

Manuela Palacios

Us & Them: Women Writers' Discourses on Foreignness

Copyright

This edition has been elaborated under the auspices of the research projects “Us and Them: Discourses on Foreignness by Irish and Galician Women Writers (MICINN FFI2009-08475/FILO), and “The Animal Trope: An Ecofeminist Analysis of Contemporary Culture in Galicia and Ireland” (PGC2018-093545-B-I00, MCIU/AEI/ERDF, UE) funded by the Spanish Ministerio de Ciencia e Innovación and the European Regional Development Fund of the European Union.

ISBN

Lovers roam around like foreigners

Lupe Gómez Arto, *Azul e estranxeira*

For Bahi Takkouche

Summary 1

The book *Us & Them: Women Writers' Discourses on Foreignness* focuses on literary works from the last four decades to analyse the contingent nature of the constructions of foreignness in Ireland and Galicia. On the basis of various comparable circumstances in both communities —migration flows, increasingly multicultural societies, constant renegotiations of national identity, and the growing visibility of women in the public sphere— this book traces the multiple ways in which gender is intertwined with foreignness and presents contemporary women writers' new insights into cultural difference.

Contents

Acknowledgements

Summary

Discourses on Foreignness by Irish and Galician Women Writers: An Introduction

I. The Genres of Foreignness

I.1. *Us & Them* in Contemporary Irish and Galician Poetry

I.1.1. Mirror Conversations: Mary O'Donnell's *Massacre of the Birds*

I.1.2. "Sisters of a trillion parasites": Alba Cid's *Atlas*

I.1.3. Correspondences

I.2. *Us & Them* in Contemporary Irish and Galician Short Fiction

I.2.1. Englishness in Contemporary Irish Short Fiction

I.2.2. Nomadic Women in Galician Short Fiction

I.2.3. Correspondences

I.3. *Us & Them* in the Contemporary Irish and Galician Novel

I.3.1. "There is no 'us'": Evelyn Conlon's *Not the Same Sky*

I.3.2. Two Foreigners Speaking the Same Language: Eva Moreda's *A Veiga é como un tempo distinto*

I.3.3. Correspondences

I.4. *Us & Them* in Contemporary Irish and Galician Drama

I.4.1. Keeping the Barbarian at Bay: Lorna Shaughnessy's *The Sacrificial Wind*

I.4.2. "On that difference is life grounded": Luz Pozo Garza's *Medea en Corinto*

I.4.3. Correspondences

II. Glocal Identities in Translation

III. Mixing Memory and Desire: Women Writers' Emigration and Wanderlust

Appendix I (Writers' profiles)

Appendix II (Questionnaire)

References

Index

Acknowledgements

The present book has been simmering for some time, gently and slowly, allowing new readings, courses, conferences, and research projects to yield their juices so as to enhance their mutual flavours. Due credit for the funding and special encouragement to further this investigation must be given to the Spanish Ministerio de Ciencia e Innovación and the European Regional Development Fund for the consecutive project grants to study contemporary women's writing in Galicia and Ireland from a comparative perspective (HUM2005-04897/FILO; FFI2009-08475/FILO; FFI2012-35872; FEM2015-66937-P; PGC2018-093545-B-I00). My gratitude goes especially to my colleagues in the research unit "Discourse and Identity" at the University of Santiago de Compostela, sagely led by Laura Lojo, for their unflagging support and collaboration with the activities organized in the frame of the above-mentioned projects. I also wish to thank Burghard Baltrusch, editor of iBroLit, Ibero-Romance Studies in Literature and Translatology, for his encouragement, guidance, and infinite patience in the elaboration and final edition of this book. With the members —every single one of them— of the research projects undertaken I learnt the extremely fulfilling practice of transdisciplinarity, as we aimed to bring together Galician and Irish studies, literary and cultural studies, academic and creative writing, research and social and cultural activism. Coordinating these projects has constituted the most exciting part of my university career and I am most grateful to my research colleagues for their devotion, dependability, and wisdom. Furthermore, working on contemporary literature allowed me to make the acquaintance of many writers from Ireland and Galicia, to understand the challenges they must face, to admire the determination with which they pursue their artistic goals. Our conversations and correspondence produced some of the most exquisite moments of affection and intellectual enjoyment in my personal and professional life. I hope our research and, in particular, this book will do justice to their artistic inquiry.

The following two chapters were published in earlier versions, and I want to take this opportunity to thank the publishers and the individual editors of the publications where they appeared for their permission to present revised versions in the present book *Us & Them*. Chapter I.2.1 "Englishness in Contemporary Irish Short Fiction" is a revised version of: Manuela Palacios (2012c). "One anOther: Englishness in Contemporary Irish Short Fiction". In Jorge Sacido (ed.). *Modernism, Postmodernism, and the Short Story in English*. Amsterdam & New York: Rodopi, 207-225, which is reproduced here with the kind permission of Koninklijke BRILL. The single chapter of section II "Glocal Identities in Translation" is a revised version of: Manuela Palacios (2012). "Glocal Identities in Translation", *Word and Text. A Journal of Literary Studies and Linguistics* II: 2 (special issue "The Place of Translation" guest edited by M. Teresa Caneda-Cabrera & Rui Carvalho Homem), 62-74.

Summary

The book *Us & Them: Women Writers' Discourses on Foreignness* focuses on literary works from the last four decades to analyse the contingent nature of the constructions of foreignness in Ireland and Galicia. One recurring question addressed in this study is about the reasons why, and with which consequences, discourses on foreignness recirculate through time. The objective is not merely to delve into the representation of the foreigner in literature but to examine the nature of difference: whether the Other is recognized or negated.

On the basis of various comparable circumstances in both communities — migration flows, increasingly multicultural societies, constant renegotiations of national identity, and the growing visibility of women in the public sphere— this book traces the multiple ways in which gender is intertwined with foreignness and presents contemporary women writers' new insights into cultural difference. The concept of foreignness undermines the already problematic notions of Irishness and Galicianness, and invites us to consider gender difference in a new light, thus revealing the everchanging processes of identity formation. Rather than to symmetries between Ireland and Galicia, this book is attentive to crossing lines and discontinuities between both literary fields, although always with the conviction that what Irish women writers have to say is relevant to Galician women writers and vice versa.

Irish writers have incorporated in their texts issues of otherness, displacement, foreignness and spatial segregation. Furthermore, they have been attentive to the new configurations of national identity that result from the migratory flows, in addition to notions of hybridity and the tensions between belonging and alienation. Migrant identity is characterized by perceptions of fragmentation and loss, and fosters a critique of traditional notions of the self. Another remarkable feature of the Irish literary field is that a substantial number of writers have chosen to become diasporic subjects themselves.

Galician literature, on its part, has the notion of foreignness rooted in its canon, as we can see in Rosalía de Castro's "Estranxeira na súa patria" [A foreigner in her own homeland] (*Follas novas* 1880), a figuration of the artist's internal exile which has been taken up and adapted to modern circumstances by many later writers. Furthermore, Ireland has become an inspiring Other for a number of writers who recuperate the Celtic imaginary that has bound Galicia, Ireland and other Celtic nations. A socially engaged approach to foreignness, however, is that which combines feminist convictions with the condemnation of xenophobia. Moreover, as in the case of Irish writers, new opportunities to travel and work or study abroad have also had an impact on young authors who set their plots in other European and American cities, thus testing their characters' prejudices about foreign ways.

With the above concerns about the notion of foreignness in mind, the present book engages in the analysis of the following literary works: two poetry collections, *The Massacre of the Birds* (2020) by Mary O'Donnell and *Atlas* (2019) by Alba Cid; a selection of Irish short stories by Anne Devlin, Fiona Barr and Mary O'Donnell, as well as Galician short fiction by Rosa Aneiros, Ánxela Gracián and Iria Collado López; two novels, *Not the*

Same Sky (2013) by Evelyn Conlon and *A Veiga era un tempo distinto* (2011) by Eva Moreda; finally, two dramatic pieces that illustrate the fertile hybridity of poetry and drama: *The Sacrificial Wind* (2016) by Lorna Shaughnessy and *Medea en Corinto* (2003) by Luz Pozo Garza. Translation and its negotiations of self and Other constitute the focus of one additional chapter. The book ends with a chapter that discusses Irish and Galician women writers' accounts of their travels and their reflections upon the encounter with otherness.

Discourses on Foreignness by Irish and Galician Women Writers: An Introduction

Identity can be understood as a notion that operates dialectically in connection with otherness. In this sense, one may affirm that there is no *us* without *them*, that is to say, *us* is dependent on and construed in terms of *them*. Furthermore, identity often functions as a criterion for inclusion and exclusion: the inclusion of those who share a number of features, and the exclusion of those who differ or are Others (Bello Reguera 2007: 9).¹ However, neither identity nor difference are fixed and everlasting but constantly transformed and renegotiated according to changing circumstances and interests. In this respect, Edward Said has suggested that “each age and society recreates its Others” (1995: 332). For this reason, the present book will focus on literary works from the last four decades to analyse the contingent nature of the constructions of foreignness in Ireland and Galicia. Rather than understanding *us* and *them* as a binary opposition of two distinct, pre-existing entities, this book will explore their various relationships —them *within* us, as in Julia Kristeva’s suggestion that “the foreigner lives within us” (1991: 1), them *beside* us, as in Eve Kosofsky Sedgwick’s poetics of propinquity (2003)—, as well as the interstitial space of dialogue *between* us and them, as “[r]esponding ultimately takes place in an *in-between-sphere*” (emphasis in the original, Leistle 2017: 13). In order to acknowledge the existence of a radical otherness that the self cannot appropriate, the notion of responsivity will be conducive to understanding the Other as the entity that the self responds to, thereby eluding “the grasp of the self which nevertheless is constituted in the act of responding” (Leistle 2017: 12).

Although the foreigner is often seen as a manifestation of otherness, a destabilizing force and a menace for national identity, Bonnie Honig maintains that nations actually need the figure of the stranger, especially in times of crisis (2001: 4). Following Honig’s view that foreignness should not be seen negatively as a problem but, alternatively, as a solution that social regimes have had recourse to in situations of conflict, this book will address one of Honig’s central questions: “What problems does foreignness solve for us?” (*ibid.*: 4). The concern here is not merely with the representation or configuration of the foreigner in literature, but with the nature of difference: whether the Other is recognized or negated. This has important social consequences because, as Gerard Delanty has observed, it entails a choice between diversity and xenophobia (1995: 5). Indeed, in his discussion of Emmanuel Lévinas’ inquiry about the nature of evil, Alain Toumayan urges for a reconsideration of both the subject and the Other in order to confront the moral, intellectual, cultural and structural failures that cause evil (2007: 235-236). Of particular interest for this study is Anna Triandafyllidou’s proposal that we take into consideration those “inspiring Others” with which particular social groups maintain a positive rapport (2002: 34). The cultural connections between Ireland and Galicia illustrate Triandafyllidou’s thesis, since, during part of the nineteenth and twentieth centuries, Galicia saw in Ireland an inspiring Other,

¹ For the understanding of Other and otherness, I will follow both the spelling and meanings provided by Bernhard Leistle: “‘Other’ has been capitalized when it is meant in the sense of an abstract noun, designating everything that is non-self, but stands in relation to the self” (viii). As for the term *otherness*, its “abstract character is expressed in its form, by the suffix ‘-ness,’ and therefore doesn’t have to be highlighted by artificial means” (2017: viii).

especially regarding Celticism and nationalist yearnings, while Ireland chose the Sons of Mil, who reputedly left for Ireland from Galician shores, as the foreign founders of the Irish nation (Flitter 2000).

