



11-12.10.2024

Mobility of forms Forms of mobility

PAIS CONFERENCE

Institute of English Studies, Jagiellonian University in Kraków



BOOK OF ABSTRACTS

PLENARY LECTURES

H. E. Patrick Haughey, Ambassador of Ireland to Poland

Irish, Polish Relations: Past, Present and Future

Some of the connections between Ireland and Poland go back many centuries. Our countries have drawn inspiration from our struggles for freedom, and our cultures have influenced each other. Often, the links between Ireland and Poland were due to a small number of remarkable individuals, rather than systematic links between the countries. This changed fundamentally 20 years ago when Poland joined the European Union. Our countries now operate closely together politically, our trade and economic relations are flourishing, and our people to people connections have reached unprecedented levels. This close partnership between Ireland and Poland will be vital at a time when the EU is facing many challenges, notably Russia's war of aggression in Ukraine.

Bio note

Patrick Haughey has been Ambassador of Ireland to Poland since 2022. Patrick grew up in Omagh in Northern Ireland. He studied Economics and Management at Oxford, then joined the Foreign and Commonwealth Office. Patrick's first posting was to the British Embassy in Moscow, where he served as Second Secretary covering economic and energy issues, before being promoted to head of the Economic section. Patrick was then posted to the British Embassy in Paris as First Secretary Political (2011-2015), covering foreign policy issues. From 2015-2018, Patrick was head of the Political Section in the British Embassy in Tel Aviv. Patrick joined Ireland's Department of Foreign Affairs in 2018. As Director of Ireland's Humanitarian Unit, he managed Ireland's humanitarian aid budget of around €100 million annually, as well as response to breaking humanitarian crises. From 2020-2022 Patrick was Director of the Gulf and Middle East Unit. This coincided with Ireland's position as a non-permanent member of the UN Security Council. In this role, Patrick oversaw successful negotiations on two UN Security Council Resolutions to extend the mandate for cross-border humanitarian aid to Syria, as well as Ireland's role as Facilitator on the Security Council for the Iranian nuclear deal.

Alice Lyons

Notes from the Bermuda Triangle of Hospitality (what poet and traditional musician Ciaran Carson called counties Leitrim, Sligo & Roscommon)

A montage from a Werner Herzog film, viewed in the mobile cinema in Drumshanbo, County Leitrim, spurs a series of reflections on instability, fixedness and Jan Kochanowski.

Bio note

Alice Lyons is a writer whose work embraces the visual arts. Author of three books of poetry, and the novel *Oona* (Liliput Press, 2020), she is recipient of the Patrick Kavanagh Award for Poetry and the inaugural Ireland Chair of Poetry Bursary awarded Nuala Ní Dhomhnaill, and the first recipient of the Heaney-Miłosz Residency at Miłosz's former apartment in Kraków. Her poetry film, *The Polish Language*, co-directed with Orla Mc Hardy, was nominated for an Irish Film and Television Award (IFTA, 2010). Originally from the USA, where she was Radcliffe Fellow in Poetry and New Media at Harvard University 2015/16, she has lived in the west of Ireland for over twenty years. She lectures in writing and literature at the Yeats Academy of Arts, Design & Architecture, ATU Sligo.

Eve Patten, Trinity College, Dublin, Ireland

Planes, Trains and Automobiles: Heaney and the Mobile Imagination

This plenary talk will consider the concept of imaginative mobility – including imaginative encounters between Ireland and Europe – in the work of Seamus Heaney. At the heart of his essay ‘The Government of the Tongue’ Heaney references Polish writer Anna Swir’s definition of the poet as ‘an antenna capturing the voices of the world’ (1988; 93). In attempting to fulfil that role how does he engage both literal forms of mobility – the car, the train and the aeroplane – and also metaphorical means of movement? Forms may travel, Caroline Levine reminds us, but they also risk structuring aesthetic experience so that they ultimately fail to communicate, to absorb, or indeed, to land at their destination (Forms, 2017). My discussion will range across forms of transport, borders, cross-cultural connection and Ireland’s antenna towards Europe in Heaney’s writing to probe the values, and possibly the limits, of the mobile imagination.

Bio note

Prof. Eve Patten is Director of the Trinity Long Room Hub Arts and Humanities Research Institute in Trinity College, Dublin. Her research covers nineteenth and twentieth-century Irish literary studies, twentieth-century British fiction and cultural history, and the literature of war. Recent publications related to Irish writing include a monograph, *Ireland, Revolution and the English Modernist Imagination* (Oxford UP, 2022), and as editor, *Irish Literature in Transition, 1940–1980* (Cambridge UP, 2020). Since publishing her first book, *Samuel Ferguson and the Culture of Nineteenth-Century Ireland* (Four Courts, 2004) she has written frequently on civic institutions, reading communities, and the professional middle class in Victorian Dublin. She has also published widely on modern and contemporary Irish fiction, including most recently ‘The Irish Novelist as Critic and Anthologist’, for the *Oxford Handbook of Modern Irish Fiction* (2020), and (with Paul Delaney) a co-edited volume of short stories, *Dublin Tales*, which came out in Oxford UP in 2023.

Evelyn Conlon and Sean O'Reilly

How the Stories Go

Evelyn Conlon will speculate on the importance of movement for her characters and take a wander with some of them, real people who morphed into fiction, including the Irish woman who attempted to assassinate Mussolini, Polish born Sophie Brzeska, the couple who wandered the equator because of a lie and the man from the border who went up a tree.

&

Sean O' Reilly will reflect on the enduring issue of memory for Irish society. Questioning the dominant narrative that the past is somehow over, behind us, in the wake of the Good Friday agreement, I will be suggesting that an important job for the artist is to describe the private rituals of forgetting intrinsic to real social change.

Bio notes

Evelyn Conlon is a short story writer, novelist and essayist, widely translated, most recently into Tamil, Chinese and Greek. She has written four novels, four collections of short stories and is the editor/co-editor of four anthologies including *Cutting the Night in Two* and *Later On*. She has been writer-in-residence in many places at home and internationally, and is Adjunct Professor with Carlow University, Pittsburgh, MFA. Her last short story collection, *Moving About the Place*, 2021, was followed by *Reading Rites: Books, writing and other things that matter*, 2023, a collection of essays on the life. *Telling Truths*, a collection on her work, was edited by Teresa Caneda-Cabrera, published by Peter Lang, 2023. She is a member of [Aosdána](#).

More details on www.evelynconlon.com

From Derry in Northern Ireland, **Sean O' Reilly** is an acclaimed novelist and short story writer, the author of *Curfew and Other Stories*, and *Love and Sleep*.

His most recent book is the short story collection, *Levitation*. As a teacher, he leads an innovative writing workshop in association with the Stinging Fly literary magazine. He is a member of [Aosdána](#).



Sylwia Barnett, Independent Scholar

Marginal and Mobile. New lifestyle choices in an Irish peripheral landscape and the morphing social and economic context in Sara Baume's works of fiction.

The purpose of this contribution is to discuss the radical literary and social design of Sara Baume's fiction, focusing principally on her latest novel, "Seven Steeples" (Trump Press, 2022) which follows a young couple's hermit-like existence in a derelict, wind-struck house on the Irish coast in the shadow of a mountain they never climb. While featuring well-known and well-established tropes of the Irish contemporary novel, such as a countryside cottage, the tension between urban and rural Ireland, or the exploration of domesticity and family dynamics, Baume's characters express a radical refusal to participate in the island's post-crash neoliberal economy, instead deliberately choosing marginal and withdrawn lifestyles. From the symbiotic coexistence of a human and a dog featured in her first novel ("Spill, Simmer, Falter, Wither") through the permeability of boundaries between human and non-human ("A Line Made by Walking"), Baume has progressively steered the reader of her works towards a suppression of the dominance of human agency and "the amorphous idea that the only appropriate trajectory of a life is to leave as little trace as possible and incrementally disappear" ("Seven Steeples", p. 18). Writer, visual artist, and art critic, Baume has created a project with a deep, transcending eco-caring sensibility embedded in strongly anti-capitalistic ethics that transcends the traditional borders of the Irish landscape, identity, and politics. This paper intends to present the changing perception of space, nature, and human/non-human negotiations in Sara Baume's writing while applying an ecocritical approach and considering her writing through modern post-anthropocentric philosophical trends, such as an object-oriented ontology.

