

ABSTRACTS

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“Borderlands”

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Panel Session 1: Northern Ireland as Borderland

Anna Burns, *Milkman*, and Northern Ireland: Look Back on the Past and Look Forward to the Future

Masahiko Yahata (Beppu University Junior College)

Anna Burns, *Milkman*, was awarded the Man Booker Prize in 2018, and she became the first Northern Irish novelist who won the award. The author was born in the working class Catholic district of Belfast in 1962 and experienced the worst decade of the Troubles in the 1970s. The novel reflects her experiences. The protagonist is a woman living in the same district in the 1970s. The story centers her complex relationships and gloomy affairs with men and women in “this side of the road” and “that side of the road,” and exposes the hidden sufferings of people who are affected by the Troubles. At the same time, the novel makes the readers realize the sufferings of people living in conflict-ridden areas all over the world.

This paper has two purposes. The first purpose is to show how Burns succeeded in making her novel appeal to universal readers. Burns avoided using the words relating to Northern Ireland and the Troubles, such as “Belfast,” “Catholics,” “Protestants,” “Nationalists, and “Unionists.” She also gave the characters such abstract names as the “milkman,” “Somebody McSomebody,” “brother-in-law,” and “maybe-boyfriend.” It is likely that they are part of her attempt to appeal to universal readers. Furthermore, her narrative style is unique in that, with the frequent use of long sentences, Burns allows the protagonist to voice out her emotions uncontrollably, which, it seems, serves to convey her suffering more truthfully.

The second purpose of this paper is to reveal what suggestions the novel offers to rebuild the future of Northern Ireland. The *Irish Independent* of April 27, 2019, criticized the Northern Irish Government at a long standstill with the headline, “Why *Milkman* can deliver vital lessons for leaders holding talks in the North.”

Milkman is a novel which looks back on a dark past and forward to a peaceful future in Northern Ireland.

Contested Borders, Troubled Cities:

Seamus Deane’s *Reading in the Dark* and Anna Burns’s *Milkman*

Yi-Peng Lai (National Sun Yat-sen University)

In Northern Ireland, borders don’t simply exist along national territories. Sometimes they divide a city into diverse parts where history of conflicts leaves its mark. During the Troubles, both Derry and Belfast witnessed how territorial borders between the Catholic and Protestant communities also shape the identity and ideology of these borderland communities. Whereas the boy narrator in Seamus Deane’s 1996 *Reading in the Dark* vividly records the unspeakable family trauma alongside communal boundaries, the anonymous heroine in Anna Burns’s 2018 *Milkman* recounts fragmentary memories living within and across denominational borders. This paper attempts to read *Reading in the Dark* alongside Anna Burns’s 2018 *Milkman* to consider the question of contested border in

contemporary Northern Irish writings, and how remembering – and re-membering – these borders through the unreliable adolescent narrators of these two novels allows an alternative historical narrative that echoes, and in a way redefines, the Irish oral tradition of folklore and storytelling.

Panel Session 2: Borders in Contemporary Irish Writing

Art and Narration in Sara Baume's *A Line Made by Walking*

Lianghui Li (Nanyang Technological University)

Art dominates Sara Baume's second novel, *A Line Made by Walking*. The protagonist Frankie was previously negotiating her way to be an artist after graduating from art school. Suffering from depression, she has quit the gallery internship in Dublin and is recuperating at the remote bungalow belonging to her late grandmother. In the first-person voiced novel of memory and journal-like every-day account, Frankie constantly *tests* herself by recalling art works, mostly conceptualist ones. In total, there are more than seventy real art works and Baume makes a list of them as an appendix, encouraging the reader to research them. Additionally, early in the story, Frankie has set up a project of photographing dead animals she encounters to make an art series. Thus the novel (the U.K. version) is also illustrated with photos supposed to be taken by Frankie.