The notion of gender is especially relevant for any discussion of otherness, although feminism has had an uneasy relationship with difference. In the 1970s, critics such as Shoshana Felman denounced Western oppositional and hierarchical thinking that defined woman as a subordinate Other, while writers and philosophers like Hélène Cixous and Luce Irigaray celebrated woman's difference along with those features which had been denigrated in women for centuries. In the 1980s, however, Gayatri Chakravorty Spivak drew attention to those Others constructed by feminism and warned that "the 'Third World Woman'" was often either displaced or incorporated into sameness (1985a: 254). Since the 1980s, there has been a proliferation of analyses that have sought to redress the marginalization of ethnic women in mainstream feminism. Attention has been paid, in particular, to the way these other women have asserted their subjectivity in the act of writing. Along this line, the Irish literary field has gradually incorporated a number of immigrant women writers (Faragó 2008, Faragó & Sullivan 2008, Faragó & Bourke 2010).²

Recent flows of migration to Western countries have produced discourses, such as multiculturalism, that attempt to encourage the recognition of difference in respectful co-habitation, although sociologists and political theorists have warned about the discontents, dilemmas and destabilizing consequences of ethnic policies which privilege cultures over individuals (Kymlicka 2007). Again, the gender variable is important here, because transnational discourses such as feminism have questioned certain ethnic cultural values that oppress women, and have sought to make multicultural equality compatible with gender equality (Phillips 2007).

The present study aims to analyse how the conspicuous increase of women writers in Galicia and Ireland since the 1980s has affected prevailing discourses on foreignness and otherness in both literary traditions. On the basis of various comparable circumstances in both communities —migration flows, increasingly multicultural societies, constant renegotiations of national identity, and the growing visibility of women in the public sphere— this book will trace the multiple ways in which gender is intertwined with foreignness and will find out the extent to which contemporary women's writing provides new insights into cultural difference along with new symbolic figurations. Interestingly, the concept of foreignness undermines the already problematic notions of Irishness and Galicianness, and invites us to consider gender difference in a new light, thus revealing the everchanging processes of identity formation.

Situated on the Atlantic coast of Western Europe, both Ireland and Galicia had, in the past, an agrarian economy that, at times of crisis, forced millions of people to emigrate (Cid Fernández 2008, Corcoran 2002). Both communities share Celtic foundational myths which tell of their mutual encounter: the Sons of Mil who, after reputedly departing from Galician shores, conquered Ireland (McKevitt 2006: 655). Both have developed discourses on national identity that claim for the recognition of their difference while they

² For Pierre Bourdieu, the literary field "is an independent social universe with its own laws of functioning, its specific relations of force, its dominants and its dominated and so forth" (1993: 163).

simultaneously establish transnational bonds with other nations and ideologies which they see as sharing similar goals (Palacios 2009). Both are officially bilingual communities and their writers are faced with the dilemma of linguistic choice and the concomitant consequences in self-image and expected audience (Nogueira 1999: 1061-1062). Both were formerly bastions of Catholicism, although many recent women writers have rewritten and questioned a number of Biblical myths and religious injunctions (González Arias 1997). Of particular importance for the present study, and the reason for its corpus, is the unprecedented rise in the number of women writers in Ireland and Galicia since the 1980s, a phenomenon favoured by the feminist struggle for women's intervention in the public sphere, the possibility of family planning, and women's access to secondary school and university education (Palacios & González 2008: xx-xxi, Palacios & Lojo 2009: 20). This remarkable incorporation of women writers has brought about a substantial transformation of the literary field and the literary market.

Over the last two centuries, Galicia has been exceedingly attentive to the political, social and cultural processes in Ireland, to the extent of appropriating Celtic myths of origin —as narrated in the medieval manuscript *Lébor Gabála Éirenn*, the Book of Invasions of Ireland. In 2005, a Galician woman poet, Luz Pozo Garza, rewrote this origin story in her poetry collection *As arpas de Iwerddon*. This proves the relevance of Bonnie Honig's question about the symbolic function, for a particular social group, of the recirculation of stories of foreign founders (2001: 7). A second strategy to affirm the bonds between both communities has consisted in the pioneering translation of Irish writers into Galician, as was the case, among others, of Ramón Otero Pedrayo's 1926 translation of a number of fragments from James Joyce's *Ulysses*. These two strategies were part of a political project, that of cultural nationalism, which construed a brotherhood of the peoples from the European Atlantic shores who reputedly share Celtic bonds. Parallel to the reinforcement of similarities between Galicia and Ireland ran the converse project to signal the differences between Galicia and the Spanish nation-state, thus drawing a set of differentiating traits of Galician national identity (Risco 2000: 31, Risco 1921).

Similarities between Galicia and Ireland, however, should not override differences and a comparative analysis, specially one concerned with foreignness, need not and must not homogenize what is irreducibly different (Étiemble 1963: 94). Rather than to symmetries between Ireland and Galicia, this book will be attentive to crossing lines, tensions and discontinuities between both literary fields, although always with the conviction that what Irish women writers have to say is relevant to Galician women writers and vice versa. Instead of merely juxtaposing findings about Irish and Galician literature that will reinforce a parallelistic and dualistic structure, the notion of foreignness will destabilize the two national identities involved. Besides, neither Ireland —the Republic and Northern Ireland— nor Galicia are homogeneous and fixed entities. The expanding European Union and the flexibility to migrate within its borders is also generating an ineludible reflection on national identity and its compatibility with a transnational one.

The literary works under analysis in this book have been shaped by various social, economic, political and cultural circumstances that go back to the 1980s. This decade witnessed an unprecedented emergence of women writers in Ireland and Galicia, but it

was also a period of deep economic crisis that forced many Irish people to emigrate. In Spain, the nascent democratic institutions were seriously at risk because of economic difficulties. In 1981, the Galician Statute of Autonomy was passed, thus giving official support to Galician language and culture. The following decade of the 1990s was a period of economic recovery in both communities when many emigrants returned and the flow of immigrants began to change the social make-up. This was particularly so in Ireland, where the economic buoyancy of the late 1990s became known as the Celtic Tiger. The 2007 international financial crisis, however, marked the change towards a new economic downturn that forced many immigrants to return to their respective countries and made nationals contemplate the prospect of emigration again (Piola 2015, Alonso 2017). The return to relative prosperity and stability was very slow, since cutbacks in social and cultural projects had been draconian. It took time and a high degree of voluntarism to recuperate some of them, although marginalized groups such as refugees continued to suffer all kinds of discrimination, as the short stories by Melatu Uche Okorie (2018) — born in Nigeria and a refugee in Ireland— attest. Distressingly, this partial economic recovery came hand-in-hand with an unprecedented rise in xenophobic political parties. The 2022 economic downturn caused by international political instability and out-of-control energy prices is menacing to provoke social unrest of unpredictable consequences. For all these reasons, one of the objectives of this book is to gauge the extent to which the emergence of women writers has interacted with the phenomenon of migration flows and whether they have conceived foreignness with fresh insights that may differ from the dominant representations of the stranger in Irish and Galician literary traditions.

Both British colonization and Irish emigration to foreign countries have of old positioned the Irish as Others, sometimes even racializing them as black (Byrne 2002). However, according to Ronit Lentin and Robbie McVeigh (2002), the Irish have been re-whitening their national identity in order to differentiate themselves from the immigrants that settled among them in the 1990s. Lentin actually suggests that the Irish should bear in mind their own experience as Others in order to promote a more inclusive and plural Ireland. Irish fiction writers like Mary O'Donnell and Lia Mills have incorporated in their texts issues of otherness, displacement, foreignness and spatial segregation. Poets like Eavan Boland, Paula Meehan and Mary O'Malley have been especially attentive to the new configurations of national identity that result from migratory flows, in addition to notions of hybridity and the tensions between belonging and alienation. Others, like Dorothy Molloy, chose to become themselves diasporic subjects. Additionally, there is a conspicuous number of immigrant women writers in Ireland favoured by the global dimension of the English language and the British colonial past. Many of their texts belong to the autobiographical genre, but they are increasingly engaging in other genres as well. Immigrant identity is characterized by perceptions of fragmentation and loss and fosters a critique of traditional notions of self. For this reason, contemporary Irish immigrant literature provides significant insights into female-centred explorations of identity and nationhood (Faragó 2008). Irish theatre has been a platform of self-representation and a forum of revision of national identity (Herrero Martín 2008: 240). Marina Carr's *By the Bog of Cats* (2004) rewrites the Medea myth and illustrates the tensions between a female protagonist's loyalty to her social group of Travellers and the rigid codes of respectable town life. The hardships of emigration and the coffin ships that transported the starving Irish to America still haunt contemporary drama, as in Paula

Meehan's *The Voyage* (1997), while other playwrights focus their attention on the sufferings of marginalized foreign women, as is the case of Anne Hartigan's *La Corbière* (2001). Northern-Irish playwrights like Anne Devlin, Christina Reid and Marie Jones dissect the experiences of women in a region that is constantly negotiating identity issues between Ireland and Britain under enormous sectarian pressure.

Galician literature has the notion of foreignness rooted in its canon, as we can see in Rosalía de Castro's "Estranxeira na súa patria" [A foreigner in her own homeland]³ (*Follas novas* 1880), a figuration of the artist's internal exile which has been taken up and adapted to modern circumstances by many later poets, among them, Chus Pato, Lupe Gómez and María do Cebreiro, who explore writers' feelings of dispossession and alienation, while Olga Novo also delves into foreignness as the condition of postmodern identity (Fernández Rodríguez 2009). Along a different line, Ireland becomes an inspiring Other for Luz Pozo Garza in *As arpas de Iwerddon* (2005), where the poet chooses to recuperate the Celtic imaginary that has bound Galicia and Ireland. A socially engaged approach to foreignness, however, is that in María Xosé Queizán and Marilar Aleixandre, who combine their feminist convictions with the condemnation of xenophobia. In the genre of narrative, foreignness has usually been explored in connection with emigration and exile (González Millán 2004) and several memoirs of women writers who experienced those situations in the past have been published only after 1980 (Lama 2007). Many of these memoirs were initially published in Spanish, which raises some necessary questions about the tensions between language use and Galician identity among emigrant and exiled writers. New opportunities for the writers to travel and work or study abroad have also had an impact on young novelists like Eva Moreda, Inma López Silva and Rosa Aneiros, who set their plots in other European and American cities, thus testing their characters' prejudices about foreign ways. Teresa Moure elaborates, in her novels, essays, and in her play *Unha primavera para Aldara* (2009), on the complex intersections of non-normative sexual desire and national identity. A current social phenomenon, and one which is common to Ireland and Galicia, however, is the return of emigrants, which has been explored by Pilar García Castro—under the pseudonym of Pilar Areanca—herself a Galician migrant writer in Geneva, in her play *Benditos fillos* (2003).

This brief survey of contemporary discourses on foreignness by Irish and Galician women writers reveals many similarities but also important differences between both literary systems. Ireland has actually two states—the Republic of Ireland and Northern Ireland, the latter a part of the United Kingdom—with their respective cultural institutions, which explains the fact that Irish literature, since the 1920s, has undergone a process of normalization that has had no match in Galicia. Galician literature has witnessed an unusual emergence of women poets in the last thirty years and a more moderate one of women writers of fiction in the last two decades (López López 2022: 17). The well-selling genre of children's literature has also proved to be a hospitable genre for Galician women writers, but there is still a regrettable dearth of female playwrights. In what concerns the incorporation of women writers to the respective Irish and Galician literary fields, there are more similarities than differences, as both literary communities have evinced a strong patriarchal bias that has delayed women's access until the last two decades of the twentieth century and has invisibilized and distorted their writing

³ All translations from Galician into English are by the author of this book unless otherwise stated.

