

ABSTRACTS

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Irish dramatists in the mid-19th century transatlantic theatre

Aiko Matsuura (Kushiro Public University of Economics)

In this presentation I propose to discuss the activity of two Irish adaptors of English novels in the mid-19th US theatre with the aim of highlighting the way in which the textual potential of literary works assumed its historic specificity. Dion Boucicault and John Brougham present exemplary pictures of how the hybrid status of their being Irish contributed to the textual mutation into drama in the trans-Atlantic cultural exchange. I argue that a discussion about their career as a type of agency is of particular interest for two reasons.

First, their adaptations allow an overture to historic research on reception of literary works based on analysis of the contemporary reviews on their plays. While reception research in literary criticism and cultural studies has been replaced by empirical analysis by social scientists now, a question remains about the historical status of readers in conjunction with the cultural influence of literature in respective periods and locations. The adaptations were staged, subjected to criticism by contemporary commentators, and archived – if incompletely– in media reports.

Second, the adaptors as the agent of the textual mutation provide critical evidence to think about the role of cultural others. The process mediated by non-English others casts light on the complex relationship between their reflectivity and the historic consequence in that their practice, quite alike what de Certeau called tactics, exhibits an aspect of practical knowledge not easily explicable by means of premeditated schemes of action. What is the meaning of their presence in the US cultural history? It is known that the theatre in US had relied on plays by playwrights of foreign origins in its formative stage. Its origin thus disappears into an ambiguous sphere of US history, but a focus on some adaptors may show us some hint.

Loss and Resolution in *Riders to the Sea*: Reflecting the Theory of Grief

Yumiko Kataoka (Aichi Prefectural University)

Elisabeth Kübler-Ross, a prominent psychiatrist, is the one who first explored the five stages of death and grief in her renowned book, *On Death and Dying* (1969). Her model of the grief process is followed by her successors' theories. Though we see several variations of the model, Kübler-Ross's five-stage framework, such as "denial and isolation," "anger," "bargaining," "depression" and "acceptance" has been standard for the medical counseling field.

In the play, *Riders to the Sea* (1904) by J.M. Synge, Maurya, a mother of dead and dying sons, is the central figure of grief. The most heart breaking passage of hers is "They're all gone now, and there isn't anything more the sea can do to me," which she evokes when she finds out she lost all of her sons. This line shows the depth of her sadness, helplessness and powerlessness as a human being against nature. This climax of the play leaves the audience or reader among the abyss of grief. On the other hand, Maurya finds herself in a peaceful mind after her loss of her sons.

In this paper, I will examine how Kübler-Ross's grief process could explain Maurya's grief and compensation, and what it could not. Then I will analyze how the scientific theory enhances Synge's plot.

Historiography, Memory and Irish Colonial Landscapes in Brian Friel's *Making History* and *The Home Place*

Chen-wei Han (National Taiwan University)

From the beginning of his writing career, Irish playwright Brian Friel unflinchingly engaged the political and cultural issues of Ireland. During the 1980s, with his friends, he established the Field Day Theatre Company in order to represent and interrogate the thorny issues of Irish (post-) coloniality, such as language, translation, cartography, historiography, plantation, miscegenation, identity politics and so forth. Field Day seeks to change the political and historical impasses of contemporary Northern Ireland through cultural interventions by challenging the given and received beliefs, attitudes and mindsets of different sectarian groups. This paper seeks to explore the cultural and spatial issues of Irish plantation by the Anglo-Irish settlers in Friel's *The Home Place* (2005) and *Making History* (1988). In the context of Irish *revisionist* historiography and debates, these two plays attempt to re-write the histories of the Protestant Anglo-Irish Ascendancy living in the big houses of Irish plantation. *Making History* represents the ideologies and practices of the newly arrived English settlers in the mid-16th century from the perspective of women, whereas *The Home Place* addresses the troublesome outcomes of plantation before the eve of the Land Wars and the political cataclysm near the end of the 19th century from the viewpoint of a male landlord. This paper attempts to unravel the ambivalent histories of and tensions between the Anglo-Irish landed class, as diasporic subjects, and the colonial or political landscapes of Ireland in the processes of cultivation and dwelling in these two plays. Moreover, Friel, in his efforts at re-writing Irish colonial histories, also attempts to forge an alternative historiography which is neither nationalist nor revisionist by focusing on the life narratives of individuals and their interlocking, place-based sites of memories.