Keywords: 21st century Irish women writers, Post-Anthropocentrism, ecocriticism, landscape, neoliberal economy.

Disciplines: literary and cultural studies, social studies

Bio note: Sylwia Barnett – MA in French Philology at the Jagiellonian University, Diploma in Advanced Studies in Modern Literature and Culture at the Geneva University (DEA). Independent scholar, translator and tutor of French, English and Polish as a Foreign Language. Passionate about contemporary Irish literature, follower of the Irish Culture Foundation. Currently employed at the BWA Art Gallery in Krosno. She lives in Podkarpacie countryside with her Polish-American family and dogs.

Katarzyna Bazarnik, Jagiellonian University in Kraków, Poland

S(h)ifting Letters, or Alice Lyons' *Oona* on the move

In my paper I will explore

Alice Lyons' lipogrammatic novel is the autodiegetic narrative of the eponymous heroine Oona, a daughter of first generation Irish emigrants living in New Jersey, the US. When her mother dies when she is in her early teens, Oona locks away a part of her self, and denies herself access to it, which is stylistically rendered through a lipogram. In order to keep her emotions at bay, she keeps "travelling away, leaning elsewhere". But it is only through "reverse migration", to use a line from one of Lyons' poems, that Oona is able to recover her deeply suppressed part, and reinvent her identity by moving to a new/old place. The paper will also explore the tension between stasis and movement, stillness and mobility, silence and voice on the thematic, narrative, stylistic levels.

Keywords: Alice Lyons, lipogram, contemporary Irish novel

Discipline: literary studies

Bio note

Katarzyna Bazarnik - Joyce scholar, translator and co-author of liberatic books, professor at the Institute of English Philology at Jagiellonian University, member of the Jagiellonian University Avant-Garde Research Center, co-founder, with Zenon Fajfer, of the Liberature Reading Room (now at the Jagiellonian Library in Krakow). She is the author of *Joyce and Liberature* (2011) and *Liberature. A Book-bound Genre* (2016), editor and co-editor of volumes of essays on the multimodality and materiality of literature and the poetics of the avant-garde, as well as monographic issues of *Literatura na Świecie*, a literary magazine on translated literatures, devoted to the works of Joyce and B.S. Johnson.

Katarzyna Biela, Jagiellonian University, Poland

Writer's identity: a given or a choice? The case of Claire-Louise Bennett

Claire-Louise Bennett grew up in Wiltshire, England, then studied literature and drama at the University of Roehampton in London and yet, after she moved to and settled in Ireland, her identity seems no longer obvious. Given her birthplace and background, she could be considered an English writer, yet Sophie Corser, in one of few academic articles on Bennett's prose, understands her work as "contemporary Irish women's writing" and analyses it alongside *A Ghost in the Throat* by Doireann Ní Ghríofa, who was born and has never moved out of Ireland. Though perhaps surprising at first, Corser's approach is also rather sensible for Bennett's debut short story collection, *Pond*, is settled nowhere else but in an unspecified Irish village, which, as some speculate, may just as well be modelled on Galway, where Bennett currently lives. Moreover, *Pond* was first published by an Irish publisher, Stinging Fly, which suggests that Bennett's career as a writer boosted once she was away from her motherland. In this conference paper, I aim to delve into this case to ponder on the boundaries of Irish literature or – in other words – to wonder how "Irish" Irish literature may in fact be. I would like to examine how moving abroad, but also writing about foreign lands influences an author's identity and pose the question of whether the identity of a writer is something one is given or – on the contrary – may themselves choose. I will also mention countries other than the UK and Ireland that appear in Bennett's prose and the countries where her later work was published to present how complex – and intriguing – the issue of a writer's identity may turn out.

Keywords: Claire-Louise Bennett, Irish literature, identity, mobility

Discipline: literary studies

Bio note: Katarzyna Biela is a research and teaching assistant in the Institute of English Studies at the Jagiellonian University in Kraków, Poland. She researches contemporary and multimodal literature as well as drama and theatre. Many of her publications explore the work of B.S. Johnson and Zenon Fajfer.

Teresa Bruś, University of Wrocław, Poland

“Eyes on the World”: A Journey of Louis MacNeice’s *Autumn Journal*

This paper explores the propulsive synthesizing accretion of images that propel *Autumn Journal*, the journal that allows the poet, in Edna Longley’s words, “to accommodate the total-subject matter of the 1930s.” The abundance of its world is generated and held together by means of the undifferentiating conjunction “and.” I posit “and” is a key to the Irish poet’s arbitrary version of reality. Drawing on William H. Gass’s ideas, I show that the obsessively repeated “ands” create not only the fullness of the world, but also the growing apprehension of the world. The “ands” accommodate mobility, mutability, and changeableness – a series of contradictory and coterminous positions. They establish sites of anxiety, but they also create good flow, producing a sense of rhythm, a soothing sense of regularity and intimacy. I argue that in the proleptic time of “the no longer and the not yet,” the formulary of “ands,” based on an additive rather than a constructive principle, is used also to show mastery over the irregularity of history.

Keywords: Louis MacNeice, Irish poetry

Discipline: literary studies, cultural studies

Bio note:

Teresa Bruś is associate professor at Wrocław University, Poland. Her major fields of research include visual culture, interactions of photography and literature, life writing, poetics of the essay, and modernism. Her graduate seminars in the past few years include “The Poetry of W.H. Auden,” “Autobiographical Spaces in the 20th c,” “Comparative Biography.” She has published extensively on various aspects of life-writing and photography. Her most recent papers are on interiorography, text/image hybridity in life-writing, experiments with images and writing, and the concept of dust in life-writing by Patti Smith. She is the author of *Life Writing as Self-Collecting in the 1930s: Cecil Day Lewis and Louis MacNeice* (Wydawnictwo Uniwersytetu Wrocławskiego 2012) and *Face Forms in Life-Writing of the Interwar Years* (Palgrave Macmillan, 2023). She is the co-organizer of IABA 2023 conference in Warsaw. She is editing a special issue of *Anglica Wratislaviensia* (62.2/2024) dedicated to experience of change in practices of life writing.

Anna Cisło, University of Wrocław, Poland

Betwix tradition and innovation: On the restoration of Irish-language books in the first half of the twentieth century

The restoration of Irish culture at the turn of the twentieth century was not only to support the Irish people's struggle for autonomy and to enhance their uniqueness in the early years of independence but also to create a distinctively Irish artistic life, including modern literature in the national language. At that time English in Ireland was already a dominant language whereas Irish was favoured by less than 30% of the population, mostly by elderly, often illiterate, disadvantaged people living in peripheral areas. Hence, hardly anything was published in the national language and so, when books in Irish began to appear—first published under the auspices of the Gaelic League (Conradh na Gaeilge, 1893–) and then the government of the Free Irish State (Saorstát Éireann, 1922–1937)—creative writers had to be found and the lack of standards and norms in printed Irish had to be addressed. This paper will briefly discuss the process of restoring Irish-language print culture. It will refer to debates about the linguistic norm and spelling of Irish to be used in literature as well as about its possible visual forms to be employed in print (its typography). Last but not least, it will consider the problem of the increased mobility of language enthusiasts, folklorists and language scholars, which helped to find original Irish-language writers in a transitional period between the time when two or three books in the national language appeared per decade and the time when several dozen books in Irish began to be published annually.

Keywords: the Irish language, print culture, twentieth century, Ireland, book culture

Discipline: social communication and media studies

Bio note:

Dr hab. Anna Cisło is professor in the Department of Interdisciplinary Book and Communication Studies in the Institute of Information and Media Studies of the University of Wrocław. She published a monograph *Odrodzenie irlandzkiej książki etnicznej i jej rola w kształtowaniu kultury nowego państwa* [The revival of the Irish ethnic book and its role in shaping the culture of the new state] (Wrocław 2018). Research interests include Irish culture, Irish revival, identity issues, sociology of minority and lesser-used languages, language policy, book policy, ethnicity, semiotics as a research perspective.