(Nogueira & Lojo & Palacios 2012, Ní Dhuibhne 2021: 13-23). One difference between both literary fields, however, is the conspicuous incorporation of immigrant women writers to the Irish literary world, while, in Galicia, this incorporation has been less noticeable until present. Here, again, the different degree of visibility of global and vernacular languages affects the immigrant writer's choice of a target literary system. Common to both traditions, however, is the concern with the quest for and the elusiveness of national identity, especially when interrogated by the presence of the Other (Miguélez & Hooper 2009).

For a more in-depth analysis of the topic of foreignness and otherness in contemporary Irish and Galician literature, I have divided this book into three parts: I. The Genres of Foreignness, which explores this subject across the genres of poetry, short fiction, the novel and drama; II. Glocal Identities in Translation, which consists of one chapter that engages with the notion of foreignness in the translation, from Galician into English or Irish and vice versa, of contemporary literary works from both communities; III. Mixing Memory and Desire: Women Writers' Emigration and Wanderlust, which consists of one chapter and two appendices about the writers' expressed opinions on their own experiences of migration, travel, and the encounter with otherness.

Part I, which is concerned in a stricter sense with literary criticism, analyses four literary genres in Irish and Galician literature: poetry, short fiction, the novel and drama. Except for the section on short fiction, which delves into several writers' short stories from each literary system, the other genres are represented by one Irish and one Galician writer who have made significant contributions to the theme of foreignness and to the particular genre employed for that purpose. Apart from the separate studies of the works by Irish and Galician writers, there is, for each genre, a short section about "Correspondences" that aims to comment on the similarities and differences between the writers in their elaborations on the notions of foreignness and otherness. These "Correspondences" provide the most explicit comparative perspective between the two literatures, and they respond to the need to establish a dialogue between them.

Section I.1. "*Us & Them* in Contemporary Irish and Galician Poetry" analyses two relatively recent collections of poetry: Mary O'Donnell's *Massacre of the Birds* (2020) and Alba Cid's *Atlas* (2019) in an attempt to bring the debate on foreignness as close to the present day as possible. These two collections delve into the tensions between the global and the local and explore the extent to which ecological awareness may render the distinction between *us* and *them* of little consequence at a time of environmental hazards worldwide. Ecoanxiety about the loss of diversity and the otherization of nature triggers two seemingly opposite reactions: the denunciation of despoliation, which abounds in O'Donnell's collection of poems, and the careful attention to prolific biodiversity in Cid's. Colonialist and neocolonialist practices run through both collections, and animal studies serves as a guide for the identification of those tropes that animalize the subaltern, whether a foreigner, a migrant or a woman. One concern in the analysis of both collections is the extent to which the *us-them* distinction may be of strategic value to mark the difference between victims and perpetrators but may also run the risk of turning the Other into a muddled amalgam if intersections with other categories are not taken into consideration.

Section I.2. “*Us & Them* in Contemporary Irish and Galician Short Fiction” examines a number of women-authored short stories from Irish and Galician compilations in order to assess the variations in the configurations of foreignness from one community to another within a range of time that covers the last four decades. The brevity of the genre fosters a focus on moments of crisis, which are connected, in all the stories here discussed, with the peremptory search for inspiring difference, as well as with some residual hostility that hinders a frank encounter with the Other. The Irish stories by Fiona Barr, Anne Devlin and Mary O’Donnell are especially marked by the effects of British colonialism, whereas the Galician stories by Ánxela Gracián, Rosa Aneiros and Iria Collado López explore the deeply-felt urge experienced by their female protagonists to lead a nomadic existence. The context of the Troubles in Northern Ireland expands the scope of this book, which is otherwise primarily concerned with writing from the Republic of Ireland and, therefore, presents the encounter with otherness at a moment of highest political and historical tension. Both the Irish and the Galician short stories under scrutiny grope for alternative understandings of home and belonging that may incorporate the Other.

Section I.3. “*Us & Them* in the Contemporary Irish and Galician Novel” analyses two novels that engage with very different experiences of emigration to disparate places and at distant times from each other: Evelyn Conlon’s *Not the Same Sky* (2013) and Eva Moreda’s *A Veiga é como un tempo distinto* (2011a). Despite the evident divergences in the migration predicament presented in both novels, a relevant question to pose is the function of the recirculation of migration stories after the 2007 financial crisis worldwide, with its concomitant migration flows. The extremely hostile political and economic conditions in the respective homelands alluded to in these two novels provoke massive emigration that brings about unforeseen encounters with otherness along with the unsettling perception of the self as a foreigner. Both novels raise unceasing questions about the illusive homogeneity of national identity and the social cohesion in the migrants’ community, especially on account of the gender divide. Likewise, both novels draw attention, although to a different degree, to the narrators’ perspective in their chronicle of the events. Furthermore, this section will examine a number of recurrent motifs, such as orphanhood, and tropes, such as bird migration, in order to assess their effectiveness in the rendering of the migration experience.

Section I.4. “*Us & Them* in Contemporary Irish and Galician Drama” is concerned with twenty-first-century theatre production in Ireland and Galicia, and with the roles that women have played—or have been allowed to play—in it. Apart from a survey of the hostile conditions for women’s participation in roles other than acting or costume design, this section examines the recirculation of Greek myth in Irish and Galician drama as illustrated in Lorna Shaughnessy’s *The Sacrificial Wind* (2016a) and Luz Pozo Garza’s *Medea en Corinto* (2003). The otherization of the female protagonists in these Greek myths resonates with the marginalization of women playwrights on the contemporary stage. Moreover, the foreignness, alongside the spatial, temporal and cultural distance of the myths of Iphigenia and Medea, raise significant questions about the effects of defamiliarization and the relevance of ancient myths to Western present-day culture. If opening national drama, whether Irish or Galician, to a broader European tradition may reduce the risks of stereotypical, ethnocentric configurations of national identity, delving

into contemporary female playwrights' rewriting of patriarchal myths is bound to expose gender stereotypes and dismantle deep-rooted structures of domination.

Part II consists of the single chapter "Glocal Identities in Translation" in which the task of translation is presented as an auspicious activity to tackle misguided anxieties about homogenizing globalization and isolationist nationalism. Attention will be paid to minoritized languages in Europe, as is the case with Irish and Galician, and the role that English can possibly play in the dissemination of their respective cultural productions. The tensions between the local and the foreign, between *us* and *them*, will be approached through translational practices such as collaboration, reciprocity, hybridity and the range of viable negotiations between relative differences.

Part III consists of the chapter, "Mixing Memory and Desire: Women Writers' Emigration and Wanderlust" and two appendices that complement it. Irish and Galician women writers live and work in profoundly nomadic societies to the extent that migration is often seen as a *natural* process, rather than a social phenomenon. Although emigration and exile, due to hostile economic and political conditions, could lead us to think that these writers might have a strained relationship with the experience of travel, a gender-aware analysis reveals the liberating potential that travelling may have for women. I have passed, to a selection of women writers, a set of questions regarding their views on the history of migration and exile in their families and on the ways this experience has marked them both on a personal and professional level. I have also asked them about the travel opportunities they have enjoyed, the impact of these journeys on their writing, their collaborations with foreign artists and the institutions which have favoured this approach to other cultures. Through their answers, we can trace the various emigration waves of the twentieth century and the role played by women in these displacements. Although political exile is predominantly gendered as male, these accounts evince the painful ways in which women have negotiated the taboo around it. The unsavoury memories of emigration have not deterred these women writers from travelling or from giving free expression to their wanderlust in search for alternative identities. Appendix I provides brief professional profiles of the participating writers, and Appendix II contains the questionnaire about migration, travel and the encounter with foreignness that was sent to the writers.

I. The Genres of Foreignness

*a stranger in my own history
in my own landscape
in my own language*

Chus Pato, *Fascinio*

I.1. *Us & Them* in Contemporary Irish and Galician Poetry

I.1.1. Mirror Conversations: Mary O'Donnell's *Massacre of the Birds*

Mary O'Donnell (1954) is a poet, fiction and essay writer who has authored, to date, eight poetry books, four novels, three collections of short stories and a good number of collaborative works in all genres, as well as a wide variety of essays the scope of which ranges from theatre and visual arts criticism to reflections on the contemporary state of culture in Ireland and beyond (Jaime de Pablos 2018). Her writing has been concerned with the violence of the Troubles in Northern Ireland, British colonialism, sexual liberation, Irishness, multiculturalism and environmental degradation among many other issues of paramount importance for Irish and Western societies today. This chapter will examine her rendering of the tensions between *us* and *them* in her most recent poetry book *Massacre of the Birds* (2020), a collection that “successfully charts the full spectrum of female experience” (Wells 2020) and compellingly inquires into travel, forced migration and ecological vulnerability. Although many of these concerns are intertwined, the main focus in this analysis will be on the diverse configurations of foreignness in this book and, in particular, on the experience of travelling, migrating and present-day perceptions of foreign cultures.

Glocal Environments

Massacre of the Birds ponders global and local —thus the portmanteau word glocal— dangers to our environment and more-than-human life, as the title of the collection and a good number of poems in it clearly evince.⁴ The global scope of this menace may render insignificant the difference between *here* and *there* or between *us* and *them*. The poem “Against the Vanishing” illustrates the worldwide worry about the vanishing species of animals in both the Northern and the Southern hemispheres and, although inhabitants of very specific places might be attentive only to local loss of life diversity, the poetic persona of the poem adopts a comprehensive approach by carefully watching and listening to those near her in Ireland but also conjuring up similar concerns in other latitudes.

“Against the Vanishing” is divided into four parts of verse written in relatively short lines and stanzas that make the poem's statement more incisive. From the very beginning of Part 1, the poetic persona deploys the dual approach to *here* and *there*, *us* and *them*, although this is not meant as an alienating contrast but as an inclusive parallelism, since both places and their people witness the similar phenomenon of life diversity loss: “On the lakeshore / of conscience I stand. / God help me. // Certain that in Argentina, / a woman also stands, / nature-struck” (14).⁵ The “I” and the “she” in the poem are not simply brought together by adverbs like “also”, “too”, “as much as” or by

⁴ “Glocal” has been defined as the reciprocal flow of agencies between the global and the local (Ashcroft & Griffiths & Tiffin 2007: 104).

⁵ All quotations from Mary O'Donnell's *Massacre of the Birds* are taken, hereafter, from the Salmon Poetry 2020 edition and only page numbers are provided.

specular motifs —“a mirror conversation rumbles on / thoughts replicate like pock-marks”— (15) along with the parallelistic structure that alternates stanzas concerned with each of these two women and each of these two countries and ecosystems, but also by the amiable appellation of the other woman as “My unknown companion” (14), “my unknown woman friend” (15). The gender affinity between the Irish speaker and the Argentinian woman should not go unnoticed, although such sympathy does not make the female observers different from other male witnesses of environmental degradation: “[...] two local men chat / about the swallows. / ‘Not so many th’year,’/ one remarks, then bites into a sandwich” (14-15); their counterpart, the Argentinian woman, also poses her questions about the loss of animal life, while she eats and drinks, very much like the Irishmen do, a behavioural pattern which reinforces the analogy in the daily, puzzled reactions to the endangered local ecosystems:

*What happened to the chinchilla,
the armadillo, giant otter?
And who last heard of any jaguars?*

She bites into an olive,
sips her wine, reminds herself
to go again tomorrow to the lake. (Emphasis in the original, 15)

Male behaviour, however, is mordantly censured in the reference to hunting: “See the white playboys // pose with rifles over zebra, elephant” (16). This practice of hunting is obviously not limited to Ireland and Argentina, as the poem makes explicit: “Argentina as much as Ireland, // Canada as much as France or Italy, / wherever birds are shot and feathers scatter” (16). Other poems in the same collection will emphasize the male-female divide in their denunciation of men’s brutality against women’s bodies, as happens in the poem “It Wasn’t a Woman”, which provides a harrowing catalogue of violent acts against women and children in Ireland and around the world. The difference between *us* and *them*, between women/children/animals on the one hand and men on the other, is decidedly buttressed in O’Donnell’s poetry for the identification and indictment of violent hierarchies. For a poetry collection like *Massacre of the Birds*, which scrutinizes the workings of violence against the environment, women and the many Others of the planet Earth, the intersectionality in the modes of oppression —an important focus of research for ecofeminism, as in Carol J. Adams’ influential book *The Sexual Politics of Meat* (1990)— is especially relevant. Nevertheless, there are in this collection some significant examples of loving, caring and mutually supportive relations across the gender distinction, particularly between wife and husband or daughter and father in poems such as “On Reading My Mother’s Sorrow Diary” and “New Year’s Eve, 1958”.