In contrast with this extremely artistic self-consciousness, the novel has little narrative self-consciousness. Frankie does not seem to be concerned with her narrative existence, which takes a confusing form as a mixture of simultaneous narration and interior monologue. By examining her testing obsession, the way she conducts her project of dead animals, and the notable contrast between past-tense memory and present-tense bungalow life, this study aims to explore the narrative existence of the novel and explicate how art is realized within the narrative frame work. Taking into consideration Baume's own experience as an artist and novelist, the study will also illuminate the blurred border between words and art, especially in terms of conceptualist art. I would like to argue that in Baume's novel, art works and narration are not independent or simply illustrative in the form of collage; instead, they are fused together to highlight artistic congruity.

Dramatic and Existential Borders in Marina Carr's By the Bog of Cats . . .

Daniel K. Jernigan (Nanyang Technological University)

Death is quickly becoming a much-discussed theme in Marina Carr's plays. Maria Doyle, for instance, explores the theatrical implications in the fact that the title characters in *Portia Coughlin* (1996) and *The Mai* (1997) die so early in the play. The current study is driven by a similar curiosity, although it is less interested in the fact that the characters in these plays died so early than it is in the fact that their deaths occur off stage ("outside the border" of the stage, so to speak), while in later plays – *By the Bog of Cats . . .* (1998), *Woman and Scarecrow* (2006), *Sixteen Glimpses* (2011), and *Hecuba* (2015) – the central protagonist dies in front of the audience ("inside the border" of the stage).

Beginning with the idea that any death on stage has the potential to disrupt the illusion of theatre, I argue that the aesthetically realized death in Carr's *By the Bog of Cat's . . .* make use of the

potential to disrupt theatrical illusion in a way that is reminiscent of such overtly metatheatrical playwrights as Luigi Pirandello and Tom Stoppard; in turn, Carr's staged deaths introduce a new and profound neo-naturalist-metatheatrical tradition. I conclude that because Carr's plays include a naturalist understanding of the psycho-socio-political conditions which entrap her characters—while simultaneously observing that these characters are trapped by the aesthetic formalities of theatre as well—her plays invoke a complex resonance between form and content which reveals the circumstances of her characters' social reality in new and significant ways. In *By the Bog of Cat's*. . . this means that the central female protagonist, Hester, is not only always-and-already-dead—but, moreover, that she is just the latest victim in a generationally inescapable cycle of oppression, abuse, stasis, and death.

Panel Session 3: Translation as Border Crossing

Border-cross Challenge for Ba Jin: Translating Oscar Wilde's Fairy Tales into Chinese

Tsung Chi Chang (The Education University of Hong Kong)

Oscar Wilde is arguably one of the best Irish playwrights and story tellers. Although he is not a prolific writer in children's literature, many of his fairy tales, such as "The Happy Prince," "The Nightingale and the Rose," and "The Young King" collected in *The Happy Prince and Other Tales* (1888) and *A House of Pomegranates* (1891) have long become canons for children and adults as well. Wilde's fairy tales have been translated into Chinese by many translators in the Chinese-speaking context in Asia. However, despite the simplicity ostensibly, rendering Wilde's fairy tales into Chinese proves to be much more challenging for many Chinese translators. This difficulty is confirmed by Ba Jin's (巴金), a prestigious Chinese writer and translator in the twentieth century. According to Ba Jin, although he had the idea of translating Wilde's stories decades ago, the translations did not come into being until twenty years later because he was so intimidated by the delicate style and the musical language used in Wilde's texts and was afraid he was not up to the task. Reading Ba Jin's translations of Wilde's fairy tales, this paper investigates the strength and limitation of Wilde's fairy tales, the difficulties when these stories are translated into Chinese, and the implications. In addition to textual analysis, translation theories relevant to this topic will be brought into discussion.

