

#### **4A. Poetry and the Peace Process**

##### **Isabel Crabtree, 'Characterising home: hope, cynicism and auto-exoticism in Belfast's post-Good Friday Agreement poetry'**

#### **Characterising Home: Hope, Cynicism and Auto-Exoticism in Belfast's Post-Good Friday Agreement Poetry**

After the Good Friday Agreement, characterisations of Belfast evolved to reflect the changing economics of a 'post-conflict' global capital. Outside interpretations of the city, inextricably linked to the tourism industry, started moulding the self-identity of the people of Belfast. Auto-exoticism, a concept introduced by Joep Leerson wherein other people's perceptions influence a person's own view of themselves, can be applied to Irish literature since the 19th century, when many novels were written primarily for an English audience and portrayals of Ireland and Irish characters reflected the outsider viewpoint. The poets of Belfast writing since the ceasefires and Good Friday Agreement internalise foreign perceptions of their city and their own place in it as the world struggles to characterise Belfast without relying on the Troubles as a main descriptor. Sinéad Morrissey, Leontia Flynn and Alan Gillis all interact with outside characterisations of Belfast as they describe it in their poetry. In some of the works, the poets use auto-exoticism to take on, represent or poke holes in the quickly-erected façades that hide a tattered and damaged city, while in others they outrightly reject the false descriptions that outsiders assign to the city. Through their work, the poets communicate that while the city is changing rapidly and the people of Belfast are in need of a comfortable way to view themselves, the darker past should neither be glorified nor ignored.

Bio: Isabel Crabtree received a BA Writing, Literature and Publishing from Emerson College and a MA Public History from Queen's University Belfast. She writes about the arts and culture. Currently living in Belfast, Isabel is originally from Rhode Island, USA.

#### **James Costello O'Reilly (QUB), "'Full of conversation"?: Dialogue in poetry of the Northern Ireland peace process**

In Michael Longley's 'Ceasefire', published in The Irish Times to mark the IRA ceasefire of 1994, two adversaries from Homer's Iliad are pacified: having 'eaten together', Priam and Achilles are 'full of conversation'. In seeing 'conversation' as central to reconciliation and, by implication, peacebuilding, 'Ceasefire' is very much of its time. From the 1993 resumption of the Hume-Adams 'dialogue' to the 1998 culmination of 'multi-party talks', the pages of the Irish Times more commonly told of 'negotiations', 'talks', even 'talks about talks'. After 1998, many of the peace process's institutions professed an almost utopian faith in the power of talking. In 2009, for instance, the Consultative Group on the Past encouraged 'genuine conversations, to establish [...] what the truth is', as though, to quote Ciaran Carson, 'truth is not a matter of fact but of negotiation and dialogue'. This paper argues that recent poetry from Northern Ireland is deeply sceptical of the ameliorative power of 'dialogue'. For Alan Gillis and Leontia Flynn, the very concept has collapsed into the peace process's wider jargon, its 'washed-out slogans' and 'words and buzzwords'. Public discourse is found to be dubious, even absurd: while Flynn describes 'our words contract[ing] around one another's throats', one Gillis speaker 'open[s] negotiations with the stranger in the mirror'. Like the later Longley, Flynn and Gillis define a wider cultural frustration: by surveying journalistic coverage of Northern Ireland from the mid-1990s to the present, the paper shows how 'dialogue' gradually loses its potency, eventually becoming synonymous with political sclerosis.

Bio: James Costello O'Reilly is a PhD candidate at Queen's University Belfast, where his research examines the relationship between poetry and news media in Northern Ireland since 1965. Other

areas of academic interest include poetics and theories of lyric; poetry and visual media; and poetry and digital culture.

**Rui Carvalho Homem (Universidade do Porto), “almost as tall / as its dividing wall”: Transit and conflict in (recent) Paul Muldoon’**

The poetry of Paul Muldoon has long been noted for its fascination with borders and the crossings, hardly ever frictionless, that they require. Liminality has indeed been a pervasive trope in his writing, through a range of representations that extends from the actuality and historicity of physical and political borders to division and dissent in imagined territories. These include the private scenarios of emotional conflict (characteristically approached with the indirections of a writing that has tended to elude the confessional mode), but also the creative, artistic range. The latter has often been represented by Muldoon as haunted and energised by the abrasiveness experienced at the interface between language and reality, as also by the poet’s regular imaginative rapport with the work of artists operating in different media.