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“May I say a word to your telephone?”—The Presentation of the Telephone in *Ulysses*

Chih-Hsien Hsieh (Wenzao Ursuline University of Languages)

When *Ulysses* was published in 1922, it soon generated different responses. Some liked it, but many more did not. Yet, in those reviews that either admired Joyce's writing or expressed readers' discontent with the novel, *Ulysses* was often compared to a telephone directory for its physical appearance. Regardless of their comments about the novel, the analogy between *Ulysses* and a telephone directory suggests that the telephone has become a common device during the early twentieth century. It was such a part of ordinary life that the general public would understand the analogy of *Ulysses* as a telephone directory without difficulty. This analogy reveals more about the novel itself than just its physical appearance, however. It shows certainly that *Ulysses* is about the ordinary life, about how an ordinary object or event gradually influences both people's way of living and thinking. Being aware of the modern technology, Joyce brings the telephone into his work. The presentation of the telephone in *Ulysses* exemplifies how it mingles with the everyday life: not only does it provide an alternative of the communication but also a different way of thinking as Joyce showed through his characters in the novel. In this paper, through the analysis of the depiction of the telephone presented in *Ulysses*, I want to show Joyce's application of the telephone into *Ulysses*. Telephone to Joyce, I argue, is not simply a tool of the immediate communication. It is also a tool connecting the present to the past, the world of the living to the world of the dead, and the readers to his characters' inner world.

The Cyclical Exchange of Alienation and Re-involvement in *Ulysses*

Chinatsu Toma (University of Ryukyus)

This paper examines the relationships of alienation and re-involvement in *Ulysses* and explores a new possibility of linguistic articulation *Ulysses* proposes. Language articulates the world as an organic unity in two contrasting ways. On the one hand, articulation orders and constructs the world through frames of reference such as class system, nation state, and organized religion. The Victorian era is one of the most articulation-oriented periods, with fixed frameworks such as the social hierarchy and the code of morality. On the other hand, articulation also creates alienation in the forms of discrimination, exclusivism, and ethnic conflict. *Ulysses*, a post-Victorian modernist text, describes this alienation from the world and proposes “re-involvement” in it. Re-involvement problematizes alienation and opens up a new possibility of participation in the world. By offering this re-involvement, Joyce creates a cyclical exchange between alienation and re-involvement.

Ulysses displays articulated frameworks in cognitive, personal, and political aspects that accompany alienation from the organic world, from society, and from humans. In the episode of “Cyclops,” “the citizen,” an enthusiastic patriot, rejects and alienates “outsiders” such as the Jewish and English people from his/her society. In opposition, re-involvement offers new possibilities of association with the alienated world. For example, Bloom reveals the contradiction that the object of a citizen’s alienation could be, at the same time, an object of worship, and this contradiction raises the possibility of new associations with the alienated object. In addition, in the episode of “Lestrygonians,” the blind man offers a way of directly connecting with the world through touch and hearing, in contrast to indirect articulation of sight, which inevitably involves distance from an object. Re-involvement therefore opens up new possibilities of association with an alienated world and proposes a new approach of articulation, as I discuss in depth in this paper.

Joyce's Historical Sense

Joseph O’Leary

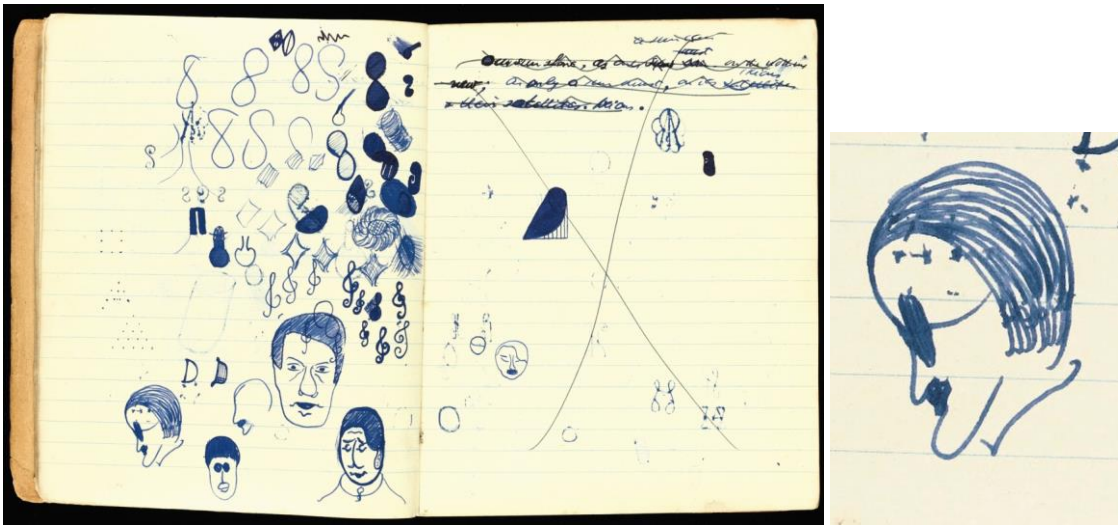
Hugh Kenner once argued that *Ulysses* was a novel without a historical dimension. In fact, however, Joyce goes out of his way to lay deep underpinnings in Dublin history throughout the novel. This is a development from the way that Stephen Dedalus positions himself against a background of historical precedent at various points in *A Portrait of the Artist as a Young Man*.

