

VIII Jornada do Núcleo de Irlandeses da UFSC
Spaces, Places and Psychogeographies of Ireland
Auditório Elke Hering – Biblioteca Universitária
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BOOK OF ABSTRACTS

Lectures:

Paul Delaney

Gatekeepers, Enablers and Curators: The Space of Contemporary Short Fiction

Abstract: “We may not be very good at economics or honest politics, but we certainly know how to write a short story.” So an *Irish Times* journalist quipped in November 2010, on reading Anne Enright’s *The Granta Book of the Irish Short Story*. This lecture uses this throwaway comment as means to reflect upon the range and the wealth of short-story writing in contemporary Ireland. More specifically, it engages with the cultural, material, and ideological usages of the short form in the late twentieth and early twenty-first centuries, and explores some of the forces that have helped to shape the production, dissemination, and reception of short fiction in the last few decades in Ireland. The lecture discusses short fiction in its many guises, from short-shorts to long stories, and from discrete texts, included in periodicals and online forums, to stories that are published in volumes, edited anthologies, miscellanies, and collections. The lecture sketches some of the synergies that have been developed to promote short-story writing in Ireland (including festivals and competitions, workshops and mentoring programmes, writing residencies and bursaries), and it traces the network of periodicals and independent publishing houses that have emerged in recent decades across the island, and the policies of submission that they adopt. In the process, it considers the importance of gatekeepers (editors, agents, anthologists, and publishers) in determining the texts that get published, how those texts appear, and the space that they occupy in the contemporary landscape.

About the author: Paul Delaney is Associate Professor in the School of English and a Fellow of Trinity College, Dublin. His books include the forthcoming monograph, *Magnitudes of Telling: Anthologisation and Irish short fiction* (Routledge), and the miscellany, *David Marcus: Editing Ireland*, co-edited with Deirdre Madden (The Stinging Fly Press, 2024). He is also the author of *Seán O’Faoláin: Literature, Inheritance and the 1930s* (Irish Academic Press, 2014), and the editor or co-editor of *Reading Colm Tóibín* (Liffey Press, 2008), *William Trevor: Revaluations*, with Michael Parker (Manchester University Press, 2013), *The Edinburgh Companion to the Short Story in English*, with Adrian Hunter (Edinburgh University Press, 2019), and *Dublin Tales*, with Eve Patten (Oxford University Press, 2023).

Deirdre Flynn

Psychogeographies of Containment: Citizenship, Migration, and the Nation Space in Contemporary Irish Literature

Abstract: 2024 marks 20 years since the Citizenship Referendum was held in Ireland, and this paper investigates the legacy of this vote on bodies in the state. There is a lack of information and acknowledgement of this referendum and its impact on equality, diversity, and inclusion in the state. Combined with Ireland's system of Direct Provision, access to the nation space is controlled through racialized notions of Irishness and citizenship. The referendum is the legal infrastructure that protects the segregation and exclusion of certain bodies in the state, while Direct Provision acts as spatial contaminant for those deemed unwelcome.

The referendum extends the borders of the state to the public space of the nation. The city becomes a site of spatialised power, the identity of the nation space becomes contested. However, when certain identities are precarious, public spaces become racialized sites of power. For Caroline Knowles, space, and interactions between space and place are representative of the political and social order, and where those contestations occur "Space is an active archive of the social processes and social relationships composing racial orders [...] Space itself potentially has social agency in the same way in which things potentially have social agency."¹ Therefore, how inward migrants engage with and negotiate the city space is impacted by their positioning with the legal infrastructure. If they are forced into liminality or precarity by the law, then their interactions with space and place are peripheralized.

This paper will investigate how this legislation of containment recreates the geography of public space through analysis of writing by Melatu Uche Okorie, Helena Close, Denise Chaila, Oona Frawley and others. It will also feature work from a recent collaborative project with Unapologetic Magazine. This special issue edited by Sandrine Ndario and Fiona O Kearney, and featured artistic and creative responses to the referendum. The special issue was launched in May 2024.

1. Caroline Knowles, 'Race and Social Analysis' (London: SAGE Publications Ltd, 2022), 77-107 [80]. <<https://doi.org/10.4135/9781446218747>>.

