



Silence . . . and Irish Writing

**Institute of English and American Studies
Faculty of Humanities
Pázmány Péter Catholic University
Budapest
Mikszáth tér**

June 25-28, 2014

Conference Programme

List of Speakers

Supported by:

Department of Foreign Affairs of Ireland Cultural Grant in Aid



Wednesday, June 25

13.30 – 17.30

Registration: Pázmány Péter Katolikus Egyetem (PPKE), Sophianum Building, second floor

16.00-17.30

**Preliminary Conference Panel:
Seminar Room 204**

Silence in the Drama of Friel

Chair: Michael McAteer

Maria Gaviña Costero, Universitat de València:

Brian Friel's Cult of the God of Silence: *Give Me Your Answer, Do!*

Virginie Roche, University of Paris 13:

'The Voices of the Dead and the Silence of the Living': Thanatos and Harpocrates in Brian Friel's Plays

Klára Ladányi, Eötvös Loránd University, Budapest:

Silenced Emotions in *Philadelphia, Here I Come!*

17.45

**Refreshments, followed by Official Welcome of Delegates (from 18.30):
John Lukacs Lecture Room**

Dr. Máté Botos, Dean, Faculty of Humanities, PPKE

Dr. Károly Pintér, Head of Institute of English and American Studies, PPKE

H.E. Kevin Dowling, Irish Ambassador to Hungary

Flute Recital (Hungarian pieces): Anna Rákóczy

The programme features solo flute works by three distinguished contemporary Hungarian composers living in Budapest:

József Sári's (b. 1935) *To echo*: a melody constructed of long notes intermitted by nimble passages - two contrasting materials - create a sense of space by the lonely voice of the flute.

Zoltán Jeney (b. 1943) dedicated his alto flute piece, *Fungi*, to John Cage, who was an amateur mycologist.

Barnabás Dukay's (b. 1950) *The Monody* bears the subtitle, *I saw my way with the eyes of my heart*. It is part of a 15 minute-long sonata on a theme of four notes: B-A-C-H.

20.45

Informal Gathering: *Csendes Söröző* (*Silent bar*), Ferenczy István utca (off Múzeum körút, near Astoria)

Thursday, June 26

09.30 – 11.00

Parallel Panels: Session 1

Panel A: John Lukacs Lecture Room

Silent Irish Pasts: Swift to Synge

Chair: Márta Pellérdi

Sara Strauß, Universität Paderborn:

Silencing a Generation: Visions of Old Age in Jonathan Swift's *Gulliver's Travels*

Willa Murphy, University of Ulster, Coleraine, Northern Ireland:

Ritualized Silence and Secret Selves: The Seal of the Confessional in 19th Century Ireland

Maroua Manaa, University of Tunis:

The Great Hunger and the Rhetoric of Silence in Synge's *Aran Islands*

Panel B: Seminar Room 202

Yeats: Out of and Into Silence

Chair: Maria Gaviña Costero

Győző Ferencz, Eötvös Loránd University, Budapest:

'The Supreme Theme of Art and Song': Breaking the Silence: Authorization and Self-Reference in W.B. Yeats's Works

Réka Mihálka, Independent Scholar, Oberrieden (Switzerland):

Watchful Silence: W. B. Yeats's Drama

Edit Bödy, University of Western Hungary:

'To the dead I speak': Performing silence in Yeats's last plays

11.00-11.30

Coffee Break

11.30-12.45

Keynote Address 1: John Lukacs Lecture Room

Emilie Morin, University of York:

Theatres and Pathologies of Silence

12.45-14.00

Lunch Break

Thursday, June 26 (continued)

14.00 – 15.30

Parallel Panels: Session 2

Panel A: John Lukacs Lecture Room

Poetic Silences 1: MacNeice, Beckett/Mahon, Healy

Chair: Gail McConnell

Karen Brown, University of St. Andrews:

‘Like a beetle under a brick’: Louis MacNeice and the museum as a site of refuge

Ben Keatinge, South East European University, Tetovo (Macedonia):

Silence as Testimony in Samuel Beckett and Derek Mahon

Thierry Robin, European University of Brittany, Brest:

Variations on silence in Dermot Healy’s *A Fool’s Errand*

Panel B: Seminar Room 202

Northern Ireland: Disturbing Silence

Chair: Győző Ferencz

Stephanie Schwerter, Ecole des Hautes Etudes en Sciences Sociales, Paris:

Silences in the Translation of Northern Irish ‘Troubles’ Fiction

Yu-Chen Lin, National Sun Yat-sen University (Taiwan):

Writing the Unspeakable: Silence, Memory, History in Seamus Deane’s *Reading in the Dark*

Marianna Gula, University of Debrecen:

Void, Noise, Void: Cinematic Representations of Republican Prison Protests (1976-81)

15.30-16.00

Coffee Break

Thursday, June 26 (continued)

16.00-17.30

Parallel Panels: Session 3

Panel A – John Lukacs Lecture Room

Exploring Beckett's Silences: Ethics, the Body, the Unbearable

Chair: Emilie Morin

András Jásdi, Eötvös Loránd University, Budapest:

'Done with People and Talk': The Ethics and Politics of the Flesh in Samuel Beckett's *Molloy*

Erika Mihálycsa, Babes-Bolyai University, Cluj, Romania :

A Dialogic Imagination: Samuel Beckett reading Georges Duthuit/Bram van Velde in *Three Dialogues*

María José Carrera, University of Valladolid, Spain:

The Screaming Silence of Samuel Beckett's Short Prose

Panel B – Seminar Room 202

Poetic Silences 2: Hartnett, Yeats, Heaney

Chair: Eglantina Rempot

John Braidwood, University of Oulu, Finland:

Michael Hartnett's *Sibelius in Silence*

Enrico Reggiani, Catholic University of the Sacred Heart, Milan:

The Rose of Silence: Aural implications of a 'visible symbol' in the early Yeats

Benedek Tóta, PPKE, Budapest:

Coupled Within Silence: Seamus Heaney and Attila József

17. 45-18.30

Evening Tea/Coffee and Sandwiches

20.00

Movie Screening

Silence

(Dir. Pat Collins, 2012)

Toldi Mozi (Cinema)



Bajcsy-Zsilinszky út 36-38
(from Deák Ferenc tér, after St. Stephen's Basilica)

Friday, June 27

09.30-11.00

Parallel Panels: Session 4

Panel A: John Lukacs Lecture Room

Woman's Voice and Silence: Eiléan Ní Chuilleanáin, Roddy Doyle, Jennifer Johnston

Chair: Stephanie Schwerter

Daniela Theinova, Charles University, Prague:

The Rags of Language: Eiléan Ní Chuilleanáin's Silent Poetry

Alesandra Boller, University of Siegen, Germany:

'Ask me. Ask me. Ask me.': Voicing Silence in Roddy Doyle's *The Snapper* and *The Woman Who Walked into Doors*

Amy Burnside, Queen's University Belfast:

Breaking the 'rule of silence': Women and Trauma in Contemporary Irish Fiction – Roddy Doyle and Jennifer Johnston

Panel B: Seminar Room 202

Narratives of Silence: John Banville

Chair: Thierry Robin

Aleksandra Jovanović, University of Belgrade, Serbia:

Banville's 'Art' trilogy: The Narrating Voice and the Silence of the Self

Dóra Vecsernyés, Eötvös Loránd University, Budapest:

'Not a mere absence of sound': Silence in John Banville's *The Infinities*

11.00-11.30

Coffee Break

11.30-12.45

Keynote Address 2: John Lukacs Lecture Room

Emer Nolan, National University of Ireland, Maynooth:

Out of Silence: Gender, Modernity and Inventing a Woman's Ireland

12.45-14.00

Lunch Break

Friday, June 27 (continued)

14.00-15.30

Parallel Panels: Session 5

Panel A: John Lukacs Lecture Room

Aspects of Protestant Silence: Beckett, Mahon, Patterson

Chair: Karen Brown

Gail McConnell, Queen's University Belfast:

'Well, I suppose it is the Protestant thing to do': Beckett, Silence, and Protestant Theology

Charlene Small, Queen's University Belfast:

'A residual poetry of / Leavetaking and homecoming': The 'shipyard silence' in Derek Mahon's Poetry

Eglantina Remport, Eötvös Loránd University, Budapest:

'Did not say a word about it': Textual Absences in Glenn Patterson's Fiction

Panel B: Seminar Room 202

Joyce and the Politics of Silence

Chair: Emer Nolan

Rached Khalifa, University of Tunis al-Manar:

Eloquence and Silence in James Joyce's *A Portrait of the Artist as a Young Man*

Mark McGahon, Queen's University Belfast:

'Stephen sketched a brief gesture': An Analysis of Silence in the 'Nestor' episode of *Ulysses*

Diarmuid Curraoin, Independent Scholar, Dublin:

The Breaking of the Great Silence: National Rebirth and Cultural Identity in *Finnegans Wake*

15.30-16.00

Coffee Break

Friday, June 27 (continued)

16.00-17.30

Parallel Panel: Session 6

Panel A: John Lukacs Lecture Room

Echoes of Eastern Silence: Turgenev and the Irish short story; Northern Irish and Hungarian/Transylvanian Poetry; Yeats's Hungarian Poem

Chair: Benedek Tóta

Márta Pellérdi, PPKE, Budapest:

'Eternal Silence' in the Irish short-story: Turgenev's influence on George Moore and Frank O'Connor

Zsuzsanna Kiss, Nyíregyháza University College:

'Silence says neither amen, nor accuses': The Unspoken in Hungarian-Transylvanian and Northern Irish Poetry

Michael McAteer, PPKE, Budapest:

Dropping the Subject: Yeats's 'How Ferencz Renyi Kept Silent'

Panel B: Seminar Room 202

Joyce and the Art of Silence

Chair: Aleksandra Jovanović

Dalma Véry, Eötvös Loránd University, Budapest:

The Silence of Sense: on the diction of pieces from James Joyce's *Chamber Music*

Peter Kuch, University of Otago (New Zealand):

'Bloowho' and silence: The 'Sirens' episode in *Ulysses*

19.30:

Conference Dinner:

Zappa Caffè, Mikszáth tér

Saturday, June 28

10.00-11.30

Parallel Panels: Session 7

Panel A: John Lukacs Lecture Room

Silence and Silencing in the Margins: Donegal Women Weavers; Staging the R.U.C.; Performing Waterford

Chair: Alessandra Boller

Farah Mebarki, Independent Scholar, Nevers, France:

‘Spinning Quiet Yarns’: The Silent Language of Donegal Women Weavers

Thomas Saunders, Queen’s University, Belfast:

Performing Peace: Addressing the Role of the Royal Ulster Constabulary in Northern Irish post-conflict theatre

Úna Kealy, Waterford Institute of Technology, Rep. Ireland:

‘Dancing on the Edge’: A Consideration of Jim Nolan’s plays *Sky Road*, *Brighton*, and *Dreamland*

Panel B: Seminar Room 202

Symptoms of the Unspoken: From Flann O’Brien to the Unvoiced in Irish Literature and Beyond

Chair: Erika Mihálycsa

Keith Hopper, Oxford University and St. Mary’s University, Twickenham, London:

‘Silent, so to speak’: Flann O’Brien and the Sense of an Ending

Julia Sharapova, Herzen State Pedagogical University of Russia, St. Petersburg:

Verbalisation and Visualisation of the Unvoiced in Irish Literature and Beyond

11.40-12.00

Closing Remarks: John Lukacs Lecture Room

14.00

Afternoon Group Visits to City Sites

(accompanied by Conference Student Assistants):

1) Budapest Castle District

(Hungarian National Gallery, Museum of Modern Art, Matthias’s Church, Fisherman’s Bastion, with panoramic views of the Danube)

OR

2) Heroes’ Square and City Park

(Fine Arts Museum, Vajdahunyad Castle and Lake, Budapest Zoo, Széchenyi Thermal Baths)

Conference Participants

Keynote Speakers

Dr. Emilie Morin is a Lecturer at the Department of English and Related Literature at the University of York, United Kingdom. Her research interests lie in modern and contemporary British and Irish literature, theatre history, and European modernism. Her highly acclaimed monograph, *Samuel Beckett and the Problem of Irishness*, was published by Palgrave Macmillan in 2009. Other publications include research articles in journals such as *New Theatre Quarterly*, *Modernism/modernity*, *Textual Practice*, *Journal of Beckett Studies*, *Irish Studies Review* and the *Yeats Annual*. She is the editor, with Mary Luckhurst, of *Theatre and Human Rights after 1945: Things Unspeakable*, and *Theatre and Ghosts: Materiality, Performance and Modernity* (both forthcoming with Palgrave Macmillan). emilie.morin@york.ac.uk

Dr. Emer Nolan is Professor of English and current Acting Head of the Department of English at the National University of Ireland, Maynooth, Republic of Ireland. Her main teaching and research interests lie in the field of Irish writing (especially fiction), modernism, and literary/cultural theory. In addition to a wide range of essays and reviews, her publications include the influential study of Joyce and Irish nationalism from 1995, *James Joyce and Nationalism* (Routledge). She is also the author of *Catholic Emancipations: Irish Fiction from Thomas Moore to James Joyce* (Syracuse University Press, 2007), as well as the editor in 2008 of a new Field Day edition of Thomas Moore's satirical history of Ireland from 1824, *Memoirs of Captain Rock*. She is currently working on a new book project on the subject of Irish women artists and political figures between 1960 and 2008. Emer.Nolan@nuim.ie

Musician

Flutist **Anna Rákóczy** was born in Budapest and graduated with highest honours at the Ferenc Liszt Music Academy, as a student of Zoltán Gyöngyössy. She received the Scholarship of the Hungarian Republic, awarded annually by the Hungarian Ministry of Education. In 2004 Anna Rákóczy obtained a Master of Music degree from the Peabody Institute of the Johns Hopkins University, U.S.A., where she studied with Marina Piccinini as a Fulbright Scholar. She won First Prize at the Baltimore Music Club Competition, and was a recipient of the Clinton Lee Arrowood Memorial Prize for her outstanding academic achievement. Ms. Rákóczy has performed in numerous international summer festivals: National Orchestral Institute (2002), International Festival Institute at Round-Top, Texas (2003), Lucern Festival Academy, under the direction of Pierre Boulez (2004). Formerly a member of the Erdődy Chamber Orchestra, she currently plays solo flute in the Budapest-Hegyvidéki Chamber Orchestra. annhanga2008@gmail.com

Panel Speakers

Dr. Edit Bódy has taught at the Department of English Studies, the University of West Hungary, since 1993. She convenes survey English literature courses in the B.A. programme, and she is Head of the Irish Culture and Literature component of the M.A. programme. Her doctoral thesis addressed the anticipation of the Theatre of the Absurd in the late plays of W. B. Yeats. She is also interested in contemporary Irish and Northern Irish poetry and drama; her recent publications focus on these areas. bodyn@enternet.hu

Alessandra Boller completed her Master's degree in Literary Studies in 2011 with a thesis on identity, power-relations and the non-normative body in contemporary Irish literature. She is currently working on a doctoral thesis project under the working title 'Dichotomies, Norms and Others in Dystopian and Post-Apocalyptic Narratives'. She is also co-editing a collective volume of essays on dystopia. She teaches in the fields of literary and cultural studies at the University of Siegen in Germany, also focusing on Irish literature and culture. boller@anglistik.uni-siegen.de

Dr. John Braidwood has taught at the Department of English Philology, Oulun Yliopisto (University of Oulu), Finland since 2007, during which time he also completed his doctoral thesis on the subject of national identity and the narratives of nation at the University of Warwick, U.K.. John has wide-ranging teaching

experience, having worked as a *lektor* in Hungary in the early 1990s, and having been employed by the British Council to develop British Cultural Studies in Slovakia. John also received Irish Government funding for three years to develop Irish Studies in Slovakia. He has taught classes and presented research papers at Institutes across Central/Eastern Europe, Scandinavia and the U.K. John teaches Writing Skills, Irish Film, and supervises BA theses on a wide range of British and Irish Cultural Studies topics.
john.braidwood@oulu.fi

