

7A. Irish writing from the GFA to Brexit

David Clark (University of Coruña), “(T)he minor practicalities of policing a frontier”: Brexit in Irish crime fiction’

The Irish writer, journalist and political commentator Fintan O’Toole described the results of the June 2016 referendum as “England’s own Easter 1916”. This reference to the watershed moment in the history of modern Ireland is, of course, full of pathos. While the dramatic events of Easter Sunday and the days that followed are engraved upon the Irish psyche, to a large number of Irish women and men the Rising was a foreseeable failure, a comic opera unworthy of sustained attention. The aftermath of the Easter Rising, however, saw many erstwhile cynics being drawn towards the aims of the rebels, for a number of reasons, mostly related to the heavy-handedness of the British establishment. This included summary execution of the leaders of the rebellion, the unjustified imprisonment of large numbers of nationalists who had neither participated in the events of Easter week, and these unpopular actions were compounded by the threats of forced conscription of Irish men into the British army for the final two years of WWI. The after-effects of the Rising were of far greater relevance to Ireland than the rebellion itself. For O’Toole, the aftermath of the Brexit referendum is likely to prove as devastating for the UK as that of 1916 for Ireland. This paper will look at the presence of Brexit in recent crime fiction from Ireland, mainly from Northern Ireland but also from the Republic, using works by Brian McGilloway, Derek Fee, Catriona King, Ken Bruen and others to assess the way in which Brexit has been viewed on the island of Ireland.

Bio: Dr David Clark was born in Edinburgh, Scotland, and is Senior Lecturer in English Studies at the University of Coruña in Galicia, Spain. He has held executive positions in both national and international Associations for Irish Studies and has published widely on contemporary Irish and Scottish writing. He is Director of the ‘Amergin’ University Institute for Irish Studies. He co-edited the volume of essays *As Nove Ondas* and is co-author, with Antonio de Toro, of the book *British and Irish Writers in the Spanish Periodical Press*. *Dark Green: Irish Crime Fiction from 1665-2000*, the first in a two-volume study on Irish crime writing, was published by Peter Lang in 2022.

Marissa Mc Mahon (University of Flensburg), ‘Between fact and fiction: 25 years post Good Friday Agreement’

2023 marks a pivotal period for Northern Ireland: we are 25 years into a peace agreement, yet the state is still emotionally charged as Brexit continues to complicate Northern Ireland's uniqueness within the United Kingdom, the European Union, and the rest of the world (Farrell, 2020, 819). Within this context, I propose to examine how Anna Burns’ post-conflict *Milkman* provides an opportunity to reflect on the implications of the current political and social situation in Ireland, both north and south, and to consider the ongoing nuances of the entrenched geographical, cultural, and social divides here.

Milkman follows an unnamed protagonist (a young woman), as she attempts to reconcile her Northern Irish identity with the violence and paranoia pervading the ‘Troubles’ (Farrell, 2020, 819) and contextualizes themes such as acts of union and partition, marriage and divorce, sexualities and gender. In particular, the novel captures how the large dissections between classes, sects, and genders in the region contribute to perpetuating its divisions (Deiana, 2022, 32–34). This paper will examine derivative questions regarding the ethno-political division and residential segregation entrenched in Northern Ireland both before and after the Good Friday Agreement and will consider how the main character's journey of self-realisation and resistance, in a post-conflict Northern Ireland, can be perceived as a ‘legacy’ of segregation along religious, cultural, and classist lines (Malone, 2022, 1156-1157).

Bio: Marissa Mc Mahon received her BA in Liberal Arts and History from Queens University Belfast in 2009 where she also did an MEd in Special Educational Needs and Inclusion (2013). She currently works for a Human Rights NGO as a campaigns organiser on the right to housing and issues of land justice in N. Ireland. She is completing her PhD at the University of Flensburg through the European Wasatia Graduate School for Peace and Conflict Resolution under the supervision of Prof Dr Michelle Witen.

