaning of the words used, as well as understanding cultural and chronologically specific words that might not have a correlation in the target culture, known as *culturemes* or *realia* (Vermeer, 1983; Nord, 1984; Vlahov, Fiorin, 2022). George Moore's "Agnes Lahens" was first published in 1895, alongside two more short stories by the Anglo-Irish author, in a book titled *Celibates*. This short story is currently being translated into Portuguese for a dissertation project, and a glossary is being constructed to accompany the Portuguese text, to serve as a "middleman" between writer and reader. The approach for the construction of the glossary follows Kathryn Batchelor's (2018) understanding of glossaries as a paratextual element: it comments on the text and presents it to the readers, influencing its reception. This presentation is a case study of how, through the glossary, the translator negotiates meaning and familiarizes readers with the writer's culture, without omitting or altering an aspect of the text left there by its writer.

About the author: **Júlia Serrano** is a FAPESC scholarship holder, and Translation Studies' master's degree candidate at the University of Santa Catarina (PGET-UFSC). Her current research is the translation and commentary of George Moore's "Agnes Lahens". She is part of the Núcleo de Estudos Irlandeses (NEI), has a bachelor's degree in Language Studies, and has experience as a copy editor and translator for academic and literary texts. Some of her publications include Eita! Magazine's translations from Portuguese to English, and the translations from English to Portuguese of some Marvel studio's novels.

Traveller Men in Rosaleen McDonagh's Feminist Play *Mainstream*

Kaio Moreira Veloso

Abstract: Written by Irish playwright Rosaleen McDonagh, *Mainstream* premiered in 2016 by Fishamble Theatre Company and Projects Arts Centre in Dublin. The play introduces three disabled friends who rely on each other and are disrupted by a young filmmaker crafting a documentary about them. For the analyses, it was considered how recent shifts in Irish theater (considered pivotal in Irish culture) correspond to economic and social change, concluding that *Mainstream*'s look on masculinity and queerness clashes with nationalist sentiments. Historically, McDonagh's play can be read as part of postmodern and post dramatic movements in Irish drama, also as new queer dramaturgy that emerged in the last decade (O'Brien, 2021). The play delves into overlooked aspects of disabled traveller's experiences, especially those towards gender and sexuality. Even though its main characters are female, characters Eoin and Jack embodies idealized forms of hegemonic masculinity tied to Irish identity (O'Brien, 2021; Redmond, 2021). The narrative explores Eoin's unfulfilling monogamous relationship with another man and Jack's pursuit of settled women, reflecting ingrained misogyny, while he also deals with past trauma. Ultimately, *Mainstream* challenges patriarchy and flawed masculinity constructs while highlighting love, trust, and vulnerability as alternatives, bringing its characters to the forefront of the narrative.

About the author: **Kaio Moreira Veloso** is a Master's student in Letters: Language Studies at the Federal University of Ouro Preto (Pós-Letras/UFOP). He was also a special Master's student at PPGI/UFSC during the first semester of 2023, where he attended the Irish Studies course. He holds a bachelor's degree in Journalism (UFOP) and is currently

concentrating his academic research on English Studies. Currently, he is working on a dissertation focused on the essays and editing practices of Virginia Woolf and Susan Sontag.

“A man who doesn’t know his own strength”: on Mental Disabilities, Rural Ireland and Adolescence in Claire Keegan’s “The Ginger Rogers Sermon”.

Luana Helena Uessler

Abstract: I propose an analysis of the rich narrative tapestry woven by Irish writer Claire Keegan in her evocative short story “The Ginger Rogers Sermon”. Claire Keegan is praised as an accomplished contemporary Irish writer, particularly in the realm of short fiction. Within the narrative's pages lies a captivating portrayal of a pre-Celtic Tiger rural Ireland, transporting readers to a bygone era defined by its unique cultural background. This presentation seeks to delve into the intricacies of this narrative, shedding light on its multifaceted layers. At its core, the story navigates the nuanced journey from adolescence to adulthood, traversing the intricate emotional landscape that accompanies such a transition. A pivotal figure in this exploration is the enigmatic character ‘Slapper Jim’, described as a physically imposing yet intellectually “slow” adult. The analysis delves into the complexity of Jim’s persona, dissecting the intersection of his vulnerabilities, if any, and strengths in contrast with a girl's burgeoning sexuality.