Third Time's a Charm

—On "Oxen of the Sun" in Liu Xianyu's Chinese Translation of *Ulysses*

Chih-hsien Hsieh (Wenzao Ursuline University of Languages)

To translators all over the world and from different generations, translating *Ulysses* into their own languages seem to have become a way of challenging themselves. Moreover, in some languages, such as German, French, Italian, Japanese, Chinese, and so on, there are even more than one translations, as if one translation alone cannot fully represent/recreate the brilliance of the novel in its source language. Such an attempt of retranslating *Ulysses* of course implies the complexity and the difficulty of the novel itself that no single translation of one language can fully deliver. The

competition of the two Chinese translations published in 1994 by Xiao Qian and Wen Jieruo, and in 1996 by Jin Di exemplifies this point, as the translators of these two versions employ different approaches respectively to translate Joyce's writings, and the best example demonstrating their translation strategies is "Oxen of the Sun," in which the translators must have a comprehensive plan in dealing with the different prose styles of English literature that Joyce parodied. Many studies have already tackled this issue, analysed, and compared these two translations. Yet, little known to the Joycean in China and Taiwan, there is actually another Chinese translation by Liu Xianyu published in 2004. Although it is not a complete translation of *Ulysses*, it still covers most of the "difficult" episodes of the novel including "Oxen of the Sun." In this paper, by comparing Liu's translation of "Oxen of the Sun" with that of the two previous Chinese translations, I argue that Liu's translation has a more comprehensive schema, which thus makes it stylistically closer to Joyce's writings.

Panel Session 4: Poetic Imagination and Borderland

Famine as Borderland in Contemporary Irish Poetry

Iain Twiddy (Kobe College)

Although the famine that began in Ireland in 1845 is deemed to have finished in 1852, that period of time is nevertheless open, in terms of ongoing discussion of causation, the events themselves, and their legacy. As such, the Famine constitutes a border zone for poetic engagement. Contemporary poems by James Clarence Mangan, Lady Wilde and others articulated a very real ecological and societal collapse, but within two generations, those fragmentations had been supplanted by a cohesive, highly stylized vision of rural Ireland advanced by the Literary Revival. Not until Patrick Kavanagh's irreverent sequence *The Great Hunger* (1942) – almost one hundred years after the Famine began – was there an extensive exposure of some of the Revival's pastoral excesses, and a suggestion that now the structure and content of rural Ireland could do harm in more ways than purely physical. Exploring the full range between pastoral and anti-pastoral, subsequent poetic generations have offered complex responses to the Famine and its legacy, addressing such issues as the ethics of remembrance and representation, the burden of testimony, and the political values of the hunger trope. This paper will offer some close readings of engagements with the theme of famine by twentieth-century Irish poets, analysing the ways in which they assess the status events in personal and national consciousness, address their uncertainties about memorial inheritance and the social value of poetry, and demonstrate the multiplicity of ways in which the Famine has been adapted, and thus become a frequently painful source of imaginative germination.

Border Crossing of the Strangeness in William Butler Yeats's Unity of Being

Youngmin Kim (Dongguk University)

The act of border crossing or the crossing of the "boundary" in culture is "going beyond" and returning to the present in cultural borderlands. Homi Bhabha contextualizes this border crossing in terms the aporia of cultural translation in which "space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion." This aporia

constructs itself as a bridge in space and “the moment of transit” in time where “‘presencing’ begins because it captures something of the estranging sense of the relocation of the home and the world—the unhomeliness—that is the conditions of extra-territorial and cross-cultural initiations” (*The Location of Culture*, 1994, 9). When Bhabha’s cultural translation is put in the context of Salman Rushdie’s perceptions in his “Imaginary Homelands,” the concept of Freudian “unhomeliness” (Umheimlichkeit) or “strangeness” begins to loom large. Rushdie perceives that our fragmentary identity is both plural and partial, and we straddle two cultures on the one hand, and fall between two stools on the other hand. As far as our position is distant in terms of long geographical perspective, we may find new angles at which to enter the reality of literature. Finding new angles comes in tandem with the linguistic struggle which reflects other struggles between the cultures within ourselves and the influences at work upon our societies. Having been borne across the world, cultural translation in search of the imaginary whole being out of fragmentary beings presupposes that something always gets lost in translation, although something can also be gained. My argument is that William Butler Yeats’s project to express the Unity of Being and Unity of Culture demonstrates an exemplar case for these border crossing initiations.