Yi-ling Yang (National Chung Cheng University), 'Exploring the blurred boundary between justice and vengeance in Stuart Neville's *The Twelve* and Claire McGowan's *The Silent Dead*'

Although the Good Friday Agreement was meant to mark a new beginning for Northern Ireland, bringing an end to the sectarian conflict, justice remains a source of contention for Troubles survivors. While some seek to find closure for unsolved crimes, others struggle with the guilt over their past actions that were justified by the republican or loyalist cause. In the absence of a resolution, some survivors resort to illegal means to seek justice, blurring the line between justice and vengeance. This paper examines the juridical grey area portrayed in Stuart Neville's *The Twelve* and Claire McGowan's *The Silent Dead*. Neville's work explores this ambiguity through the eyes of Republican paramilitary Gerry Fegan, who seeks to avenge the victims of his party by murdering his associates. McGowan's novel, on the other hand, presents the dilemma faced by forensic psychologist Paula Maguire when she discovers that the families of bombing victims are planning to take revenge on the bombers. Nancy Fraser and Friedrich Nietzsche's discussion of justice provides the theoretical framework for investigating the blurred boundary between justice and vengeance in the two novels. As Fraser contends, justice requires cultural recognition. Survivors of the Troubles seek justice outside the law as their tragedies do not get sufficient social recognition. Additionally, Nietzsche, who sees justice as the pivot of a community, a contract that ensures the interpersonal connections, helps explain the difficulty of achieving justice in Northern Ireland, where two dominant communities are in strained relationships.

Bio: Yi-ling Yang received her Ph.D. degree in English from Queen's University, Belfast. She is currently teaching in the Foreign Languages and Literature Department at National Chung Cheng University, Taiwan. Her current research interests include Joyce studies, contemporary Irish novels, and Northern Irish thrillers.

7B. Faith and Reality

Marisol Morales-Ladrón (University of Alcalá), 'Othering reality: From magical realism to the uncanny in Jan Carson's work'

Though magic realism is a surprisingly recent phenomenon in Ireland, considering the country's history of appropriation and resistance and the cultural weight of magic, legend, myth and folklore, in the last few years, more and more writers have adopted this mode to tackle harsh realities and unresolved conflicts. Such is the case of Northern Irish writer Jan Carson, whose novels *Malcolm Orange Disappears* (2014) and *The Fire Starters* (2019) address different forms of vulnerability, deprivation and violence and articulate a blending of the magical and the real by means of fantasy, humour, defamiliarization, exaggeration and the grotesque. Furthermore, her most recent novel *The Ruptures* (2022) engages with the uncanny to stretch and blur these boundaries. Considering that literature is instrumental in bringing up socio-political concerns that invite to be scrutinized, and that narratives have a potential for transformation, the present proposal probes into Carson's adoption of magical realism and the uncanny as subversive indirect mechanisms with which to address problematic subjects. I will contend that by means of the distorting of all kinds of boundaries, she makes her characters inhabit an alternative space

where irreconcilable positions can be dissolved and where the Others of society might find a means to transgress and subvert dominant hierarchical orders.

Bio: Marisol Morales-Ladrón is full Professor of English at the University of Alcalá. Her publications include the books *Breve introducción a la literatura comparada* (1999) and *Las poéticas de James Joyce y Luis Martín-Santos* (2005). She has edited the monographs *Postcolonial and Gender Perspectives in Irish Studies* (2007), *Family and Dysfunction in Contemporary Irish Narrative and Film* (2016), and has co-edited four other books on feminist criticism and Ireland. Her most recent publication is *Deirdre Madden: New Critical Perspectives*, edited with Anne Fogarty (2022). She is currently general editor of the journal *Estudios Irlandeses* and Head of the research Centre for Irish Studies “Alka-Éire”.

