

IX Jornada do Núcleo de Irlandeses da UFSC

Soundscapes of Ireland

Universidade Federal de Santa Catarina

Auditorium EFI – Espaço Físico Integrado / CCE – Campus Florianópolis

30 September – 1 October 2025

BOOK OF ABSTRACTS AND SYNOPSES

Films

PAUL MULDOON: LAOITHE 'S LIRICÍ / A LIFE IN LYRICS (75min, 2022)

Directed by **Alan Gilsenan**; produced by Stephen Douds

For the Pulitzer prize-winning poet Paul Muldoon, music matters almost as much as poetry. He sees little difference between a poem and song lyrics. In Alan Gilsenan's bilingual musical documentary, Muldoon's life is explored by many of the musicians he has worked with in words written by the poet himself. The format reflects the allusive and playful poetry of Paul Muldoon who narrates this film with a stellar array of artists performing his words. Among those to feature in the film are Paul Simon, Ruth Negga, Bono, Iarla O'Lionáird, Run-D.M.C., Paul Brady, Moya Brennan, PJ Harvey, Ruth Negga and Van Morrison, reflecting Paul's personal and professional life on both sides of the Atlantic (adapted from David Hennessy, <https://www.theirishworld.com/paul-muldoon/>).

SOUNDING CONFLICTS: A PERFORMANCE IN FIVE ACTS (30min, 2022)

Film installation created by **Pedro Rebelo** with Matilde Meirelles; directed by Patrick J. O'Reilly

“The film depicts two young men incessantly cycling through state of destruction and rebuilding, a house, a wall, a city... Structured over five acts and a coda, the filmed performance reflects acts of resistance, reconciliation and resilience as the two men struggle to control a world made of bricks in an ever hopeful set of actions. The ability for sound to create space and materialise action is explored through the creation of a sonic world which constantly shifts between the concreteness of building and destruction, to surrounding soundscapes and references to Syrian, Brazilian and Northern Irish Hip Hop. The global conventions of Hip Hop combined with its very notable regional variations presents a sonic palette to question the role of music created under conflict situations” (Pedro Rebelo, pedrorebelo.org).

Interview

A LIFE IN VERSE: INTERVIEW WITH PAUL MULDOON AND ALAN GILSENAN

Multiple award-winning poet **Paul Muldoon** is one of the most acclaimed Irish writers of all times. He was born in County Armagh, near the border with County Tyrone,

Northern Ireland. In 1969, Muldoon read English at Queen's University Belfast, where he met Seamus Heaney and became close to the Belfast Group of poets which included Michael Longley, Ciarán Carson, Medbh McGuckian and Frank Ormsby. He has published over a dozen of full-length poetry collections, as well as innumerable smaller collections, works of criticism, opera libretti, books for children, song lyrics, and radio and television drama. His poetry has been translated into twenty languages. In addition to being much in demand as a reader and lecturer, he also frequently appears with a spoken word music group. At Princeton University, he was both the Howard G. B. Clark '21 University Professor in the Humanities and Founding Chair of the Lewis Center for the Arts. He held the post of Oxford Professor of Poetry from 1999 to 2004 and has also served as president of the Poetry Society (UK) and poetry editor at *The New Yorker*.

Muldoon's poetry is known for its use of paradox: his poems are playful but serious, elusive but direct, innovative but traditional. He uses traditional verse forms such as the sonnet, ballad, and dramatic monologue, but alters their length and basic structure, and uses rhyme and meter in innovative ways. His work is also notable for its layered use of conceit, allusion, and wit.

Alan Gilsenan is an award-winning Irish writer, film-maker and theatre director. His diverse and eclectic body of film work extends across many mediums. His latest films include *The Days of Trees*, a reflection on trauma and memory, which won the 2024 IFTA award for best feature documentary; *Ghosts of Baggotonia*, a film-poem that combines personal memory and the literary ghosts of bohemian Dublin; and *The Irish Question*, a meditation on the Northern Ireland 'Troubles' and the possibilities for a united Ireland. Alongside *Paul Muldoon: Laoithe's Lirici / A Life in Lyrics*, Gilsenan has recently directed an opera with a libretto by Muldoon – and composed by Kamala Sankaram – entitled *Custom of the Coast*. He is a former Chairperson of the Irish Film Institute, and was a member of the boards of both Screen Ireland and Ireland's national broadcaster RTÉ. He is currently the Chairperson of Fighting Words, a national organisation that facilitates creative writing for children and young people.