About the author: Deirdre Flynn is a Lecturer in 21st Century Literature at Mary Immaculate College in Limerick. Her main research interests are: Contemporary world literature, Irish Studies, Post-Celtic Tiger Fiction, Dystopian Literature, and Urban Studies. She is an executive member of the [Young Academy of Ireland](#), Secretary of [IASIL](#) (International Association for the Study of Irish Literatures) and Blog Editor of the [Irish Women's Writing \(1880-1920\) Network](#). Her publications include *Austerity and Irish Women's Literature and Culture 1980 - 2020*, co-edited with Ciara Murphy (Routledge, 2022) ([HERE](#)); *Representations of Loss in Irish Literature*, co-edited with Eugene O'Brien (Palgrave, 2018) ([HERE](#)); and *Irish Urban Fictions: A Critical Introduction*, co-edited with Maria Beville (Palgrave, 2018) ([HERE](#)).

Interview:

Lucy Caldwell is the award-winning author of four novels, several stage plays and radio dramas, and two collections of short stories: [*Multitudes*](#) (Faber, 2016) and [*Intimacies*](#) (Faber, 2021). Her most recent novel, [*These Days*](#), won the [2023 Walter Scott Prize for Historical Fiction](#). Her new collection of stories, [*Openings*](#), was published in May 2024. She is also the editor of [*Being Various: New Irish Short Stories*](#) (Faber, 2019). Her awards include the [Rooney Prize](#) for Irish Literature, the George Devine Award, the [Dylan Thomas Prize](#), the Imison Award, the Susan Smith Blackburn Award, the Irish Writers' and Screenwriters' Guild Award, the Commonwealth Writers' Award (Canada & Europe), the [Edge Hill Short Story Prize Readers' Choice Award](#), a Fiction Uncovered Award, a K. Blundell Trust Award and a Major Individual Artist Award from the Arts Council of Northern Ireland. In 2021 she won the [BBC National Short Story Award](#) with her story "[All the People Were Mean and Bad](#)" and in 2022 she was the recipient of the [E.M. Forster Award from the American Academy of Arts and Letters](#).

Papers (in alphabetical order by author)

Déborah Scheidt

True History of the Kelly Gang, by Peter Carey, and the Irishness of the Australian Social Bandit

Abstract: One of Australia's most celebrated historical figures and national icons, the bushranger Ned Kelly (1854-1880), was the son of a poor Irish convict who, like many others, had repeated conflicts with the powers that be from his adolescence onwards and achieved, despite his conviction and hanging, the reputation of a hero. His Irish background was significant to Kelly, so much so that he had his green sash (received for an act of bravery in his childhood) on his body when he had his most notorious encounter with the police, preceding his arrest. Ned Kelly's trajectory as what Eric Hobsbawm calls a "social bandit" was the inspiration for Peter Carey's 2000 Booker Prize-winning-novel *True History of the Kelly Gang*. This paper examines Carey's exploration of the Irish roots of his protagonist, in a narrative that can be classified as "historical-epistolary-autobiographical". Before analysing Carey's novel, we consider Hobsbawm's theories on social banditry, some historical aspects of the Irish presence in Australia and how behaviours that could be associated with the Irish convicts – such as a defiance of authority, an ironic vein, an acute sense of injustice and a down-to-earth notion of heroicity – came to influence Australian self-perception and popular culture.

About the author: Déborah Scheidt has been a tenured professor of Literatures in English and English language with the Department of Language Studies at Universidade Estadual de Ponta Grossa (UEPG), PR, since 2010. She holds a PhD degree in Modern Languages from Universidade Federal do Paraná (2015) and an MA degree in Literatures in English from the same university (2002). In 2017, she spent a semester as a research fellow with the School of Literature, Arts and Media at the University of Sydney, Australia, with a post-doctoral grant from the CAPES Foundation, to study settler colonialism. In 2010, she presented the paper "The tragic mode in Oscar Wilde's Fairy

Tales” in the Fifth Symposium of Irish Studies in South America, published as an article in *Estudos Anglo-Americanos* in the same year. She is currently advising undergraduate research on Oscar Wilde. Her main research interests are Comparative Literature, Colonialism in Literature and Australian Literature.