Clare Wallace (Charles University), “Burning but flourishing”: violence, care and improbable acts of faith in Jan Carson’s recent work’

As one of the most exciting new writers to emerge in Northern Ireland in the 2000s, Jan Carson’s work has begun to gather some well-deserved critical attention. A self-declared magical realist, Carson writes of the North in ways that combine the familiar and the fantastical to produce, as Fiona McCann has argued, radically dissensual perspectives.² Magical realism’s aesthetics of temporal and ontological displacement has long been valued for its political resonances, and these seem particularly well fitted to the disjunctures and contradictions of contemporary Northern Irish experience, as recent work by Dawn Miranda Sherratt-Bado and Caroline Magennis attests.³ Taking on board these appreciations of Carson’s fiction, this paper will analyse the ways violence, care and improbable acts of faith permeate *The Fire Starters* (2019) and *The Raptures* (2022). The paper will explore the ways an ecology of precarity is rendered in these narratives to argue that Carson’s magical realism opens a tantalizing possibility of an ethics of care performed by means of what Jacques Rancière describes “a division inserted in ‘common sense’”.

Bio: Clare Wallace is Associate Professor at the Department of Anglophone Literatures and Cultures, Charles University in Prague. She has written widely on Irish and British theatre. Among her recent publications are an interview with Lian Bell and Maeve Stone in *Ireland: Interfaces and Dialogues*. Irish Studies in Europe Series vol.11. Eds Ondřej Pilný, Radvan Markus, Daniela Theinová, James Little (2022); a chapter on Stella Feehily in *The Golden Thread: Irish Women Playwrights, 1716-2016*. Eds David Clare, Fiona McDonagh, and Justine Nakase; “Ambivalent Attachments, Catharsis and Commemoration: David Ireland’s *Cyprus Avenue* at the Abbey Theatre in 2016” in *Scene 8.1&2* (2020), and “Marina Carr’s *Hecuba*: Agency, Anger and Correcting Euripides” *Irish Studies Review* 27.4 (2019). Her latest project is a volume of essays titled *Crisis, Representation and Resilience: Perspectives on Contemporary British Theatre* co-edited with Clara Escoda, Enric Monforte and José Ramón Prado-Pérez (Bloomsbury 2022).

Maria Gaviña-Costero (University of Valencia), ‘Unions and partitions in children’s friendship: Lisa McGee’s *Girls and Dolls*’

Laughing in the midst of tragedy can be one of life's most disturbing, cathartic and enlightening experiences, a maxim experienced in Northern Ireland during the Troubles, one of the most painful periods in Irish history. Northern Irish playwrights were well aware of this when they dealt with violence in their plays and thus, however dire the events they depicted, the comic element was present. Following the Good Friday Agreement, along with the change in the political situation in Northern Ireland, there was a generational turnover in the theatre. What seems to characterise this new wave is the ironic distance they have adopted towards the sectarian divide and the consequences of the conflict on Northern Irish society, which is revealed above all in their use of

humour. Lisa McGee, one of the most important representatives of the new generation thanks to the popularity of her television series *Derry Girls*, had already shown her maturity in her 2006 play *Girls and Dolls*, performed by Tinderbox the same year. McGee mixes the tragic and the comic to present the terrible consequences of childhood trauma alongside the violence of the late Troubles, while raising questions about guilt, the significance of friendship and the subtle ways in which violence affects us. This article aims to analyse the different uses of humour employed by McGee to deal with tragic episodes and their theatrical effect.

Bio: Dr. María Gaviña-Costero is a lecturer in the Department of English Philology at the Universitat de València, where she received her PhD with a thesis on the dramatic work of Brian Friel. Her main research interests include contemporary Irish literature from a gender perspective, the relationship between literature and conflict, and theatrical reception. She has published several academic articles as well as chapters in books in both Spanish and English on contemporary Northern Irish literature. She has published the book *Érase una vez Ballybeg*, which introduces Brian Friel to the Spanish audience.