Izabela Curyłło-Klag, Jagiellonian University in Kraków, Poland

Women Making a Mark in Evelyn Conlon's Short Fictions

Evelyn Conlon's short fiction frequently centre on women who defy societal expectations, positioning them as transgressors and trespassers navigating complex personal and social landscapes. Critics such as Teresa Caneda-Cabrera have noted that Conlon's narratives are populated with "women on the move," both literally and metaphorically. These women often travel with purpose, striving to carve out spaces for themselves and make an impact through acts of resistance and defiance. My contribution will focus on a selection of Conlon's short stories in which female protagonists endeavour to assert their agency – whether by campaigning for women's suffrage in 19th-century Australia, taking aim at Mussolini with a pistol, painting a rebellious slogan in protest of a papal visit to Ireland, or becoming the first to conceive a child in the post-atomic bomb desolation of Hiroshima. Through these narratives, Conlon portrays women as dynamic forces reshaping their worlds and histories, continuously challenging the boundaries imposed on them. As Conlon reflects on characters "who wanted to do something more with the day than live it, people who had chalk in their hands, endlessly looking for places to make a mark," this paper will explore the significance of marking, as a gesture of defiance and presence.

Keywords: Evelyn Conlon, Irish literature, identity, women in fiction

Discipline: literary studies

Bio note:

Izabela Curyłło-Klag, PhD, is a faculty member at the Institute of English Studies at Jagiellonian University in Kraków. Her research interests encompass British and Irish fiction, modernist art, utopian studies, and the intersections of literature, history, and culture. She has authored a monograph examining representations of violence in early modernist fiction and published numerous articles on avant-garde, modern, and contemporary literature and art. In collaboration with her colleagues, she co-edited the anthology *The British Migrant Experience, 1700-2000* for Palgrave Macmillan, as well as four volumes of critical essays. Most recently, she contributed a chapter to the book *Telling Truths: Evelyn Conlon and the Task of Writing*, which focuses on the work of Evelyn Conlon.

Leszek Drong, University of Silesia, Katowice, Poland

Three Walks Along the Irish Border: Transborder Mobility in Travelogues by Colm Tóibín, Garrett Carr and Darrach MacDonald

This presentation is concerned with travelogues produced in Ireland over the space of more than 30 years (1986-2017), including the early years after the Brexit referendum in the UK. I take a closer look at *Bad Blood* by Colm Tóibín, *Rule of the Land* by Garrett Carr and *Hard Border* by Darrach MacDonald to see how first-hand perceptions of the Irish border evolved over those years and how much the geopolitical context of Brexit has affected representations of the new EU border in Ireland. Mobility is an essential dimension of all the travelogues mentioned above because it stands in stark contrast to the apparent stability (and immobility) of the border itself. However, what emerges from Toibin's, Carr's and MacDonald's writings is a moving border, both in the sense of its translocations and reconfigurations caused by the appearance and disappearance of borderline infrastructure and of the shifting metaphors it generates as a figure of division, rift and polarization. Paradoxically, the contemporary meanings of the border are often defined by transborder mobility of the local communities (borderlanders), both legal and illegal. The Irish border has recently acquired a new symbolic aspect by inviting challenges and courting controversy. Just like in the 1970s and 1980s it was a twilight zone (and a storage facility for the bodies of the disappeared) for the IRA, more recently it has been a haven for smugglers and a cherished destination for tourists who want to see it for themselves to claim first-hand expertise of the 'border phenomenon'. Meanwhile, by shape-shifting to elude capture, the border frustrates their scrutiny like a shy snake in the grass.

Key words: border, Northern Ireland, Brexit, transborder mobility, border narratives

Discipline: Literary studies, Cultural Studies

Bio note:

Leszek Drong is professor of humanities in the Institute of Literary studies, University of Silesia, and vice-president of the Polish Association for Irish Studies. His primary research area involves Irish studies, particularly the Irish border, Northern Irish culture, literature, society and history. Also, his research interests include cultural border studies, memory studies, comparative literature and rhetoric.

Declan Gillespie, University of Warwick, UK

‘...till they have solidified the flowing...’: Mobility and Representation in Samuel Beckett’s Early Fiction

In discussing his friend Thomas McGreevy’s essay on the paintings of Jack B. Yeats, Samuel Beckett remarked that the emphasis on the political and social context of the Irish artist’s painting would certainly please “the kind of people who in the phrase of Bergson can’t be happy till they have ‘solidified the flowing’”. This backhanded compliment to a friend highlights Beckett’s view that the attempt to fix an understanding of something, be it art or otherwise, in categorical or descriptive terms is but a solidification of the flows of becoming. Beckett cannot conscience a notion of ‘the Irish people’ or ‘the Irish mind’ as McGreevy did, as such essentialising categories are nothing but fictions used to explain away the particularity of a given cultural or intellectual product. Yet this quote also underlines Beckett’s more general critique of representation in art and philosophy; a modernist idea influenced by the work of Henri Bergson. In *Creative Evolution*, Bergson emphasised that representations are mere ideal abstractions which break up and calcify the flow of an infinite multiplicity of becomings. Representation cannot capture mobility or movement since, for Bergson, to do so would “impl[y] the absurd proposition that movement is made of immobilities”. Such an idea is reflected in Beckett’s early novels such as *Murphy* and *Watt*, where characters voice an experience of the chaotic “flux of forms, a perpetual coming together and falling asunder of forms [...] nothing but forms becoming and crumbling into the fragments of a new becoming”. The perpetual motion of Beckett’s characters – metamorphosing into other voices, subjects, and characters across his work from *Murphy* on – manifests his attempt to move beyond the inadequacy of fixed representational forms.

Keywords: Beckett, Bergson, becoming, nothingness, representation

Disciplines: Irish literature and mobility of form; philosophy of movement

Bio note:

Declan Gillespie is a PhD candidate in the English and Comparative Literary studies Department at the University of Warwick. His doctoral project concerns the prose work of Irish modernist writer Samuel Beckett. He holds a BA in English from Ulster University and an MA in English Literary studies from Queen’s University Belfast. His doctoral project is funded by the Midlands4Cities Doctoral Training Partnership.

Katarzyna Gmerek, Adam Mickiewicz University Library, Poznań, Poland

A Polish-Irish artistic family 100 years ago

The inspiration for this talk was my translation work with the Patrick Quigley's *Markiewicz Saga* or *Saga Markiewiczów*. Quigley has already published three volumes about Markiewicz family, though without having Polish language, never researched details he found. Thanks to his information, a cycle *Listy z Irlandyi (Letters from Ireland)* by Kazimierz Dunin Markiewicz printed in Rzeczpospolita, July-October 1924 was discovered, and also two short stories published by Kazimierz in English under a pen name Seumas Cassidy in the *Bean na h-Éireann*. Both Markiewicz were artists as well, and their work covered both worlds. Constance reportedly influenced his play *The Memory of the Dead: A Romantic Drama of '98* (in Polish: *Poległym cześć*). As to her own writings, one can find references to the Polish struggle for freedom, not to mention *The Battle Hymn* written to a famous Polish melody. Nevertheless, Kazimierz though supporting most of Constance's views concerning Irish independence and language, never joined the Irish struggle; the couple never divorced but rather quietly parted their ways. The son of Kazimierz, Stasko, struggled for years to complete biography of his stepmother, but never managed to publish it.

All this seems to me an interesting contribution, with possibility to both compare and contrast, to what was previously written about Polish-Irish cultural relations during the long 19th cent.

Keywords: Polish-Irish cultural relations, long 19th century, Kazimierz Dunin-Markiewicz, Constance Markiewicz

Disciplines: Polish literature, Irish literature in English, cultural history

Bio note:

Library Adjunct, M.A. in Polish Philology 1983, with Prof. Alojzy Sajkowski, Polish 17th cent. travel journals to England and Netherlands; PhD 2009 Faculty of English, Supervisor Prof. Wojciech Lipoński, Historical and Cultural Relations between Poland and Celtic Countries in the long 19th cent. Interested in biographical research, Poles in Ireland and Scotland, and the Irish or Scots in the Commonwealth of Poland and Lithuania; since the Wild Geese to the pre- Great War era. Member of the PAIS.