This paper will discuss the inflections that Muldoon’s poetic engagement with liminal scenarios has found in a few poems from his more recent collections – *One Thousand Things Worth Knowing* (2015), *Frolic and Detour* (2019), and *Howdie-Skelp* (2021). These have hinted at a greater directness in his writing’s approach to ‘the world out there’, bringing a series of public concerns – from the Covid-19 pandemic to the rise of right-wing populism or the aridity and viciousness of global cultures – into the poems’ recognisable range. Such departures from the elusiveness of much of his earlier writing have often focused on the transgressive (etymologically, cross-border) itineraries of individuals and communities, thus stressing the close bonds between adversity, mobility and history in human experience.

Bio: Rui Carvalho Homem is Professor of English at the Department of Anglo-American Studies, Faculty of Arts, Universidade do Porto, Portugal. He has published widely on Irish studies, translation, word-and-image studies and Early Modern English drama. He is also a literary translator, and has published versions of Shakespeare, Christopher Marlowe, Seamus Heaney and Philip Larkin.

**4B. Time & Memory**

**Taylor Follett (UCD), “No school to go back to”: quarter-life-crisis in Sara Baume’s *A Line Made by Walking* (2017) and Caoilinn Hughes’s *Orchid and the Wasp* (2018)’**

This paper discusses the ways in which identity and personal crises are negotiated in relation to family and the larger world in Sara Baume’s *A Line Made by Walking* (2017) and Caoilinn Hughes’s *Orchid and the Wasp* (2018). It discusses the development of personal identity in the midst of the so-called ‘quarter life crisis’, exacerbated by interpersonal family relationships, economic uncertainty, and environmental disaster. Using lenses developed from novel theory, such as Marta Figelorz’s discussion of flat protagonists, and queer theory, it pays particular attention to the articulation of characters in relation to one another, discussing how the contours of narrative consciousness are shaped by competing desires for individualism and societal pressures of conformity. It draws from discussions of the Irish family as an allegory for the nation in the Irish novel, looking beyond the abstraction of this representation to understand how family is posited as both a safe haven and a body in danger. In looking at Baume’s link between the environment and mental crises, and Hughes’s link between economic crashes and family breakdown, this paper identifies a millennial anxiety shared by the narrators that questions the stability of sociopolitical structures. It argues that traditional narratives of family, space, and economy are challenged throughout, with the family posited as occupying a regressive space for individual development. However, neither narrative is

certain as to what, if anything, can take the family's place, engaging in a fraught renegotiation of relationships to the natural and constructed world that is left ultimately unresolved.

Bio: Taylor Follett is a PhD candidate at UCD, where he researches women's relationship to the family in Irish novels post-2010. Taylor's research interests include contemporary Irish writing, LGBTQ+ representation in Irish literature and beyond, and queer theory. He has previously published on Nicole Flattery's short stories and Emilie Pine's essays.

**Sarah J. Link (University of Wuppertal), 'Out of time: temporality in Kevin Barry's *City of Bohane*'**

Kevin Barry's dystopian novel *City of Bohane* (2008) is simultaneously set in the future and stuck in the past, mourning for an irretrievably "lost time". This paper will explore the paradoxical relationship of partitioning and unifying temporal dynamics in the novel, and it will read the novel's preoccupation with time and temporality as a comment on the lingering presence of Ireland's past in the present moment. *City of Bohane* engages with different aspects of time and temporality to simultaneously blur and draw boundaries on the levels of plot and narrative mediation. On the level of plot, time and its relation to memory is presented as a force that has both a stabilizing and a fragmenting effect on characters and their identity. On the level of narrative mediation, a similar dynamics of stability and fragmentation can be observed when analyzing the novel's use of lists, and its unusual narrative situation. The paper will draw on Paul Ricoeur's *Memory, History, Forgetting* to explore the entanglement of boundaries, time, and memory in the novel.

In its conclusion, the paper will draw some tentative comparisons between the way Barry's dystopian novel engages with time, and strategies of negotiating issues of temporality in historical novels such as Ciarán McMenamin's *The Sunken Road* (2021) or Michale Hughes' *Country* (2018).

Bio: Sarah J. Link is a postdoctoral researcher at the University of Wuppertal. Her research interests include narratology; lists in literature; contemporary Irish literature; popular culture; borders; and sensation and detective fiction.