7C. Contemporary Irish Short Fiction

Elke D’hoker (KU Leuven), ‘Merging opposites in Éilís Ní Dhuibhne’s short fiction’

Starting from a more metaphorical understanding of the twin terms of the conference theme, my paper will explore Éilís Ní Dhuibhne’s negotiation (‘union’) of binary oppositions (‘partitions’) in her short stories. The author of 8 collections of short stories to date, Ní Dhuibhne is one of the most prominent short fiction writers in Ireland. Her first collection, *Blood and Water* (1988), was published in the heydays of postmodernism as its dualistic title readily reveals. Postmodern strategies like rewriting, intertextuality and metafiction are very prevalent in her first 5 collections as is the presence of binaries, realized through the oppositional juxtaposition of characters, places and plots. In my paper I propose to trace the different ways in which Ní Dhuibhne stages and negotiates these oppositions in her short fiction, variously deconstructing, reversing, transforming, and merging the two poles of the binary. I will do so through a reading of the collection *Selected Stories* (2017), which gathers 12 stories originally published between 1988 and 2016. The stories form an interesting cross section of Ní Dhuibhne’s oeuvre and allow me to trace not just recurring narrative and symbolic patterns in her short fiction, but also its overall development, as it slowly moves beyond the dissonances and fractures of postmodern writing, towards a more communal and unified understanding of life.

Bio: Elke D’hoker is professor of English literature at the University of Leuven and director of the Leuven Centre for Irish Studies. Recent publications include *Irish Women Writers and the Modern Short Story*, *The Modern Short Story and Magazine Culture* (edited with C. Mourant), *Ethel Colburn Mayne. Selected Stories*, and *The Writer’s Torch. Reading Stories from the Bell* (edited with P. Boumans and D. Meade).

Alessandra Boller (University of Siegen), ‘Strange encounters? – Irish short fiction and the creation of (im)possible communities’

The proposed talk first ponders the paradigm shift from ‘blackness’ to ‘whiteness’ in constructions of Irish national identity since the 1990s. Such frames of thought, which are not necessarily connected to skin colour, have recently – though often indirectly – resurfaced in socio-cultural negotiations of in- and exclusion. Calls for decentring whiteness are becoming louder in media and culture as well as academia today, and they are often connected to questions of representation, community-building, or cultural engagements with Irish identities in a multi-ethnic society. The fact that many African-Irish writers, for example, still only have limited access to mainstream publishing, despite their increasingly

important role in the cultural and literary realm, showcases the necessity to expand the possibilities of representation and to break open the canon of Irish literature as well as the 'wegroup' of Irishness that became subject to partitioning in the early 2000s.

Focussing on the motif of migration in Irish literature, my talk aims to delineate how new forms of social identity can spring from the acknowledgment of shared experience. By drawing connections between Rancière's work on political aesthetics and Ahmed's theory of strangers, I create a framework for discussing how strange encounters in short fiction and accompanying examples of life writing can engender possibilities of subjectivization, recognition and community building. I argue that recent Irish short fiction, such as Emma Donoghue's *Astray* (2012) and Melatu Uche Okorie's *This Hostel Life* (2018), can shift boundaries by fostering encounters between Irish and African migrants across space and time through their combination of short fiction and life writing that centres the experience of leaving and arriving.

Bio: Alessandra Boller is a post-doctoral researcher and lecturer at the University of Siegen, Germany, where is also acting as the coordinator of an EFACIS Centre for Irish Studies. She is the author of one monograph and the co-editor of two collective volumes. Besides, she has published widely on her different research interests, which include feminist and new materialist approaches to speculative fiction, questions of (non-)knowledge, and Irish literature since 1900. She is especially interested in Irish short fiction, with a particular focus on identity (re-)negotiations in/through narratives of community.

Lucy Cullen (QUB), 'Blurred boundaries in Louise Kennedy's "Garland Sunday"'

This paper will argue that the contemporary Irish short story blurs temporal, semantic and spatial boundaries to re-evaluate the past and envisage a new future. Using Louise Kennedy's short story, 'Garland Sunday' (2021), it will focus on the presentation of reproductive rights for women in Ireland. Considering the context of Northern Ireland and the Republic, it will examine the role of creative activism before, during and after legal change.

Firstly, it will explore the affective impact of Kennedy's interweaving narratives: firstly, the historical tragedy of Baby Lavin who was a victim of rape and subsequently committed infanticide; secondly, the present-day struggles of the protagonist, Orla, who recently travelled to England to procure an abortion. Temporal boundaries are blurred as Baby's systemic silencing is overturned and her voice is resurfaced. In this moment, Kennedy presents a palimpsest of female repression and subordination in Ireland.