Jennifer Lang Dias

Translating Emotions: Addressing Cultural and Emotional Spaces in Lucy Caldwell’s *Notes to Future Self*

Abstract: This paper examines the translation of the play *Notes to Future Self* by Northern Irish author Lucy Caldwell, which premiered in 2011. *Notes to Future Self* portrays the final weeks of Sophie, a 13-year-old girl diagnosed with terminal cancer, and her family’s emotional journey during this time, from Sophie’s perspective. The entire play consists of notes addressed to a future version of herself to read in the future. It explores both emotional and cultural spaces shaped by grief and loss. I analyze how these spaces are represented in the translation process from English to Brazilian Portuguese and the transformation of themes such as loss and memory. Set in Birmingham, the play was translated into Brazilian Portuguese with minimal cultural adjustments to maintain its authenticity. This study addresses the challenges of translating specific cultural elements and preserving the emotional experience, such as the adaptation of names and cultural references. This paper provides insights into how cultural and emotional spaces are transformed in the translation of a theatrical work, and the impact of translation choices on representing complex emotional landscapes.

About the author: Jennifer Lang Dias holds a B.A. in English Language and Literature from Universidade Federal de Santa Catarina (UFSC). She is currently pursuing a Master’s degree in the Graduate Program in English: Linguistic and Literary Studies at UFSC, conducting research on the translation of irony in the Harry Potter books. She has previously studied the translation of swear words in the dubbing and subtitling of the Irish movie *The Siege of Jadotville*. Additionally, she is a member of NINRATEC (Internationalization, Translation and Technology Center) and co-founder of Letraduz (a junior enterprise at UFSC). Her research interests are related to translation studies and the Harry Potter series.

Luana Helena Uessler

“Traffic heavier than usual”: Exploring the Spatial Undoing of Masculine Paradigms in Claire Keegan’s *So Late in the Day* (2023)

Abstract: The short fiction of Claire Keegan is often characterised by its depiction of rural Ireland and female protagonists. However, her latest short fiction, *So Late in the Day* (2023), is set against the backdrop of contemporary urban Dublin and focuses on a male protagonist, Cathal. Initially published as a standalone story under the title *Misogynie*, *So Late in the Day* explores everyday misogynies and how these micro-doses of sexism affect relationships between men and women. Considering the intricacy of the connections of place with gender, in this study I argue that the protagonist’s journey from his work in Dublin to his home in Arklow, a movement from an urban to a domestic sphere, not only challenges the romanticised notion of wandering – a key masculine trope often associated with plenitude and existential fulfilment – but also underscores the dissonance between public and private identities. This disjunction is further complicated by the temporal setting of the narrative, which coincides with what was intended to be

the protagonist's wedding day, a marker of personal failure. By analysing this disruption, I aim to shed light on how contemporary Irish short fiction reconfigures the spaces of masculinity, offering a critique of inherited gender norms and the psychological toll they exact.

About the author: Luana Helena Uessler has an MA in English: Linguistics and Literature (PPGI/UFSC) and is currently a PhD candidate in English Literary and Cultural studies at Universidade Federal de Santa Catarina (PPGI/UFSC). Her doctoral research addresses issues of representation of intimacy in public and private spaces in the short fiction of contemporary Irish writer Claire Keegan. She is a member of NEI (Irish Studies) and NuGal (Gender and Language Studies) and her research interests include the representation of the role spaces play in the life of women in contemporary Irish short fiction, as well as the representation of girlhood in rural and urban spaces.

Maria Eduarda da Luz

Uncanny Bogs: Gender and Space in Irish Gothic Theatre

In the haunting landscapes of boglands, gender and space intertwine to create a unique cultural narrative that reflects both historical and contemporary issues. Traditionally viewed as liminal spaces, bogs evoke a sense of otherness, serving as sites where societal norms are challenged. The bog, with its organic characteristics, enables Irish Gothic writers to express their anxieties about confronting and uncovering their past. As a fluid and transformative space, it evokes contrasting themes of stasis, decay, and the preservation of the dying body, highlighting the tensions between collapse and continuity (Galiné, 2018). Often associated with femininity, this landscape symbolizes both fertility and decay, mirroring the complex interplay of gender dynamics in a patriarchal society. As such, these landscapes not only provide a physical space but also a metaphorical one, where women can reclaim their stories and assert their identities. In contemporary interpretations, artists and playwrights use bog imagery to explore themes of displacement, memory, and identity, encouraging audiences to rethink traditional gender roles. This paper aims to analyze the plays *By the Bog of Cats...*, by Marina Carr, and *Bogboy*, by Deirdre Kinahan, focusing on how these female playwrights engage with gender and space in the uncanny border of the bog.