Lectures

FOLK MUSIC INTERSECTIONS: SOUNDS OF IRELAND IN THE NEW MILLENNIUM

Abstract: Ireland in the new millennium has seen a resurgence and reimagining of folk music, central to the soundscape of current Irish popular culture. This development relies upon, and draws from, sound-histories of folk music practice in Ireland and beyond its shores, but is simultaneously responding to the contemporary moment. Similar to cognate practices of cultural production, scholars argue that folk music is dynamic, a world of sound and experience which is not simply responsive, but in which meaning is produced and projected. This discussion will reflect on folk music histories of practice in Ireland, with a particular focus on the intersection of folk music with popular culture in the past two decades, exploring the conditions of its presumed renewal. Specifically, folk song's twin states of giving voice to the disenfranchised and its simultaneous co-option by market and ruling forces, will be problematised.

As research acknowledges, prior to and since Von Herder's eighteenth-century codification of the term 'folk music' (and its ensuing commodification), folk music often emerged into popular soundscapes at times of social and political rupture. This analysis

will further situate Irish folk music resurgence in national and international frames of socio-political reference, including the post-Celtic Tiger economic crash, the aftermath of the Covid pandemic and recent global events. And finally, the discussion will explore folk music in Ireland through select case study analysis, examining the counterintuitive capacities of resistance and mainstream societal sanction experienced in the new millennium world of folk music sounds and practice.

About the author: Dr Méabh Ní Fhuartháin is a lecturer at the Centre for Irish Studies, University of Galway, specializing in Irish music and dance studies, where she is also director of undergraduate programs in Irish studies. Méabh has recently published a monograph, *Heading to the Fleadh: Festival, Cultural Revival and Irish Traditional Music* (Cork University Press, 2024), and has contributed articles, reviews and chapters to a multitude of journals and edited book collections. She was Popular Music subject editor for the landmark *Encyclopedia of Music in Ireland* (2013), has co-edited special journal issues on gender and folk music, and music in Ireland, and is current editor of the *Ethnomusicology Ireland Journal*. A frequent contributor to national media, Méabh currently sits on the national board of Music Generation, Ireland's national music education programme.

“LISTENING THROUGH”: SITUATED SONIC PRACTICES

Abstract: This talk will introduce the notion of 'listening through' as a situated practice, involving a relational understanding of sound and site. We consider relationships between environment, humans and non-humans, sound making phenomena and all agents involved in the act of listening. We focus on how listening is articulated and mediated through field recording techniques which themselves question a subject-object relation when it comes to the listener and what is listened to, or indeed what is being recorded... We situate this discussion amongst an established tradition of literature addressing listening as an active practice, including Pauline Oliveros, Jean Lucy Nancy, Brandon LaBelle and Dylan Robinson, amongst others. We develop a critique of an understanding of sound as object as overly reductive and not always representative of an attuned engagement with the sonic world. Instead, we advocate a spatial understanding of sonic experience. As our experience of sound is inevitably intertwined with space, notions of acoustic thresholds, modes of listening and the soundscape itself are discussed. We reflect on how sonic engagement increasingly permeates disciplines from ethnography to ecoacoustics and how these relate to the tradition of sound art and subsequent sound studies. An experiential and practice-based approach to addressing these questions is presented, placing 'listening through' as creative act. The talk presents practice based research projects addressing soundscapes from across Ireland including rivers, forests and bogland, including work by SARC's Sound Space Environment research group.

About the author: Pedro Rebelo is a composer, sound artist and researcher. He has recently led participatory projects involving communities in Belfast, favelas in Maré, Rio de Janeiro, travelling communities in Portugal and a slum town in Mozambique. This work has resulted in sound art exhibitions at venues in Belfast, Maputo, Rio de Janeiro, Niterói, Brasília, Manchester and Coimbra. His music has been presented in venues worldwide, and his work as a pianist and improviser has been released by Creative Source Recordings.