To the diversity of characters and places in the poem “Against the Vanishing” — I, she, male, female, human and nonhuman animal, Ireland, Argentina, Canada, France, Italy— one must add the reference to a national group, Poles —the largest non-Irish population group in Ireland according to the 2016 census of the CSO—: “Here, Polish families picnic late / with children and a shaggy puppy. / Their voices echo, group to group” (14). Although the poem acknowledges the present-day multiculturalist make-up of Irish society, it does not seem to include these Polish families in the common concern about the environment, since they are presented as simply enjoying an evening by the lakeshore and interacting self-sufficiently among themselves. Furthermore, their

presentation is followed by the contrast with “two local men”. This could be an illustration of the paradoxes of multiculturalism, a phenomenon that diversifies society but is not tantamount to integration. Although these Polish families share the same space as the poetic persona, they are not construed as sharing the same environmental concern and even the reference to their national identity seems to set them apart. In this respect, Julia Kristeva says about the foreigner’s apparent aloofness: “[...] his being kept apart corresponds to his remaining aloof, as he pulls back into the painless core of what is called a soul [...]” (1991: 7).

Asylum Seeking

The inflow of migrants in Europe and, in particular, in Ireland, which has resulted from the Irish economic boom during the Celtic Tiger period in the 1990s and, more recently, from the war in Syria and other international conflicts, has considerably changed the population make-up of Ireland. A country that used to be, especially since the famines in the middle of the nineteenth century, the departure point of massive flows of emigration, has, of recent times, considerably diminished the outflow and experienced a significant contrary inflow of people from other European countries and beyond. The collection *Massacre of the Birds*, attentive as it is to the main on-going social changes in Irish society, also delves into the phenomenon of immigration and its concomitant predicaments, such as the Direct Provision system that has shaken the conscience of many activists, intellectuals and artists in Ireland. RIA (the Reception and Integration Agency of the Irish government) defines Direct Provision as “a means of meeting the basic needs of food and shelter for asylum seekers directly while their claims for refugee status are being processed” (2010). A first-person testimony of life in these shelters has been provided by the writer Melatu-Uche Okorie in her book of short stories *This Hostel Life* (2018), in which she describes the system as an abusive relationship.

Mary O’Donnell also confronts this issue in “Direct Provision and the Old Agricultural College Ghosts”, a poem which consists of three stanzas of formal irregularity in what concerns the number of lines per stanza, syllables per line and the absence of rhyming patterns, as if the subject matter itself resisted all attempts at harmony or proportion. The first stanza refers to an encounter, on the road, between the speaker and the refugee children on the latter’s way to school. Although the poem does not start with the I / them distinction, but with a communal “we” —“We meet on the stretch between two crossroads” (24)—, difference immediately makes itself evident in the reference to bodily features —“dark-haired schoolchildren” (24). This encounter with a different body recalls Julia Kristeva’s remark that “[a]t first, one is struck by his peculiarity —those eyes, those lips, those cheek bones, that skin unlike others, all that distinguishes him and reminds one that there is *someone* there” (emphasis in the original, 1991: 3). The speaking I hardly draws attention to herself and mainly registers what she sees, hears and remembers about the place. The difficult life conditions of these asylum seekers in Ireland are not deflected: “three miles away, their families bunked up / in the old agricultural college” (24). Every chosen word has its significance for the critique of the Direct Provision system: the long distances to be walked by the children and the cramped and inadequate places that should function as shelters. The second stanza evidences the substantial social changes in Ireland, as a building which was originally designed for animal farming becomes a shelter for refugees —once again the

animalization of the Other cannot go unnoticed here—as the speaker conjures past scenes from the agricultural school: “to a clang of feeding buckets, disinfectant smells, / the scrape of shovels / in the dung-lumped byres.” (24). That asylum seekers should be lodged in what used to be byres for cattle not only speaks of a definitely bygone rural Ireland that is now just a ghostly presence —“spirits loiter”, “a ghostly bleating” (24)— but also of a symbolic dehumanization of the refugees. The poem finishes with a third stanza that shows the refugees’ enduring attachments to their former national identities —“the thud of a football as boys play / for homelands: Albania, Moldova, / Nigeria, [...]” (24)— as an act of resistance against both their animalization —“to silence a ghostly bleating and lowing at dawn” (24) and their invisibilization: “as they themselves become invisible.” (24).

Two poems in *Massacre of the Birds* tackle the specific predicament of Syrian refugees in Sweden and although the horror of the Syrian war is the ineluctable backdrop of the poems, here at least they have the possibility of starting a new life. The relative optimism of these poems may be justified by the contrast between the war left behind and the peaceful atmosphere of the Swedish towns, but it may also be due to the stranger’s deceptively benign perception of the refugees’ real circumstances in Sweden. The poem “Message from Malmö” is one compact eighteen-line stanza that omits any reference to the poetic persona and focuses exclusively on the refugees: “The women wear sadness in their eyes” (23), “the husbands are cloaked in defiance, / desperation; and the young men, also / defiant, wear invisible undergarments / that sparkle with hope” (23). The attitudes presented along gender and generation lines —women’s sadness, husbands’ defiance, young men’s defiance and hope— may have their explanation in the rigid gender roles of the society of origin, where husbands are expected to struggle so as to provide for their families, but such representations may overlook women’s determined endeavours, a lapse that, according to Breda Gray (2004: 1) and X. Amancio Liñares Giraut (2009: 11), is too common in studies of women’s migrations. Furthermore, the male defiance pointed out in this poem can be understood in the light of Julia Kristeva’s observation about the foreigner’s reaction to perceived hatred:

“Experiencing hatred”: that is the way the foreigner often expresses his life [...] Constantly feeling the hatred of others, knowing no other environment than that of hatred. [...]. Hatred makes him real, authentic so to speak, solid, or simply existing. Even more so, it causes to resound on the *outside* that other hatred, secret and shameful, apologetic to the point of abating, that the foreigner bears *within himself* against everyone, against no one, and which, in the case of flooding, would cause a serious depression. (Emphasis in the original, 1991: 13)

The absence of the “I” in “Message from Malmö” and the observer’s distance from the actual place, as implied in the word “message” in the title, centre all the attention on the refugees but may also accentuate their otherness through the repeated use of “they”, even if the poem engages with their ordeal and empathetically construes their intent: “preparing to mend the great torn blanket / that was once their family, now / left behind in the dust” (23). The observer’s detachment seems questionable because, as Bernhard Leistle affirms, “the representing self is not in full control of what it produces” (2017: 8) and remaining distant from the Other’s standards, as well as from our own, is an illusion (*ibid.*: 3). A similar detachment is found in the poem “The Little Waves, like Judgements” about

Syrian families being relocated in the town of Visby on the Swedish island of Gotland. It is again a one-stanza poem, this time with twenty lines, and its page faces that of “Message from Malmö” as in a mirror. Besides the same distant, though European, setting, there is a similarly inconspicuous speaker, as the poem focuses on *them*: the refugees from Syria. The poem exudes confidence and optimism regarding the refugees’ capacity to start a new life in this place, which is presented as welcoming and safe for adults and children alike. In contrast with the inadequate accommodation provided in Ireland, as previously seen in the poem “Direct Provision and the Old Agricultural College Ghosts”, Sweden lodges these refugees in “holiday chalets”, and they can walk the seafront with dignity and do their shopping, while their children, who epitomize the hopes for the future, play untroubled. As opposed to the partner poem about the refugees in Malmö, there are no sad or defiant attitudes here on the part of the immigrants; on the contrary, “they come unmarked” (22) which, although highly implausible, may hint at an observer’s surprise at the migrants’ extraordinary capacity of recovery after the traumatic escape from war. Sweden has certainly been among the most hospitable countries in Europe for Syrian refugees, but according to Kerrie Holloway, Diego Faurès and Amy Leach (2022) such migrant inflow has raised concerns about safety among the native population and has increased negative public narratives on refugees. The reliability of the speaker’s positive perception of the refugees’ integration in O’Donnell’s poem is questionable, but it is precisely the speaker’s absence, or at least the lack of an explicit I in the poem, that makes the scene seem like a factual account. Only at the very end of the poem does the speaker make her presence explicit through a collective “us” and, only then, does a more critical attitude come up: “A whole sea like a judgement on us” (22). The poem ends with this open interrogation about our shared responsibility in the migrants’ predicament, thereby intertwining our accountability with their destiny. In connection with this, Julia Kristeva calls our attention to three unfortunate responses in one’s encounter with the foreigner: “[...] amateur *proxeni* know it unconsciously as they choose foreign partners on whom to inflict the torture of their own contempt, their condescension, or, more deceitfully, their heavy-handed charity” (emphasis in the original, 1991: 6).

Sex Trafficking

Another pair of poems, also presented on facing pages, delve into the sexual exploitation of the foreign woman, either in Europe or in her own country. “Remembering Amsterdam” was first published as a response poem to the Galician poet María do Cebreiro’s “O barrio das chinas” in the anthology *Migrant Shores. Irish, Moroccan and Galician Poetry* (Palacios 2017a: 123), a collection with a special focus on migrant women’s circumstances. The poem consists of seven stanzas of irregular length in free verse, as is common in O’Donnell’s poetry, and the setting is the red-light district in Amsterdam city centre —a notorious pole of tourist attraction because of the public exhibition of prostitutes in brothel windows. The poetic persona ironically refers to the festive and luminous atmosphere on the canal streets and its contrast with the sordidness back home: “compared to the Dublin canals, where women slope, / lost curs in the dark” (67). The openness of prostitution in Amsterdam also differs ostentatiously from the furtiveness about it in Ireland: “it’s 1987, we have not seen the like” (67). The speaker, clearly identified as female, seems to yield to the sexual and spectacular allure of the place and the prostitutes: “My eyes too, mesmerised by magic, / *coveting it*. [...]”

(emphasis in the original, 67). The exhibited women are objectified and animalized for the spectators' consumption:

They recline in gift-boxes
within a theatre of light as our eyes
travel their flesh, explorers tracking
the blood-pinked belly of golden antelope,
hooves striking sparks. (67)

Presented as objects of gift to be offered to passers-by and exposed through seductive techniques of spectacularization, these women of all races —“Dusky skin, white skin” (67)— are also animalized by means of hunting imagery in the context of the exploration and colonization of far, exotic places. The female bodies are compared to the flesh of the antelope chased by explorers of distant lands following the well-known colonial pattern of discovery of new territories and exploitation of its resources and inhabitants. The link between colonization and the animalization of the colonized was highlighted by Franz Fanon, who identified the taming of unruly nature as one of the objectives of colonization: “A hostile, ungovernable, and fundamentally rebellious Nature is in fact synonymous in the colonies with the bush, the mosquitoes, the natives, and disease. Colonization has succeeded once this untamed Nature has been brought under control” (2004: 182). Concomitant with the colonizing project was the exhibition of natives and animals from the colonies in European tours that, on removing humans and animals from their original setting, made them appear as less menacing:

The key point here, however, is made by Renate Wasserman that, “Indians exhibited at Royal courts or turkeys and parrots in cages” could be seen as “innocent signifiers” of an exotic other, one that could titillate the European public imagination while offering no threat since such exotics were, in her terms, “non-systematic” (1984: 132). Isolated from their own geographical and cultural contexts, they represented whatever was projected onto them by the societies into which they were introduced. Exotics in the metropolises were a significant part of imperial displays of power and the plenitude of empires. (Ashcroft & Griffiths & Tiffin 2007: 88).