About the author: Maria Eduarda da Luz is an undergraduate student of English at Universidade Federal de Santa Catarina. Currently, I am developing research in two primary areas: fan studies and Irish studies. Her work in fan studies, under the supervision of Professor George Ayres, explores the dynamics of fan engagement and its cultural implications, specially within fanfiction writing. In my Irish studies research, guided by Professor Alinne Fernandes, I investigate Gothic productions made in the years of the Irish Troubles, particularly in prose and drama. Besides that, I am also interested in the fields of Gothic and Horror, with a special regard to queer subtexts.

Melina Pereira Savi

Aging as Initiation: Accessing the Underworld in Sinéad Morrissey's poem "The House of Osiris in the Field of Reeds"

Abstract: In this presentation, I intend to explore the theme of aging in Sinéad Morrissey's poem "The House of Osiris in the Field of Reeds". Drawing from the symbolic imagery of the afterlife in ancient Egypt, the poem imagines the process of

growing old as a transformative journey into the underworld. By interpreting aging as an initiation into the shadows of the unconscious, I will strive to demonstrate that Morrissey's poem aligns with the mythological frameworks of Joseph Campbell, James Hillman and Robert Johnson. I will look at the poem's rich descriptions of landscapes and natural elements as metaphors for the internal landscapes of the aging psyche. Furthermore, I will argue that the journey into the underworld, as depicted in the poem, serves as a metaphor for the psychological and spiritual deepening that accompanies the aging process. By integrating these perspectives, I am to illuminate how Morrissey's poem both reflects a personal encounter with mortality and engages with broader ecological and mythological narratives about life, death, and renewal.

About the author: Melina Pereira Savi is an independent researcher with a PhD in Literary Studies. She completed five years of postdoctoral research at Universidade Federal de Santa Catarina, from 2018 to 2023. Her scholarly work includes published articles on literature and the Anthropocene. In 2024, she published a children's book titled *Aninha Wants to be a Leader*, which addresses themes of gender equality and conflict resolution through dialogue.

Rodrigo Bilhalva Monks

Physical and Psychological Spaces in Enda Walsh's *The Walworth Farce*

Abstract: *The Walworth Farce* is a play written in 2006 by the Irish playwright Enda Walsh. In the play, Dinny and his two sons, Blake and Sean, live in a flat on Walworth Road in London. Part of the family's daily ritual is to reenact a farcical version of the events that led to their exile from Ireland. This performance includes scenes of funerals, sibling rivalry, the reading of wills, possible sexual infidelity, and five murders. The farce, an intricate fiction, is something Dinny has required his sons to perform every day for nearly two decades. It serves as a twisted family ritual, a mechanism by which Dinny maintains control and dominance over his sons, effectively imprisoning them within this fabricated narrative. This presentation aims to analyze both the physical space—the confinement of the characters' apartment in London—and the psychological space they inhabit, which revolves around their memories of Ireland and how they, especially the father, Dinny, wish to relive the life they had before moving to Walworth Road. It will also explore the possibilities of translating/adapting *The Walworth Farce* to a Brazilian setting.

About the author: Rodrigo Bilhalva Monks is a doctoral student in the Graduate Programme in English at Universidade Federal de Santa Catarina (UFSC), supervised by Prof. Dr. Alinne Balduino P. Fernandes. He holds a BA in Translation (English/Portuguese) from Universidade Federal de Pelotas (UFPEL) and an MA in Translation Studies from UFSC, with 12 years of experience as a professional translator. He has been a member of the Núcleo de Estudos Irlandeses (NEI) since 2021. His current research focuses on the translation of Enda Walsh's *The Walworth Farce* (2006) from English into Brazilian Portuguese. His main research interests include: theatre translation, Irish drama, and translation as practice-based research.

Ronei Lucas Gonçalves.

Lucy Caldwell's *At Sea*: Space-Related Notions in Theatre Translation

Abstract: This paper aims to discuss space-related notions in theatre translation, considering concepts such as reciprocal hospitality, foreignization and domestication, and how they were applied in Cunha and Gonçalves' translation of the unpublished script of *At Sea*, written by Lucy Caldwell for the radio and broadcast by BBC Radio 4 in 2021. The paper draws mostly on the work of Margherita Laera and Lawrence Venutti. Specific passages of the source and translated texts were selected and compared in order to examine how space-related notions in theatre translation were applied in the translation of characters' names, names of places, and of words and expressions that referred to specific cultural and geographical aspects of the United Kingdom, Ireland, Scotland and Norway. Cunha and Gonçalves' translation of *At Sea* favours foreignization and the practice of reciprocal hospitality, once it pays tribute to cultural otherness, avoiding the traps of assimilation and exoticization, while also being palatable to the Brazilian target audience.