Kennedy also blurs spatial and geographical boundaries through using a borderland setting. This paper will discuss the implications of this liminal space which explores the duality of stasis and progress, a stubborn reticence to further change surrounding reproductive rights for women and a hopeful mindset of societal transformation and the de-stigmatisation of abortion.

Finally, it will suggest that short stories are an apt form to capture the voice of 'submerged populations' (O'Connor) and 'rewrite establish scripts' (Magennis). By presenting physical, temporal and moral borders and boundaries, Kennedy creates an enabling literary space to stimulate conversation about change.

Bio: My name is Lucy Cullen and I am a second-year doctoral candidate at QUB researching how contemporary Irish women writers are using short stories to de-stigmatise taboo topics and give voice to those who have been historically silenced. In doing so, I am exploring how these stories can function as a form of creative activism.

7D. The Impacts of Irish Partition

Felix Larkin, 'In response to partition: some Shemus cartoons in the *Freeman's Journal*, 1920-24'

The frontispiece to the volume published by the Ulster Historical Foundation to mark the centenary of Northern Ireland is a cartoon featuring Carson and Craig dated 30 May 1921 in which the latter wonders 'what are we to do next?' following the first general election to the Northern Ireland parliament. The cartoonist was Ernest Forbes, and his cartoons were published under the pseudonym 'Shemus' in the *Freeman's Journal* from 1920 to 1924. It is one of a number of his cartoons about the establishment of Northern Ireland under the Government of Ireland Act 1920. I will discuss a selection of these cartoons in this paper.

Forbes was English, and he introduced into Ireland a new style of cartooning which was by then well established in the London popular press. Less detailed in execution and less respectful in tone than what had gone before, this new style of cartooning really packed a punch – and the Shemus cartoons were particularly daring and hard-hitting. The *Freeman* itself claimed they were 'a keen commentary on the situation in Ireland', and this is certainly true of the cartoons about the partitioning of Ireland and the political dispensation that then emerged north of the Border.

Cartoons are a valuable, though under-used, historical source. Good history – like good journalism – has to be nuanced, reflecting the complexity of the situation or issue under consideration; a cartoon, by contrast, cuts through the verbiage with a simple truth that overrides complexity and gets to the heart of the matter.

Bio: Felix M. Larkin is a historian and retired public servant. A Fellow of the Royal Historical Society, he is a co-founder and former chair of the Newspaper and Periodical History Forum of Ireland. His book *Terror and Discord: The Shemus Cartoons in the Freeman's Journal, 1920-1924* was published in 2009.

Andrew Himmelberg (QUB), 'A changing landscape? The impacts of partition on Ulster's republican women'

This paper examines the impact of partition in Ireland on the lives of rank-and-file republican women in Ulster. To do this, it focuses on Cumann na mBan women from Counties Tyrone and Antrim, drawing on their files in the Military Service Pensions Collection. Among the collection's 300,000 files are the applications of revolutionaries (women and men) for pensions under Ireland's Military Service Pensions Acts, which required applicants to recount details of their involvement in the Irish Revolution (1910-1923). Comparing the predominantly rural border county, Tyrone, with the more populous county of Antrim will highlight a variety of experience.

Part one evaluates partition's immediate impact, illuminating how the day-to-day responsibilities of republican women changed as the conflict in the north entered its final phase. Part two is concerned with how partition changed Ulster's climate in the longer term. Particular attention will be given to migration. For those who left, where did they go and why; and for those who stayed, what was life in the newly-created Northern Ireland like? Part three addresses the gendered element implied in "republican women", asking what (if anything) was unique to women about the experience of Ireland's fracturing.

Bio: Andrew Himmelberg is a PhD candidate at Queen's University Belfast, working on early twentieth-century Ireland. His article, "Unearthing Easter in Laois" highlights the story of a dozen republican men and their plausible claim to firing the first shots of the revolution. Currently, he's studying Ulster's republican women during the revolutionary period.