Apart from its ironic tone and the inculcating use of animal imagery throughout the poem, “Remembering Amsterdam” finishes with the impact of a direct encounter between the observer and the observed through their reciprocal gaze and it is this meeting of eyes that produces an epiphanic moment of identification: “I know then I am no different, / no *wife*, *Weib*, or *vif*. Since then, / I sometimes climb into a special gift-box, / in solidarity with the woman, / who still meets my gaze” (67). This empathetic identification of the poetic persona with the prostitute through their gaze is one of the most significant encounters between *us* and *them* in O'Donnell's poetry.

The poem on the facing page is “Those Prostitutes in Cuba” and consists of five three-line stanzas that contrast in their succinctness with the more detailed “Remembering Amsterdam”. The characters involved in “Those Prostitutes in Cuba” are a female poetic persona, a man who recounts his experience with two prostitutes in Cuba, and the prostitutes themselves. The only characters with a voice are the European characters (female speaker and male client), while the prostitutes themselves are rendered silent. Apart from the Irish / Cuba divide, which entails a glaring economic imbalance between

the affluent European tourists and the impoverished Cuban women, especially after the economic depression following the dissolution of the Soviet Union in the early 1990s, there is a gender divide that is the main focus of the poem. As the man boasts about his sexual adventure with two young women —their age or ethnicity are not specified— the female speaker expresses —not without some sense of guilt: “I thought —against my own sex— [...]” (66)— her consternation over the impossibility, for a woman her age, to live such a sexual experience with the same freedom and unaccountability. The women are, once again, animalized in the man’s account: “They were like two kittens, he said, / snuggling up to him / they were fun and they liked him” (66). The term “kitten”, which refers to a very young cat, suggests that the prostitutes may be minors, or at least he boasts about their youth, so the age divide between client and prostitutes is implied in his comment and is remarked upon by the female speaker: “[...] admiring / their health, their strong teeth, that / vitality [...]” (66). The gender divide is then made evident: “[...] It could never happen // to a woman my age, two tiger men / who would not wound, the three of us / so human in a dusky room [...]” (66). We again find the animalization of the male gigolos, but the difference in the imagery is blatant: young females like kittens and adult men like tigers. As readers, we are left pondering these two sexual fantasies and the power relations in which they are inscribed: economically affluent Europe vs. impoverished Cuba; real male sex customer with young, affectionate female prostitutes vs. imagined and unlikely female sex customer with vigorous male gigolos; speaking European sex customers vs. silenced prostitutes. Neither the man nor the woman speaks about payment, since that would remove the titillation. There is no consideration in the poem about the causes and consequences of sexual tourism and no ethical concern with prostitution as a type of modern-day slavery. Actually, the abolitionist approach to prostitution insists on the need to take into account the economic, ethnic and gender asymmetries that make sexual consent a fallacious criterion (Velasco Sesma 2017: 277). What the poem does delve into is the gender and age imbalance in the capacity to perform one’s sexual fantasies, a gender rift in sexual and sentimental education with a long patriarchal history in Ireland and elsewhere.

Women’s Double Colonization

Massacre of the Birds contains, in the middle of the collection, a number of poems from an overt feminist standpoint in which O’Donnell examines the various discriminations and aggressions, whether physical, psychological or social, against women around the world. “Twenty Inches of Hair”, in particular, is a poem that focuses on the circumstances of women in the Indian subcontinent, where local patriarchal oppression is further complicated with neo-colonialist practices that render Indian women’s bodies in the service of European women’s fashions. Post-colonial analysis has long identified this double colonization of women both by the patriarchal forces of their own community and by Western colonial powers (Holst-Petersen & Rutherford 1985). O’Donnell’s poem exposes the husband’s arguments to sell his wife’s hair for European women’s hair extensions: “This is what a wife does; / for the children, for her keep, besides, / wives are expensive. With such hair, / other men will desire her” (30). Economic necessity, but also male sexual jealousy, add to the subalternity of this Indian woman who, as if illustrating Gayatri Spivak’s essay “Can the Subaltern Speak?” (1985b) remains silenced throughout

the poem.⁶ Only an animal seems to speak for her: “a peacock cries *eeei*u, *eeei*u” (31) the way the nightingale cries in T.S. Eliot’s rewriting of Ovid’s violently silenced Philomel in *The Waste Land* (1922). The figurative animalization of the Indian woman, evenly distributed along the five irregular stanzas, reinforces her subjugation: her shaved head ends up looking like “a peacock’s egg” (30), the sacred serpent—her potential source of divine energy—remains lethargic: “But her Kundalini, / curled within its chill of poverty, / [...]” (30) and two dead pigeons to be cooked are what she gets in exchange for her hair:

Her husband returns, swings two green pigeons
from his fingers. *Today’s meat*, he murmurs,
avoiding her eye, places them,
curl-clawed, beaks oozing,
in the bowl that held her hair. (30)

The *us-and-them* divide in this poem initially entails two oppositions that act as violent hierarchies: the male/female and the European/Indian binaries. However, these counterpart patterns destabilize each other by making Indian men and European women the oppressors of the Indian female protagonist: “for the pleasure of a woman with blue eyes” (30). This shows the importance of problematizing binary oppositions through an intersectional analysis that criss-crosses gender and colonial considerations, apart from including class and economic vulnerability.

Religious Otherness

The otherness of the foreigner is also a central aspect of the poem “The Blackbird, God Almighty, and Allah”, which includes, after the title, a bracketed dedication with a resolute denunciation: “(Remembering the dead children of Syria, murdered by Bashar al Assad)” (25). The poem is a celebration of nature and an indictment of violence and religious fanaticism. The dedication, however, is puzzling because the Syrian president’s dictatorial regime has never stood for Islamic fundamentalism and, together with international allies, has been fighting the Islamic State in Iraq and Syria. Could this amalgam of Al Assad / war / Islamic fundamentalism / Qu’ran be a signal of our Western askew perception of the Other? The title has three main motifs, the blackbird—a pervasive symbol in Irish poetry—God and Allah, the difference between the last two in the poem sometimes just hinting at variance in religious persuasions: “You hold forth like God Almighty, / or Allah, [...]” (25), “Do not bless me, God or Allah” (25). This contraposition of religiosity and pagan nature recalls the famous poem “The Blackbird of Derrycain” by the Irish poet Austin Clarke (1974), who based his text on another eighteenth-century Ossianic lay in Gaelic, both poems reproving the asceticism of the Christian religion and celebrating the joys of nature. O’Donnell, therefore, adds Islam to the contrast between religious zeal and the hedonism of nature:

⁶ The “subaltern” is a term derived from the writings of the Italian Marxist Antonio Gramsci and usually refers to non-elite or subordinated social groups. The Subaltern Studies collective of historians in India borrowed this term to refer to the Indian non-elite. In “Can the Subaltern Speak? Speculations on Widow Sacrifice” (1985b), Gayatri Chakravorty Spivak related the exclusion of women from the production of discourse to the marginalization experienced by the colonized subject. Later, in 1996, Spivak refined her definition of the subaltern: “So, ‘the subaltern cannot speak,’ means that even when the subaltern makes an effort to the death to speak, she is not able to be heard, and speaking and hearing complete the speech act” (in Landry and MacLean 1996: 292).

Listening to you,
all bright breast, slick-song, you'd swear
that religions were ready at last
for a pagan such as you or me,
to offer natural gospel,
a peaceful Qu'ran. (25)

If Christianity was castigated in the antecedent Irish poems for its spartan rigour, Islam is added in O'Donnell's poem as implicitly swathed in violence. The vernacular and the foreign are brought together, but both allegedly pernicious religions are decidedly dismissed in favour of jubilant and enduring nature.

The Otherness of the Irish Language

Irish vernacular culture and the Gaelic language are relevant to the discussion of alterity not simply because of Ireland's colonial past —whether as a colonized country or as one which participated in the expansion of the British empire— but because of the relative otherness of the Irish language in present-day Ireland. According to the most recent Census, the 2016 one, only 1.7 per cent of the population in Ireland speak Irish on a daily basis (CSO 2017). Mary O'Donnell is from the county of Monaghan, which, although part of the Republic of Ireland, is situated in the Border Region and is part of the province of Ulster. This borderline location has been adduced by the writer, in a poem of autobiographical reference, to explain why she does not write in Irish: "Late learner, half-blind, tone-deaf. / Not your fault of course, / blame background, the Border, the bashful / silk of English" (2009: 52). This makes Julia Kristeva's words especially revelatory when she says: "Strangely, the foreigner lives within us: he is the hidden face of our identity [...]" (1991: 1).

In *Massacre of the Birds*, she again tackles the language issue but focuses instead on the figure of her own mother in "My Mother Remembers her Irish". Written in smoothly flowing two-line stanzas of free verse, the poem presents an elderly woman who unexpectedly remembers the Irish of her youth and begins to speak it. The poem becomes truly heteroglossic as it incorporates both the mother's English and Irish expressions, the latter typed in italics —a convention for the representation of foreign words that paradoxically accentuates the otherness of Irish in this text. No explicit reason is adduced in the poem for the neglect of Irish but the crucial time for that loss seems to be when school years are over: "as she recovers the sounds she forgot / after schooling" (47). This contrasts with the role played by schools in Galicia, as O'Donnell reports in a poem published in a different collection: "Manoli says that once they go to school, / they lose the words" (2015: 49). Actually, the comparison with the situation of the Galician language could be extended to the frequent cases of lifelong repression of the vernacular, because of social pressure, in order to fit in with the dominant ideology or social group. In O'Donnell's poem, the Irish expressions come to the elderly woman's lips at the final stage of physical and mental deterioration:

As if fighting the Jabberwocky,
she uses old songs to push against a paralysis
of chair-lifts, walking frames,
they emerge on her tongue, ancient oratorio:

*siolta; beidh aonach amárach; cad dúirt tú,
a chailín álainn? Ba mhaith liom dul abhaile.*

Such softness that rarely found its way in English,
now honeys her tongue in the magical flight of dotage. (47)

A similar situation of recourse to the vernacular at the critical moment of life's end, when social pressure becomes ineffectual, is reported by the Galician-language writer Marilar Aleixandre in her poem "brinca na gorxa" [hook in the throat] in which, after repressing the vernacular language through life, the dying person's last words come in Galician: "(irmáns deixame)" [brothers leave me] (2003: 19). Aleixandre also highlights the exceptionality of those Galician words by using both italics and brackets to contain them, but the rest of her poem is actually in Galician, so the strangeness does not apply so much to the words as to that particular person's yielding use of them. Both Aleixandre and O'Donnell present the non-native languages, Spanish and English respectively, as daunting strongholds: "[...] Now, she has broken away / from the language bunker, // its torqued English" (O'Donnell 2020: 47); "só ela a ceifeira da gadaña / cos seus dedos como brincas / foi quen de tirar para fora / as antigas palabras" [only she the reaper with her scythe / with fingers like hooks / was capable of pulling the ancient words out] (Aleixandre 2003a: 19).

