

Time

THURSDAY 28 July 2016

9:00

REGISTRATION (Mini Restaurant)

9:30

PANEL 6A (W5)

PANEL 6B (W6)

PANEL 6C (W9)

PANEL 6D (Boole 5)

PANEL 6E (Boole 6)

PANEL 6F (Kane G07)

PANEL 6G (Kane G20)

PANEL 6H (Kane G18)

REPRESENTING WOMAN

PLACE AND HISTORY
IN NORTHERN IRISH
POETRYHOW BRIAN FRIEL
CHANGED IRISH THEATRE

A TRIBUTE ROUNDTABLEARCHIPELAGIC IRELAND:
LITERATURE, COASTS,
ISLANDSLE FANU'S LEGACIES:
SPACE, PLACE, HISTORYIRISH LITERARY HISTORY
AND ITS DISCONTENTSIRISH LETTERS AND
ARCHIVESARCHIVES AND
ALTERNATIVE IRELANDS:
MARGINALISED VOICES
AND CHANGE IN IRISH
THEATRE AND SOCIETY

Chair: Giovanna Tallone

Chair: Adam Hanna

Chair: Martine Pelletier

Chair: Peter O'Neill

Chair: Katie Mishler

Chair: Alex Davis

Chair: Andrew Garavel

Chair: Tricia O'Beirne

Passionate Love-Letters to
a Dead Girl: Elizabeth
Siddal in Oscar Wilde
*Emily Orlando*Mary Devenport O'Neill's
Bluebeard
Laura Mernie Pomeroy"The water closes over
Pauline like a black skin":
Rewriting Sea Women in
Éilís Ní Dhuibhne's Fiction
*Rebecca Graham*For History read Poetry:
Paul Muldoon and
Imarrhaging Ireland
Wit Pietrzak"The Stable Element":
Seamus Heaney's
Response to Change in
North
*Leila Crawford*Discussion with :

Nicholas Grene
Emilie Pine
Martine Pelletier
*Virginie Roche-Tiengo**Beatlebone*: Kevin Barry,
the West Coast and
Contemporary Literature
*Nicholas Allen*Meetings at the Edge:
Vona Groarke's Seascapes
*Kacie Hittel*Recovering Islands: Ocean
and Archipelago in *To the*
Lighthouse
*Nels Pearson*The Influence of Le Fanu's
Gothic Domesticity on
20th Century Literature
*Mark Corcoran-Kelly*Boundary Crossings: A
Reading of Wayward
Spaces in Sheridan Le
Fanu's "Carmilla" and
James Joyce's "The Dead"
*Katie Mishler*Carmilla: A Victorian
Vampire in a Digital Age
Jarlath Killeen"The Reductive Logic of
Domination": Narratives
and Counter-Narratives in
Irish Poetry Studies and
Anthologies
*Kenneth Keating*Advocating Change?:
Gendered Space in *The*
Great Book of Ireland
*James Lawlor*The Edith Ćnone
Somerville Archives
*Nicole Pepinster Greene*The Politics of Letters:
Frank O'Connor's
Epistolary Writings
Hilary Lennon"Far From Aid, She was in
Her Family Home":
Elizabeth Bowen's New
Short Stories
Heather Levy"What She Needs is
Humiliation": Gender and
Power Dynamics in the
Abbey Theatre Minute
Books
Tricia O'Beirne"We Gotta Get Out of This
Place": Youth Movement,
Migration and Society in
1960s Irish Theatre
*Barry Houllihan*Werewolves and the West
Indies: The Intercultural
Plays of Druid Theatre
Justine Nakase

11:00

TEA / COFFEE BREAK (Mini Restaurant)

11:30

PANEL 7A (W5)

PANEL 7B (W6)

PANEL 7C (W9)

PANEL 7D (Boole 5)

PANEL 7E (Boole 6)

PANEL 7F (Kane G07)

PANEL 7G (Kane G18)

PANEL 7H (Kane G20)