Yet there is truth in Kenner's observation. The vision of history *Ulysses* conveys is static and synchronic rather than progressive and diachronic. The mythic and cyclic approach of *Finnegans Wake* is already in the wings, as Joyce stops the clock at 16 June 1904. Ignoring the Great War, the Russian Revolution, and the Irish War of Independence, he makes a museum piece of this isolated day in the past.

The handling of the 18th century in the novel's allusions to Grattan, Flood, Kendal Bushe, Burke, Swift, Tone and Emmet gives that period a vivid presence, providing epic underpinning for the activities of the 1904 *Dubliners*. The aesthetics of the novel invests both in re-actualization and de-actualization of history, just as in classical epic the "historic present" reactualizes the past while the distancing style of epic memory de-actualizes it. Halting history in order to give it mythical, epical, literary status, *Ulysses* holds an oblique mirror up to ongoing history while abstaining from any direct engagement with it.

Reading Beckett's Doodles for 'Sasha Murphy'

Naoya Mori (Kobe Women's University)



<http://antiquesandartireland.com/2013/05/auction-beckett-manuscript/>

Samuel Beckett's first published *Murphy* in 1938, but this first novel also had earlier manuscripts. Beckett summarized its probable earliest structure in the 'Whoroscope Notebook' (MS UoR3000), and also he left other voluminous manuscripts for *Murphy* with six notebooks (BC MS 5517/1-6). These notebooks were in private hands for the last half century, until being acquired in 2013 by the University of Reading at a Sotheby auction.

This paper focuses on a doodle illustrated in the first notebook with the title of 'Sasha Murphy.' The doodle seems to suggest certain enigmas that need solving. Doodles, in general, reflect a writer's playful and unpredictable behavior, rather than serious reasoning or purpose. In fact, Beckett left many whimsical doodles in the manuscripts of his other works such as *Watt*, *How It Is*, and *En attendant Godot*. Consciously or unconsciously, such doodles sometimes reveal the author's hidden intent. Significantly, the doodle of 'Sasha Murphy,' upon which we cast a light, contains letters, signs and figures such as 'S,' 'J,' 'D,' '8' and 'G clef', and among other features, James Joyce's profile. A semiotic analysis of the signs and figures in the doodle offers insight into Beckett's hidden intent for *Murphy*.

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Symposium 1: "Adaptation and Transformation: Cinematic Variations"

Chair: Mitsuko Ohno (Aichi Shukutoku University)

Irish film seems to be thriving in Japan this year, because as many as 5 films, *Room* and *Brooklyn*, which were in contention for Oscars, *Sing Street*, *Dare to be Wild* (Japanese title: *Flower Show*) and the Oscar nominated animation *Song of the Sea* have all been shown over the last few months. It is apparent that cinematic representation has come to occupy a vital position in Irish life and culture, and both domestically and internationally Irish films are highly regarded.

This panel will cover issues of the adaptation and transformation of 20th century Irish literature from the different contexts and perspectives related to film. While variously touching on the genres of poetry, novel, drama and even the adaptation of cinematic forerunners, as expressed in their abstracts, the speakers will discuss how cinematic representation has corresponded critically to the social and political concerns of the contemporary world.