Concluding Remarks

This chapter has examined Mary O'Donnell's exploration of foreignness in *Massacre of the Birds*, her most recent collection of poetry to date. An ecocritical approach to her writing reveals her unrelenting concern with environmental deterioration worldwide, an issue that renders the distinction between *us* and *them* of little consequence, as all earth creatures, here and there, local and global, suffer the negative consequences of such ecological degradation. O'Donnell conjures scenes of concern around the world that make her characters share their anxiety about the loss of biological diversity. Ecofeminism and animal studies also provide guidance in putting the focus on the animalization of migrants and women, both in the context of sex trafficking and asylum seeking. The analysis of O'Donnell's poetry confirms that patriarchal and (neo)colonialist oppression aim to animalize the subaltern so as to remove any moral consideration from their exploitation. The use of animal tropes along gender lines also reveals dominant cultural perceptions of animality and femininity that have little connection with empirical animals and women, but may determine the way they are treated. O'Donnell shows her resolved feminist standpoint in those oppositions that mark the difference between abusive patriarchy and abused women, which proves the strategic value of the *us-them* distinction to differentiate between victims and perpetrators. The risk of such opposition between *us* and *them* may be the amalgam of the Other in one general and muddled category, whether ethnic, religious, *etc.*, a risk that evinces the need for an intersectional analysis that may include as many social and cultural vectors as possible. O'Donnell is at her best when she problematizes these categories and criss-crosses them by examining, for instance, the gender conflict through the (neo)colonialist lens. The poet also critiques those migration policies that fail to grant the correct integration of the immigrant. On the other hand, O'Donnell's poems do not forget to pinpoint cases of internal alterity within Ireland, as in her reflections about the Irish language. The speakers in her poems may maintain either detachment from or involvement in the situations that are presented. Like all human

beings, however, the speakers have their cultural specificity and situated point of view, but the poet deftly intertwines responsibilities and destinies and offers readers some precious moments of epiphanic identification between *us* and *them*.

I.1.2. “Sisters of a trillion parasites”: Alba Cid’s *Atlas*

Alba Cid (1989) is a Galician-language writer whose debut poetry collection *Atlas* (2019) was awarded the Miguel Hernández National Prize for Young Poets in 2020. Consisting of an imaginative travel around five continents, with its European, African, American, Asian and Oceanian cycles, it also includes in its range the Arctic region and a last section on botanical observations. It is a geographical journey but also a voyage through time that encompasses history and legend, reality and fiction. Furthermore, the book delves into the history of words, unearthing their roots and exposing the adventurous travels of language across time and civilizations. Intertextuality is the most conspicuous method in this book, with abundant explicit references to world literature and the arts that situate the local, the vernacular and the national in a planetary frame. Cid problematizes the *us-and-them* divide through her attentive telescopic observation of far-away customs and worldviews; conversely, she resituates the local by setting it side by side the remote.

On the Roles and Effects of Photography

The book front cover features a whole-page illustration of a photograph by Matthieu Paley, a French photographer who regularly contributes to the National Geographic Magazine with pictures of his expeditions in South Asia and, in particular, of the border region between Afghanistan and Pakistan. In 2017, he travelled with the writer Paul Salopek to the Wakhan Corridor on the border between these two countries. An ancient trade route, this narrow strip of territory starts at the Karakoram mountains, the second highest mountain range in the world. The photographer’s archive on the internet features the photograph that illustrates the cover of Cid’s *Atlas* and explains: “Girls playing volleyball. During the yearly celebration of Imamat Day (11 July), a day to celebrate the crowning of the current Aga Khan. Ismailis usually celebrate this day with dancing and religious singing, sport activities *etc.* in Passu village, upper Hunza, Gojal region” (Paley web).

The *us-and-them* distinction is relevant here in that we have a series of Western observers —the photographer, the writer and readers of *Atlas* and a great part of the general audience of the photographs— watching people’s behaviour in distant lands. It is worth considering the role of these images in our Western societies: the extent to which these photographs allow us to better know and understand other cultures or the possibility that they may continue the exoticization of the Other already initiated by earlier colonial expeditions (Ashcroft & Griffiths & Tiffin 2007: 86-90). These images certainly enrich our literary and artistic repertoires with what we did not know but the people featured in them knew all the time: their physical aspect, way of dressing, ways of relating to one another, *etc.* We are discovering them, but they have always known about their own existence and mores. To what extent does their difference confirm our Eurocentric identities and values? To what extent do these images say more about what we need and want to see or about our own fantasies than of the factuality of their lives? In what ways are they aestheticized, turned into a work of art, an apt rendering of background and foreground, colour and shapes, masses and volumes? In their discussion of the phenomenon of cultural tourism, Ashcroft, Griffiths and Tiffin pose a question that is

pertinent to our analysis of these cultural appropriations “who controls this process and who benefits from it?” (*ibid.*: 54-55).

Furthermore, apart from asking what these images do to us and in what ways they contribute to our knowledge and control, we should ask ourselves about the effects these images have on the people represented in them. On the one hand, our avid desire to know and visit other lands may prompt tourist practices that are detrimental to these societies. On the other, we should also ask ourselves about how these people feel on being photographed and examined. This recalls the experience recounted by the late writer and journalist Begoña Caamaño who, in her short essay “Viaxar para ler o mundo. Viaxar para lerne” [To travel to read the world. To travel to read myself] explained:

Fotografía 1: Marrocos. Finais dos 80. Vacacións

Na difícil e escarpada xeografía do medio Atlas unha muller bérber, coa súa vestimenta habitual, baixa —facendo equilibrios— cun cántaro na cabeza á procura de auga. Ao pasar polo meu lado tírolle unha foto. A muller vólvese e cúspeme con rabia. Entendín de inmediato: eu, que xa daquela me dicía feminista, trateina como se fose unha xirafa, unha montaña ou unha mesquita.

Cousifiqueina, maltrateina coa miña cámara. O seu cuspe na meixela acompañame como lección de dignidade. (Emphasis in the original; Nogueira 2014: 161)

[Photograph 1: Morocco. End of the 80s. Holidays. // In the difficult and steep geography of the Middle Atlas, a Berber woman, in her daily clothes, comes down —trying to keep her balance— with a pot on her head to fetch water. On passing by my side, I take a picture of her. The woman turns and spits at me in anger. I understood immediately: I, who already called myself a feminist by then, treated her as if she were a giraffe, a mountain or a mosque. // I *objectified* her, mistreated her with my camera. Her spit on my cheek accompanies me like a lesson in dignity].

The spectacularization of the Other certainly risks their objectification for the sake of the spectators’ rights (Debord 1992: 7). When the spectators are from the dominant West, there is a supplementary risk of neo-colonial appropriation to be added to the colonial history of the region in Paley’s photograph, which goes back to the political creation of the Wakhan Corridor by the British and Russian Empires in 1873.

If we turn our attention to the actual details featured in the photograph, we see five adolescent females playing volleyball, a game invented in 1895 in the United States of America which spread rapidly to other countries in the world. It is a popular sport in Pakistan, where there are also women’s volleyball teams. There is something really empowering in the picture, as it shows these young women enjoying the game, although their fluttering shawls may not be practical. What may come as a surprise is the exclusively male audience of boys and young men, with no girls or women among them or on the side. This triggers questions about the artificiality or constructedness of the photograph. The young women play for this male audience and, in the series of continuous interrogation that Cid’s *Atlas* triggers already from the cover of the book itself, we pose ourselves questions about our own gaze. Following Laura Mulvey’s analysis of visual pleasure along gender lines (1975), we wonder whether this photograph leads the

observer to occupy the position of the patriarchal gaze; that is, whether we, male or female onlookers, are brought by this photograph to look at the young women from a patriarchal standpoint.

The questions that have been raised so far may have many possible and different answers depending on the situatedness of the readers and observers involved and, rather than a true or false answer, it is likely that their multifarious facets will be intricately intertwined, because female empowerment is often contained by the patriarchal and (neo)colonialist gaze, and because our knowledge and pleasure are all too frequently achieved through the Eurocentric, manipulative and domineering spectacularization of the Other.

Transplantations

The intermingling of the local and the global, the tensions between *us* and *them*, the various arts and scientific disciplines, the personal and the collective, etc. are illustrated on the dedication page of *Atlas*, on which Cid lists the acknowledgements of her sources and expresses gratitude to her loved ones. Writers, painters, libraries, galleries, botanical gardens, animal life, toys, webs, *etc.* make up a long and sundry list of references that testify to the writer's insatiable curiosity and the comprehensive scope of her poetry. These acknowledgements prepare us for what is to follow in the book: a subtle interweaving of past and present, fact and legend, nature and culture, *etc.*, all of which proves that nothing is just one thing and that all natural and cultural creations rise from a long process of cross-fertilization.

The European Cycle section of the book starts with the poem “Historia apócrifa dos tulipáns ou as alucinações nos Países Baixos” [Apocryphal history of tulips or the hallucinations in the Low Countries], an enticing story about the fortuitous journey of tulips from the Turkish region of Anatolia to the Low Countries. However, the factual account is continuously interrupted and deferred by, among, other things, the instability of the signifiers, which refuse to get fixed to one single signified. The Greek etymology of the name Anatolia is provided: “ana + tellein” [up + rise], that is, the place where the sun rises, the East. But such a name already entails a dominant point of view, the Greek one, that aims to define others and to map the world. Words and, in particular, place names do not have an independent life and are closely tied to historical processes and power relations, in spite of what the poetic persona says: “pequena occidental, / confias na historia das palavras / porque nunca pudesches confiar na dos homes” [little Western girl, / you trust the history of words / because you could never trust men's history] (13).⁷

All journeys entail conflict and so does hybridity. Tulips reach and flourish in Europe —this first text already captures the readers' imagination and awakes their curiosity so, on searching for other references hinted at by the poem, one finds out about tulip mania with the concomitant soaring prices in the early seventeenth century, and learns about how tulips saved the inhabitants of Amsterdam from starvation during the Second World War— but East and West do not always meet in harmony: “as terras do Oeste non te serán propicias” [Western soils will not be propitious for you] (15). Local

⁷ All quotations from Alba Cid's *Atlas* are taken, hereafter, from the Galaxia 2019 edition and only page numbers are provided.

ecosystems and specific economic conditions do not always foster transplantation, so when the instructions on the bag of bulbs recommend adding bone flour to the soil, the poetic persona comes face to face with the real conditions of locality: “pero aquí non temos diso. / como xustificariamos aquí o luxo da carne ausente, / o luxo da terra negra / para unha simple floración” [but we don’t have that here. / how could we justify here the luxury of the absent flesh, / the luxury of black soil / for just one flowering] (14-15).

Here and *there* are also brought together by the history of another plant and its flower: the camellia. The second poem of the European Cycle, “Rose is a rose is a rose is a rose ou da denominación das especies” [Rose is a rose is a rose is a rose or on the denomination of species] engagingly tells the story of the arrival of camellias in Europe and, unsurprisingly, such a journey is two-way: from Jesuit incursions into the Far East in the seventeenth century, with the accompanying christianization and trade, to progressive importation into Europe, to the extent that this bush has become a staple of Galician winter gardens: “vixiamos despois a súa floración / na profusa constelación de pazos galegos” [we later monitor their flowering / through the profuse constellation of Galician manors] (18). The colonial and aristocratic tenor in the history of this bush cannot pass unnoticed, and yet this plant also features nowadays in public and modest gardens. Cid appealingly interlaces the natural process of oxidation of the flower—a recurrent motif in *vanitas* iconography—to ancient cultural and social uses, thereby connecting past and present, East and West. The falling flower, however, brings a sobering ending to religious, economic and colonial domination: “pétalos corrompidos pola humidade / cando tocan a terra” [petals defiled by dampness / when they touch the ground] (18).