Symposium 1

Genre and Borderlands

Chair: Naoko Toraiwa

The idea and practice of boundary-making emerged assertively during the colonial period. The coloniser-settled area adjacent to the boundaries reclaimed by the colonisers was known as the borderlands. In the post-colonial context, the borderlands, sometimes referred as in-between-areas or contact zones, have been highly focused on, both as concepts and physical places. The borderlands can be spaces of energy, because, such spaces invite encounters, interactions, and exchanges between people or groups classified as cultural others and can act to problematise the binary systems of two cultures. Through such encounters and problematisation, transformative energy can be produced, or, if using Homi Bhaba’s words, newness can be borne.

In Ireland, the place called the last colony in Europe even in the latter half of twentieth century, borderland issues have been compounded. There exist two official languages and the experiences of the Troubles. Now that the Troubles have been subdued (admittedly many problems still remain) and globalisation has been expanding (a 2015 study showed that almost one in eight people living in Ireland were born abroad), Brexit heavily overshadows practical borderland issues.

This panel examines the idea and practice of borderland uses of art-forms in 21st century Ireland, which keeps, hopefully, positively changing with ever-extending borderlands inside as energy sources, with immigrants from Eastern European countries, African countries, etc., with the legally recognised LGBT population, with AI technology connecting the human and the non-human, as well as older borderlands between two languages and denominations, whose rich movement might be disturbed by a hard-border in-between.

Each of our papers will focus on particular artistic interactions between different art media, through which, we hope, their socio-political backgrounds will emerge to concretise the images of

our living experiences, and enhance the significance of the affects art-forms potentially have to move our actual world.

The Borderlands between Visual Artworks and Poems

Naoko Toraiwa (Meiji University)

The practice of connecting to (narrating or reflecting, appropriating, adapting, or referring to) visual artwork(s), which can be called ‘ekphrasis’ in a broad sense, has been getting more and more active in contemporary literature, as an example of artistic collaborations, one of the borderland practices. As W. J. T. Mitchell contends, there has been a visual turn, or what he calls a ‘pictorial turn’ (1994), in contemporary culture and theory, in which, images, pictures, and the realm of the visual have dominated the contemporary world. Reflecting this turn, the Scottish novelist Will Self remarks, the text of writing visual artworks in fiction works as the space for ‘an integration of reader and viewer,’ ‘a portal through which a public artwork can be re-framed.’ (2006) Also that portal functions as a portal through which re-framing viewpoints are disclosed. Simon Goldhill, discussing the aim of ekphrasis in the classics, writes ‘ekphrasis is designed to *produce a viewing subject*. We read to become lookers, and poems are written to educate and direct viewing as a social and intellectual process.’ (2007) In the Hellenistic period, probably ‘ekphrasis’ taught the citizen how to look communal issues through interpretations of visual images from mythological stories. In the age of Enlightenment as well. In the 21st century, the time the importance of parallax views is proposed, rather than educational, ekphrasis works as a portal to convey a different view of the narrator/ the poet and to invite various views of the audience/the reader.

As shown in Elizabeth Bergmann Loizeaux’s critical books (2002, 2008), Ireland, the place no lack of borders, is a rich field of ekphrasis as the borderland where different views encounter. In this panel, I will discuss a few recent ‘ekphrasis’ --in a broad sense – poems and also a few visual artworks created as responses to poems.

CROSSINGS: Inscapes into Intercultural Boundaries

Richard J. Kelly (Kindai University)

In 2017, Ireland and Japan celebrated 60 years of diplomatic relations between the two countries. To mark this special occasion Kindai University and University College Cork initiated the CROSSINGS Project. The book, to be published by Cork University Press in 2019, includes over forty contributions which range from the diplomatic and memoirs to the literary and artistic.

As is fitting, the book is dedicated to Patrick Lafcadio Hearn; his great grandson, Bon Koizumi, has contributed the first chapter in appreciation of his esteemed ancestor, titled “The Cultural Correspondence of Japan and Ireland through Patrick Lafcadio Hearn”. Hearn had an intuitive and experiential understanding of borders. For his whole life was one of transcending cultural and artistic boundaries – intermingling cultures and thereby defining them anew with a broader sense of perspective that is unique.