Maev McDaid, 'Partitioning culture in the diaspora'

This paper offers an analysis of the ways in which the changing political, social and cultural landscape in Ireland is also reflected in the diaspora in England. 'Irishness', Irish identity and expressions of culture have changed in England over time and place, in private and in public, and with different phases of migration.

Diasporic communities represent a version of identity and culture that is unique from the culture of origin because it is constructed and developed in the countries they are located. Here, I will explore how the partition of Ireland has had an impact on the identities and lived experience of Irish people living in England.

Using data from a research project in London in 2019 with older Irish migrants, I offer insights to how hierarchies of 'Irishness' and 'Irish culture' were played out in temporal and spatial ways and often through a specific partitionist lens. I explain how the prevalence of 'Irish'-specific cultural spaces were a necessary response to hostility from the host nation, but they were also popular destinations for new migrants.

However, within these spaces partitionist designations such as 'real Irish' and 'proper Irish' were used as strategies to differentiate types of 'Irishness' during the conflict and its legacy is still felt today. Discrimination against Irish people that existed in Britain (as well as in the six counties) during this time is something that created complex ways in which cultural identities could be used to divide (partition) and also unify the Irish community in Britain.

Bio: Maev completed her PhD at the University of Sheffield in 2021 and has since been working with Trademark Belfast. Maev is an advocate for Irish victim-survivors of Mother and Baby Home Institutions who live in England and she was recently appointed an honorary fellow at QUB Irish Studies.

7E. Mediating and Managing the Past

Charlotte Barcat (Université de Nantes), 'Truth-finding, prosecutions and "reconciliation": lessons from the Bloody Sunday case in the context of the UK's Legacy Bill'

Last year, the 50th anniversary commemorations of Bloody Sunday in Derry/Londonderry (30th January 1972) were marked by concerns regarding the halting of criminal proceedings against Soldier F (due to the collapse of two other cases against former soldiers), and the UK government's plans to prevent any future prosecutions for any Troubles-related offences committed by all actors (including Army personnel). These plans have since materialized as the Northern Ireland Legacy and Reconciliation Bill (or "Legacy Bill") and have drawn criticism from every Northern Ireland political party, as well as opposition parties in the UK and numerous NGOs and institutions (such as the Council of Europe).

The Saville Inquiry was, arguably, an exercise in creating consensus where the controversy over the events of Bloody Sunday, as well as the official denial enshrined in the 1972 Widgery Report, had left a legacy of bitter division.

The aim of this paper will be to try and see what lessons can be drawn from the Bloody Sunday case, and in particular from the Saville Inquiry, when it comes to the question of immunity from prosecutions, and how this connects to the project of "reconciliation" which, according to the UK government, is at the heart of the bill. Drawing on theory from French scholars who have worked extensively on reconciliation and amnesties, I will try to question the notion of "reconciliation", which

is the key word in the UK government's discourse defending the Legacy Bill, as an attempt to create unity out of division.

Bio: Dr Charlotte Barcat is a lecturer in UK history and politics at Nantes Université, France. Her research focuses on the question of "dealing with the past" in Northern Ireland, in particular the memory of Bloody Sunday (1972), the Saville Inquiry, and the impact of EU-funded projects in the city of Derry/Londonderry.

Jess Bonnan-White and Lauren Balasco (Stockton University), 'What does democratic policing require of transitional justice? Continued lessons from Northern Ireland'

In 2001, a new police organization, the Police Service of Northern Ireland (PSNI), was introduced as an outcome of the Independent Commission on Policing for Northern Ireland and passage of the Police (Northern Ireland Act) 2000. The new service incorporated the previous Royal Ulster Constabulary, and members were tasked with reform implementation reflecting a redefined focus on policing with the community. Following recent calls for police reform in the United States, the model of policing created in Northern Ireland following the Good Friday / Belfast Agreement has gained renewed attention as a model of democratic policing. In the broader transitional justice field, policing agencies and officers are envisioned as institutional and individual stakeholders in post-conflict policing frameworks. In this paper, we explore how the transitional justice process in Northern Ireland incorporated the principles and logics of democratic policing into their mandates based on the work of Bonner (2020) and Conway (2022). Between March 2020 and January 2021, 23 semi-structured interviews were conducted with retired officers who served both as members of the RUC and PSNI. Although successes are noted and acknowledged, participants continue to express disillusionment and dissatisfaction with certain outcomes of transitional justice processes, thereby continuing to impact their assessment of the roles and responsibilities officers hold in implementing principles of democratic policing. This paper offers an important contribution to studying long-term effects of transitional justice by centering the experiences of individual-level community stakeholders who continue to carry out the mandates of security sector reform after engaging in transitional justice.