Pedro is Professor of Sonic Arts, Director of the Sonic Arts Research Centre and an associate fellow of the Senator George J. Mitchell Institute for Global Peace, Security

and Justice at Queen's University Belfast. He has recently been awarded two major grants from the Arts and Humanities Research Council including the interdisciplinary project "Sounding Conflict", investigating relationships between sound, music and conflict situations. He has been Visiting Professor at Stanford University (2007), Senior Visiting Professor at UFRJ, Brazil (2014) and Collaborating Researcher at INEM-md Universidade Nova, Lisboa (2016). Ongoing research interests include immersive sound design and augmented listening experiences.

Papers and posters (in alphabetical order by author's last name)

RESONATING RITUALS: THE NOH CHORUS IN YEATS'S *THE ONLY JEALOUSY OF EMER* AND *AT THE HAWK'S WELL*

Abstract: This essay examines how W.B. Yeats reinterpreted the chorus in Irish drama, by using the aesthetic and spiritual perspective of Japanese Noh theater, specifically in *At the Hawk's Well* and *The Only Jealousy of Emer*. Yeats combined sound, ritual, and myth into a theatrical form that speaks to the physical and metaphysical worlds after discovering Noh theater, which provided him with a radical alternative to the realism that dominated the Irish stage at the time. The chorus's function as an active spiritual and emotional agent within the play's narrative, rather than a passive narrator, was crucial to this innovation.

About the author: Sarra Ben Amara is currently enrolled at UFSC as a postgraduate student of literature. Post-colonial literature, intercultural dramaturgy, and the relationship between sound and performance in contemporary theater are among her scholarly interests. She examines themes of hybridity and cultural exchanges by drawing on her experience in comparative literature as well as her multilingual academic journey across North Africa and South America. Her current research focuses on how Irish modernism, especially in W. B. Yeats's works, is influenced by non-western performative traditions such as Japanese Noh Theater.

"IT DOES MAKE IT A LITTLE BIT... EVEN MORE BRECHTIAN": DISCUSSIONS ON SOUND AND SPEECH IN GRACE PASSÔ'S *AMORES SURDOS* WITH IRISH THEATRE PRACTITIONERS

Abstract: This paper reflects on the collaborative phase of a practice-led research project involving *Deaf Loves*, the translated text of the play *Amores Surdos* by the Brazilian playwright Grace Passô. The research involved a table read and an open discussion with Irish theatre practitioners, aiming to envision the translated text within a performance setting and assess its poetic, cultural, and dramaturgical resonance in a new cultural context. Drawing on theories of sound in theatre practice, detailed by Ross Brown, and sound theory by Tim Crook (2012), this paper analyses the suggestions by the actors for a probable staging of the play. The paper also explores how cultural specificity and ambiguity were negotiated in translation, with attention to audience empathy and reception. Responses from the workshop reveal that the layered dramaturgy of Passô's writing, including its Brechtian elements and estranged realism, generated both curiosity and identification among participants. Ultimately, this project suggests that theatrical translation can be a dialogic space for cultural encounter, encouraging a dynamic and layered reception of Latin American dramaturgy within Anglophone theatrical landscapes.

About the author: **Thalyta Argivaes** holds a bachelor's degree in English Literature from UFSC (Universidade Federal de Santa Catarina). She is currently pursuing a Master's degree in the Postgraduate Program of English (PPGI) at the same university, conducting research in the fields of Theatre Studies and Translation Studies. She is also a member of Núcleo de Estudos Irlandeses (NEI), and she 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 and Brazilian playwrights, Radio Drama, Theatre Studies, and Translation.

TRANSLATING THE RHYMES OF PAUL MULDOON

Abstract: This presentation will focus on the possibilities of translation of a few poems by Paul Muldoon in which rhyme is not only present, but can also be described, as Andrew Osborn (2000) called them, as “fuzzy rhymes” into the Portuguese language. In order to do so, it is necessary to understand such a concept and how it relates to the work of Muldoon as a whole; after that, it is possible to set strategies to adapt the sound relations and rhyming echoes found in his poetry, in such a way that, in Portuguese, the translation can be also understood as a poem, respecting its use of traditional forms (such as the sonnet, the villanelle, the pantoum, among others) and, most importantly, its rhyme scheme and the types of rhyme to which the poet resorts. This project is related to the work conducted during the master's degree research of this author, titled “A straitjacket for Houdini: Paul Muldoon, Fixed-forms and Translation”, in which the relationship between Muldoon's work and traditional poetic forms were studied, as well as some first attempts of translating his poems were made.