**Franca Leitner (University of Würzburg), "Those stones are our bones": collective memory and divided community in Paul Lynch's *The Black Snow* (2017)'**

In his article "Famine, Trauma, and Memory" (2001), Cormac Ó Gráda states that famines are "always and everywhere, deeply divisive tragedies", affecting some social groups significantly more than others and stretching the limits of altruism and community. Paul Lynch's novel *The Black Snow* (2017), set in a rural community in Donegal in 1945, demonstrates how the collective memory of the Irish Famine can also become deeply divisive – around 100 years after the tragedy took place. The novel tells the story of Barnabas Kane, whose parents migrated to the United States in the 19th century and who has decided to return to his country of origin together with his wife and son. Yet, when their barn catches fire and Barnabas decides to use stones from an abandoned Famine cottage to rebuild it, the local community turns against the family, claiming that the ruins represent their local history – something that he, as an 'outsider', cannot understand. As Sylvie Mikowski points out, the Famine cottage is here turned into what Pierre Nora has called *lieu de mémoire*, a site of collective memory. And yet, the collective memory in *The Black Snow* does not unite the community of the village but instead becomes a marker of division, which ultimately leads to the novel's bleak ending, with Barnabas' wife leaving the family and his son committing suicide. This paper will argue that Paul Lynch's novel not only reflects on how collective memory can divide a community in 20th-century Ireland but can also be read as a cautionary tale of the divisive effects of collective memory in general.

Bio: Franca Leitner is a PhD candidate in Irish Studies at the University of Würzburg (ISWÜ). She graduated from the University of Freiburg with an M.A. in British and North American Cultural Studies in March 2022. Her PhD dissertation will focus on precarious spaces and representations of homelessness in Irish fiction of the post-Celtic Tiger period.

#### **4C. European Perspectives**

##### **Thomas Korthals (University of Applied Sciences, Lippstadt), “The sun is shining, and there is war.” German travel writings on Northern Ireland’**

While many German travel writers were very fond of the Republic of Ireland, their view on Northern Ireland and Belfast in particular during the times of the “Troubles” was very different. Suddenly Ireland was not just green, sweet, and tender, but harsh and violent, and this was a break with the rest of the country that was hard to bear. In my paper I will present two accounts of very different authors: Reinhard Ulbricht went to Ireland from the German Democratic Republic, when his country was already showing signs of crisis in the late 1980s. He is an ironic, yet realistic observer of Ireland on both sides of the border in his book “Irland – Inseltraum und Erwachen”. Ralph Giordano has a very different starting point: persecuted as the son of Jewish parents in Nazi Germany, he travelled to Ireland frequently, and also portrays both parts of Ireland in his travelogue “Mein irisches Tagebuch”. His view of the situation in Northern Ireland during the marching season of 1995 is a very personal and painful one, very much influenced by his biography.

In the paper I will set out to present the two views on Northern Ireland, and I will try to show how biography and the origin have influenced the views of the authors about a country more Catholic than Communist, yet torn by the Troubles.

Bio: Thomas Korthals teaches English at the University of Applied Sciences (HSHL) in Lippstadt and as a secondary school teacher in Germany. Since 2000 he has spoken at various conferences of IASIL, EFACIS and NISN on a range of different topics. His research interests include the relationship of history and literature, as well as German views on Ireland.

##### **Tom Hedley (TCD), ‘Troublesome women & women of the Troubles: (Un)reliable narration, marginalization and legacies of partition in Anna Burns’ *Milkman* (2018) and Shida Bazayr’s *Drei Kameradinnen* (2021)’**

While contemporary Germany and (the North of) Ireland constitute two very different European contexts, both are shaped by vexed relationships with national borders and partition and their enduring societal impacts, from multi-directional flows of migration and the alarming rise of the Far-Right to the breakdown of democratic systems and sectarian unrest. Moreover, both regions have witnessed a surge of writing by historically marginalized voices who articulate the complexities of citizenship, borders and the apparatuses of exclusion that underpin them, experimenting with literary categories like ‘unreliable narration’ to do so. This paper foregrounds: *Milkman* (2018) by Northern Irish writer Anna Burns, which unpicks claustrophobic community norms and sexual intimidation during the Troubles, and *Drei Kameradinnen* (2021) by Iranian-German writer Shida Bazayr, which charts a community’s lurch to the Right in the wake of an apparent arson attack by a migrant woman of colour. In both texts, the narrators’ efforts to probe modes of exclusion in two tense, partition-acquainted environments – Belfast and Berlin – begin to engender questions as to their perspectival reliability in doing so. How does unreliable narration function in this light?