Nursen Gömceli, University of Klagenfurt, Austria

Mobility and its Effects on Intercultural Encounters in post-Celtic Tiger Ireland: Bisi Adigun's *Once Upon a Time & Not So Long Ago* (2006) and Paul Meade's *Mushrooms* (2007)

Ireland has historically been known as a country that has experienced mobility largely in the form of outward emigration. In the history of contemporary Ireland, particularly the three decade period covering the years between the late 1940s and 1960s has been recorded as an era of mass emigration, which was followed by yet another big wave of emigration in the 1980s and early 1990s, each time occurring as a direct outcome of serious economic recession in Ireland. Starting with the so-called Celtic Tiger era in the mid-1990s, however, (in a fashion similar to the situation in the 1970s yet on a much larger scale), Ireland has started to witness mobility in the form of mass immigration as a result of major improvements in the Irish economy. This unique period in Ireland's more recent history has made Ireland a host to millions of economic immigrants from diverse continents on the globe, which has inevitably affected Irish people's sense of identity and gave way to questions of 'Irishness'. The aim of this paper is to examine how Irish people have since then responded to the developments resulting from the 'movement of people' as well as 'movement of ideas' and to explore how intercultural encounters between the Irish and the (African, Eastern European) immigrants have affected their sense of belonging and understanding of (cultural) identity. Towards this end, two contemporary plays, *Once Upon a Time & Not So Long Ago* (2006), by Bisi Adigun, and *Mushrooms* (2007), by Paul Meade, will be closely analysed with a focus on the themes of 'cultural estrangement' and 'notions of Irishness'.

Keywords: mobility, migration, interculturalism, Irishness, cultural estrangement, *Mushrooms*, *Once Upon a Time & Not So Long Ago*, Irish drama

Discipline: literary studies, Theatre Studies

Bio note:

Nursen Gömceli is attached as Senior Lecturer to the University of Klagenfurt, Department of English, where she teaches in the fields of British and Irish Studies. Her research interests are in the areas of modern and contemporary British and Irish drama, feminist drama, suffrage drama, postdramatic theatre and literary linguistics. She has internationally published on the works of leading British and Irish playwrights such as Harold Pinter, Timberlake Wertenbaker, Kay Adshead, J.M. Synge, and Enda Walsh. Major publication: *Timberlake Wertenbaker and Contemporary British Feminist Drama*. Palo Alto, California: Academica Press, 2010.

Joanna Jarzab-Napierała, Adam Mickiewicz University, Poznań, Poland

Hubert Butler's 'distant reading' of foreign states and the Irish Free State

The proposed article scrutinizes chosen essays of one of the most enthralling critical voices from Ireland of the first decades of the twentieth century – Hubert Butler. By representing the declassing Anglo-Irish Protestant minority in the Irish Free State dominated by Catholics, Butler from the very early stage as an essayist was writing from the position of a perspicacious reporter, though outsider. His travels to Egypt, Russia or Yugoslavia allowed him to further distance himself from the socio-political and cultural turmoil of the post-independence Ireland. Thus, the aim of the article is to show that Butler's 'distant reading' of foreign cultures and societies, to use Franco Moretti's phrase, on the one hand, provided him with an opportunity to observe how other societies deal with the universal problems of nationality, social (in)justice or cultural/religious conflict; on the other hand, this knowledge entitled him to look at his own country's difficulties with a yet different angle than the Anglo-Irish one. When he joined Seán O'Faoláin's team of the eponymous magazine *The Bell*, his contributions enhanced the cosmopolitan atmosphere of the periodical, which comprised very few critical voices of 1940s Ireland, especially during World War II when the Irish authorities decided about Ireland's neutrality.

Key words: Hubert Butler, distant reading, Russia

Discipline: literary studies

Bio note: Joanna Jarzab-Napierała is an assistant professor at the Faculty of English, Adam Mickiewicz University, Poznań, Poland. She is the author of a monograph *Houses, towns, cities – the changing perception of space and place in contemporary Irish novels* (2016) and a co-author of a monograph *Between the Self and the Other. Essays on the Poetry of Paul Muldoon* (2018). She has published articles in *New Hibernian Review*, *Journal of Irish and Scottish Studies*, or *Porównania*. Currently she is working on a project "Irish cosmopolitanism – the case of Russian literary and cultural influence on the development of new Irish prose" financed by the National Science Centre, Poland. The proposed article: 'Hubert Butler's 'distant reading' of foreign states and the Irish Free State' is part of this project.

Barry Keane, University of Warsaw, Poland

BloomEccles Bound! Bloom and his NorthSide Dublin Exile

This paper will look to contend that Leopold Bloom is out of sorts professionally, socially and personally because of his decision to reside on the North Side of Dublin, where he has found himself removed from a community culture which he perhaps had one taken for granted, having grown up and entered into marriage in the district of what used to be known as Little Jerusalem, which was on the South Side of Dublin: traditionally, albeit unfairly, thought to be the better half of the city. Indeed, as I will look to show, it often seems the case that Bloom is treated poorly because of his loss of centredness. Not only is he the victim of prejudice for being a Jew, but also for being a Wandering Jew, in search of a return to his homeland, that being the environs of Clanbrassil Street where he was born (and were indeed, I myself was born also). And so, this paper will incorporate both scholarly and literary musings, whilst reflecting on what Ellman described as the City on the Liffey River.

Key words: Leopold Bloom, Wandering Jew

Discipline: Literary studies

Bio note

Barry Keane is a Professor in Comparative Studies in the Institute of English Studies at the University of Warsaw. Having written widely in the fields of Classical Tradition, Irish and Scottish literature, and Polish literature, his book publications include Polish-to-English translated and critical editions of Renaissance poet Jan Kochanowski (2018) and the Baroque poetess Anna Stanisławska (2016, 2021, due 2025). He has also written: *Irish Drama in Poland. Staging and Reception* (2016). His most recent article was titled "We Can't Change the World, but We Can Change the Subject. James Joyce's *Ulysses* and *Finnegans Wake* on the Polish Stage." In June of this year, at the James Joyce Symposium held in Glasgow, he delivered a paper titled: "Gaily they went before his cool unfriendly eyes. The Unexpected Synergies of Bloomsday and JFK Day."

Marzena Keating, the National Education Commission University, Krakow, Poland

A Taste of the Emerald Isle: A Look at the Culinary Heritage of Irish Settlers and their Descendants in Atlantic Canada

This paper explores the culinary history of Irish immigrants and their descendants in Atlantic Canada on the example of two provinces: Newfoundland and Labrador and Nova Scotia. The project is based on a three-week archival research conducted in Canada under the Miniatura 7 programme of the National Science Centre (NCN). Although considerable attention has been paid to Irish cultural heritage in the aforementioned provinces (Mannion 1988, 2018), the issue concerning Irish food in Canada has received surprisingly little in-depth analysis in existing literature. Following Peter Scholliers' observation that, in some cases, migrant communities retain certain food practices even though language and other customs have been lost (2001, 8), this paper seeks to illustrate that Irish settlers and their descendants valued native traditions, including culinary ones, which they sought to cultivate in their newly settled lands. The findings of this research will contribute to the existing literature on Irish migration and cultural heritage in Canada. This research may also serve as a basis for further studies on the influence of Irish cuisine on Canadian food culture.

Mannion, Patrick. 2018. *A Land of Dreams: Ethnicity, Nationalism, and the Irish in Newfoundland, Nova Scotia, and Maine, 1880-1923*. Montreal: McGill-Queen's University Press.

Mannion, John. 1988. "Migration and Upward Mobility: The Meagher Family in Ireland and Newfoundland, 1780–1830." *Irish Economic and Social History* 15 (1): 54-70. <https://doi.org/10.1177/033248938801500103>.

Scholliers, Peter. 2001. "Meals, Food Narratives, and Sentiments of Belonging in Past and Present Food." In *Drink and Identity: Cooking, Eating and Drinking in Europe Since the Middle Ages*, edited by Peter Scholliers. 3-22. Oxford: Berg.

Key words: Irish in Canada, culinary history, culinary culture, Irish Canadians, recipes

Disciplines: history, culture and religion studies

Bio note:

Marzena Keating, PhD in the field of Humanities in the discipline of Culture and Religion Studies, MA in English Studies. She is an assistant Professor at University of the National Education Commission, Krakow, where she teaches courses in British, Irish and American culture. She also teaches courses entitled Social and Cultural Functions of Food and Cookbook as a Cultural Text at the Food Studies postgraduate programme at SWPS University in Warsaw. Her primary interests lie in the fields of Irish History, Culinary History and Culture, Cultural Studies, Postcolonial Theory and Food Studies. She is the author of several texts centred mainly on Irish culinary history and culture.