Dr Karen E. Brown lectures on Art History and Museum and Gallery Studies at the University of St. Andrews, Scotland. Her current research focuses on interactions between literature and the visual arts in Irish culture from around 1850 to the present day. She is author of *The Yeats Circle: Verbal and Visual Relations in Ireland, 1880-1939* (Ashgate, 2011). She is also co-editor of 'Musing in the Museum', a special issue of *Word & Image* journal (Taylor & Francis, forthcoming 2014) which brings together essays focusing on interdisciplinary themes, including - literature and museology; writing the museum in literature; ekphrasis and pictorial description.
keb23@st-andrews.ac.uk

Amy Burnside is currently taking a Masters Degree in Irish Literature at the School of English, Queen's University Belfast. She has recently published an article in the *Journal of Franco-Irish studies*, 'He Thinks He's Entangled in a Net': the Web of Continental Associations in *Waiting for Godot*. Her main research interests are in the areas of modern Irish fiction and drama, particularly in the representations of trauma, and the impact of wider socio-cultural movements on Irish writing.
aburnside01@qub.ac.uk

Dr. María José Carrera is a Lecturer in the Department of English at the University of Valladolid, Spain, where she took her Ph.D. on Samuel Beckett's early short prose texts. She has published on Samuel Beckett's texts and manuscripts in *Samuel Beckett Today/Aujourd'hui*. She is also the editor of the book *The Irish Knot: Essays on Imaginary/Real Ireland* (Valladolid, 2008), co-editor of *Philip Perry's Sketch of Ancient British History* (Newcastle, 2009), and has a number of book chapters on the work of Samuel Beckett and other Irish authors.
mcarrera@fyl.uva.es

Diarmuid Curraoin teaches at Sandford Park School, Ranelagh, Dublin. In the past three years he has delivered eight public lectures in Dublin on the work of James Joyce, one of which, 'Faithful to Herself', formed part of the James Joyce 2013 Winter series. In July 2012 he delivered the lecture, 'Myth and Metaphysics in the Works of James Joyce', at the University of California, Berkeley. In June 2013 he presented the paper, 'Less than Lovers, More than Friends: Incarnations of Ireland in *Finnegans Wake*', at the North American James Joyce Conference, the College of Charleston, South Carolina, U.S.A., where he also chaired a panel discussion, 'The Framing of *Ulysses*'. His book, *I Know That I Have Broken Every Heart: The Significance of the Irish Language in Finnegans Wake and in the Other Works of James Joyce*, has recently been published by the Academica Press.
dcurraoin@gmail.com

Dr. Győző Ferencz is current President of the Széchenyi Academy of Letters in Budapest. Having completed his Ph.D. in American Literature at Eötvös Loránd University in 1982, he attained his Doc. Habil. at the University in 2010. He is a member of the 'Literary and Theatrical Studies' section of *Academia Europaea*. His awards include the *József Attila Prize* (2000), the *Artisjus Literary Foundation Prize* (2006) and the *Pro Urbe Budapest Prize* (2010). He has twice been a Fulbright Visiting Research Fellow to Oberlin College, Ohio, and Scottish Arts Council Visiting Translator to the University of St. Andrews in 1995. He teaches courses at the Department of English Studies, School of English and American Studies, Eötvös Loránd University, Budapest, on the poetry and drama of W.B. Yeats, and on twentieth century Irish poetry, including the work of Clarke, Kavanagh, MacNeice, Beckett, Hewitt, Kinsella, Montague, Heaney, Mahon, Longley, Ní Chuilleanáin, Boland, Muldoon, McGuckian and Carson. He has edited and annotated a Hungarian translation of Yeats's poetry (*William Butler Yeats versei*) and published Hungarian translations of other Irish authors in various magazines and anthologies.
ferencz.gyozo@btk.ppke.hu

Dr. Maria Gaviña Costero is lecturer at the English Department of Universitat de València, where she earned her Ph.D. with a thesis on the dramatic *oeuvre* of Brian Friel and its reception in Spain. Her main research interests include contemporary Irish drama from a postcolonial perspective, the relation between

literature and conflict, and theatre reception. She has published several articles on contemporary Northern Irish theatre, and the book *Érase una vez Ballybeg: la obra dramática de Brian Friel y su recepción en España*. Maria.Gavina@uv.es

Dr. Marianna Gula lectures in the Institute of English and American Studies, University of Debrecen, Hungary, teaching courses on Irish culture, film and literature. She is author of *A Tale of a Pub: Re-Reading the "Cyclops" Episode of James Joyce's Ulysses in the Context of Irish Cultural Nationalism* (2012). Her articles, mostly dealing with James Joyce, have appeared in the *Irish University Review*, *European Joyce Studies*, *Papers on Joyce*, *Scientia Traductionis*, and in Hungarian journals. She was a member of the translator team thoroughly reworking and re-editing the canonical Hungarian translation of Joyce's *Ulysses* (published in 2012). mariannagula@gmail.com

Dr Keith Hopper teaches Literature and Film Studies for Oxford University's Department for Continuing Education, and is a Research Fellow in the Centre for Irish Studies at St Mary's University, Twickenham. He is the author of *Flann O'Brien: A Portrait of the Artist as a Young Post-modernist* (revised edition 2009), general editor of the twelve-volume *Ireland into Film* series (2001–2007), and co-editor of *The Short Fiction of Flann O'Brien* (2013). He is a regular contributor to the *Times Literary Supplement*, and is currently completing a book on the writer and filmmaker Neil Jordan. keith.hopper@conted.ox.ac.uk