Albert Nobbs: From Short Story to Stage and Screen

Tetsuya Isobe (Aichi Institute of Technology)

George Moore's *Albert Nobbs* has been performed on stage and made into a film. The original story of "Albert Nobbs" was chapter 44 through 53 of George Moore's *Story-Teller's Holiday* (1918). George Moore as a narrator, tells the story of "Albert Nobbs" to Alec, a local storyteller, in the novel. The story was reprinted with some revisions as a short story "Albert Nobbs" in *Celibate Lives* in 1927.

The film *Albert Nobbs*, directed by Rodrigo Garcia and starring Glenn Close, was released in 2011. It depicts the life of a woman disguised as a hotel waiter in order to work and survive in 19th century Ireland. Penguin Books published *Albert Nobbs* to tie in with the film release.

Glenn Close not only stars in the title role but produced the film and co-wrote the screenplay with Gabriella Prekop, John Banville and Rodrigo Garcia. Her connection with the story goes back to almost thirty years ago. Close played the lead character in an off-Broadway stage version, entitled *The Singular Life of Albert Nobbs*. French director, Simone Benmussa, adapted and directed the play in Paris in 1977, in London in 1978 and in New York in 1982. The play contains twelve scenes, including a "Prologue" in which George Moore's and Alec's Voices introduce the play.

This story has great significance now that the word LGBT means much in the contemporary society. I investigate how the short story has been represented through the film and the play. In this paper, comparing three versions of "Albert Nobbs," I analyse the film in terms of "narration," "disguise," "clothes," "queer" and "perhapser".

The MacGuffin: Agency and Transformation in Hitchcock's *Vertigo* and Neil Jordan's *The Crying Game*

Andrew Fitzsimons (Gakushuin University)

Alfred Hitchcock popularized the term 'MacGuffin', which refers to a plot device that motivates and drives a story forward. The MacGuffin is, usually, of seemingly vital importance to the characters, but of little significance outside the world of the story. In *Notorious* (1946), for example, the plot revolves around the attempt to acquire uranium ore in order to make an atomic bomb, and in *The 39 Steps* (1935) the action is propelled by the secret plans for an aeroplane engine that have been memorized by a stage performer. The MacGuffin for Hitchcock, however, is a pretext for the exploration of other concerns: this is shown most clearly in *Psycho* (1960) as the MacGuffin, the money stolen by Marion Crane, is set aside, literally and figuratively, after her horrific murder. Occasionally in Hitchcock a film contains more than one MacGuffin. In *Vertigo* (1958), Scottie's fear of heights kick-starts a plot within which his encounter with a second MacGuffin, Madeline's possession by a spirit from the past, leads to his destruction. I will show in this paper how, unusually, these plot devices are crucial to the concerns of *Vertigo* and how in Neil Jordan's *The Crying Game* (1992) the plot devices

and themes of Hitchcock's film, and its exploration of masculinity and the politics of sexual transformation, are consciously invoked and elaborated upon within the context of a film ostensibly concerned with the conflict in Northern Ireland.

Well Versed: Paul Muldoon's Cinematic Poetry

Christopher Simons (International Christian University)

'They say the border is a state of mind. | I think that's a little bit ill-defined,' sings a policeman in Paul Muldoon's libretto *Bandanna*. We could say the same about the relationship between verse and cinema in Muldoon's poetry; it demands closer investigation. This paper reads Muldoon's poetry through the lens of film theory, in order to answer the questions: how, and why, does this work benefit from analysing it as cinema? The paper argues that reading Muldoon's narrative poems through the methodology of its text as cinematic and poetic form, and subtext as mediated socioeconomic and political content, stimulates unusual interpretations of poems that may seem to lack symbolic meaning.

The paper hypothesises that, when read as film, some texts that seem to consist entirely of narrative surface produce strong critiques of modern global culture; these critiques particularly emphasise problems of the commodification of history and human relationships. The paper offers examples from narrative poems such as *Immram*, *The More a Man Has the More a Man Wants*, and *Madoc: A Mystery*, as well as shorter lyrics such as 'The Weepies'.

In addition to developing cinematic form and style in verse, these texts use allusions to cinema—particularly American *film noir* and westerns—to communicate their themes. The paper argues that Muldoon's use of American popular culture to explore Irish and British politics and socioeconomics draws attention to connections between these subjects and Anglo-American economic and cultural hegemony.

Sunday, 16 October

**The Translation and Transformation of Hawthorne's Short Stories
in the "Circe" Episode of *Ulysses***

Akemi Yoshida (Kindai University)

This paper attempts to trace the possible influence of the American writer Nathaniel Hawthorne upon James Joyce, focusing specifically on the way Joyce seems to adopt motifs and images from short stories of Hawthorne into the "Circe" episode of *Ulysses*.