Coined by Wayne C Booth in the 1960s, the phenomenon has left theorists disharmonious on the standards applied in the diagnosis of a narrator as ‘unreliable’ – from the ‘norms of the implied

author' (Booth 1961) to the exterior 'norms of the reader' (Nünning 1999) and the interior 'norms of the textual world' (Kindt 2008). Despite these differences, however, each of these critics deem 'unreliable' any narrator that deviates from a set of societal norms. In this paper, I argue that both Burns and Bazyar, by giving voice to the experience of marginalization, reveal the shortcomings of this critical consensus and expose the arbitrary, explicitly gendered and/or racialized bases of these restrictive community norms. In short, reversing the polarity of the phenomenon, they ultimately expose hostile, unreliable environments described by vulnerable but nonetheless reliable narrators.

Bio: Tom Hedley (he/his) is a final-year PhD student at the School of Languages, Literatures and Cultural Studies, Trinity College Dublin. His PhD project, which is funded by the Irish Research Council, explores spatial understanding and representation in German modernism and modern mathematics. He is also currently a part-time lecturer in the Comparative Literature department at Utrecht University, Netherlands. He has published research on German and (Northern) Irish literature and film (Germanistik in Ireland 2021; Imaginaires 2021) and has presented at a variety of academic conferences internationally.

**James Gallacher (University of Luxembourg), 'King Billy's other island: cultural and literary parallels in Ireland and Benelux'**

This paper will explore comparisons between the literary and cultural history of Ireland and the Benelux countries of Belgium, The Netherlands, and Luxembourg, highlighting evidence of literary engagements made by (N) Irish and Benelux writers with comparable themes of regionalist identity, political and cultural division, religious or sectarian tension, and linguistic dispossession.

This particular area of comparative cultural study remains relatively underexplored, as scholarship on the two regions remains dominated by a comparative analysis of the consociational nature of the Belgian and Northern Irish political systems. Such studies, predominantly sociological in nature, have paid scant attention to the developmental history of these settlements, or the cultural and literary expressions that both manifest and influence them.

As such, this paper will offer a redress of sorts, contextualising historic threads of connection between Irish and Northern Irish cultural movements such as Ulster Regionalism, Partitionism, Ulster Nationalism, Orangeism, and similar cultural tendencies within Benelux, such as Orangism, Rattachism, Greater Netherlandism, and the accompanying Flemish and Walloon movements, with a view to highlighting various points of developmental similarity, as well as major points of departure. In analysing the threads of cultural connectivity between Ireland and Benelux across the sweep of modern history, this paper will offer up insights into the shared cultures of two of Europe's most intriguing political regions, while also highlighting the parallel manifestations of those cultures in their respective literary and cultural production.

Bio: Dr. James Gallacher is lecturer in Irish Literature at the University of Luxembourg. His academic interests concern the literary history of the Irish 20th Century, with his first book, *Bohemian Belfast and Dublin: Two Artistic and Literary Worlds in the Work of Gerard Keenan*, being published in 2021. He is currently working on a research project on the Irish diaspora in Benelux and is a regular contributor to the *Honest Ulsterman* magazine.

**4D. War, Treaty and Empire**

**Colum Kenny (DCU): 'Uncertain sources and certain opinions: a radical reappraisal of some records relating to the crucial last session of treaty talks, December 1921'**

To the very last night of the Treaty talks in December 1921 Arthur Griffith insisted that Ulster Unionists should be party to an agreement on the Irish border, but he was let down by Lloyd George. No minutes were made of that crucial final session when Sinn Féin signed an agreement under the threat of renewed war from the British government. Yet Frank Pakenham and other authors have made confident assertions about what happened then, and secondary sources are found to have relied on such assertions. This paper sets out to clarify what actually happened, and to identify what sources we have. It will examine what appear to be the records made closest in time to the actual events of that last night of talks, and will challenge interpretations of those records. These records include brief versions of events by Griffith and his fellow plenipotentiary Barton, but only in the form that they have reached us typed up by Erskine Childers. They also include a British cabinet minute and the diary of Childers. The paper will argue that a substantive fresh study of the Treaty negotiations is overdue, and that such a study has much to contribute to our understanding of relationships on the island of Ireland at that time.