About the author: Luana Helena Uessler is a second-year PhD candidate in the Graduate Program in English: Linguistic and Literary Studies (PPGI/UFSC), currently interested in Irish women writing and the Irish short story. She holds an MA degree in Linguistic and Literary Studies (PPGI/UFSC) in which she focused on the linguistic representation of discourses regarding Black hair. She is a member of NEI (Irish Studies) and of Nugal (Gender Studies & Language). Her research interests are on the representations of space and intimacies, as well as on the discussions regarding public and private realms.

Unseen Visions of Blindness in J.M. Synge’s *The Well of the Saints* and Neil Gaiman’s *Coraline*.

Maria Eduarda Sonda Moraes

Abstract: Blindness is a powerful metaphor in literature that represents various themes and emotions. It serves as a conduit for profound themes, which are emphasized in the subjective nature of J.M. Synge’s *The Well of the Saints* interpretation of the topic, exploring blindness beyond just a physical ailment, but rather an allegorical construct of many different layers, each seen in literature pieces ranging from The Holy Bible to Neil Gaiman’s *Coraline*. In *The Well of the Saints*, blindness symbolizes the characters’ self-imposed ignorance and resistance to confronting veracity, while in *Coraline*, on the other hand, it reveals characters’ blindness towards certain truths. These works offer varying perspectives on self-acceptance, genuine beauty, and individuality, using metaphors and symbolism to convey such themes and encourage readers to derive personal significance from the metaphorical embodiment of blindness. Overall, blindness as a literary device remains resolute, enriching the pursuit of understanding human experiences and emotions within the realm of literature.

About the author: In 2022, *Maria Eduarda Sonda Moraes* successfully completed their Bachelor's degree in English Language at the esteemed Federal University of Santa Catarina (UFSC). In 2017, they participated in an initial and ongoing training course in animation: Stop motion at the Federal Institute of Santa Catarina (IFSC). In 2023, they embarked on a Master's degree journey in the Postgraduate Programme in English at UFSC, advancing their studies and research in the literary realm, particularly in adaptation and horror.

“You can see the dread, can't you, on every visiting face”: Vanishing Social Personhood in Deidre Kinahan's *Halcyon Days* and in *My Mother's Own Life*

Melina Pereira Savi

Abstract: *Halcyon Days*, a play by the Irish playwright Deirdre Kinahan (2012), addresses the subjects of ageing, cognitive decline, and terminal disease in the context of a nursing home in Ireland. Two characters, Sean and Patricia, an Alzheimer's patient and an epileptic; develop a friendly and somehow intimate relationship that adds unexpected layers to their waning social lives. In the play, gerontology and disease, as subjects, are intertwined with the affect and emotional suffering that comes with realizing oneself as going through a process of physical and cognitive decline and the growing social isolation and shame that result from that. Focusing especially on Alzheimer's disease, I intend to explore how the play tackles what Heather Ingman, in discussing John Swinton's work, identifies as elements that are, in Western culture, paramount to what entails one's "social personhood", namely memory and cognition. To do so, I will draw from gerontology and disability theory, and from my own experience with Alzheimer's disease as I have been witnessing and aiding my own mother in her long journey of cognitive decline and nursing home institutionalization.

About the author: **Melina Pereira Savi** is an independent researcher. She holds a PhD in anglophone literature, an MA in cinema and cultural studies, and an MBA in English and Portuguese translation. She has published several articles on ecocriticism, climate-change literature and the Anthropocene in the humanities.

“Yet, here's a spot”: Shakespeare and Politics in Three Brazilian Translations of *Ulysses*

Pedro Luís Sala Vieira

Abstract: The spectral presence of Shakespeare in James Joyce's *Ulysses* can be viewed in several perspectives. As a predecessor, Shakespeare acts upon Joyce as a kind of father that guides the successor onto the path of artistic creation (Levin 1960). In several allusions, especially in the ninth chapter, Shakespeare is also placed in a divine position, as expressed in John Elington's words quoting Alexandre Dumas père: "After God, Shakespeare created most" (U 9.1028-1029) Harold Bloom (1996) argues that Shakespeare is the ideal author that Joyce desires for himself: a creator of his own world without predecessors or successors. Besides all these perspectives, Shakespeare also represents the historical colonial tensions between England and Ireland in Joyce's time. Following Haines' words in *Telemachus*: it is history to blame. Assuming that politics plays a relevant role in the novel regarding Joyce's appropriation of Shakespeare, this

paper intends to discuss this perspective in the Brazilian translations of the novel. As the different roles of the shakespearean intertext have been largely discussed in the Joycean bibliography, the purpose is to observe at which extent these tensions have been transposed into our language in the versions by Antônio Hoauiss (1966), Bernardina Pinheiro (2005) and Caetano Galindo (2012). Considering that translated texts contain the critical and subjective view of each translator, selected excerpts of these translations in light of this perspective will be analyzed in order to discuss the different forms of re-creation of this tension.