The mysterious procession of the night that presents itself in the fifteenth episode of *Ulysses* bears striking resemblances to the night-scenes depicted in Hawthorne's stories such as "My Kinsman, Major Molineux" and "Young Goodman Brown." Apparitions of wonderful, wondrous figures in "Circe" episode seem to steer through the intermediary zone that does not completely belong either to the real or to the unreal; or to the conscious or to the unconscious. The "unusual light" under which everything is "invested with a quality of strangeness and remoteness, though still almost as vividly present as by daylight" in Hawthorne's work, seems also to be employed in *Ulysses*, subverting and inverting the rational order of the diurnal world. The suspicion Leopold Bloom holds against Molly overlaps itself with the vague doubt Young Goodman Brown has about his wife, Faith. Parallels could be drawn between Reuben Bourne of "Roger Malvin's Burial" and Stephen Daedalous, both characters tormented with patricidal guilt, and perhaps, also between Reuben and Bloom, for the common experience of loss of their only sons.

Thus, it seems highly likely that Joyce quite consciously incorporated elements from Hawthorne's stories into his novel and based part of his own work on the prototypes provided by Hawthorne. What similarities and connections, then, was Joyce aware of, between the America presented by and/ or lived by Hawthorne, and the Ireland of his day? By translating and transforming the "blackest shades of Puritanism" that appear in Hawthorne's works, what did Joyce aim to exorcize from his own novelistic world?

Ulysses in Nighttown: James Joyce's Hauntological Spectacles

Pingta Ku (National Taiwan University)

James Joyce's "Circe" has long been read as a closet play, as critics are prone to exorcise theatricality from this play-within-a-novel. However, the fact that "Circe" was put on the off-Broadway stage in an adaptation entitled *Ulysses in Nighttown* in 1958 invites this paper to argue against the popular belief that the fifteenth episode of *Ulysses* is an *antispectacle*. By investigating the spectacular theatre in late-Victorian and Edwardian eras, this paper will historicise "Circe" and relocate it back into the context of such theatrical spectacles as phantasmagoria and proto-fashion-show. By summoning the spectre of theatricality, this paper will re-evaluate the subtle relationship between *Ulysses* and capitalism: If Joyce's Dubliners' dreams are composed of the residues imported from London-based cultural industry, is it even possible for them to break free from Britain's political, cultural, and economic colonisation? More fundamentally, this paper will read "Circe" against *Spectres of Marx*, in which Jacques Derrida weaves the spectral spectacle of *Hamlet* into the conception of Marxism. Similar to the case of "Circe", Marx's fascination with Victorian spectacles might be allegorical: Marxism has been possessed by the spectre of capitalism from the very beginning. Such spectral

entanglement is intrinsic not only to Derrida's hauntology, but also to Joyce's "Circe", as the capitalist spectacle is ever-haunting and cancels the possibility of revolution, redemption, and exorcism.

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Fenianism and the 1916 Rising

Brian Sayers (Mejiro University)

The 1916 Rising has had a profound influence on the shaping of modern Ireland. It has also been the source of serious controversy and disagreement among academics. Regardless of how one interprets specific events or their significance, there can be no doubt that a thorough knowledge of the background to the Rising is crucial in order to reach an understanding of its legacy on modern Ireland. In this paper I will endeavor to show the influence of Fenian policy in the shaping of the later generation, both culturally and politically, leading to the climax of 1916.

A major contribution by the Fenian President John O'Mahony to Irish revolutionary thinking was his formulation of the prerequisites for any future attempt at insurrection: in particular the necessity for external factors providing 'some powerful pressure from without' - preferably a major international conflict involving Great Britain. This component of his revolutionary thought, formulated in late 1848, became embedded in the thinking of the Irish Revolutionary Brotherhood (IRB) in Ireland and of the Fenian Brotherhood and its later successor the Clan na Gael in America. It was also the blueprint in the IRB's planning of the rising that finally came in 1916.