Justyna Kiełkiewicz, Jagiellonian University in Kraków, Poland

The Irish Middle Ages, Celticism, and Modern Medievalism(s) in Anglophone Literature

This paper examines the “mobility of forms” by offering an overview of predominant tendencies in representing the convergence of the medievalist and Irish themes in literature of the twentieth and twenty-first century. The nineteenth century saw the development of the concept of nation-states, with the origins of nations frequently being traced back to medieval history or legends. Thenceforth, medievalist tropes have often been employed to assist nationalist discourses of the time. Drawing upon medievalism’s complex temporalities and exploring the potential of literature as a medium of cultural memory (cf. Erll and Nünning), Irish historical fiction that employs medieval settings is characterised by dynamic changes of modes of discussing cultural memory, individual and collective identity, and the role of the medieval legacy in defining Irishness. Flann O’Brien’s *At Swim-Two-Birds* (1939) re-creates Irish folklore and legends of medieval origin while proposing an idiosyncratic version of “modernist medievalism” (Trigg). The diversity of approaches and perspectives in Anglophone fiction set in medieval Ireland is illustrated by the works of Morgan Llywelyn, Edward Rutherfurd, and Elizabeth Chadwick. The incorporation of elements of Celtic mythology also abounds in children’s and young adult speculative fiction by Irish writers, exemplified by Pat O’Shea’s and Peadar Ó Guilín’s novels respectively. In poetry, Seamus Heaney’s creative and translational work combines Old English themes with the discussion of Irishness, countering the tendency to associate Anglo-Saxonism exclusively with Englishness. Kazuo Ishiguro’s *The Buried Giant* (2015) proposes a convergent model of medievalism in contemporary English fiction. The novel features motifs pertaining to Celticism while highlighting the commonality of the medieval cultural heritage of the British Islands prior to the Germanic settlement of the early sixth century. The paper argues that modern medievalist literature demonstrates the complexity of collective memory, nostalgia for the past, the history of cultural heritage, and the exchange of influences.

Keywords: medievalism, Celticism, memory, historical fiction, nostalgia

Discipline: Literary studies

Bio note: Justyna Kiełkiewicz is a doctoral candidate at the Jagiellonian University, Kraków, Poland, currently working on her dissertation on contemporary medievalism in fiction. Her main academic interests include medieval studies, especially Middle English narrative poetry, and medievalism in modern literature. In addition, her research has encompassed the contemporary Anglophone novel from the perspective of gender studies, queer theory, and postcolonialism.

Ewa Kowal, Jagiellonian University in Kraków, Poland

The Horror of Insular Immobility in Sophie White's 2022 novel *Where I End*

The aim of this paper is to analyse Sophie White's 2022 novel *Where I End* belonging to the popular literary genre of body horror. Set on a small isolated Irish island in 1997, the novel's story is narrated by 19-year-old Aoileann, who, together with her grandmother, looks after her bed-ridden mother, imprisoned at home, and invisible to the outside world due to a long-hidden family secret. Although, on the surface, the novel is most likely to be read as entertainingly shocking thanks to the author's masterful use of the macabre, in my interpretation I will seek possible deeper meanings in this text of popular culture. Applying the interdisciplinary approach of combined literary, cultural, housing, body and gender studies, and with references to illness and disability studies, as well as the newest theories in political economy (Kate Raworth, Mariana Mazzucato), I will read the novel's grotesque imagery, matrophobia and abjection (Julia Kristeva), as a highly hyperbolic expression of a social need to address an important taboo topic: severe mental and physical illness, and provision of care at home by family members, predominantly women. Ultimately, White's novel will be read as an invitation to reflect on some currently still fixed, patriarchal social forms and norms that should be at least reformed, if not removed.

Keywords: body horror, abjection, matrophobia, immobility, insularity, illness

Disciplines: literary studies, cultural studies, housing studies, body studies, gender studies + references to illness and disability studies, political economy

Bio note: Ewa Kowal is Assistant Professor in the Department of Comparative Studies in Literature and Culture in the Institute of English Studies at the Jagiellonian University in Kraków, Poland. She is the author of *The "Image-Event" in the Early Post-9/11 Novel: Literary Representations of Terror after September 11, 2001* (2012) and *The Post-Crash Decade of American Cinema: Wall Street, the "Mancession" and the Political Construction of Crisis* (2019), and the co-editor of *The Many Meanings of Home: Cultural Representations of Housing across Media* (2022). Her research interests are feminist studies, gender studies, masculinities studies, housing studies, happiness studies, critical animal studies, film, comics, and the visual arts.

Joanna Kruczkowska, University of Lodz, Poland

The Mobility of Form: Parable in the Poetry of Seamus Heaney

The paper offers a journey of discovery into the topic yet unexplored within the range of Heaney studies: the origins of Heaney's parables, characteristic for his work of 1970s-90s. Departing from – or arriving at – the question why the Irish poet did not become popular or influential in Poland when his work was translated into Polish in the 1990s (despite his Nobel Prize of 1995), it enquires into the “human chain,” to use Heaney's metaphor, of three poets involved in a fertile transborder encounter and cultural importation. Tracing the influence of Zbigniew Herbert's writings on Heaney, and the preceding impact of C. P. Cavafy on Herbert, one reveals reading (reception) and translation patterns, as well as numerous shared themes, approaches and forms, adapted or reworked. Out of these, we will focus on the form termed by Polish critics as “Cavafian parable” and on its eventual hypothetical presence in Heaney's poetry of those decades.

Key words: parable, Seamus Heaney, Zbigniew Herbert, C. P. Cavafy

Discipline: literary studies

Bio note: Joanna Kruczkowska works as Associate Professor at the University of Lodz and specialises in comparative poetry, socio-political contexts, translation, travel writing and ecocriticism. Her publications include the monograph *Irish Poets and Modern Greece: Heaney, Mahon, Cavafy, Seferis* (Palgrave Macmillan 2017) and the edited volume *Landscapes of Irish and Greek Poets: Essays, Poems, Interviews* (Oxford: Peter Lang, 2018).

Dobromiła Księżka, Jagiellonian University in Kraków, Poland

Hessy O'Grady: an Irish Land War novel in Congress Poland.

Abstract: The paper presents an analysis of Edmund Naganowski's *Hessy O'Grady* in the context of the Irish Land War novels and land ownership conflicts in Ireland and partitioned Poland. Born in Gostyń (Great Poland), Naganowski was educated in Great Britain and during the 1880s worked as a teacher in Waterford, which gave him access to the Irish public opinion, press and possibly some eyewitness account of the Irish Land War events. First published in "Biblioteka Warszawska" in 1885/6, *Hessy O'Grady* can be read alongside pre-Plan-of-Campaign Irish Land War novels (for example L. McClintock's *A Boycotted Household*, W. C. Upton's *Uncle Pat's Cabin*, O. Blackburne's *Heart of Erin*) as a text aimed to raise the international audience's awareness of the Irish land question and win its sympathies for the authors' political and social convictions (*Fictions of the Irish Land War*, H. Hansson, J. H. Murphy, eds). The paper examines plot points of Naganowski's Waterford-based narrative which are common to the Irish Land War Novel subgenre: eviction scenes, land agitation, Land League activity, emigration, discussion about the British rule in Ireland and the role of democracy. The contexts of nationalist and unionist writings of the period is taken into account. Since the novel was written in Polish and published at least in two of the three Polish partitions, the possibility to read *Hessy O'Grady* as an indirect commentary on partitioned Poland's social inequalities is explored. The analysis focuses especially on the ways in which Naganowski presents the Irish tenants' resistance as connected with the nationalist cause. Naganowski's picture of interconnectedness of the fight for social rights and the struggle for independence or political autonomy is discussed in the light of both Irish and Polish nationalist discourses of the 1880s.

Key words: Hessy O'Grady; Edmund Naganowski; Irish land war; land war novel; Irish-Polish literary exchanges.

Discipline: literary studies

Bio note: Dobromiła Księżka has a master's degree in Polish studies and comparative literature studies (Faculty of Polish Studies, Jagiellonian University) and English literature (Faculty of Philology, Jagiellonian University). She is a PhD student in literary studies programme at the Doctoral School of Humanities, Jagiellonian University. Her main research interest is the antagonism between the nation-building function of literature and its social responsibility. In her PhD dissertation she focuses on Polish and Irish prose written in the second half of the 19th century.