Bios: Jess Bonnan-White is an anthropologist and Professor of Criminal Justice at Stockton University in New Jersey. Bonnan-White's interdisciplinary research focuses on reciprocal effects of conflict on the public and policing organizations in the US and Northern Ireland. Previous publications and presentations address police-community trust mechanisms, officer wellness, and emergency management.

Lauren Balasco is an Associate Professor of Political Science at Stockton University in New Jersey. Balasco's research is on political change and transitional justice within the fields of Human Rights and Comparative Politics. She has a forthcoming co-authored introduction to politics book on citizenship and civic engagement (Oxford University Press).

7F. Music and Dance

Rina Schiller, 'Partitioning of Irish music in Northern Ireland and reflections from abroad'

In this paper I look at how the partition of the island of Ireland has influenced developments in playing styles and interpretations of an historically common repertoire of music. I discuss means and methods by which an instrumental musical genre associated with folk dance activities, that has its roots mostly in seventeenth and early eighteenth-century Ireland, but partly includes material from even earlier historical periods, has come to be ascribed extra-musical meanings to match present-day desired socio-political interpretations. I describe how tunes that are common all over the island of

Ireland are stylistically manipulated to be partitioned into separate sub-genres and then ascribed extra-musical meanings to represent the stereotypically so-called “two communities” in Northern Ireland.

To observe how these meanings are constructed, I look at insiders’ and outsiders’ perspectives, and I explain how political ascriptions of meaning then in turn influence developments in traditional musical instrument construction to achieve a partitioning of sound. Through reflections on perceptions of this music within continental European contexts I will then show that not all politically motivated extra-musical associations travel well to international contexts, but that musical partitioning can have long-lasting and wide-reaching influences on the stylistic development of musical genres over time.

Bio: Rina Schiller is an ethnomusicologist from a multicultural background, with roots in Ireland and in continental Europe. She lives in Belfast, where she has played and studied music for many years. She plays traditional Irish music on the mandolin, whistle, concertina and bodhrán, and Turkish folk music on the bağlama (saz), which she teaches to ethnomusicology ensembles at QUB. For her Turkish repertoire she has been adopted as honorary representative musician by the Turkish Association of Northern Ireland.

Present appointment: Honorary Lecturer and Researcher in Ethnomusicology and Anthropology at QUB. Academic Degrees: BA 1994 (QUB), MA 1995 (QUB), PhD 2005 (QUB). Books Published: *The Lambeg and the Bodhrán: Drums of Ireland* (2001), QUB (Institute of Irish Studies); Contributions to *The Companion to Irish Traditional Music* (1999), ed. Fintan Vallely, Cork University Press; Contributions to *Crosbhealach an Cheoil - The Crossroads Conference 1996* (1999), eds. F. Vallely et al, Dublin: Whinstone Music; *The Elusive Celt: Perceptions of Traditional Irish Music Communities in Europe* (2022), Oxford: Peter Lang/Carysfort.

Sharon Phelan (Munster Technological University), ‘Male-female divisions in dance in Ireland since the colonial era’

This paper explores relationships between male and female Irish dancers. Initially, it focuses on dance during the Colonial Era. Then, dance masters and most dance students were mainly male, and if females attended dance sessions, they saluted and curtsied, they learned easier routines, and they wore pumps to silence their feet. Outside dance schools, the dance masters also asserted their masculinity, when they vied for dance territory, during “dance offs”. Often these tense competitions took place on tables and butter churns, and after the winner was announced, it could spur fighting between the male mobs in attendance.