During his years in France and subsequently in the United States, O'Mahony watched for an opportunity to obtain military assistance from any potential adversary of Great Britain. Such activity involved serious negotiations at various times with the governments of France, Russia and the United States. In a later generation this policy would be re-enacted when, within days of the outbreak of the First World War, in August 1914, a Clan na Gael committee made contact with the German ambassador in Washington, D C with a view to obtaining military assistance from Germany. Following the loss of 'the *Aud*' - the German ship that carried the arms to Ireland for the 1916 rising - and Eoin MacNeill's subsequent countermanding order, any hopes for a successful insurrection evaporated. Against all the odds, the IRB military council made the critical decision to go ahead with the rising. The events of Easter week 1916 and the subsequent War of Independence (1919-1921) would signal the beginning of the end for British Imperial dominance.

Seamus Heaney's 'Out of The Bag': A Clean Rasping Sound

Nora Yamada (The British School in Tokyo at Showa Women's University)

Seamus Heaney's 'Out of The Bag' (From the 2001 collection *Electric Light*) is a gloriously rich summoning of memory fused with myth and masterful, poetic handling of universal truths.

As with many of Heaney's poems there is the presence of most beautifully depicted and poignant childhood memory, an idealized mother, and universal and intellectual concerns of identity, memory and consciousness. Joyce claimed that 'imagination is memory', and certainly, in this richly sensuous and resonant poem Heaney succeeds in fusing these two elements of identity triumphantly.

One interesting element in this poem, which crops up frequently in Heaney's work is the 'clean rasping sound' of metal. Again and again, we meet the blacksmith: the integrity of the poetry seems underpinned

somehow by the weight, the sight and the sound of metal. Whether it's 'love/ like a tinsmith's scoop/ sunk past its gleam/ in the meal bin' or whether it's the priest at his dying mother's bedside going 'hammer and tongs at the prayers for the dying', Heaney often seems to find his voice using hard, sharp, masculine images such as these.

I would like to extend my discussion of 'Out Of The Bag' which features 'instruments', 'steel hooks' and 'chrome surgery tools' by considering Heaney's oeuvre more broadly and positing the idea that Heaney established (and continued to defend) his poetic integrity by using these masculine images. This is connected to, and perhaps a result of, the way Kavanagh used images like soil ('Ah, the clay under those roots is so brown!') to acknowledge provenance and connect it to artistic output in a way that enabled young Catholic, working-class poets to achieve creative momentum.

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Symposium 2: "Autobiographies, Life Writings and Memoirs"

Chair: Kazuhiro Doki (Aichi University of Education)

Making demarcations between autobiography and autobiographical fiction is not so easy as it may appear. They both edit one's memories and restructure one's past by virtue of narrative. Thus it seems becoming a convention to classify them under a more comprehensive name: life story or life writing. Through the narrative, one's past as a series of fortuitous events is usually formed into a meaningful story and one's identity is likely to be confirmed.

James Joyce's *A Portrait of the Artist as a Young Man* (1916) would be a good example as the novel is supposed to be a typical autobiographical fiction; its protagonist Stephen Dedalus is compared to Joyce himself more often than not. Stephen grows up from infancy to adolescence as the story develops. He encounters various types of authoritative orders in the shape of father, school, church, and nation, and those authorities try to subordinate him and integrate him into the established structure. Every time he rejects and gradually realizes which way he should go and prepare for his own internal voice. Then an epiphanic moment comes and a vocation for an artist is given, presumably just as Joyce himself was.

Significantly, however, in the growing process, Stephen himself subordinates or suppresses some voices, most typically the voice of mother. In other words, Joyce shows us that the life story could be a double narrative of resistance and suppression. The epiphanic moment of self-realization tends to be accompanied by silencing voices of some others. Then we should probably ask whether it is possible to tell a life story without suppressing others and if the answer is affirmative, how? It seems to me that these questions possibly relate to the problem of literary convention of epiphany itself and how we can deconstruct it.

In this symposium, while Yoko Sato's concept of "Yeats as a symbolic autobiographer" and Tetsuya Suzuki's focus on Heaney's "personally vital bits of psychic life" would provide us a timely opportunity to reconsider the epiphanic convention, Saeko Nagashima would show us how Donoghue creates an unconventional "queer narrative space" in relation to autobiography/history.

Yeats's *Reveries over Childhood and Youth*: A Symbolic Autobiography

Yoko Sato (Tokyo University of Agriculture and Technology)

Yeats's *Autobiographies* (1955) consists of separate autobiographical works, which describe his life from childhood memories to the acceptance of the Nobel Prize in 1923. **Yeats** began to write the first section of *Autobiographies*, entitled *Reveries over Childhood and Youth*, in January 1914 and completed at the end of that year. It was then published by his sister's Cuala Press on 20 March 1916. Critics have pointed out some similarities between Yeats's *Reveries* and James Joyce's *A Portrait of the Artist as a Young Man*, which was published as a series from February 1914 to September 1915 in *The Egoist*. Both works focus upon the awakening of the consciousness as an artist.