About the author: **Guilherme Bernardes** is a doctor in Letras from Universidade Federal do Paraná (2024), with a work about rhyme tradition in popular culture and in traditional English language poetry, especially the strategies some translators have used to recreate the poems in Portuguese. His master's degree thesis (2020) was about Paul Muldoon's work and its relation to traditional fixed form poems and how to translate them, with a few published articles on the subject. He is a member of the group Pecora Loca, which focuses on translating and performing Greek and Roman poems into Portuguese and then setting them to music.

SOUND EFFECTS AS AN EXPRESSION OF MEMORY IN *THIS HOUSE WILL DEVOUR YOU*

Abstract: The study aims to analyse the use of sound effects in the 2022 audio drama *This House Will Devour You*. The audio drama is narrated through the letters exchanged by a couple, Jon and Elizabeth, in 1925. The main conflict of the story involves the strange happenings surrounding the house in Ireland where Jon is staying. Each episode consists of the reading of the letters that each character sends to one another, with SFX representing events accounted for in the letters. Thus, the SFX utilized in the audio drama do not represent the events as they occur in real time within the narrative; rather convey the characters' memories of the events described. Utilizing Crook (1999) as the main theoretical framework of the analysis to relate the lines of monologue to the sounds used in the narrative, the study intends to investigate the relation between SFX and the memories of the character Jon.

About the author: **Amanda Oliveira de Campos** is an undergraduate student in Letras Inglês at Universidade Federal de Santa Catarina. Being a fan of audio dramas since 2019, her main research interest is in the audio/radio drama area; other interests include queer studies, and Gothic studies. Currently she is working on getting her bachelor's degree by researching the manner in which SFX expresses memory in the 2022 audio drama *This House Will Devour You*. A member of Núcleo de Estudos Irlandeses (NEI) since 2025, the author has a newfound interest in Irish studies, especially pertaining Irish audio dramas.

TEARS IN TUNE: SINÉAD O'CONNOR, A VOICE OF GRIEF

Abstract: Many of Sinéad O'Connor's musical performances can be labeled as expressions of sorrow(s), starting from the first track in her first album ("Jackie", a lament to a lover lost at sea) until her last single released in her lifetime ("Trouble of the World", a Gospel song made famous by Mahalia Jackson whose lyrics point out that she's "going home to live with God"). In the Irish tradition, O'Connor can be perceived as a keener - that is, a (usually) female figure who wails for the dead at funerals and who helps spirits carry on from this life to whatever comes next, while also being an emotional outlet for those who stay so they too can move on. This is an exploration of some moments in O'Connor's life and career – an artist who at the same time embraced and rejected tradition and the role of what a female singer is supposed to be. Highlighting a few of her songs both as lyrics and performances, I investigate how this singer-songwriter has been dealing with loss and trauma all her career.

About the author: **Yuri Cunha** majored in Film Studies at Universidade Federal de Santa Catarina (UFSC) in 2013 with a final paper on the acousmatic voice in films. He is currently an MA candidate at the same university, studying transcreations of Bob Dylan's songs by singer-songwriter Vitor Ramil. Cunha has been working as an English teacher for over ten years and he can be watched and listened to on YouTube talking about music, films and books. He is interested in Popular Music and Nordic/Scandinavian literatures.