Hybridities

There is a fascination in Cid’s poetry for hybridity and the encounter of opposites such as home and abroad, as in the case of the third poem of the European Cycle, “Da envorcadura do mundo” [On the overturn of the world], where sea meets land and overturned boats turn into homes. Now a tourist attraction in Équiheh Plage on the northern coast of France, these inverted boat hulls used to be the humble abodes of poor fishermen and their widows. The poverty and the hunger are in the poem “—*a fame permetelles ver cousas*—” [Hunger enables them to see things] (20) but the aestheticization and commodification too: “E o seu maior encanto consistía en que era un barco de verdade” [And *its greatest charm* resided in that it was a true boat] (emphasis added, 21). The fishing people’s hybrid home, with a boat hull as roof, is not just a manifestation of forlorn people’s resourcefulness but also an apt trope for their hybrid existence as much at sea as on land, which allows the poetic persona to project that hybridity on humanity at large: “así a nosa cosmogonía: un universo reflectido en escamas” [such is our cosmogony: a universe reflected on scales] (22). The marine imagery and the hybrid sea-land conception of humanity constitutes a further development of a tradition of marine tropes in Galician poetry of which writers such as Ana Román, Estevo Creus, María Lado and Marilar Aleixandre, among many others, form part. Boat and home, sea and land, France and Galicia are brought together through imagery that allows them to recognize each other.

The local and the foreign are also encompassed in the following poem of the European Cycle “Instrucións para arrolar o canon do Sil” [Instructions to cradle the Sil Canyon], which, in its geological history of fractured tectonic plates, relates the Galician

Sil Canyon to the Yellow Mountains (Huangshan) sung by the Chinese poet Li Bai in the eighth century, and to the Siberian petrified forests —now being uncovered because of permafrost thaw. Deep geological eons are deftly interwoven with more recent ages of human transformation of the landscape through mining in Roman times and longstanding agricultural practices, such as winegrowing on the steep slopes of the canyon. Furthermore, earth geological formations and human transformations of the territory are entwined with personal memories and domestic practices of care and emotional comfort: “desvíanse os dedos que descubren a ferida / para curala. [...]” [the fingers move aside and uncover the wound / to cure it] (24). Ecocritical analyses of deep geological time highlight its challenge to anthropocentric historiographies, since it exposes the brevity of human presence on earth and grants as much agency to the planet as to human subjects. The focus on natural history also enhances contemporary post-humanist thinking by recognizing the value of nonhuman ecology (Flannery 2016: 7, 69-70).

Somewhat less contrapuntal of *here* and *there* or past and present is the following poem “Da pintura en tea de araña” [On cobweb painting], which predominantly focuses on the singular artistic practice of painting on spider webs. The stickiness of the webs allows to form a canvas of successive layers that need to be painstakingly cleaned and framed. Cid’s text traces the first documented productions back to sixteenth-century convents in the Puster Valley of the Austrian Tyrolean Alps. The various stages of cobweb painting are meticulously detailed: the gathering of gossamer webs, their arrangement and cleaning, the painting of religious, aristocratic, popular or natural themes with watercolours. The extreme industriousness and delicacy needed to produce these gossamer paintings become an apt illustration of the laboriousness of art in general. Their transcendence, however, is to be interrogated, related as they are to monastic orders, aristocratic patrons and tourist memorabilia, and considering the scarce remnants to be found today. The ephemerality of art and of human endeavour is adroitly bound in this text to the fragility and unreliability of memory: “así a memoria: / rescatar uns perfís, esvaer outros [...]” [such is memory: / to rescue some profiles, to blur others] (28). Moreover, although these precious old paintings are the main object of attention, a sidelong dialogue is established with external and apparently extraneous sources: the planets, the twentieth-century author Gwendolyn Brooks and her celebration of human struggle, the science-fiction writer Arthur C. Clarke and his awe before technological advancement, but also the speaker’s presence and her dramatic monologue with an imaginary addressee that encompasses the readers. This alluring interlacing of domesticity and cosmos, pictorial art and superstition, divinity and life’s material struggles, which is characteristic of Cid’s collection and contributes to the blending of divergent temporal and spatial scales, is featured once again in the last poem of the European Cycle, “Tríptico” [Triptych].

Migrations

The African Cycle of the book consists of just one poem about a ground-breaking discovery concerning birds’ migrations. An apocryphal letter —three of the poems in the collection have the phrase “apocryphal history” in their title and thereby move along the beguiling borderline between historical fact and imaginative account— tells of the accidental finding of an arrow-stork —*Pfeilstorch* in German— in the north-east of Germany in 1822. What was actually a white stork was renamed arrow-stork because it

carried a central African spear in its neck, which proved the migration of storks to Africa for winter and their return to Europe in summer and started an innovative research line about birds' migrations around the planet. As amazing as the very late date for the discovery of patterns in birds' migrations, which did not take place until the early nineteenth century, is the account of earlier beliefs regarding the annual disappearance of birds which range from Aristotle's theory about the birds' metamorphosis to other bird species or the assumption that they hibernated underwater to the eighteenth-century hypothesis that birds flew to the moon. Apart from this survey of successive hypotheses about animal behaviour that shows the contingency and limitations of human knowledge of the natural world, the notion of birds' migrations between Africa and Europe, making of both continents their homes, without privileging one over the other, and defying human territorial, exclusionary boundaries is enlightening for this discussion of *us-them* conceptualizations.

The American Cycle consists of two poems. Human, plant and animal life are, one more time, interwoven in "Historia apócrifa das venus atrapamoscas ou o campo magnético da necesidade" [Apocryphal history of Venus Flytraps or the magnetic field of necessity], about the Venus Flytrap, the most famous carnivorous plant, which grows in the coastal bogs of North and South Carolina. North-America and the speaker's hometown are also brought together by the motif of the trap: "ao final as trampas non son máis que as bocas / digo, / as bocas dunha enorme atracción inchábel nas festas locais / dos meus doce anos" [in the end traps are nothing more than mouths / I say / the mouths of an enormous inflatable attraction in the local festivities / of my twelve years] (37). The name and notion of "trap" triggers moral issues about deception and evil that concern humans, but not nature, and the poem actually explains the material reason for the plant's behaviour: "os insectos subministran o nitróxeno que falta no terreo" [insects provide the nitrogen that the soil lacks] (38). Ecocriticism has often put the focus on the materiality of nature with the aim to disentangle nature from anthropocentric moral notions (Flannery 2016: 2-5). Art, on its part, struggles to replicate nature: "diante da única especie que non sabía reproducir en origami" [before the only species I could not reproduce in origami] (37). Additionally, we detect in the poem the ecocritical interest in the human-animal continuum. Human and nonhuman corporeality is explored, as humans turn into figurative animals: "proxectando fugazmente a escena dunha marisma / cos reflexos dos seus cabelos rosa flamengo" [fleetingly projecting the scene of a swamp / with the flamingo pink reflections of their hair] (37). This example recalls that of the tarsier primates alluded to in the poem "Rose is a rose is a rose is a rose ou da denominación das especies", as they are presented as having human-like fingers: "cuns dedos case humanos" (17). The identification of humans with the Venus flytraps serves as a conclusion to the poem: "e que só conseguimos abrazar así // a few times before we die" [and that we only manage to embrace like this...] (38). In this way, the human speakers' personal emotions are fused with plant life and survival mechanisms, as the swamps of North Carolina are brought close under inspection and the Galician and English language are interwoven to communicate the possibility of shared experience.

The second and last poem of the American Cycle, "A inmersión de Safo" [Sappho's immersion], makes a very unusual synthesis of entomology, literary history and legend as it braids the emergence of periodical cicadas on the Eastern coast of the United States, after seventeen years of underground existence, alongside the writing of

the Greek poet Sappho and the legend about her suicide out of love for the ferryman Phaon. Human and animal contiguity, Greece —as the cradle of Western civilization— and the United States’ plentiful natural history, literary biography and legend are radically commingled in such a way that Sappho metamorphoses into a cicada —“Safo dóbrase a si mesma / [...] // un exoesqueleto dourado / a punto de eclosionar” [Sappho bends herself / [...] // a golden exoskeleton on the point of moulting] (39) — and the fall of her legendary suicide by jumping into the sea is compared to the fall of the cicadas’ hatched eggs to the ground, where they burrow and begin their seventeen-year stretch of life under the ground. Cid’s blending of experiences usually entails more than binaries and, in this poem, the human and nonhuman animal identification also affects the speaker and her partner: “non fixeramos os vinte, e durante dous segundos pensámonos / practicamente irmás / dun billón de parasitos subterráneos” (39) [we weren’t twenty yet, and for two seconds we thought of ourselves / as practically sisters / of a trillion parasites underground].

The Asian Cycle of Cid’s collection consists of four poems, the first of which is untitled and begins like this: “que feroso pensar que os deuses abundan” [how beautiful to think that gods suffice] (45). This is one of the rare poems which predominantly focuses one-sidedly on the Other, in this case the Chinese sacred Mount Hua that used to be inhabited just by hermits in a number of scattered Daoist temples before it became a tourist pole of attraction. The speaker seems to be describing a magazine illustration — “a escada na folla esquerda” [the steps on the left page] (45)— and attention is paid to the extraordinary geographical location and human achievement in the construction of the trails, as well as to the religious and military uses. The objective description of the place is tinged with subtle personal perceptions, the most obvious of which is the starting line with its ironic commentary on religious faith, while others are indirectly expressed through adverbs of doubt and interjections: “talvez unha opresión no peito, e *chás*” [maybe an oppression in the chest, and *tchas*] (45). We therefore perceive in Cid’s poems a broad range of possibilities for the interrelation between *us* and *them* that gradually vary between inconspicuous grammatical forms and an active personal involvement on the part of the speaker.

Spectacularization and Animal Ethics

“*Ukai*, da pesca con corvos mariños” [*Ukai*, on cormorant fishing] is the second poem of the Asian Cycle. The locations mentioned are Erhai Lake, in China, and the Nagara river in Japan and the subject matter of the poem is *Ukai*, the traditional practice of fishing with cormorants which is over one thousand years old. These birds are trained to fish by diving but a snare tied around their throat does not let them swallow the big fish, which is then removed by the fisher. This practice is nowadays a popular attraction within a tourist industry that is partially responsible for water quality degradation and the dramatic reduction of fish in certain areas (Manzi & Coomes 2002).

The poem is divided into an introduction and six “movements”, as in a musical composition. The introduction clearly identifies both the speaker, the subject matter and the setting. There is a simultaneous push and pull force between *us* and *them*, of alienation —“fóra do noso alcance” [beyond our reach] (47)— and approximation —“pero con estes depósitos de auga doce compartimos os corvos mariños” [but with these fresh water

reservoirs we share cormorants] (47). The first “movement” is of utmost importance in that it reveals the source of information about this fishing practice: “porque asistimos ao espectáculo por medio de fotografias alleas” [because we attend the spectacle through somebody else’s photographs] (47). These are, as made explicit in the poem, pictures taken by professional photographers and tourists. This mediation through photography and touristic spectacularization effectively cancels the illusion of direct access to the traditional practice and places the speaker at home, far from the place of events. Tourists are alluded to as making noise and drinking sake, therefore denigrating the tradition and the quiet in which it must be carried out. Fishers and cormorants are equally objectified and spectacularized for the sake of the spectator’s rights, which takes us back to the discussion of the photograph of the book cover and the pernicious effects of massive tourism for both cultural traditions and the environment, although some claim that this fishing practice has survived thanks to tourist demand. The reference to the photographs also calls attention to our role as observers and readers of travel and geography magazines: are these audiences taking part in the overexploitation of the natural resources in the area by demanding this type of photography? The question, once more, could be: who controls and benefits from this business of spectacularization? Present-day photographs, however, are contrasted with engravings from the Edo period (1603-1868) in Japan and Cid’s poem acknowledges the way the old engravings aestheticize this fishing practice: “os artistas recreáanse no lume” [artists relish the depiction of fire] (47).