About the author: **Pedro Luís Sala Vieira** holds a Licentiate's degree in Portuguese and English Studies (2015) and a Master's Degree in Applied Linguistics (2018) from the Federal University of Rio de Janeiro. He is currently studying to obtain a PhD in Comparative Literature from the Fluminense Federal University. In his doctoral research, he intends to study and discuss the Hamletian intertextuality in the Brazilian translations of James Joyce's *Ulysses*. He belongs to the research group Joyce Studies in Brazil and also organizes meetings at the study group Here Comes Every Joyce.

Challenging Stereotypes: Examining Language Use in *Spreading the News* and *The Cripple of Inishmaan*

Thalyta Bianca Pinto Aguiar Argivaes

Abstract: This research delves into the portrayal of Irish peasant characters in theatre, with a focus on linguistic nuances and their implications for character depictions. Lady Gregory's *Spreading the News* and Martin McDonagh's *The Cripple of Inishmaan* serve as case studies, offering distinct approaches separated by time and perspective. Gregory's work employs linguistic idiosyncrasies to balance comic elements and traditional characteristics, crafting a portrayal of Irish peasants while occasionally veering into overemphasis. In contrast, McDonagh deliberately exaggerates features of the dialect, challenging idyllic portrayals and inciting potential misconceptions. Both playwrights employ distinct language choices to present characters that defy easy categorization. The farcical nature of McDonagh's work enriches its depth, while the fluidity of performativity in Gregory's play reinforces stereotypes inherent in depicting Irish peasants. Examining linguistic traits, swearing, vernacular, and grammar patterns, this analysis unveils the complexity of character portrayals of Irish peasants across different eras and with a plethora of intentions. The research contributes to the understanding of how language, performance, and character depiction intersect, shedding light on the multifaceted nature of cultural representation on stage.

About the author: **Thalyta Argivaes** holds a bachelor's degree in English Literature from UFSC. She is currently pursuing a Master's degree in Literary Studies within UFSC's Postgraduate Program, conducting research in the fields of Theatre Studies and Translation Studies. She is also a member of Núcleo de Estudos Irlandeses (NEI) and has previously studied Lady Gregory's play *Spreading the News* (1904) and its influence on contemporary Irish productions, using as an example the contemporary radio drama *Yesterday's News* (2012). Her research interests are related to the critical analysis of works by Irish Writers, Radio Drama, Theatre Studies, and Translation.

"The strong men that were whole": Disability and Sport in *The Silver Tassie* and *Disabled*

Vinicius Garcia Valim

Abstract: Seán O’Casey’s *The Silver Tassie* marks a turning point in the playwright’s career; after the success of his Dublin trilogy, O’Casey went further in his experimentation with theatrical expressionism. Moving away from domestic events such as the Easter Rising to the wider European cataclysm that was the Great War, *The Silver Tassie* presents a working-class Dublin family whose son, Harry Heegan, takes part in the war and is left paralysed from the waist down as a result. Much of the play’s poignancy and anti-war tone stems not only from the expressionistic second act, but also from the contrast between, on the one hand, the heroic expectations of Harry and those around him before the war, and Harry’s misery and bitterness at his life with an impairment. This presentation, then, seeks to highlight how certain elements in *The Silver Tassie* may be related to a famous Great War poem by Wilfred Owen, “Disabled”, which also chronicles a soldier’s experience of being seriously wounded and left with a physical disability. Both texts also prominently feature football, allowing for a discussion of the war-as-sport discourse which circulated in Britain and Ireland during the early stages of the war.

About the author: Vinicius Garcia Valim is a PhD candidate in the English: Literary and Cultural Studies programme at Universidade Federal de Santa Catarina. He holds an MA from the same programme, with a thesis written on Irish and British poetry of the Great War. His current research approaches the *Field Day Anthology of Irish Writing* from a perspective influenced by Editing Studies and the Sociology of Literature. His research interests include Irish Poetry, British Poetry, War Literature and Modernism.