THE ROLE OF MUSIC IN RECONFIGURING HISTORY AND STORY IN *THE DEAD, 1904*

Abstract: This paper discusses the use of music in *The Dead, 1904*, Paul Muldoon and Jean Hanff Korelitz's site-specific play adapted from James Joyce's *The Dead*. The play was first performed in The American Irish Historical Society in New York City, in 2016, and published by The Gallery Press, in 2018. In *The Dead, 1904*, Muldoon and Korelitz preserve the songs that feature in Joyce's *The Dead*, adding, however, one extra rendition of "The Lass of Aughrim" in the final scene of the play, as well as a song that does not feature in Joyce's novella: Thomas Moore's "O, Ye Dead". Drawing on formulations about the role of music in Irish cultural history and in Joyce's *The Dead* – as discussed by Bruce Avery, Gerry Smyth, Kevin Whelan, among others – this paper argues that music in Muldoon and Korelitz's *The Dead, 1904* further explores and alludes to central conflicts in Irish history, particularly The Great Famine, and offers an interpretative key to the ending of Joyce's story, suggesting the symbolic death of the protagonist. Ultimately, the paper contends that Muldoon and Korelitz's musical intervention reshapes our understanding of Joyce's original ending, deepening its historical and emotional resonance.

About the author: **Ronei Lucas Gonçalves** is an MA student at Programa de Pós-Graduação em Inglês (PPGI) at Universidade Federal de Santa Catarina (UFSC). He graduated in Letras Inglês at UFSC in 2014 and, since 2019, has been working as a high-school English teacher for Rede Estadual de Educação de Santa Catarina. He is also a member of Núcleo de Estudos Irlandeses (NEI) at UFSC. His research interest lies in Irish Studies, with emphasis on Irish drama and audio drama.

ILLUSTRATING DISPLACEMENT AND HOMESICKNESS IN MAEVE BRENNAN'S *THE VISITOR*

Abstract: This study seeks to explore the intersection between literature and visual arts by investigating how written narratives can be translated into visual storytelling. Taking Maeve Brennan's *The Visitor* as a case study, the project aims to create an illustrated adaptation of the novella, drawing from the author's meticulous description of Ireland and the bridges she builds between memory, nostalgia and physical spaces. The focus is to investigate how visual elements, such as style, color palette, and composition, can be employed to preserve and even deepen the themes of displacement, homesickness and nostalgia of the original text, with the background of Irish memory and Maeve Brennan's own complex relationship with her home country. The intention is not just to retell the story through images, but to reflect critically on the process of visual adaptation as a semiotic translation, considering how meaning shifts or intensifies when a narrative is adapted from text to image.

About the author: **Luiza Balk Herrmann** is an undergraduate student in Letras Inglês at Universidade Federal de Santa Catarina and has been a member of Núcleo de Estudos Irlandeses (NEI) since 2025. At the moment, she is working toward earning her bachelor's degree by researching how themes of displacement are adapted from a novella to an illustrated book in Maeve Brennan's work, *The Visitor*. Being a professional artist with published work, her main research interest is focused on the intersection between literature and visual arts; other interests include Gothic and queer studies.

"NEEDLESS DEATH OR TERRIBLE BEAUTY": YEATS AND THE GOTHIC MODE THROUGH MUSIC IN *THE COUNTESS CATHLEEN* AND *CATHLEEN NI HOULIHAN*

Abstract: W. B. Yeats was a crucial piece of the Irish Cultural Revival. He mixed folklore and period-related themes to set his position as a representative of the Irish struggle for independence. His plays develop issues related to Ireland in the late 19th and early 20th centuries to show how the country's condition of colony negatively shaped Irishmen and Irishwomen's lives. Inspired by the rich Celtic folklore, he wrote *The Countess Cathleen* (1892) and *Cathleen Ni Houlihan* (1902, with Lady Gregory), and both plays explore the struggle of Irish people under the hold of imperial power, be it during the famine or, more directly, in the revolutionary period. Both plays make use of the Faustian pact as a metaphor, including tropes of the Gothic mode and music. This paper aims to analyze how music is used as an augur of death in the establishment of a Faustian bargain in *Cathleen Ni Houlihan* and *The Countess Cathleen*, and how it is intertwined with elements of the Gothic mode in the plays.

About the author: **Maria Eduarda Luz** is a Master's student at the Postgraduate Program in English: Linguistic and Literary Studies (PPGI) at Universidade Federal de

Santa Catarina (UFSC), currently studying Irish folklore and Revival plays in translation to audio drama. She develops her study on Yeats' plays and the Gothic mode intertwined with folklore and horror under the supervision of Professor Maria Rita Drumond Viana. She also has interest in Feminist and Queer theories, looking to conjoin these with theories on theatre performativity.