This is complemented by a hitherto unpublished piece on Japan by Seamus Heaney which depicts how boundaries are at the very core of his creative genius. Growing up in County Derry certainly

instilled in Heaney a sense that his identity was not just defined by physical location but also by mental constructs that form a collective sense of community.

Heaney's Nobel Laureate friend, Kenzaburō Ōe, acknowledges his indebtedness to the writings of W.B. Yeats as an essential inspiration for his creative work. Likewise, Hideaki Sato brilliantly illustrates the importance of Yeats in the works of Yukio Mishima.

Michael Longley has contributed three recently composed poems that celebrate the intricate cultural and artistic complementarity of Ireland and Japan. The composer, Paul Hayes, has expressed how the cultures of Japan and Ireland form the core of his musical compositions. Peter Macmillan's series of Mt. Fuji paintings reveal to the eye this sense of crossings; they combine brilliantly the contemporary with the traditional and the national with the international using vivid colours and juxtaposition.

These are just a few of the more than notable contributions to this seminal collection, CROSSINGS.

Border Crossing between Literature and Performances—W.B. Yeats and Lafcadio Hearn

Akiko Manabe (Shiga University)

I will discuss how adaptation of literary work to other genres, which crosses borders between artistic genres, by focusing on performances created out of the work of William Butler Yeats and Lafcadio Hearn. As a result, they bring about new fertile achievement, as well as show the evidence of the original work's relevancy in the contemporary world. At the end of 19th and the beginning of the 20th century they both created novel bodies of work through their encounters with Japan that injected new life into traditional folktales and mythologies. Yeats's and Hearn's re-writing of original folktales and mythologies of Japan and Ireland, which were on the verge of disappearing at that time, itself is border-crossing artistic achievement but what is equally interesting is their work has stimulated writers and artists to create a set of work of various genres, such as films, *Noh*, *kyogen*, and reading recitals. These border-crossing adaptations show the cultural exchange beyond time and space, breaking down the differences between cultures, reinforcing the long and rich oral traditions shared between Ireland and Japan. In 1916, Yeats wrote *At the Hawk's Well*, as a result of being introduced to Japanese *Noh* by Ezra Pound, with the assistance of Japanese artists, Michio Ito and Tamijuro Kume. This play has stimulated the imagination of Mario Yokomichi and others to write new *Noh* plays, which, in turn, have inspired *Noh* players to put on to stage different performances. Among the multi-layered border-crossings, surrounding *At the Hawk's Well*, I will talk about recent performances of Yokomichi's *Hawk Princess* by different prestigious *Noh* and *kyogen* actors in different venues. In addition, different performances of a play Yeats intended to write as a *kyogen*, *The Cat and the Moon* by the Japanese Shigeyama Sengoro *Kyogen* Company, Blue Raincoat in Sligo and a film version have presented their own idiosyncratic worlds. Finally, I will briefly introduce how film versions, reading performances and *kyogen* versions of Hearn's work have led to different worlds out of the same work. In this way, the result of this border crossing through which new performances and adaptation have been created has brought about and surely will continuously help produce a richer world beyond borders.

Acts of Imaginative Border-Crossing: Frank McGuinness and Adaptation

Hiroko Mikami (Waseda University)

In this presentation, I will deal with acts of imaginative border-crossing, focusing on Frank McGuinness's *Electra*, his first adaptation of a Greek tragedy, staged and published in 1997 as an example. Since his first adaptation of Lorca's *Yerma* back in 1987, McGuinness has been involved in 'twenty adaptations of European classics' for stage, while he wrote 15 original plays. McGuinness once said in an interview: 'you have to be sufficiently obsessed with yourself to believe that your interest, and your exercise of that interest, will involve an audience as well.' In order to make this happen, it is a playwright's task to find voices within, voices with emotional authenticity. And this is what McGuinness has been doing in his writing of original plays and his crafting of adaptations throughout his prolific career. Though he has given almost equal weight to both, there are major differences between the initial stage of writing an original play and adapting an existing. In the case of adaptations, the playwright has first to 'steep [his] passion in the plays [he] selects to work on' and it is essential to 'immerse one's own imagination into another's.' I will explore how McGuinness's own voice resonates through the process of adaptation, using the materials kept in the UCD Library Special Collections.