The paper progresses onto male-female divisions in dance during the Gaelic Revival, at the turn of the twentieth century. Then, as Ireland strove for freedom, male dancers continued to dominate the dance scene. Dance schools became formalized, and the teachers remained largely male. In addition, females looked subservient feiseanna, as they started to wear “girly” costumes for dance competitions. At the social céilithe, male dancers also appeared superior, when chose their partners, and established movement pathways with their feet. Finally, the positioning of females during many group dances could appear less important, as they operated on peripheries.

Finally, the paper addresses male-female dichotomies in Irish dance today. On one level, female dancers are more influential; they occupy roles as choreographers, dance teachers and judges. However, their female attire at feiseanna remains “girly” and most group dances remain male-led. In addition, male Irish dancers, usually play the leading roles, and they adopt powerful personas,

through their movement styles, roles, and costumes, in international Irish stage productions such as Riverdance.

Bio: Dr. Sharon Phelan has lectured in dance for twenty-four years, at the Munster Technological University. She performed at Siamsa Tíre, National Folk Theatre of Ireland, was artistic director of An Ionad Cultúrtha in Cork, and national dance facilitator for dance in education. She has published internationally. Her academic book is titled *Dance in Ireland: Steps, Stages and Stories*.

Emma McAlister (NMI), Victoria Durrer (UCD) & Aoife McGrath (QUB), 'A shared island? Potentials and realities within the cultural industries across the island of Ireland'

Both Brexit negotiations and the pandemic have cast renewed light on the intersections and disconnections existing on the island of Ireland, especially in relation to social and cultural ties, links in industry, health and education, environmental concerns, and the movement of workers and goods. Placing all-island collaboration as a whole-of-government agenda, the recent initiation of a designated Shared Island Unit in 2021 within the Republic of Ireland's Department of the Taoiseach seemingly addresses longstanding calls for a more "explicit" (Bradley, 2007, p. 70) articulation of the potential of the island economy as cross-jurisdictional. Our paper draws on findings from a research project that sought to understand this potential within the cultural industries of dance and theatre. By presenting findings that emerged from a reflexive process of analysis of interviews and workshops with researchers and dance and theatre practitioners and policymakers held in 2022, this paper will shed light on what 'shared' might mean - and what it neglects - in a post-conflict cultural industry context. In Ireland, despite evidence that cultural industries in both jurisdictions share economic, administrative, professional and cultural ties, response to the question 'what is shared' raises personal, political and professional questions that do not make for straightforward administration or policymaking. Contextualised within the workings of the cultural industries on a two-polity island, our paper highlights the various forms of meaning, and thus the possibilities and tensions, that emerge from an emphasis on 'sharing' in policy discourse (Goodwin, 1996, p. 67; see also Bacchi, 2000).

Bios: Emma McAlister is a Curatorial Researcher at the National Museum of Ireland. Prior to her current role, Emma was Research Assistant on a Shared Island Unit funded project entitled 'Building Capacity for the Cultural Industries: Towards a Shared Island Approach' at University College Dublin. She completed a PhD in Queen's University Belfast in 2022, which examined religion and ritual in museum spaces.

Victoria Durrer is Ad Astra Research Fellow in Cultural Policy at University College Dublin. Her work focuses on how the spatial and relational dynamics of administration and policy both shape and are challenged by artistic practice as social, cultural, and professional endeavours. Recent publications have focused on cross-island connections in the professional arts of dance and theatre. She is co-founder of the all-island research network, Cultural Policy Observatory Ireland.

Dr Aoife McGrath is a dance practitioner-scholar and Senior Lecturer in Drama at Queen's University Belfast. Her research spans dance scholarship, practice, and policy, and she is interested in how embodied knowledge can be integrated into policy and strategy decision-making processes. Her book publications include *Dance Theatre in Ireland: Revolutionary Moves* (2013) and *Dance Matters in Ireland: contemporary performance and practice* (with Dr Emma Meehan) (2018). She is Co-President of the Irish Society of Theatre Research.