FEMALE PERSPECTIVES
ON WAR AND TRAUMADEREK MAHON AND
INFLUENCEBRIAN FRIEL
REAPPRAISEDVISUAL AND VERBAL
CURRENCIESCHANGELINGS:
FOLKLORE IN
CONTEMPORARY IRISH
FICTIONCHANGING THE VIEW:
AESTHETIC RESPONSES TO
THE VISUAL ARTSREWRITING HISTORY IN
CONTEMPORARY IRISH
WRITINGWALTER MACKEN AND
CHANGEChair: Camila Franco
Batista

Chair: Alex Davis

Chair: Virginie Roche-
Tiengo

Chair: James Lawlor

Chair: Simone O'Malley-
Sutton

Chair: Michael Waldron

Chair: Michaela Schrage-
Frueh

Chair: Luke Gibbons

The Feminisation of War
in Contemporary Irish
Female Narratives of
Revolution
*Marisol Morales*Cultural Memory and
Trauma of War andGoing Green: Derek
Mahon's Eco-Poetry
*Irene De Angelis*Derek Mahon and
Contemporary French
Poetry
*Florence Impens*Visualising and Inhabiting
Irish Colonial Landscapes
in Brian Friel's *The Home*
Place
Chen-wei Han"We've come to this
crossroads":A Talking Shilling and the
Changing Irish Nation
*Colleen Taylor*Changing Ireland's Image
and Subverting British
Authority in Nationalist
CaricaturesChanging Patterns and
Patterns of Change in the
Fiction of Éilís Ní
Dhuibhne
*Giovanna Tallone*Folkloric Change in Colm
Toibin's *Brooklyn*A "delicate tyranny":
Authority, Nationality,
and Gender in Edward
Dowden's Ekphrastic
Poetry
Charles I. Armstrong

A Renaissance and not a

The Representation of the
Connection between
Remembering Processes
and Landscapes in
Tóibín's *The Heather*
Blazing and Enright's *The*
Green Road
*Kübra Özeremis*Generational Change in
Selected Plays by Walter
Macken
*Eva Kerski*Stories of Changeless
Rural Ireland: Walter
Macken's Short Fiction