I will then refer to the relation between McGuinness and Japan, especially, his indirect relationship with Japan through David Levaux, who directed McGuinness's version of *Electra* in 1997 in London. Levaux founded Theatre Project Tokyo (TPT) in 1993 and has been working with Japanese actors ever since. *Electra* was staged there in 1996, one year prior to the London production. During the preparation in 1997, McGuinness was enormously inspired by Levaux's 'creative objectivity' in the Eastern idiom to express a subject matter that is 'at heart of the Western tradition, which is the Trojan War.' This is another example of imaginative border-crossing for McGuinness.

Sunday, 13 October

Panel Session 5: Borderlands in the Irish Canon

Women and the Question of Eating in *Ulysses*

Tomoya Arai (Hitotsubashi University)

Previous studies take up the subject of food and eating in James Joyce's *Ulysses*, but it cannot be said that enough critical attention has been paid to the problem of what and how female characters eat. The aim of this paper is to consider the relationship between eating and women in *Ulysses*. Through the critical view of his protagonist, Leopold Bloom, Joyce represents the Catholic Church as something that devours Dubliners. Women are "eaten" not just at the rhetorical level because, under the influence of the Catholic priests, they are forced to bear children and breastfeed them to the limits of their own bodies' capabilities; they literally sacrifice their bodies to the Church. Moreover, while women have to do housework, including buying groceries and cooking, they are expected to

refrain from eating as much as they like. Joyce depicts various female characters responding to their oppression in different ways. Gerty MacDowell dislikes eating though she herself is a good cook. She obeys the social codes extremely and even comically; by describing her in this way, we can see that Joyce is caricaturing the norms that make women restrain their appetites. Dilly Dedalus buys a French primer with the money intended for food. In her case, the freedom to learn a language and to eat collide with each other. The difficulty in reconciling these desires is a significant theme in the novel. Molly Bloom is a woman who always indulges her appetite. She challenges the social structure which restricts women's right to eat. In describing these women, Joyce sheds light on the serious problems and obstacles that women in Dublin faced in the early twentieth century.

Samuel Beckett's Political and Metaphysical Imagination: Jackson's Parrot in *Malone Dies*

Naoya Mori (Kobe Women's University)

Emilie Morin's *Samuel Beckett's Political Imagination* (2017) has shattered the myth of Beckett as a non-political writer by demonstrating that Beckett, from the early 1930s until his death in 1989, was keenly and constantly political, and that his works, no matter how non-political they may seem, contain messages of 'freedom of expression and movement' and 'struggles against censorship and political oppression' (Morin 2017). Morin's revolutionary reading of Beckett's literature urges us to reconsider the disposition of Beckett's abundant deployment of philosophical references, even if they are unexceptionally greeted with skepticism by Beckett himself.

This paper parallels Beckett's political imagination, as argued by Morin, and the metaphysical imagination in his references to Leibniz in *Malone Dies*, published in 1951. Malone's descriptions of his room and the building, according to Morin, resemble Drancy, a modernist social housing project built before the war, and used as an internment camp for Jewish people awaiting transport to Auschwitz. This implies that Malone, who lies naked in bed under surveillance, not knowing who brought him there, or whether he is in an asylum or in hospital, might be read as a Holocaust testimony.

Interestingly, Jackson's pink and gray parrot, although trained to recite, supposedly, Leibniz's Latin axiom: "*Nihil est in intellectu quod non prius fuerit in sensu, nisi ipse intellectus*" ("nothing in the mind that was not first in the senses, except the mind itself" (GV, 159), unable to remember the celebrated restrictions, all that it could repeat was "*nihil in intellectu.*" This humorous episode of Jackson's relationship with his parrot can be read as a metaphor for Malone's Holocaust testimony.