Bio: Professor emeritus of Dublin City University and a council member of the Irish Legal History Society. Author of a dozen books, his articles include 'It is notorious that a lawyer cannot draft his own will clearly': framing the boundary commission in the Anglo-Irish Treaty 1921, *Irish Jurist*, 68 (2022).

**John M. Regan (University of Dundee): 'Emergency measures and partition in Ireland, 1920-3'**

In 1920-2, the British government threatened to re-constitute Southern Ireland a crown colony (Government of Ireland Act (1920)), and later to initiate a war of re-conquest if Irish republicans did not accept terms formulated in the Articles of Agreement ('Anglo-Irish treaty' 1921). While the crown colony was never formally realized something very similar emerged through the emergency powers adopted north and south of the border in 1922-3. While inside Northern Ireland draconian emergency laws were drafted, in Southern Ireland non-statutory martial-law was introduced by the pro-treaty army at the commencement of the civil war. Later codified in the Army (Emergency Powers) Resolution in September 1922. North and south, combined, these emergency measures eventually crushed the republican rebellion in 1923. Civil-military relations in Southern Ireland consisting of a pro-treaty commander-in-chief leading an army autonomous from parliament functioning under martial-law closely resembled the operation of some crown colonies in the empire. Wherein crown appointed governors used martial-law to thwart rebellions. This paper examines the use of emergency powers and martial-law to achieve a settlement which primarily met British imperial, domestic, and military-strategic objectives in Ireland. Notably, the retention of Southern Ireland (later Free State) inside the empire, along with those naval ports vital to the protection of the Western Approaches. Partition secured a land-base in Northern Ireland from where an annexation of the south could be launched in time of military necessity or threat of invasion. The British government's triumph in 1922 was to persuade and coerce Irish leaders into securing British policy objectives without having to declare Ireland a crown colony or placing Ireland north or south under martial-law. More-or-less, Irish leaders did this themselves in what should be seen as an imperial settlement employing colonial tools.

Bio: Dr John M. Regan lectures in history at the University of Dundee. His publications include *The Irish Counter-Revolution 1921-36* (1999) and *Myth and the Irish State* (2013). His most recent publication is "'All the nightmare images of ethnic conflict in the twentieth century are here'" Erroneous statistical proofs and the search for ethnic violence in revolutionary Ireland 1917-1923' appeared in *Nations and Nationalism* in 2022.

**Martin O'Donoghue (University of Sheffield): 'Union in the "free and equal partnership" of the Commonwealth? Proposals on Irish partition in the 1930s in an imperial context'**

Recent debates occasioned by Brexit have focused minds once more on the Irish border and the future of the United Kingdom while the commemorative focus of the last decade in Ireland has centred on nationalist efforts to break away from the Union a century ago. However, debates about the relationship between sovereignty and partition are not new. After partition and the creation of the Free State and Northern Ireland, many nationalists continued to consider the Commonwealth as a forum for expanding sovereignty and solving the question of partition.

Drawing on contemporary journals, books, newspapers and other publications, this paper analyses a range of political ideas concerning partition in imperial context in the 1930s. Considering how Irish unity was envisaged within an imperial structure as well as the anti-imperial critiques which underscored many analyses of partition in this decade, this paper illustrates the uncertainty around the state's constitutional status in comparative context but also the variety of nationalist political thought on Ireland's role on the world stage. In doing so, the paper focuses on politicians and writers with Commonwealth sympathies like James Dillon, Frank MacDermot and Henry Harrison as well as major leaders and those for whom imperial association was anathema.

Ultimately, the paper will demonstrate that balancing sovereignty and unity as well as envisaging an international stage for Ireland to play a role as a small state were central concerns of all the major political groups — but how they understood this, and their frames of reference they employed differed sharply.

Bio: Dr Martin O'Donoghue teaches modern British and Irish history at the University of Sheffield. He has previously lectured at Northumbria University and the University of Limerick. His book, *The Legacy of the Irish Parliamentary Party in Independent Ireland, 1922-1949* (Liverpool) was awarded the NUI Publication Prize in Irish History.