András Jásdi developed an early interest in Samuel Beckett's work and modernism as an undergraduate student. His M.A. thesis examines the changing perception of objects on Beckett's stage in the light of Heidegger's concept of boredom. During the course of his studies on the Ph.D. programme at Eötvös Loránd University in Budapest, his interests have turned towards Beckett's prose as well as to the works of James Joyce. In the foreground of his research are questions of literary modernism and of modernity, the problems of anti-modernism and of totalitarianism, the relation between embodiment and the possibilities of expression. His theoretical orientation centres on the work of the German phenomenologist Edmund Husserl and French phenomenology, with special regards to Maurice Merleau-Ponty and Jacques Derrida, as well as the work of Theodor W. Adorno. In 2010- 2011, he studied phenomenology at the Katholieke Universiteit Leuven. jasdi.andras@gmail.com

Dr. Aleksandra V. Jovanović is Associate Professor at the Faculty of Philology, University of Belgrade, Serbia. She gained her B.A, M.A. and Ph. D. awards in English Literature at the Faculty of Philology, University of Belgrade where she currently teaches Modern British Literature and Postcolonial Literature in English. She is the author of the following books: *Nature, Mystery, Myth: the Novels of John Fowles* (2007) and *Voices and Silences* (2012). Her research interests mainly concern postmodern British and American fiction. In addition to English and Serbian, she speaks Greek and Spanish. ningi@sbb.rs

Dr. Una Kealy has worked in professional theatre since 1995 as a company, venue and festival manager, workshop facilitator and occasionally a dramaturge. She currently lectures on Theatre Studies and English at Waterford Institute of Technology (WIT) within the Department of Creative and Performing Arts, working with B.A., M.A. and Ph.D. candidates. In addition to her doctoral thesis on the work of Irish playwright George Fitzmaurice, her research addresses Irish theatre history and practice, specifically regional theatre from the South East of Ireland. A regular contributor to *Irish Theatre Magazine* since 1999, her publications include essays on Wexford playwright Billy Roche. Current projects include research into the work of playwrights Jim Nolan and Una Troy, and a project investigating the work of Waterford based *Red Kettle* Theatre Company entitled 'Performing the Region'. Una is also part of a team responsible for developing research within the School of Humanities in Waterford Institute of Technology, creating research projects, establishing and developing potential partnerships, both at national and international levels. ukealy@wit.ie

Dr. Benjamin Keatinge is Dean of the Faculty of Languages, Cultures and Communications and Head of English at the South East European University, Tetovo, Macedonia, where he teaches English literature. He holds a doctorate on Samuel Beckett from Trinity College Dublin and he has published articles on Beckett in the *Irish University Review* and the *Journal of Modern Literature* and elsewhere. His research interests also include modern and contemporary Irish poetry and he has contributed essays on poets Richard Murphy, Pearse Hutchinson, Thomas MacGreevy, Brian Coffey and Harry Clifton to edited volumes. He is a regular

reviewer for *Poetry Ireland Review*, *The Beckett Circle* and the *European English Messenger*.
benkeatinge@gmail.com

Dr. Rached Khalifa is Professor of Irish and English Studies at the Institut Supérieur des Sciences Humaines de Tunis, University of Tunis al-Manar. He has published numerous books and articles on W. B. Yeats and other writers: *The Filthy Modern Tide: Coloniality and Modernity in W. B. Yeats* (CPU 2006), *The Poetics of Ideology in Yeats: Pastoral, Nationality and Modernity* (VDM 2009), and *Emblems of Adversity: Essays on the Aesthetics of Politics in Yeats and Others* (CSP 2009). He has also translated and published several works from the Arabic into English. rachedkhalifa@yahoo.co.uk

Dr. Zsuzsanna Kiss was born in Transylvania, Romania. She studied at Kolozsvár (Cluj) Babes-Bolyai University and became a teacher of English and Hungarian language and literature. In 1999 she obtained her C.Sc. degree at the Hungarian Academy of Sciences Budapest; her dissertation focused on the Hungarian translations and stage history of Shakespeare's *King Lear*. Her research has led to the publication of a book entitled *Clowns of Sorrow: King Lear in Hungarian Dresses* (Budapest, Protea 2010). Now she teaches English drama and poetry at Nyíregyháza University College. drkisszs@t-online.hu

Dr. Peter Kuch is the inaugural Eamon Cleary Professor of Irish Studies at the University of Otago, New Zealand. He holds an Honours degree from the University of Wales and an M.Litt. and D.Phil. from Oxford, where he studied with Richard Ellmann and John Kelly. He has held posts at the University of Newcastle, Australia; Université de Caen, France; and the University of New South Wales, Australia; and been a Visiting Fellow at the Humanities Research Centre at the Australian National University and at Trinity College, Dublin. He has published some 50 refereed articles, book chapters and books on Yeats, Joyce, Eliot, literary theory, and Irish and Australian culture. He is a commissioning editor for *The Irish Studies Review* (Routledge) and is on Editorial Board of several journals. He is currently researching a book on Joyce, entitled *Certain Uncertainties*, and a cultural history of the performance of Irish theatre in New Zealand and Australia. He is the representative for those countries on the international organising committee of the Irish Theatrical Diaspora Project. peter.kuch@otago.ac.nz