Michał Lachman, University of Lodz, Poland

‘Programming Ireland: London National Theatre’s Production Programmes of Selected Irish Plays’

Theatre programmes definitely belong to the group of paraphernalia which most often get overlooked in the critical reception of a theatrical event. Formally, production programmes are supposed to deliver a conventional message of purely functional character. Yet, what if one tried to analyse them as meaningful artefacts creating cultural resonance equally valid and complex as set and light design, or costume? What if we treated theatre programmes as significant players in a sophisticated exchange of cultures, as compositions which reveal intellectual, social and political background of the institution responsible for their editing. This paper concerns theatre programmes designed to accompany three productions of Brian Friel’s *Translations* staged at London’s National Theatre in 1981, 2005, and 2018. The basic task of the analysis is to describe how the programmes are composed both in their textual narrative and visual design and what image of Ireland they represent. The *Translations* theatre programmes openly display a consistent corporate philosophy in which Irish identity travels across the cultural border to be viewed by English audiences. Verbal and visual stories that these prints offer feature a composite structure of meanings in which photos of concrete cubes of the National Theatre building lit with the Autumn sun are presented next to thatched cottages from the West of Ireland. This compositional strategy points to a complex vortex of experiences, economies, systems of power and control smoothed over in the process of slick editing and typesetting. The paper attempts to study how the images of Irish drama, Irish people and Irish culture are translated into the idiom of British theatre programmes and what this migration might mean for the presentation of Irish identity. It also investigates what mimetic mechanisms are put in operation in terms of Irish and English cultural imagination.

Keywords: Irish drama, British theatre, Irish identity, representation of Irishness, Brian Friel’s *Translations*

Discipline: literary studies, Theatre Studies

Bio note:

Prof. Michał Lachman is a Lecturer in English and Irish Drama at the Department of English Drama, Theatre and Film, University of Lodz, Poland. His research interests include the history of the twentieth-century British and Irish drama, cultural theory and translation. He has published on Brian Friel, Frank McGuinness, Martin McDonagh, Sarah Kane, Mark Ravenhill and Howard Barker. He has translated Christina Reid’s *Belle of the Belfast City*, Billy Roche’s *A Handful of Stars*, Frank McGuinness’s *Observe the Sons of Ulster Marching Towards the Somme* and *Innocence* into Polish. In 2018, he published *Performing Character in Modern Irish Drama: Between Art and Society* (Palgrave).

Aleksandra Litwin, University College Cork;, Ireland /University of Wrocław , Poland

Gaelic tradition in Flann O'Brien's vision of the afterlife, death and time in the novel *The Third Policeman*

Abstract

Themes such as time passing, death, and the afterlife are inseparable from human life. These concepts in Gaelic Irish tradition are deeply rooted in Celtic beliefs, mythology, and folklore, as well as, in Christian beliefs. Irish tradition presents a cyclical nature of time and death and portrays the afterlife as a passage of another realm of existence. An author who tackled the above-mentioned themes was an Irish writer Flann O'Brien in his book *The Third Policeman* (1967). O'Brien's writing style was heavily influenced by modernist literature, as well as his Irish heritage. He appreciated the Irish language, folklore, and mythology. The story of *The Third Policeman* is recounted by a man who has failed in an attempt to steal and committed murder. The novel tackles the themes of identity, existence, time, and death and is also famous for its rich use of language, complex narrative structure, and the blend of satire, dark humour, philosophical subjects, and influences from the Gaelic tradition. The aim of this paper is to examine how Flann O'Brien was inspired by Gaelic tradition, folklore, Irish language, and mythology while presenting the visions of time passing, death, and the afterlife. It will be done by analysing the characters presented in the novel and the philosophical theories of one of the characters de Selby.

Key words: death, afterlife, time passing, the third policeman, Gaelic tradition

Discipline: literary studies

Bio note

I have received BA in English Studies at the University of Wrocław. Currently, I am doing MA degree at the University of Wrocław as well as at the University College Cork where I have taken a course titled *Gaelic Literature and Culture*.

Igor Maver, University of Ljubljana, Slovenia

Joyce's Pupil: A Novella Based on a Slovenian Pupil of James Joyce and its Political Ramifications

I will briefly address Joyce's interaction with the Slovenians living in Trieste and contemporary Slovenian literature. Amongst other aspects, this part will focus on auto- and hetero-stereotypes which tie in with the late Victorian concept of the 'Oriental Paddy,' which English popular culture misattributed to the proverbially 'unruly' peoples living in the South-Eastern parts of the Austro-Hungarian Empire. The main focus, however will be on the much-acclaimed Slovenian writer Drago Jančar's and his novella-collection *Joyce's Pupil* (2008), a fictionalised account of the encounter of Joyce and his Berlitz School pupil Boris Furlan known also from Richard Ellmann's biography *James Joyce*. Furlan is surprised to learn later that Joyce, "his former English teacher, the [...] somewhat eccentric professor Zois, had become a rather well-known writer in the intervening years" (Jančar, *Joyce's Pupil* [2003] 6). *Joyce's Pupil* continues with a long, fictionalised description of Furlan's life during the war and especially after it, including his 1947 espionage charge and the abject politically-motivated process that followed. Or to quote from this text: »On the sixth or seventh day, the prosecutor deposed Joyce's pupil. He spoke of the book *Animal Farm* that the accused had received from England. According to the prosecutor, he had made vile use of his knowledge of English, acquired in Trieste, to translate excerpts from this loathsome pamphlet, and he had lent the book to his fellow conspirators« (Jančar, *Joyce's Pupil* [2003] 20).

Keywords: James Joyce, Drago Jančar, Joyce in Trieste, Irish literature, Slovenian literature

Discipline: Literary studies

Bio note:

Dr. Igor Maver is a Full Professor of British, American and Literatures in English at the Faculty of Arts of the University of Ljubljana in Slovenia. He is Chair of the Literature section, Department of English, director of the Interdisciplinary North-American Studies PhD Programme, University of Ljubljana, elected member of the Slovenian Academy of Sciences and Arts SAZU, Ljubljana, elected full member of The European Academy of Sciences *Academia Europaea*, London, Editor-in-Chief of the international scholarly literary studies journal published in English *Acta neophilologica* (Ljubljana University Press).

Przemysław Michalski

Driving, Writing, and Philosophy – a Close Reading of Seamus Heaney’s “The Peninsula”

In my paper I would like to offer a close reading of Seamus Heaney’s poem “The Peninsula” from the collection of poetry *Door into the Dark* (1969). It is one of so called “windscreen poems”, which is to say poems narrated from the inside of a moving car. In these poems the speaker/driver often comments on the changes in the scenery but they are never limited to pure description; instead the situation of being situated behind the steering wheel turns the poet into an observer-cum-thinker as meditations on the details of Irish geography lead to reflections on writing and philosophy; that is why Heaney himself described these poems as “meditative landscapes”. “The Peninsula”, inspired by a drive round the Ards peninsula in county Down, is a uniquely rich poem in that it offers advice on how to deal with a period of poetic aridity but at the same the poem becomes a hymn celebrating the wonder of unmediated perception and the miracle of the fortuity of existence as such. Heaney went on to write many more “windscreen poems”, for instance “The Winter’s Tale”, “Leavings”, “Last Look”, and “On the Road”, but I would argue that “The Peninsula” is the most accomplished one of the cluster. The most notable among the later poems is probably “Postscript” from *The Spirit Level* (1996), a distant echo of “The Peninsula” as it engages with similar themes and questions transcribed in a slightly different key.

Key words: poetry, writing, car, driving, landscape

Discipline: literary studies

Bio note:

dr hab. Przemysław Michalski, professor in the Department of English Literatures of the Pedagogical University in Kraków. His research ineterest include history of literature, English and Polish poetry, comparative studies.

Mark Ó Fionnáin, John Paul II Catholic University of Lublin, Poland

The Early Mobility of Hibernicè: Irish in the *Thesaurus Polyglottus* (1603)

In 1603, the German polymath, historian and linguist Hieronymus Megiser (c. 1554–1618/19) published his *Thesaurus Polyglottus*, a multilingual dictionary, with a second edition issued ten years later. Previous to this, multilingual dictionaries in Europe tended to focus on the same, main, ten or eleven languages (e.g. Latin, English, German, French, Spanish, Polish). In this work, however, Megiser presents more than 400 different languages and dialects from the world over, although the largest entries themselves only contain 60 or so equivalents, at most. Irish (termed variously Hibernicè/ Hibernica/ Irlandica) is one of the languages represented in this lexicographical work. Irish itself had only recently appeared in print in recent times – in John Carswell’s *Foirm na nVrrnvidheadh agus freasdal na sacramuinteachd* (1567) and Sean Ó Cearnaigh’s *Aibidil Gaoidheilge & Caiticiosma* (1571). The first monolingual dictionary was only to appear later, in 1643, namely Mícheál Ó Cléirigh’s monolingual *Foclóir nó Sanasan Nua*. Therefore, the Irish vocabulary presented in Megiser’s international work is a very early example of the language moving and crossing borders, both from its isolated island outpost to mainland Europe, and from specific religious-oriented texts to a work with a more general focus. The aim of this talk is to present the work in question itself, and, as far as possible, to investigate some of the (possible) sources for the Irish words which appear in this unique multilingual lexicographical work.