	<p>Revolution in Lia Mills' <i>Fallen</i> <i>Camila Franco Batista</i></p> <p>Sucking at the Nipple of History: Re/presenting Ireland's Primal Scene <i>Emma Radley</i></p>	<p>After Mahon: Anxious Formalism in Irish Poetry <i>Ailbhe Darcy</i></p>	<p>Communities, Cultures, and Post-Cultures in Steiner's <i>In Bluebeard's Castle</i> and Friel's <i>Translations</i> <i>Zosia Kuczynska</i></p> <p>The Dead in Brian Friel's Work <i>Adriana Carvalho</i> <i>Capuchinho</i></p>	<p><i>Claire Dubois</i></p> <p>'Silent ambassadors of national taste': W.B. Yeats's Sculptural Coins and the Free State Coinage <i>Jack Quin</i></p>	<p><i>Mary Helen Thuente</i></p> <p>"Our identity is our instability": Changeling identity in Hugo Hamilton's <i>Disguise</i> <i>Audrey Robitailié</i></p>	<p>Revival: W.B. Yeats and Connoisseurship <i>Tom Walker</i></p> <p>Making "words do the work of line and colour": Elizabeth Bowen's Verbal Painting <i>Michael Waldron</i></p>	<p>"Nothing She Could Do Would Make it Change": What Lady Gregory Does in <i>Tóibín's Stories</i> <i>Teresa Casal</i></p> <p>In the Name of Love: History and Story in Sebastian Barry's <i>The Secret Scripture</i> <i>Yu-chen Lin</i></p>	<p><i>Elke D'hoker</i></p> <p>Changing (Concepts of) History in Macken's Historical Trilogy <i>Katharina Rennhak</i></p>
13:00	LUNCH (Mini Restaurant)							
14:00	<p align="center">PLENARY 2</p> <p align="center">STRUCTURAL ADJUSTMENTS: LITERATURE OF PROTEST AND THE POLITICS OF CRITICISM IN NEOLIBERAL IRELAND Dr Anne Mulhall (University College Dublin)</p> <p align="center">Chair: Dr Clóna Ó Gallchoir (Boole 4)</p>							
15:30	TEA / COFFEE BREAK (Mini Restaurant)							
16:00	PANEL 8A (W5)	PANEL 8B (W6)	PANEL 8C (W9)	PANEL 8D (Boole 6)	PANEL 8E (ORB 101)	PANEL 8F (ORB 123)	PANEL 8G (ORB 202)	
	<p>TWENTIETH- and TWENTY-FIRST CENTURY IRISH WOMEN'S FICTION</p> <p>Chair: Maureen O'Connor</p>	<p>GEOGRAPHICAL, TEXTUAL AND IMAGINED SPACES IN IRISH POETRY AND DRAMA</p> <p>Chair: Adam Hanna</p>	<p>THE EARLY ABBEY</p> <p>Chair: Paige Reynolds</p>	<p>IRISH LITERARY HISTORY and HISTORIOGRAPHY</p> <p>Chair: Mark Corcoran</p>	<p>TRANSLATIONS BETWEEN ART FORMS IN THEATRE AND FILM</p> <p>Chair: Dawn Duncan</p>	<p>NATION, GENRE, GENDER</p> <p>Chair: Gerardine Meaney</p>	<p>DERMOT HEALY</p> <p>Chair: Neil Murphy</p>	
	<p>The Memory Play Reconfigured: Dramatizing the Change of Emotions in Deidre Kinahan's <i>Spinning</i> <i>Mária Kurdi</i></p> <p>"All have this falling-sickness": Four Stories from Mary Costello's Collection <i>The China Factory</i> <i>Vivian Valvano Lynch</i></p> <p>A Twenty-First Century Irish Jane Austen: Meet Denyse Devlin <i>Sheryl Cornett</i></p>	<p><i>The Archaeology of Love: Richard Murphy's Greece</i> <i>Benjamin Keatinge</i></p> <p>Aristophanes' <i>Birds</i> from Paul Muldoon's Perspective <i>Alessandra Rigonato</i></p> <p>Revolutions and Distortions: Manifestations of Change in Brian Friel's <i>Making History</i> and Mahmoud Diab's <i>Gate to Conquest</i> <i>Amal Aly Mazhar</i></p>	<p>When a Stranger Calls: Hospitality as a Call for Socio-Economic Transformation in Yeats's <i>The Countess Cathleen</i>, <i>Cathleen Ni Houlihan</i> and <i>The Land of Heart's Desire</i> <i>Lara Baker Whelan</i></p> <p>Landlords and Tenants in the Work of Bernard Shaw <i>David Clare</i></p> <p>From Abbey Playwright to Children's Author: Padraic Colum's <i>Second Shepherd's Play</i> <i>James P. Sullivan</i></p>	<p>Irish Gothic Goes Abroad: Cultural Migration, Materiality, and the Minerva Press <i>Christina Morin</i></p> <p>Maria Edgeworth's Landscapes of Improvement <i>Anna Pilz</i></p> <p>Jane Wilde's "Ruins", Military Power, and Irish Historiography <i>Julia M. Wright</i></p>	<p>"Nothing Changed?" Beckett, Intermediality and Contemporary Irish Sonic Art <i>Derval Tubridy</i></p> <p>Translating Theatre and Film Adapted from Yeats's Writings: What Changes when "his own words" are Said in Another Language? <i>Maria Rita Viana</i></p> <p>Colin Murphy's Documentary Theatre: From the Bank Guarantee to the Easter Rising <i>Beatriz Kopschitz Bastos</i></p>	<p><i>WORKSHOP ON</i></p> <p>A Comparative Network Analysis of Irish and English Fiction, 1800-1922</p> <p><i>Gerardine Meaney</i> <i>Karen Wade</i> <i>Maria Mulvaney</i> <i>Siobhan Grayson</i></p>	<p>Healy and "The Franzen Orthodoxy" <i>Jack Fennell</i></p> <p>Dermot Healy's <i>A Goat's Song: The Forms of Fiction</i> <i>Neil Murphy</i></p>	

18:00

POETRY READING

with

Nuala Ní Dhomhnaill, Theo Dorgan, Louis De Paor, Leanne O'Sullivan

Chair: Professor Patricia Coughlan

(Boole 2)

19:30

NATION, GENRE AND GENDER

Project Launch

Professor Gerardine Meaney

(Council Room & Staff Common Room)