Klára Ladányi obtained her B.A. degree in English at Eötvös Loránd University, Budapest, in 2009. She has continued her studies at Masters level, specializing in Post-Colonial Studies, and focusing on Irish, Australian and Canadian literature and history. In 2011, she completed her M.A. thesis on the relationship of history and personality in Brian Friel's two plays, *Philadelphia, Here I Come!* and *Translations*. She is about to commence her studies on the Ph.D. programme at ELTE. laurinyeczklara@gmail.com

Dr. Yu-chen Lin is Professor of Foreign Languages and Literature at National Sun Yat-sen University, Taiwan. Her research interests are modern Irish literature and Irish American fiction.
yuchen@mail.nsysu.edu.tw

Maroua Manaa is a Lecturer in English Literature and History. She teaches British History and E.S.P. at the High Institute of Applied Studies in Humanities, University of Tunis, Tunisia. She has completed an M.A. thesis on The Great Hunger in Ireland. She has published an article in *Arts and Humanities*, "The Famine Killed Everything": The Great Hunger, Trauma and Occlusion in the Rhetoric of Celtic Revivalism in Ireland." She is currently working on a doctoral thesis on images of modern Ireland in culture and literature. manaa_maroua@hotmail.com

Dr. Michael McAteer is Associate Professor at the Department of English, Pázmány Péter Catholic University, Budapest, where he teaches courses on 20th century English literature, James Joyce, Modern Irish Drama, and Northern Irish culture. Prior to this he lectured for 10 years at the School of English, Queen's University, Belfast. His most recent book is *Yeats and European Drama* (Cambridge UP, 2010), and most recent book chapter is 'From Ireland to Croatia: Hubert Butler and Alojzije Stepinac' in *Ireland: West to East* (Peter Lang: 2014). He has published around 30 book chapters, journal articles and book reviews, including essays in *Irish Studies Review*, *Éire-Ireland*, *Irish University Review*, *Irish Review*. He is

director of the recently-formed Budapest Centre for Irish Studies, and is writing a book on the idea of excess and modern Irish writing. michael.mcateer@btk.ppke.hu

Dr. Gail McConnell is a Lecturer in Modern and Contemporary Literature at the School of English, Queen's University Belfast. She has regularly reviewed in the literary journal of the Seamus Heaney Centre for Poetry at Queen's, *The Yellow Nib*, in addition to essays and reviews in *The Irish Review*. She contributed the chapter 'Catholic Art and Culture: Clarke to Heaney' to *The Oxford Handbook of Modern Irish Poetry* (OUP, 2012). Her monograph, *Northern Irish Poetry and Theology*, has just been published with Palgrave Macmillan. g.mcconnell@qub.ac.uk

Mark McGahon completed his undergraduate and M.A. degree at Queen's University, Belfast and is currently engaged in doctoral thesis research at the School of English at Queen's. He is working under the supervision of Professor Brian Caraher and Dr. Steffanie Lehner, analysing James Joyce's *Ulysses* for anticipatory intimations of Jean-François Lyotard's concept of the *différend*, especially as these intimations touch on the problem of injustice. mmcgahon04@qub.ac.uk

Dr. Farah Mébarki teaches at the Collèges Victor Hugo and Fenelon, as well as at the Lycées J. Rostand and J. Renard, in Nevers, France. She also works as a journalist and in connection with the field of archeology. She completed her doctoral thesis in 2000 at the University of Lille III, examining the reality and the myths of Irish paleo-Christian and medieval contacts with the Orient. She has carried out research at the School of French biblical and archeological studies, Jerusalem, the Royal Irish Academy and Trinity College, Dublin, the medieval Church of Ascalon, the Semitic Museum, and Harvard University. She has edited and co-edited a wide range of books in French, and has contributed regularly to such journals as *L'Archeologie* and *Le Monde de la Bible*. Her most recent book contribution is 'Les couleurs de l'âme' ('Colours of the Soul') in *Marie Laurencin: Rêve et Réalité* (Paris, Les Beaux Yeux, 2012). farah.kinnara@wanadoo.fr

Dr. Réka Mihálka received her PhD in English at Eötvös Loránd University in 2011. During her doctoral years, she researched at Kyoto University, Japan; Birkbeck College, University of London, U.K.; the Catholic University of Leuven, Belgium; and New York University, U.S.A.. Her recent publications include two articles in the collections *Roma/Amor: Ezra Pound, Rome and Love*, 2013 and *Ezra Pound, Ends and Beginnings*, 2011, both published by AMS Press, New York. Her essay "Paradise Challenged: Ezra Pound's Canto 20" is forthcoming in *Reading Ezra Pound's Cantos* at New Orleans University Press in 2014. Currently she is residing in Switzerland, where she is at work on an English translation of the Hungarian novel *Abafi* by Miklós Jósika. mihalka.reka@gmail.com

Dr. Erika Mihálycsa, obtained her Ph.D. in 2008 from Babes-Bolyai University, Cluj, Romania, where she currently teaches 20th century British fiction. Her research papers on Joyce, Flann O'Brien and Beckett have appeared in *Joyce Studies Annual*, *Italian Joyce Studies*, *Estudios Irlandeses*, *The AnaChronist*, *HJEAS*. She has translated, among others, the work of Flann O'Brien and Patrick McCabe, into Hungarian. erika.mihalycsa@gmail.com