Symposium 2

Crossing/Negotiating Borders: gender and nation in Ireland under the Union

Chair: Haruko Takakuwa (Ochanomizu University)

Gender and nation have been and are contentious notions. Writers in Ireland have engaged in and struggled with questions related to multi-layered and hyphenated identities, such as Irish, Anglo-Irish, Protestant, Catholic, and European. In these questions, the politics of gender can be found, as well. The narrative, for example, that came into vogue with the Act of Union (1800) uses the "national

marriage plot” as an allegory for national union, looking at national identities in terms of gendered relationships. Given the Brexit upheaval as well as the recent outcomes of the Irish referenda around gender issues, ideas of borders and borderlands are timely and pertinent, but it seems worthwhile to revisit the borders of gender and nation as they were conceived in Ireland during the era of the Union with Great Britain. This panel will discuss the long nineteenth century of Irish literary tradition, from Charlotte Brooke to Elizabeth Bowen and consider the longstanding and vexing relationship of national identities and gender politics.

Female Voices in the Irish Song Tradition: reimagining bard/hero under the Union

Hiroko Ikeda (Kyoto University)

Long before the Union, Gaelic poets lamented the forced and undesirable union between Ireland and England. A notable number of poems were produced in the 18th century, based on a story of Ireland that involved heroes, bards, and a woman as symbolic of Ireland. While Irish bards were seen to be depressed due to the gloomy state of an Ireland oppressed by colonizers, Luke Gibbons has traced the development of the image of a bard as a “Separatist symbol” in the latter half of the 18th century. The bard in Thomas Moore’s *Irish Memories* or in Sydney Owenson’s poem “The Irish Harp” does not directly call for battle, but it has been suggested that the lamenting “warrior-bard” in these works has the potential to encourage a rebellious spirit against colonizers in the minds of their respective readers.

Charlotte Brooke (c.1740-1793) and Mary Balfour (c.1778-c.1819) were female poet-translators who made distinguished contributions to the Irish song tradition with their knowledge of Irish. Their achievements are worthy of note, since the song tradition as a whole is dominated by male poets. Balfour’s lyrics, based on her translations of Irish-language originals, are included in Edward Bunting’s *A General Collection of the Ancient Music of Ireland* (1809). Balfour wrote many love songs set to traditional tunes in the voice of a male bard but did not produce any love poem voiced by a woman. It is likely that her individual, female perspective is hidden behind a male mask.

While Brooke saw neither the 1798 rebellion nor the 1800 Act of Union in her lifetime, Balfour experienced both and her ambiguous view of revolutionary nationalism underlies her works. This paper attempts to shed light on the meanings of Balfour’s unique representations of Erin’s heroes and bards in view of the works by Brooke and other Irish writers.

Jarring Voices in Maturin’s *Melmoth the Wanderer*:

Representing the British/Irish body politic under the Union

Kimiyo Ogawa (Sophia University)

Due to Charles Robert Maturin’s own position as an Anglo-Irish curate, many commentators have proposed that his *Melmoth the Wanderer* (1820) is a quasi-autobiographical novel exploring problems of cultural and personal identity. Written in the context of the ever-more-clamorous campaign for Catholic Emancipation in Ireland, the narrative voice of Maturin’s novel seems to represent that of a member of the minority Anglo-Irish population. However, *Melmoth* encourages its readers to break down the borders between geographical and temporal zones, as Maturin was

preoccupied not only by anxiety about the Catholic presence in contemporary Ireland, but also with past narratives of guilt. In one of the novel's nested narratives, a story set during the Spanish Inquisition recounts how Alonzo Monçada, during his escape from inquisitors, witnesses and later falls victim to mob violence. "One spirit [of a Catholic procession] now seemed to animate the hole multitude"...—"Give him to us—we must have him" (343). This could allude not just to the killing of Lord Kilwarden, Lord Chief Justice of Ireland in 1803, but possibly to violence inflicted on Irish Catholics during the time of Cromwell's confiscation. I argue that it is useful to think of the political discourse of violence and insurrection in juxtaposition with contemporary medical discourse. The vocabulary of "living bodies" exhibits an internal motion, in which there is a constant "assimilation" of new particles, which resembles the way Britain assimilated colonial Ireland. This is most acutely apparent when the Satanic figure Melmoth, wandering in search of his victims, meets Immalee, a "daughter of nature," who is clearly a reimagining of Glovina in Sydney Owenson's *The Wild Irish Girl* (1806). The Ireland represented by Glovina is a humanising force, especially for Horatio, whereas Immalee, the racial Other whom Melmoth meets, fails to be assimilated into the new socio-cultural milieu. This paper examines the way in which Maturin effectively deploys contemporary medical metaphors in his representation of the jarring voices of the past by evoking multiple stories from the ill-gotten origins of Protestant Ascendancy to Walpole's Gothic fiction and Owenson's national tale.