#### **4E. Northern Ireland: Past, Present & Future**

##### **Peter Donnelly (QUB), 'Northern Ireland: the genesis of a contested consensus'**

During the Decade of Centenaries, we have witnessed how unions have fractured and fragile partitions, both political and social, have been cemented across Ireland. "The hand of history," was said to have grasped the shoulders of those who brokered the Good Friday Agreement, a quarter of a century ago, for the first time allowing the Union to subsist provided that a majority of Northern Ireland's population permitted its continuation. This is the consent principle; a cardinal constitutional principle within the 1998 settlement and the corpus of British and Irish constitutional law. Political contestation from disparate quarters concerning Brexit and its aftermath has called into question the meaning and integrity of the principle which is the sole mechanism governing a prospective alteration in Northern Ireland's existing constitutional status and its continuation as a region of the United Kingdom. This paper seeks to isolate recent unconstructive discourses, which have obscured this key principle, to explore the historical genesis of consent which first emerged in the 1880s and came to be a driving influence behind the partitionist policy and the resultant creation of the Northern Ireland State. As in the past, the consent principle, which has spanned political generations, will be at the fore of future discourses on constitutional change in Ireland. In the year of the 1998 Agreement's twenty fifth anniversary this is a topic which touches on the legacies of partition and the future of the Union. These issues are imperative for Irish, UK and wider European audiences to explore.

Bio: Peter Donnelly is a recent graduate of the School of Law at Queen's University, Belfast having completed his LLB and LLM. His research interests focus on the development of the Irish constitutional settlement over time from the advent of the Home Rule debate in the late 19th century, through to the partition of Ireland in the 1920s and the current constitutional arrangements brought about by the Good Friday Belfast Agreement of 1998. He has been a contributor to a number

of publications including The Belfast Telegraph, The Irish Times and The Irish News and was Editor of the Queen's University publication, The Gown.

**Adam Fusco (University of York), 'Tory Unionism: The Conservative political right and its engagements with Northern Ireland, 1970-2000'**

This paper examines the engagements of the right-wing of the British Conservative party and its intellectual hinterland with the politics of Northern Ireland during the period of the Troubles 1970-2000. The paper examines the intellectual challenge Northern Ireland posed for the Tory right in conceptualising and responding to the differentiated politics of the United Kingdom, alongside geo-political and other domestic concerns that the Troubles raised. Drawing primarily on the journalism of Telegraph correspondent and one time Faulknerite Unionist candidate T.E. Utlely, along with the vast pamphlet literature of the Friends of the Union organisation and the Conservative Monday Clubs the paper reconstructs a Tory Unionism existent on the Conservative right contemporary of Northern Ireland's Troubles. The paper is of relevance to the EFACIS conference as it adds to an emerging body of scholarship of Irish intellectual history, which itself is interdisciplinary in its formation – built from historical, philosophical, literary and political science resources. The paper speaks directly to the conference theme of Unions, articulating the contours of a body of thought concerning the Union of Great Britain and Northern Ireland and placing this in comparative perspective to earlier Conservative Unionisms, the diverse Unionisms articulated in Northern Ireland at the same period, and the politics of the contemporary Conservative Party and its absence of intellectual engagement with the 1800/1921 Union. The paper examines the resonances of moments of previous Unionist political crisis and alleged British state duplicity, such as the 1985 Anglo-Irish Agreement, with the present political moment following Brexit and the continuing issues of the Northern Ireland Protocol.

Bio: Adam Fusco is lecturer in the Department of Politics, University of York. Adam's research and teaching examines the history of political thought on the constitutional and territorial configuration of Ireland and Britain, and the relationships between both islands. His recent publications include 'Northern Ireland Independence Revisited' in Nations and Nationalism and 'Is Irish Reunification Republican?' in Philosophical Perspectives on Contemporary Ireland (Fischer and Mahon Eds.).

**4F. Women in Irish Theatre**

**José Laners (University of Wisconsin-Milwaukee), 'Abject transgressions: corpses and fragmented bodies in Marina Carr's *On Raftery's Hill*'**

Julia Kristeva argues that abjection is caused by that which does not respect borders, positions, and rules. Among abject offenders, she includes the shameless rapist. In Marina Carr's play *On Raftery's Hill* (2000), a father rapes his daughters. Using the concept of the nation as family, Carr's play probes what happens when a ruthless individual, unbound by the rules of civilization, is allowed to become a law unto himself. Kristeva calls the unburied corpse outside of a religious or scientific context utterly abject. Mary Douglas sees the body as a model that can stand for any bounded system. In the play, references to unburied, decomposing, or exhumed corpses gesture both at the obscene and transgressive actions of a powerful, corrupt patriarch and at the dissolution of entities traditionally responsible for upholding the rule of civilized life, including the police and social services. Dissociation from the self and fragmentation of the self—coping mechanisms of people who have experienced abuse—are represented by Carr as concrete, physical images of fragmented bodies. *On Raftery's Hill* explodes the myth of the ideal family as codified in Article 41 of the 1937 Irish Constitution, which recognized the family as 'a moral institution' and as 'the necessary basis of social order'.