Dr Willa Murphy lectures at the School of English and History, University of Ulster, Coleraine, Northern Ireland. She completed her Ph.D. at the University of Notre Dame, U.S.A., in 2001, having earlier completed M.A. Degrees at Notre Dame in English and in Systematic Theology. Her research focuses on the intersection of religion, culture and literary form in Ireland and America from the 18th century to the present. Her publications have explored the tension between secrecy and (self-) revelation in 19th century Irish literature, from Maria Edgeworth to William Carleton, the Banims, and Gerald Griffin. Her current research focuses on a remarkable but almost forgotten figure of the Enlightenment, Frederick Augustus Hervey (1730-1803), 4th Earl of Bristol and Bishop of Derry. She is editing a collection of Hervey's sermons for publication in book form, and has begun work on a full-length biography. Dr Murphy's teaching integrates these concerns and extends them into the modern period. At the University of Ulster she has developed and taught modules on religion and sexuality in American literature and culture, on Irish women's writing, and on 19th and 20th century American literature. w.murphy@ulster.ac.uk

Dr. Márta Pellérdi is Associate Professor at the Institute of English and American Studies at Pázmány Péter University where she has been teaching since 1998. She holds a Ph.D. in American Literature and teaches courses in nineteenth and twentieth-century British and American fiction. Her recent research interests include: British women's writing in the eighteenth and nineteenth centuries, the Irish short story and short story theory. She is the author of a major study of Vladimir Nabokov's work published in English, *Nabokov's Palace: The American Novels* (CSP, 2010). She has contributed a wide range of essays on Nabokov, Austen, Melville and Hawthorne to various journals and edited volumes.

pellerdimarta@gmail.com

Dr. Enrico Reggiani is Associate Professor of English Literature at the Faculty of Linguistic Sciences and Foreign Literatures, the Catholic University of the Sacred Heart Milan, where he also teaches Anglophone Culture and Civilization. From 2005 to 2013 he also taught and coordinated English for Business and Economics at the Faculty of Economics and at the Faculty of Banking, Financial and Insurance Sciences of the same University. Initially researching in the field of English medieval literature, his interests have turned primarily to Irish literature and culture in English, Victorian Catholic writers, literature and music, and literature and economics. He has published books on Derek Mahon (*In attesa della vita. Introduzione alla poetica di Derek Mahon*, Vita e Pensiero, Milano 1996); Yeats (*The Compl[i]mentary Dream, perhaps. Saggi su William Butler Yeats*, Aracne, Roma 2010; and Harriet Martineau (*Beau Idéal? Harriet Martineau e il "capitalist" in "A Manchester Strike"*, Educatt, Milano 2012). He is currently working on a collection of "musicoliterary" essays on Yeats, under the working title, *A tone-deaf poet in the Land of Song. Textual Soundscapes in the early Yeats*. Blog: (<http://wbyeats.wordpress.com/>). enrico.reggiani@unicatt.it

Dr. Eglantina Rempert lectures in Irish and Modern English Literature at the School of English and American Studies, Eötvös Loránd University, Budapest. She completed her Ph.D. at Queen's University Belfast in 2008. Her research interests lie mainly in Irish and Victorian Studies, and she is currently writing a book on the Victorian cultural contexts for the drama of Lady Augusta Gregory. She has published essays on Maria Edgeworth, Lady Gregory, W.B. Yeats and Samuel Beckett in the following volumes: *Ireland in/and Europe* (Wissenschaftlicher Verlag Trier, 2012); *Confrontations and Interactions* (L'Harmattan, 2011); *The Irish University Review* (2011). Her most recent publication is an essay on the fiction of Glenn Patterson in the volume, *Ireland, West to East* (Peter Lang, 2014). remport.eglantina@btk.elte.hu

Dr. Thierry Robin is a Senior Lecturer at the European University of Brittany, Brest. He is also a current member of the research centre HCTI-CEIMA EA4249 based in Western Brittany. His research focuses on contemporary Irish literature and the connections between ideology, epistemology and the concept of reality. His favourite writers include Flann O'Brien, Samuel Beckett and John Banville. In addition to a large number of papers or scientific contributions bearing on the same themes, he has published a book devoted to the study of Flann O'Brien's novels, entitled *Flann O'Brien, Un voyageur au bout du langage* (Rennes, 2008). He has also coedited a collection of essays dealing with political ideology in Ireland, *Political Ideology in Ireland from the Enlightenment to the Present* (Cambridge Scholars, 2009).

thierry.robin@univ-brest.fr

Dr. Virginie Roche-Tiengo teaches at the University Paris XIII in the Law Department. She completed her Ph.D. thesis, *The Poetics of Myth in the Theatre of the Irish Playwright Brian Friel* at the Sorbonne University, Paris. She has published a wider range of articles on Irish drama, including the work of Friel, Beckett and McGuinness. The following are her most recent publications: 'Music as an Apolline and a Dionysiac Ritual in the Theatre of Brian Friel', in *Music and the Irish Imagination, Like a Language That We Could All Understand*, Thierry Dubost and Alexandra Slaby, ed. (Presses Universitaires de Caen. 272 pages +DVD). 'Brian Friel's Theatrical Adaptations of Chekhov Works', in *Drama Reinvented, Theatre Adaptation in Ireland (1970-2007)*, Thierry Dubost, ed. (Brussels, P.I.E. Peter Lang, 2012). 'A l'horizon des 'mendiants d'azur': l'épreuve de l'attente, de l'enfermement et de l'exil épistémologique dans le théâtre de Samuel Beckett, Brian Friel et Frank McGuinness'. Publication du RADAC (Groupe de Recherches sur les Arts Dramatiques Anglophones Contemporains) : Coup de Théâtre Hors série : *Autour de Fin de partie / Endgame, l'œuvre de Samuel Beckett*. 'L'essai politique de Brian Friel dans *The Freedom of the City*', Publication du RADAC (Groupe de Recherches sur les Arts Dramatiques Anglophones Contemporains):