Yeats's *Reveries* is not a novel but a part of his autobiographies. Basically, it is written in chronological order but the sense of time and space is sometimes intentionally vague, allowing the focus to be on the symbolic meaning of significant moments in Yeats's earlier life. At the beginning of his *Reveries*, the autobiographer juxtaposes self-images in three important places—somewhere in Ireland, London, and Sligo. Gradually, a dialectic tension among these places emerges, as if reflecting the autobiographer's physical and spiritual growth. In *Reveries*, the images of important people in Yeats's childhood and youth also appear and disappear as he shapes himself as an independent mystical poet. It is revealed that his grandfather, William Pollexfen, his father and mother, his uncle, George Pollexfen, Edward Dowden and John O'Leary helped develop the personality of the young Yeats. In this paper, I would like to discuss the achievements of Yeats as a symbolic autobiographer.

From Memory to Poetry

Tetsuya Suzuki (Meiji University)

Station Island by Seamus Heaney is an autobiographical work, although it would not be classified as an autobiography. This paper will discuss, firstly, how autobiographical elements, namely Heaney's personal memories, are integrated into one poetic narrative and, secondly, features of Heaney's poetical imagination.

Helen Vendler describes *Station Island* as a "long autobiographical poem-of-alter-egos". *Station Island*, published in 1984, is the Seamus Heaney's seventh collection. Following the structure of Dante's *Divine Comedy*, this book is composed of three parts. Many poems in this volume are based on Heaney's own memories. This volume, however, is not an autobiography in ordinary sense.

Autobiographies draw basically on authors' memories of their lives. The authors select their memories and put them into a proper sequence so that one consistent story can emerge. This story is the record of the author's identity and the author make sense of his or her life through the story. *Station Island* also draws on Heaney's personal memories. And it is perfectly right to say that this volume is the record of Heaney's identity and he tries to understand who and what he is by compiling this book of poetry. In this sense, *Station Island* is "autobiographical".

However, Sweeney, which appears in some poems, is an imaginative character. Sweeney is the seventh century king transformed into a bird and this is one of the alter egos of Heaney as a poet. What is imaginary and what is factual are integrated into one poetic narration.

Referring to a remark made by Ted Hughes, Heaney says that certain memories become luminous in the mind of poet and that it is a poet's obligation to bring those "personally vital bits of psychic life" out into our

world “without impairment”. How is this idea realized in *Station Island* and what function does imagination perform for the realization? To find the answers to these questions means to contribute to the discussion concerning autobiography and, at the same time, to understand Heaney’s poetics.

Retrospection and Queer Narrative Space in the Works of Emma Donoghue

Saeko Nagashima (Chuo University)

Historiography has been a significant issue in the discussion of lesbian writing in the past few decades. Biddy Martin in the late 1980s pointed out the limitations of lesbian autobiographical writings that tended to fall into the stereotypical coming-out narrative pattern, and emphasized the importance of more complex approaches to history and identity which she found in more recent autobiographical literature by women of color. Laura Doan and Sarah Waters, in a similar vein, problematized the use of history in contemporary lesbian popular fiction in an article in the early 2000s.

The works by Emma Donoghue share this awareness of the uneasy relationship between autobiography, history and lesbian writing. Starting her writing career as a literary historian in the early 1990s, Donoghue constantly uses historical materials in her writings. Her first book published in 1993 is an academic work on “passions between women” in 17th to 18th century Britain. In the following decade, she produced a wide range of writings, including novels, short stories, stage plays and a literary biography; almost all have close connections with real people and incidents in the past, and thus retrospection is a key element in them. Another central theme in those writings is passions and desires that go beyond the constraints of the heterosexual norm. However, none of her works seem to conform to the format of stereotypical coming-out stories. Instead, they investigate the possibility of creating narrative spaces that accommodate desires that exist outside sexual/gender norms in connection with history.

In this paper I will focus on Donoghue’s writings in the 1990s, particularly *Hood* (1995) and *We are Michael Field* (1998), and examine how retrospection works along with the representation of alternative passions and desires—in other words, how it helps the emergence of queer narrative space.