TIN CAN MAN: LOW-BUDGET IRISH HORROR CINEMA IN BLOOM

Abstract: *Tin Can Man* (2006), by Irish filmmaker Ivan Kavanagh, is a microbudget horror film about its protagonist tormented in his own home by a man with unclear intentions. Through its shadowy sets and unusual angles, we see it reveal what Thomas M. Sipos (2010) refers to as a functional aesthetic for low-budget horror films: its success in achieving an atmosphere of unsettlement is a direct result of the shortcuts taken by the filmmaker through the lack of monetary support. This unique aesthetic of the low-budget film is popularized reaches Ireland during a crucial period of economic growth: the Celtic Tiger, running through 1994 to 2008. It is through this mesh of blood and guts that Irish filmmakers find a way to express the nation's sociocultural anxieties surrounding the country's new circumstances. The study intends to explore the importance of low-budget productions for the development of Ireland's horror cinema, taking Ivan Kavanagh's *Tin Can Man* (2006) as the starting point whilst it explores concepts of the low-budget horror film, Irish horror cinema and representations of Irishness within the genre. Furthermore, it aims to strengthen discussions and academic visibility surrounding the low-budget film and Irish studies in Brazil.

About the author: **Maria Helena Silva Mello** is a graduate in Foreign Language — English through Universidade Federal da Bahia (UFBA) and currently part of the university's postgraduate program Programa de Pós-Graduação em Literatura e Cultura (PPGLitCult) for a Master's degree in Studies of Theories and Cultural and Literary Representations. She is a researcher of the group VOLTA – Grupo de Estudos e Pesquisas sobre Cinema Irlandês Contemporâneo. She currently dedicates her research to the horror genre in cinema, particularly Irish horror cinema.

SPEAKING FEELING: LANGUAGE, MUSIC AND CULTURE IN BRIAN FRIEL'S PERFORMANCES

Abstract: Brian Friel's claim that music "speaks feeling" (2003) suggests it transcends language – a view echoed by Bertha (2006) via Steiner. Yet Benjamin and Vygotsky remind us that emotion is culturally learned, not innate. A Western listener hears melancholy in a violin adagio; Middle Eastern microtonal music may seem "exotic" simply because its cultural codes are unfamiliar (Nettl, 2012).

Janáček (in Friel's *Performances*) embodies this tension: he mocks sentimental idolatry (e.g., Anezka's hero-worship) yet insists his "uniquely mine" essence lives in his compositions. His *Intimate Letters* quartet, though personal, is still shaped by musical traditions, undermining pure emotional autonomy.

We intend to explore art's power in the shared cultural frameworks. Schleiermacher's call for linguistic innovation mirrors music's potential – both rely on communal understanding to convey feeling. The audience's ability to "translate" art depends on collective experience, where individuality and culture intersect. As Friel's Janáček admits, even transcendent art carries "vanity," bound to the very contexts it seeks to surpass.

About the author: **Maria Eduarda Dutra Mendonça** is a Doctoral Candidate at PGI/UFSC. She has an undergraduate degree on Law, an undergraduate bachelor's degree in English and is a licensed English teacher currently working for the State of Santa Catarina. Her current research revolves around the translation of Irish radio plays, in particular, "Mouthpieces", by Eimear McBride. Previously, her focus was on Slam Poetry and the study of performance, particularly in Elizabeth Acevedo's work.

SHAN VAN VOCHT: ALICE MILLIGAN AS A MUSICAL GUIDE IN *THE TWO DEATHS OF ROGER CASEMENT* (2016) BY DOMINGOS NUNEZ

Abstract: Irish drama is known for its profound topics and musicality, which allows versatility of styles as well as engagement with a variety of audiences. History, freedom and identity mold old, modern and contemporary narratives until the current days. In this sense, characters play a fundamental role in the diegesis; in *The Two Deaths of Roger Casement* (2016), Domingo Nunez presents Roger Casement and Alice Milligan, both writers and activists of human rights at the end of 19th and beginning of 20th century. The narrative documents their relationship with historical information and music. Thus, this paper aims to analyze the role of Alice Milligan as a music guide throughout the play, her supportive, active and brave posture towards Roger Casement, to reestablish his sense of belonging, pride and identity, through songs. This paper draws on studies characterization by Vladimir Propp (1968), Janes Eder (2010) and biographical works of Casement and Milligan by Angus Mitchell (2014) and Sheila Turner Johnston (1994).