Coup de Théâtre n°24 : *Essai(s) et l'inceste, racines et modernité sur la scène contemporaine.*
rochevirginie@hotmail.com

Thomas Saunders lives and studies in Northern Ireland where he is in his second year of doctoral thesis research at the School of Creative Arts at Queen's University Belfast. His project is concerned with displacement and marginalisation in Northern Irish theatre, and more specifically with the theatrical representation of the Royal Ulster Constabulary. In 2013 he presented a paper at the IASIL annual conference, addressing artistic representations of the security forces in the work of Stewart Parker, Martin Lynch, Anne Devlin and Marie Jones. In April 2014 he presented a paper on the complications of re-appropriation at the conference, 'Staging Beckett: Constructing Performance Histories', the University of Reading. His poetry has appeared in several local pamphlets, and he is a member of a writing group at the Seamus Heaney Centre under the guidance of Ciaran Carson. tsaunders01@qub.ac.uk

Dr. Stephanie Schwerter, has been teaching Translation Studies and Comparative Literature at the Ecole des Hautes Etudes en Sciences Sociales (EHESS) in Paris since 2008. Before moving to France, she spent six years in Northern Ireland, working at the University of Ulster and at Queen's University Belfast. Her research focuses on Northern Irish prose and poetry. sschwerter@yahoo.com

Dr. Julia V. Sharapova is Associate Professor in the English Department of the Faculty of Foreign Languages, the Herzen State Pedagogical University of Russia, Saint Petersburg, where she has been based since 2001. Her main research interests are in Culture-Oriented Linguistics, Cross-Cultural Communication, Irish Studies, Literary Studies and Creative Arts. Her main teaching areas include 'English As A Foreign Language', 'English in Different Spheres of Communication', 'Varieties of English in Global Context', 'Lingua-Cultural Aspects of Irish Studies', 'Irish National Character Representation Through Language', 'Text Interpretation', 'Language and Society'. She is the author of several books and dozens of articles published in different academic journals. jusharapova@yandex.ru

Charlene Small is currently in the third year of her Ph.D. thesis studies at the School of English, Queen's University. Her doctoral project examines the representation of the father figure in contemporary Irish poetry, focusing on the work of Seamus Heaney, Paul Muldoon, Michael Longley, Paul Durcan, John Montague, Derek Mahon and Leontia Flynn. csmall07@qub.ac.uk

Dr. Sara Strauß is a lecturer in English at the University of Paderborn, Germany. She completed her Ph.D. with a thesis on contemporary stream of consciousness fiction, focusing on the inexpressibility of human thought processes, neuroethical issues and intertextual relations to modernism ('"This Bright Inward Cinema of Thought": Contemporary Stream of Consciousness Fiction', 2013). She has published articles on the narrative fiction of Elizabeth Bowen, Eva Figes, Ian McEwan and others, and translated Spanish poems of Poesía de Silencio into German. She is currently working on a project on old age and dementia in Irish, British and Canadian literature and culture. sstrauss@mail.uni-paderborn.de; sstrauss@mail.upb.de

Dr. Daniela Theinová is an External Lecturer at the Department of Anglophone Literatures and Cultures at Charles University, Prague. Her research interests include contemporary Irish and British poetry. Her Ph.D. thesis, *Limits and Languages in Contemporary Irish Women's Poetry*, focused on the role of marginality and liminality in Irish poetry of the last forty years. She has translated extensively from English and Irish, including novels by Colm Tóibín, plays by J. M. Synge and poetry by Vona Groarke, Medbh McGuckian, Máirtín Ó Direáin, and Nuala ní Dhomhnaill. While presently revising her dissertation for publication, she is translating Kate Atkinson's novel *Life After Life*. Daniela.Furthnerova@seznam.cz

Dr. Benedek Péter Tóta has studied theology, Hungarian and English language and literature. He teaches English literature at the English Department of the Faculty of Humanities and Social Sciences, Pázmány Péter Catholic University, Budapest. He is primarily interested in twentieth-century and contemporary poetry in Hungarian and English. His current research focuses on the renderings of János Pilinszky's poems by Ted Hughes. One of the peculiarities of his scrutiny concentrates on the reflection of Attila József's poetry in the art of János Pilinszky, Ted Hughes and Seamus Heaney. tota.benedek@btk.ppke.hu

Dóra Vecsernyés has recently completed her Masters Degree in English Literature at Eötvös Loránd University, Budapest. Her main field of interest is contemporary British fiction with special attention to time, memory, and narration, as well as the interplay between sound and silence. Her Masters thesis bears the title, ‘“*We’re a narrative animal, aren’t we?*”: *Remembrance in the Fiction of Julian Barnes*’. She is also interested in the writing of Janice Galloway and Carol Ann Duffy. These authors will form the basis of her doctoral thesis research on contemporary Scottish women writers. vecsi@sulitech.com

Dalma Véry is a Ph.D. researcher taking part in the Modern English and American Literature Doctoral Programme at Eötvös Loránd University, Budapest. She holds an M.A. in Aesthetics and in English Language and Literature. Her dissertation concerns the modes of textual structuring in James Joyce’s *Ulysses*. Besides the works of Joyce she also dedicates much attention to various issues of Aesthetics, particularly to those raised in the writings of Martin Heidegger, Hans-Georg Gadamer and Georg Lukács. verydalma@t-online.hu