Key words: Irish language, lexicography, linguistics, Hieronymus Megiser

Discipline(s): Linguistics, lexicography

Bio note:

Mark Ó Fionnáin teaches Irish and English at the John Paul II Catholic University of Lublin (KUL). He has translated from both Russian and Polish into Irish, and is the author of *Translating in Times of Turmoil* (KUL 2014) on the translations into Irish by Liam Ó Rinn of Adam Mickiewicz, and of *Colour Terminology in Modern Irish: A Comparative Study* (Brill 2023). He is a qualified Irish language translator and his main areas of interest and research include Irish, Scottish Gaelic and Manx, their literatures, and related issues of translation and lexicography.

Antonina Pawłowska, University of Łódź, Poland

Blockade against Belfast – a vote for partition? Political and economic consequences of the Belfast Boycott

In 1920, during the Irish War of Independence, in response to the events of Belfast Pogrom and the expulsion of the Catholic workers from shipyards, the republican government decided to introduce an economic boycott of Belfast. This decision had enormous consequences in creating new barriers and divides among the Irish people. The rigidity of the boycott added another boundary between the North and the South: this time an economic one.

The paper, starting with the issue of cultural, ethnic and political division of the island in the initial decades of the 20th century, will proceed to discuss the events that took place during the Irish War of Independence. Particular attention will be paid to the direct cause of the dispute and the reaction of the Irish government, preceded by debates in Dáil Éireann, during which a rigid strategy of economic boycott of the north emerged. Was this the only strategy Sinn Féin members could have adopted? Were the republican political elites unified in their approach to the issue of the North? What were the economic, political and social consequences of the boycott of goods from Northern Ireland? How the events influenced the change of unionist attitudes towards the south of the island?

Answers to these questions will emerge as a result of an analysis of Dáil Éireann sessions' transcripts, documents from the Ministry of Finance and Ministry of Commerce of Northern Ireland held in Public Record Office of Northern Ireland (Belfast), and testimonies of witnesses of the events gathered in the collection of the Bureau of Military History which is a part of the Irish Military Archive.

Key words: Belfast Boycott, War of Independence, Partition, Border

Discipline: History

Bio note:

Antonina Pawłowska, PhD – assistant professor at the Department of Contemporary World History at the Institute of History, University of Łódź. Member of the Polish Association for Irish Studies. In 2023, she defended her doctoral dissertation entitled: "The Birth of a New Dominion. The Anglo-Irish Treaty of 1921", in which she analyzed issues related to the difficult process of reaching an agreement between the British Empire and the Irish republican movement. Her research deals with the history of British-Irish relations in the initial decades of the 20th century. Currently she is conducting research on issues related to the process of gaining political independence by Northern Ireland and the unionist movement in opposition to the activities of the Irish republican movement. She is also interested in the issues of broadly understood social and political life in Ireland during this period.

Tsvetelina Petkova, University of Veliko Tarnovo, Bulgaria

Imagining the National Heroine in *The Wild Irish Girl* and *Woman: or Ida of Athens* by Sydney Owenson

In the early nineteenth century, Anglo-Irish authors frequently depicted female characters as embodiments of the nation, symbolizing both unity with and exclusion from society. This paper explores the concept of the national heroine in two novels by Sydney Owenson: *The Wild Irish Girl* and *Woman: or Ida of Athens*. I approach the concept by first looking at Madame de Staël's novel *Corinne, or Italy*, wherein the national heroine is embodied in the character of the female protagonist. I aim to demonstrate that these novels employ similar literary techniques in the portrayal of national heroines, intertwining romantic fiction with politics. Through the lens of antiquarian views on Ireland and Greece, Owenson challenges prevailing stereotypes of Irishness and Greekness. The discussion highlights how in *Woman: or Ida of Athens* the writer presents Greece and its people in light of European perceptions while advocating for Greek independence. Similarly, hoping to improve English perceptions of Irishness, in *The Wild Irish Girl* Owenson negotiates the relationship between Ireland and Britain making use of the allegorical marriage. The paper concludes with observations on the novelist's narrative strategies and their impact on the representation of national identity.

Keywords: Ireland, Irishness, Greece, Greekness, Sydney Owenson, woman, nation, national heroine

Discipline: literary studies

Bio note

I am a PhD student in the Department of English and American Studies at the University of Veliko Tarnovo, Bulgaria. My thesis explores the literary representation of Irish history and Irish national identity in the Romantic Period in the novels of two Anglo-Irish authors, Sydney Owenson and Charles Maturin. I have secondary interests in the environmental humanities, that is, watery romanticism, sea narratives, arboreal imagery, and postcolonial ecologies in the context of Ireland. My publications include "Rediscovering Irish Heritage and Culture in Sydney Owenson's *The Wild Irish Girl: A National Tale*" (in *Disciplina Variabilis Proceedings of the Fourth Annual Doctoral Conference*, Sofia 2023), and a review of Tatiani G. Rapatzikou and Ludmila Martanovschi's edited volume *Ethnicity and Gender Debates. Cross-Readings of American Literature and Culture in the New Millennium*.

Tara S. Rider, Stony Brook University, New York, USA

The Other Queen: Ethnicity, Patriarchy, and Authority

By the end of the sixteenth century, the English perception of both Ireland and Irish women was of the “Other,” who could not – and should not – speak. As the Tudors expanded their presence in Ireland, Irish women became a focus of gender and racial prejudice. Blamed in part for why Ireland was so difficult to govern, Irish women posed a recognizable danger to the establishment of English order and stability. Yet, both Ireland and its women often refused to be passive and silent victims of English violence or willing recipients of English culture. Rather, they were skilful adapters to new circumstances. Gráinne Ní Mháille was one of the Irish women of the Tudor period who moved beyond the more common female sphere of influence. She became recognized as a leader of men in a colonial society that was reluctant to formally acknowledge women’s presence in the political arena. The social and sexual transgressions of the Irish “Pirate Queen,” who rejected English (and Irish) ideals of domesticity, presented a subversive commentary on the gender relations of the time as she was also a leader struggling to survive in an environment undergoing profound social and political changes as England attempted to assert its control over Ireland. Wild Irish women became a potent symbol of social disorder, challenging this assertion of colonial hegemony. When “disorderly” women like Gráinne Ní Mháille challenged the male voice, it created a breach between the colonizer and colonized, which disputed the very foundations of colonialism. Their resistance did not simply oppose English authority and power but was created by it. Women became the voice for those who led the opposition against being delegated to an inferior status, even as English colonization demanded that the voices of Irish women be silent and passive.

Keywords: Colonialism, Gender, Ireland

Discipline: History

Bio note: Tara Rider received her PhD in history from Stony Brook University, where she is a senior lecturer with the School of Marine and Atmospheric Studies. Her research has focused on the geopolitics of Ireland. She has studied how the search for identity and power is indelibly inked onto both the people and the landscape of Ireland. At once substantive and symbolic, the linkage of gender and race with landscape raises questions of power, culture, and identity. She is further exploring how changing societal perceptions continues the practice of commodifying nature.

Mikelyn Rochford, University of York, UK

Crossing Narrative Boundaries: Flann O'Brien and Metanarrative

Flann O'Brien's 1939 metafictional novel *At Swim-Two-Birds* is characterised by a frequent crossing of narrative levels, intersection of literary genres and figures, and a self-reflexive focus on the act of narrative construction. In O'Brien's novel, authorial agency and control are negotiated through the permeability of narrative space and the characters' movement between narrative boundaries within are an exercise in asserting their own autonomy. *At Swim-Two-Birds* offers an exploration of the mutability of narrative form, the positive act of creation, the transposability of literary modes, repurposing of cultural myth, cross-border interactions of narrative levels and the self-reflexive experience of participation in storytelling traditions.