About the author: **Antônio Carlos Torres de Souza Neto** is a PhD candidate in the Postgraduate Program in English (PPGI) at the Universidade Federal de Santa Catarina (UFSC). His research focuses on the study of literary and audiovisual works, researching topics such as mythology, gender, fantasy (especially George R. R. Martin), as well as Classical Literature and Semiotics. He has experience in teaching Portuguese, English and their Literatures in Elementary Education as well as Undergraduate, working in English language teaching with an emphasis on conversation, listening, reading and writing in free courses.

TRANSLATION, MEMORY, AND CULTURAL (RE)SOUNDINGS BETWEEN IRELAND AND FLORIANÓPOLIS: THE CASE OF *AN OLD SONG, HALF FORGOTTEN*

Abstract: This paper reflects on the challenges involved in translating Deirdre Kinahan's *An Old Song, Half Forgotten* (2024) into Brazilian Portuguese, with emphasis on the role of music as a dramaturgical and mnemonic device. Structured through the juxtaposition of two temporalities — embodied by a young man and his older self, living with Alzheimer's — the play unfolds as a fragmented flow of memories, in which recollection, identity, and affection are mediated by music and poetic orality. More than a narrative element, music configures itself as a structuring force: a catalyst for memory, an atmospheric layer, and a cultural marker rooted in Irish sound practices. In this sense, the translation process demanded not only a linguistic transposition, but also a sensitive engagement with the sonic and affective memory embedded in the text, adapting it to resonate within the cultural context of Florianópolis. Grounded in Translation Studies and Performance Studies, the reflection proposed here conceives translation as an act of

intercultural listening: a creative, situated, and politically informed gesture. The discussion focuses on methodological paths, ethical tensions, and aesthetic strategies mobilized in the transposition of a dramaturgy in which sound is both memory and meaning.

About the author: **Patrícia Pimenta de Paula** holds a Licentiate Degree in Theatre from the Universidade do Estado de Santa Catarina (UDESC) and works as an arts teacher in the public education system of Santa Catarina. She is also active in Florianópolis as an actress, improviser, and cultural producer. She is currently pursuing a Master's degree in the Programa de Pós-Graduação em Inglês at the Universidade Federal de Santa Catarina (PPGI/UFSC), under the supervision of Prof. Dr. Alinne Balduino Pires Fernandes. Her research focuses on theatrical translation, with an interest in performativity, embodiment, and the politics of representation.

“IS CLAOCHLÚ AN EALAÍN”: AN INTERTEXTUAL READING OF HOZIER’S *UNREAL UNEARTH* AND DANTE ALIGHIERI’S *INFERNO*

Abstract: Dante Alighieri’s *The Divine Comedy* became one of the greatest and most influential works of classical literature, with an impact on different forms of art, even nowadays, including music. *Inferno*, the first part of Dante’s work, has inspired a significant number of musical works throughout the years. In contemporary music, the Irish singer-songwriter Hozier released the album *Unreal Unearth* in 2023, drawing inspiration from Dante Alighieri’s *Inferno*. The album, written during the COVID-19 pandemic, explores the idea of a journey through the nine circles of hell created by Dante, coming out to the other side. This study aims to analyse the lyrics from Hozier’s album *Unreal Unearth* and Dante Alighieri’s poem *Inferno*, and examine through close reading and intertextual analysis, taking into consideration the seven types of intertextuality presented by Robert S. Miola (2004), how Hozier reinterprets the themes presented in the nine circles of hell introduced by Dante, in each song of the album.

About the author: **Camila Siegel** is a BA student in Letras Inglês at Universidade Federal de Santa Catarina (UFSC). She has been an English teacher since 2018 and a member of Núcleo de Estudos Irlandeses (NEI) since 2025. Her present research focuses on the intertextual analysis of the Irish singer-songwriter Hozier’s album *Unreal Unearth* and Dante Alighieri’s *Inferno*. Her main interests are the area of gender and literature, with a focus on gothic and classic horror literature, mythical creatures, and song lyrics and their relationship with literature.