A Border or a Gateway to the Wider World? Ireland and England in Bram Stoker's *The Snake's Pass* and James Joyce's "The Mirage of the Fisherman of Aran:"

Masaya Shimokusu (Doshisha University)

Is a certain area of Ireland a border between Ireland and Great Britain or a gateway to a wider world beyond the United Kingdom? Recently, people have drawn attention to the North of Ireland, but a century ago, the West was the area that fascinated people as a frontier unfamiliar to the English or as a possible nodal region connecting the British Empire with the world on the other side of the Atlantic. In this paper, *The Snake's Pass* (1890), Bram Stoker's only novel set in Ireland, will be compared with James Joyce's short essay, "The Mirage of the Fisherman of Aran: England's Safety Valve in Case of War" (1912) in order to show commonalities between the two works which reveal preoccupations with and complex views of Ireland and its relationship with the British Empire before the establishment of the Irish Free State. Further, although both works are by Irish writers, the views presented in them are ones that were particularly prevalent outside of Ireland.

In Stoker's *The Snake's Pass*, an affluent English gentleman named Arthur Severn arrives in rural County Clare and helps an Irish peasant and his daughter, Norah Joyce, who are being harassed by the moneylender Murdock. The West is described in sublime and exotic terms as Arthur encounters many things and figures which English tourists might have been expected to find in the West of Ireland in the late 19th century. At the end of the story, Arthur marries Norah, and his friend Sutherland, an engineer, suggests that he build them a cottage and a harbor on the coast. England and Ireland are thus symbolically united, and it is implied that their living place will be the future gateway to the Atlantic in the maritime network of the British Empire.

A few decades later, and even before the publication of *Dubliners*, a young James Joyce visited

the West of Ireland as a contracted writer for an Italian newspaper. Like J.M. Synge, Joyce and a companion visited one of the Aran Islands in search of authentic Irish experiences. In the short report of their excursion, Joyce introduces a planning map, as Stoker did, in which the port of Galway is connected with those of North America, and includes episodes with Irish locals, which readers outside Ireland might have expected.

“But fate is not an eagle, it creeps like a rat.”:

Interwar masculinities and border-crossings in Elizabeth Bowen’s *The House in Paris*

Saeko Nagashima (Chuo University)

Elizabeth Bowen once wrote: “The Bowen terrain cannot be demarcated on any existing map; it is unspecific. Ireland and England, between them, contain my stories, with occasional outgoings into France or Italy.” This paper will focus on one of Bowen’s interwar novels, *The House in Paris* (1935), which covers all these locations, and explores the dynamics of this in-betweenness in relation to gender politics in the Interwar era.

The House in Paris consists of three parts—the first and third are set in ‘the Present’ while the second is narrated as an imaginary past. Spatial as well as temporal and generational boundaries are intertwined in this text, and the characters’ movements between them are woven into an intricate Modernist narrative. Critics have paid much attention to the characterisations of Henrietta and Leopold, the two children in the novel, and discussed the significance of mother-child relationships, but issues of masculinities have often been overlooked. The novel’s central male characters are strongly tied to different places—Max Ebhart to France, Ray Forrestier to England, and Bill Bent to Ireland—although Max has the most complicated familial background (“that French-English-Jewish man”). These men play significant roles in the story of heroine Karen Michaelis and are all violently traumatised in the course of that narrative. The text ends with Ray, presently married to Karen, meeting Leopold who is the illegitimate child of Karen and Max. I will discuss the implication of this unexpected male union at the end of the novel by examining representations of masculinities connected to different locations.