Bio: José Laners is Emerita Professor of English at the University of Wisconsin-Milwaukee. Her books include *The 'Tinkers' in Irish Literature* (2008) and *The Theatre of Thomas Kilroy* (2018). Most recently



she has published articles on plays by Hazel Ellis, Marina Carr, Martin McDonagh, and Sean O'Casey/ANU.

**Klára Witzany Hutková (Charles University), 'Gore not glory: retelling of heroic narratives in Marina Carr's *Hecuba*'**

This paper explores the theme of warfare and civilian suffering in Marina Carr's *Hecuba*, an adaptation of Euripides' play of the same name. Both versions retell Homeric narratives of the conquest of Troy by the united tribes of Greece and the fall of the house of Priam, focusing on his wife, queen Hecuba. However, Carr's version strongly challenges the traditional patriarchal narrative of a just war honourably waged against a culturally inferior enemy. Portraying the Greeks as blinded by hunger for power and defined by their brutality, Carr stages the heroism of the powerless, yet defiant civilians in the conquered city. Introducing an innovative new form, the play lets overlap different perspectives of characters on the events that surrounded the fall of Troy, while drawing the audience's attention towards the universality of civilian suffering and the inexcusability of such a war. Set in a rather atemporal context, Carr's *Hecuba* has been tied both to the war in Syria and the Russian invasion of Ukraine, making it highly topical. This paper analyses the various changes made to the tradition, focusing on Carr's reformulation of the unions and partitions present in the original version. Comparing the adaptation to its sources, the paper elaborates on Carr's revision of the character of Hecuba and discusses its implications, before turning to an analysis of reconceptualisations of inherited us–them binaries based on gender and cultural difference.

Bio: Klára Witzany Hutková's research focuses on the theatre of Marina Carr and the cultural heritage of ancient Greece. She is a second-year PhD candidate in the Centre for Irish Studies at Charles University, Prague and has degrees in Irish Studies (Charles University) and Ancient history (University of Edinburgh).

**Joan FitzPatrick Dean (University of Missouri-Kansas City), 'Daisy Bannard Cogley: Toto's final act, 1948-65'**

This paper looks at the influence and late career of one of the original directors of the Dublin Gate Theatre, Madame Desiree (Daisy) Bannard Cogley, known as Toto. By 1912 the *Freeman's Journal* could describe her as "already a pronounced favourite with Dublin audiences", but she was to become among the most experienced and prolific of women theatre practitioners whose work has recently been the subject of reclamation by Melissa Sihra, Elaine Sisson, Nicholas Allen, and numerous others. Her return to Ireland in the 1940s after the death of her husband, Fred, is of particular interest because of the last theatre she founded, the Studio Theatre Club in Mount Street.

Between its founding in 1949 and 1965, the Studio Theatre Club produced new plays by Irish playwrights as well as works by Strindberg, Jean Cocteau, Thornton Wilder, and Clare Booth Luce. It cultivated controversy in its production of Jean-Paul Sartre's *Crime Passionnel* (Kitty Black's translation of *Les Mains Sales*) and brought international drama to Dublin at a time when the Gate was at its most vulnerable and the Abbey at its most conservative.

Madame Cogley is distinctive if not unique not only for the duration of her engagement (from the 1910s until the 1960s) but also in the range of her theatre practice, which includes cabaret performer, producer (director), founder, seamstress, impresaria, dancer, singer.

Bio: Joan FitzPatrick Dean is Curators' Professor of English Emerita at the University of Missouri-Kansas City. Her monographs include *Dancing at Lughnasa* (Cork UP/Irish Institute of Film, 2003); *Riot and Great Anger: Twentieth Century Stage Censorship in Ireland* (2004); *All Dressed Up: Modern Irish*

Historical Pageantry (2014); and Pageant (2021). She was Fulbright Scholar at UCG and Fulbright Lecturer at Université de Nancy.