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

Thalyta Bianca Pinto Aguiar Argivaes and Rodrigo Bilhalva Moncks

Spaces and Places in Translation: Reimagining Lucy Caldwell's *Martians* in Brazilian Portuguese

Abstract: This paper delves into discussions on the translation of Lucy Caldwell's *Martians* (2019) into Portuguese, with a focus on the adaptation of spaces, names, and cultural references. In the play, broadcast on BBC Radio 4, Caldwell explores themes of migration and legacy. Inspired by Margherita Laera's interpretation of Laurence Venuti's translation theories, Argivaes and Moncks adopted an approach closer to the concept of 'domestication' in a collaborative translation. This involved localising spatial references and cultural traits by drawing on regional Brazilian vocabulary, considering the migration trends analogous to the Jamaican-English migration depicted in the original play and recontextualising Irish, British, and Caribbean localities and cultural markers. Furthermore, the practice-led nature of the research aligns with Hazel Smith and Roger Dean's iterative process of theatre translation, which allowed the redefinition of the target text through repeated cycles of adaptation, making strategic choices to balance the references to the source text with cultural relevance for the target audience. This work contributes to the broader discourse on the intersection of translation studies, cultural studies and practice-led research, highlighting how literary spaces can be reshaped to resonate with different cultural contexts.

About the author: Thalyta Argivaes holds a bachelor's degree in English Literature from Universidade Federal de Santa Catarina (UFSC). 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 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.

Vinicius Garcia Valim

“This vigilant bronze”: Space and Memorialisation in Irish War Poetry

Abstract: This paper will examine how the dimension of space is explored in certain Irish poems that engage with the legacy of World Wars I and II, with an attentive look at the transformation of public spaces, like memorials, into sites of collective remembrance – and a remembrance that, in the Irish case, might not be as homogeneous as elsewhere. Central to this discussion is Seamus Heaney’s “In Memoriam Francis Ledwidge,” a poem that commemorates the Irish poet-soldier but also reflects on the broader implications of war memorials within Irish culture. I will also discuss the opposition between a peaceful, idyllic, domestic Irish space and a barbarous, terrible space of war, present in Heaney’s poem and in much Irish war poetry that does not deal directly with the Troubles. Simultaneously, I shall showcase deviations from this structure, like in Louis MacNeice’s WWII poem “Neutrality,” which focuses on a somber Irish domestic space. Finally, I explore how space in these poems is linked to questions of politics and national identity.

About the author: Vinicius Garcia Valim is a doctoral candidate at Universidade Federal de Santa Catarina (UFSC), and he holds an MA in English: Linguistics and Literature from the same institution from the same university. He has written his master’s thesis on Irish and British poetry of the Great War and is currently working on his doctoral dissertation, which centres on the *Field Day Anthology of Irish Writing* from a perspective based on editing studies and the sociology of literature. His research interests include Irish poetry, poetry of the Great War, whether Irish, British or German, modernism, editing and the history of the book.

Yuri Cunha

Translating Lucy Caldwell’s *At Sea* into Brazilian Portuguese

Abstract: This paper analyzes the difficulties and solutions found while translating Lucy Caldwell’s radio play *At Sea* into Brazilian Portuguese. What it means to translate in theory and what it meant to do it in practice. The paper also reflects on the futile search for a neutral voice, the attempt to sound “natural” and the use of accents and region-specific slangs in this translation. The register in which characters speak. Following Aixelá, a discussion on the translation of cultural-specific items and expressions. The translation of names. Correcting the original. Text and performance-centric translations. The themes and topic of the play and the specificities of radio drama.

About the author: Yuri Cunha graduated in Cinema in the Universidade Federal de Santa Catarina (UFSC) in 2013 with a final paper on the acousmatic voice in films. He is currently doing his M.A. in English at the same university, studying four transcreations of Bob Dylan songs made by singer-songwriter Vitor Ramil. Yuri has been working as an English teacher for over ten years. He used to have a channel on YouTube talking about music, films and books and is interested in the study of Popular Music, Literature and Nordic/Scandinavian culture.