Narrative theory has appealed to concepts such as metanarrative and anti-narrative (and the proposed paradigm of unnatural narrative) as an attempt to account for novels such as *At Swim-Two-Birds*; and yet, these attempts are often mired in imposed rigid criterion dependent on privileged literary modes such as realism. This is a restricting misconstrual of literary traditions that entrenches them as both fixed and oppositional, ignoring the dynamism and inventiveness of narrative that draws from cultural storytelling traditions. Moreover, they often describe metalepses as transgressions, violations or breaches, emphasising an assumed inflexibility of so-called narrative boundaries and characterising dynamic texts pejoratively. I argue that metafictional novels such as *At Swim-Two-Birds* participate in Irish cultural storytelling tradition, a tradition which is longstanding but at the same time adaptable and fluid across time and social change; and it is through a contextualist and historiographic understanding of Irish metafiction that we can understand its communicative value and the innovative and regenerative nature of continued participation in such literary traditions.

Key words: Flann O'Brien, metafiction, narrative theory, Irish Literary studies, twentieth-century literature

Discipline: Literary studies

Bio note:

Mikelyn Rochford holds an MA in English from the University of Idaho and a BA in Literature from Pacific University. Her doctoral research focuses upon the works of twentieth-century Irish novelists and playwrights such as Flann O'Brien, Seán O'Casey, Brendan Behan, and Pádraic Ó Conaire. Her research interests are in narrative theory, Irish literary studies, postmodernism and comedy. She also has a background in studio art and is interested in the intersection of visual art and narrative. Her studio work has appeared in *Silk Road Review: A Literary Crossroads*, *Cascadia Rising Review* and on the cover of *Atticus Review*.

Felix Sprang, University of Siegen, Germany

Mobility and Stasis in Sebastian Barry's *Days Without End*

In my paper I will address a literary account of mobility that aligns the experience of the Irish as colonised by the English with the experience of the Irish fighting in the so-called Indian Wars. The narrative voice in Sebastian Barry's *Days Without End* (2016) muses over the fact that Irish immigrants slay native Americans: "When that old ancient Cromwell came to Ireland he said he would leave nothing alive. Said the Irish were vermin and devils. Clean out the country for good people to step into. Make a paradise. Now we make this America a paradise I guess. Guess it be strange so many Irish boys doing this work" (263-264). With his novel, the first of a trilogy that explores the Western as a genre suited to reflect on the experience of Irish emigration, Barry "moves beyond the regional and national imagery of this territory [i.e. the American West], revealing its international and hybrid properties and its multiple and overlapping cultures." (Raigadas 2021, 77) Discussing stylistic and generic features of Barry's novel I will explain how storytelling, on the level of form, oscillates between the idea of mobility and stasis. In doing so, I would like to challenge Neil Campbell's (2018, 242) reading that "the struggle within the novel is clear: how does one move from nothing, not there, and no value to something, being there, and value, without simply succumbing to the conventional settler-colonial metanarratives of conquest, war, and acquisition?" The struggle, I will suggest, is more complex, especially if one reads Barry's novel not only as a historical novel but also as a novel that addresses most recent experiences denoted as Irish. While the narrative voice, Thomas McNulty, has "lived to tell the tale" (4) he ends on the note that "[w]hatever you say say nothing, just in case." (299) In Barry's novel, there is no sense of arrival that can be communicated meaningfully. Instead, I would like to argue, the novel invites us to think about the experience of passive mobility for those who are denoted as Irish.

Key words: mobility and stasis; historical fiction and cultural mobility

Discipline: Literary studies, English

Bio note: Felix Sprang studied English, Biology and Philosophy at Frankfurt, Hamburg and at the Warburg Institute, London. Having taught at the HU Berlin and LMU Munich, he is now Professor of English Literature at the University of Siegen. Since his PhD on the mathematization of the arts and sciences in early modern England, he has worked on the affinity between literature and science across literary periods. He is also interested in the history of social reading practices, the aesthetics of poetry informed by phenomenology, and plant poetics. Felix is a member of EFACIS, and has worked on the legacy of the Troubles as well as on notions of Irishness in a global perspective.

https://www.uni-siegen.de/phil/anglistik/mitarbeiter/sprang_felix/

Ewa Stachyra, University of Silesia, Katowice, Poland

Deconstructing Expatriate Narrative: Notions of White Privilege in Naoise Dolan's *Exciting Times*

Over the past few years, the concept of the 'citizen of the world' has emerged, offering novel prospects for exploring the globe while simultaneously widening the disparity between individuals from different backgrounds, races, and nations. This phenomenon is inextricably linked to white privilege and, in some sense, the beginning of neocolonialism. Ironically, although Ireland had been an occupied nation for centuries, its people are now at liberty to explore the world and settle in it as they see fit. *Exciting Times*, a novel by Irish author Naoise Dolan, subtly deconstructs white privilege, revealing the superficiality and sometimes exploitative nature of expatriate communities, while acutely pointing out the displacement in a foreign culture in which one tries to navigate between cultural immersion and fostering one's own heritage. This paper aims to analyse the portrayal of the late-capitalist cosmopolitan world of expats, and to examine how Dolan critiques the economic and social structures that strengthen expatriate life. This study's objective is to explore the intersections of race, class, and privilege, and consider how the protagonist's experiences provide a broader picture of the problems of contemporary society. Ultimately, this paper seeks to contribute to the discourse on modern expatriation, especially in the Irish context, and its implications for identity and belonging in the globalised world of the 21st century.

Key words: expatriation, globalisation, neo-colonialism, white privilege

Discipline: literary studies

Bio note:

I am an English major, writing my master's thesis under the supervision of Prof. Leszek Drong on the experiences of queer people in contemporary Irish literature, a result of my interest in English literature and gender studies. I have been particularly interested in the historical conditions of social justice themes as processed by authors of British Isles literature. I began my exploration of this topic by studying contemporary readings of Shakespeare in terms of feminist criticism, which led me to the study of literature of later centuries related to this issue. I am currently deepening my knowledge related to authors whose works reflected the problems of social inequality they were victims of.

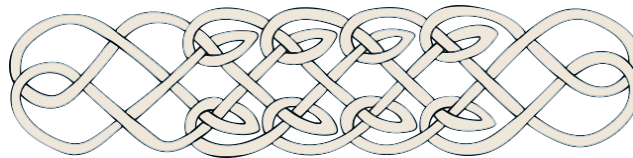
Special guest

Fintan Vallely

Dr. Fintan Vallely is a musician and writer on traditional music. He has played throughout the world, and has recorded with Berklee professor and guitarist Mark Simos, with Irish singer Tim Lyons, and with the poet Dermot Healy.

His most recent album is a 2022 solo CD of his own music, *Merrijig Creek*. He was a critic with *The Irish Times* and *The Sunday Tribune*, and has been a university lecturer on Traditional music in Ireland and abroad. Among his numerous books is the encyclopedia *Companion to Irish Traditional Music*, for which he devised the touring show and CD *Compánach*, and DVD *Turas*. His most recent work is *Beating time – the story of the Irish bodhrán*, a first-ever history of the Irish drum. In 2022 he was honoured as an Adjunct Professor with University College Dublin, and in 2023 was awarded the highest national accolade for his work, the TG4 lifetime achievement award, *Gradam Saol*. www.imusic.ie

His recital of Irish traditional music on the concert flute will include images and photographs that illustrate the music's history, revival, repertoire, and regional differences, and Dr Vallely's commentary.



accompanying events

Coll. Paderevianum B, 5th floor

Exhibition

Irish-related documents in the Jagiellonian Library's Varnhagen ('Berlin') Archives

St Mary's College, Queens University Belfast, in cooperation with the Faculty of Philology of the JU, the flagship project "European Heritage in the Jagiellonian Library: Digital Authoring of the Berlin Collection: Core Facility - DiHeLib" within the Strategic Programme "Excellence Initiative" at the Jagiellonian University

Friday 11 Oct, 6:15 pm

Concert hall at Bronisław Rutkowski Music School in Kraków
ul. Józefińska 10 (tbc)

Dancing at the digital crossroads

A recital of Irish Traditional music on the concert flute by Dr. Fintan Vallely, using images and photographs that illustrate the music's history, revival, repertoire, and regional differences.

See www.comitm.com



ORGANISERS AND PARTNERS



Ambasáid na hÉireann | An Pholainn
Embassy of Ireland | Poland
Ambasada Irlandii | Polska