The engravings are from a time when this fishing practice was ecologically sustainable and when human survival probably depended on the training of cormorants, although the actual suffering inflicted on the cormorants deserves further comment. Richie Hertzberg (2018) quotes a haiku from seventeenth-century Japan by Matsuo Bashō which seems to problematize this fishing practice by considering its less agreeable aspects: “Delightful, and yet / Presently how saddening / the cormorant boats”. Hertzberg also refers to Lori Gruen, a specialist in animal ethics, and to her criticism of the disregard for animal well-being in this fishing method, because these cormorants are most often raised in captivity and caged, their wings are clipped, they are not fed during the day so that they will fish for the spectacle, they have a snare around their neck so that they will not swallow the fish and, finally, the fish is forced out of their long throat. Overlooking the animals’ feelings and glamourizing the fishing tradition therefore has ethical consequences because, as Angélica Velasco Sesma maintains, animal ethics puts the emphasis on animals being sentient creatures who feel pain and this sentience is an overriding criterion to treat animals ethically (2017: 42).

The second “movement” in Cid’s poem illustrates the anthropocentric approach to more-than-human nature in its allusions to Christian iconography —the fishers’ canes with a cormorant on each end resemble St Michael Archangel’s balance to weigh souls— and human-centred notions of justice, while the animal is presented as “disposto ao traballo” [ready for –also willing to– work] (48). Although the ingenious visual comparison between the fishers and St Michael is a deft attempt at a hybrid convergence of East and West, otherness is here displaced to the animal. While the third “movement” consists of just two disturbing lines about the snare placed around the birds’ throats, the fourth “movement” describes the fisher’s removal of the fish from the throat and delves into the violence of the process:

ao cabo, subtraer sempre implica violencia
e supoño
que se o fio de prata do Ecclesiastés que une a alma ao corpo non lles estivese
vedado aos animais miúdos, rompería —plín!— antes de caer na cesta do
pescado.
a ave déixase facer [...] (48)

[after all, to subtract always entails violence / and I suppose / that if the silver
cord of the Ecclesiastes that binds the spirit to the body were not denied to
small creatures, it would break –snap!– before it drops inside the fish basket].

One wonders whose life is at stake here, that of the fish or that of the cormorant, both definitively subaltern, although the poem seems to point to the fish. The fifth movement returns to the comparison of the skinny fisher with the figure of St Michael in their dominion over the others' destinies and continues to focus on the encroaching night and the removal of the snare from the bird's throat. The last movement is a good illustration of the ambivalence towards the spectacle: once the baskets are filled with fish, the cormorants can finally eat to their fill: "as estrañas formas do amor e a vasalaxe" [the strange manifestations of love and vassalage] (49).

The following poem in the Asian Cycle is "*Wing Chun*, do amor como arte marcial" [*Wing Tsun*, on love as a martial art] a poem that brings together the Far East — in its elaboration on the Wing Tsun martial arts from China— and the Middle East — with the illustration of a mastaba, an ancient Egyptian tomb—as well as the customary quotations from writers worldwide, but in particular from the overpowering Western literary canon, that intervene in the dialogues stimulated by Cid's poems. The predominant subject matter seems to be the encounter of opposites and their tactics in negotiating otherness: "Ng Mui espereita unha serpe pelexar cun grou, direccionalidade fronte a equilibrio [...]" [Ng Mui observes a snake fighting with a crane, directionality versus balance [...]] (52). The poem also brings about a concurrence of paradoxes, as fighting becomes an art and both become entangled with love.

The last poem in the Asian Cycle is "Unha columna Asmat" [An Asmat pole] about a type of wood carving from the Asmat culture in West Papua on the island of New Guinea that is part of a funeral ritual to attract the favour of ancestor spirits. Although West Papua is an Indonesian territory, it is geographically included in the Oceanian region. Its transitional location, however, makes the continental division seem porous. The poem consists of six parts and predominantly focuses on the description and function of these ceremonial carvings. The book furnishes, additionally, an illustration of one Asmat pole. The poem begins with a reference to diaspora: "Intuír o bosque na dispersión das sementes" [to intuit the forest in the dispersion of seeds] (55), because the word "diaspora" comes from the Greek *dia-speiro*: to sow across. Cid plays with the polysemy of the word "column" to finally focus on the Asmat pole: "unha columna serve, entre os asmat, para conmemorar o que marcha" [a pole serves, among the Asmat, to commemorate the one who passes away] (55). The poem briefly describes the swamplands ecosystem that the Asmat are part of and their customs, and immediately continues to focus on the carving of the pole: the mangrove tree that is cut for each pole and the sophisticated carving that superposes human figures representing the ancestors of the deceased person. Cid also draws attention to inversion of the tree in its carving, since

the roots of the tree are used to carve a very ornate protuberance at the top: “aquí, erixir unha homenaxe quere dicir inverter unha árbore” [here, to erect a memorial means to invert a tree] (56). The carving of a canoe to transport the ancestors to the after-world is another significant element in the pole which, when finished, is left to rot in the fields to enrich the soil.

Besides the writer’s subtle personal and cultural references throughout the poem, the shift in perspective is ostensibly marked at the end of Cid’s text, where the new focus is “Paris, maio de 2017” [Paris May 2017] (57), to be followed by a memory of May 2015 in the same city, and an explosion of worldwide references: to Vagator and Anjuna in the Indian state of Goa —with its Portuguese colonial past and nowadays a popular tourist destination— concerning the various well-drilling studies in the region to examine the hydrogeological conditions; an allusion to Walt Whitman’s writing about the wetlands of America; and a further reference to Provence, in France, by which the reader, in an attempt to follow a connecting thread, conjures the wetlands of La Camargue. This final plethora of references to wetlands opens the specificity of the Asmat culture to other lands with similar swamp conditions but diverse cultural practices, thereby avoiding the amalgam of the Other. In their proliferation, these entwined allusions to other marshlands at the very end of the poem resemble the elaborate, ornate protuberance of the Asmat pole.

The Oceanian Cycle consists of just one long poem titled “Cartas de navegación polinesias” [Polynesian navigation charts] and contains two illustrations: one of a stick chart from the region and another of Nefertiti’s profile, both featuring surprising similarities —a coincidence that the poem exploits and that highlights the hybridity aimed at by the whole collection. The poem begins with a quotation from John Ashbery’s poetry in free translation and with an adaptation to Galician specificity, as “desert heat” becomes “a calor das Limias” (61) [the Limias’ heat]. *Here* and *there* are both intertwined as the navigating skills of Polynesian sailors provide enlightening metaphors for human emotional relationships. The overriding subject matter seems to be that of direction, route and travel, as these become recurrent notions from the beginning to the end of the poem. The sailors’ bodily perception of the sea currents in their communion with the canoe, the making of the navigating charts by means of sticks elaborately tied together to mark currents, sea swells, atolls and islands, the tactile memorizing of the charts through the sense of touch, the secrecy about the information encoded in the charts, all these aspects of Polynesian navigating wisdom reveal important information about our sentimental education: “así a nosa comprensión dos afectos: / a ilexibilidade, a dependencia do tacto, o tecido” [such is our understanding of the affects: / the illegibility, dependence on touch, the pattern] (63). The human body is, then, like a canoe that registers the directions of underwater currents, as lovers assemble their stick charts to orientate themselves through the hazards of their relationship.

“Ártico” [Arctic] is the last geographical region featured as a section in *Atlas* and contains just one poem “Mapas de óso inuit” [Maps of Inuit bone]. If the previously analysed poems about the Polynesian stick charts, the Asmat poles, Chinese martial arts and *Ukai* fishing transport us to cultural practices already performed long before Western civilization had its impact on these regions, the same happens with this poem about Inuit cartography. The poem is accompanied by an illustration that actually corresponds to two

Inuit wooden maps of the coastline of Greenland —see *The Decolonial Atlas* 2016 for the actual matching of the wooden maps and the coastline they represent. These carved maps were supposed to help Inuit navigators identify islands and fjords simply by feeling with their fingers the edge of the carved wood and its representation of the coast outline.

The poem begins with a quotation from John Ashbery's poetry, translated again with appealing freedom, about food and feeding, a theme that will become especially relevant again at the end of the poem. Although not long, the text is divided into three parts, the first of which introduces some important elements for the poem: the snowed landscape, the decoding of strange alphabets and the process of adaptation to difficult light conditions. Part two focuses on the figure on an Inuit hunter and, as happens more than once in Cid's collection, there is an explicit acknowledgement of the medium through which the portrayed scene is accessed, in this case a film projected on a screen. This recognition of mediated accessibility is important in that it calls attention to the speaking subject's and the spectator's perspective and circumstances —their inferences from the scenes are interspersed throughout the poem— and breaks the illusion of Western unimpeded mobility. However, the focus of attention will not be what is seen but what is imagined: the hunter's supposed use of a small carved wooden map that can be read by feeling it with one's fingers. This map serves as orientation in a way similar to the guide provided by the Polynesian stick maps in the previous poem. Both maps are tactile rather than visual but while the stick maps are not carried in the voyage, the Inuit carved tool can be easily kept inside the hand gloves.

The third and last part of the poem moves on to another manifestation of Inuit culture: the inukshuk, a figure of piled stones built to communicate with other inhabitants of the Arctic and acting as a hunting and navigation aid, but also providing information about the place where food is stored (Hallendy 2013). Here is where the poem neatly connects with the initial quotation of Ashbery's poem: "*porque a estatua significa: / alguém passou antes por aqui, atoparás peixe cerca*" [because the statues means: *somebody passed through here before, you will find fish nearby*] (68). Survival in these extreme regions depends on acts of solidarity such as this one. Cid's poem is not just presenting and delving into the living conditions of what may seem like an alien culture to us, modern-day Eurocentric readers, but is also highlighting the necessity and moral duty to protect the stranger, even if this solidarity actually results from a social pact that safeguards everybody's interests.

Atlas finishes with a section titled "Ensaio ou As flores de okra abriron e pecharon durante a eclipse" [Essays or The okra flowers opened and closed during the eclipse]. The encounter with alterity consists, in this case, in the fascination with vegetable life experienced by two main creators: Karl Blossfeldt, a German photographer who managed to capture the sculptural qualities of plants, and Walter Benjamin, whose commending review of Blossfeldt's album of plant photography contributed to the artist's worldwide recognition (Friedlander 2017). Like Blossfeldt's botanical pictures, categorized as illustrative of the New Objectivity aesthetics, the brief, numbered statements of this concluding section are often rendered through scientific writing conventions: "*Vid. 'News about Flowers', do ano citado*" [See "News about Flowers" of the cited year] (73). A truly heteroglossic text, these "essays" entwine a plural first-person speaker with a third-person narrator that conjures scenes of the photographer's passion

for plants. Furthermore, a series of questions posed to an open addressee invite the reader to this multifaceted exchange between human and more-than-human nature, and between *us*, the present-day local readers of the Galician-language version of this collection and *them*, the German artists and scholars of the early twentieth century.

Concluding Remarks

Alba Cid's *Atlas* opens the Galician local reality to a planetary scale, and the present day to deep time before the appearance of humans on Earth, thereby presenting the world in unceasing movement and recomposition where frontiers actually become passages or corridors, as Edouard Glissant and Patrick Chamoiseau would put it (2007: 17). This is a book intent on migration and transplantation, and elaborates on numerous instances of hybridity between *us* and *them*, here and there, now and then. Among the range of reactions to that Other visited or contemplated in the poems, continuous questions are raised about the phenomenon of spectacularization, starting with the photograph of the book cover itself. The tourist gaze —a term that John Urry (1990) has turned into a category of analysis— is also the object of scrutiny to denounce its perverse effects on human and more-than-human life: their objectification, appropriation, commodification and exoticization. Furthermore, the poems often call the reader's attention to the mediations of photographs, engravings, drawings, films and paintings in our encounter with the Other, thus denying the kind of direct access that the Western spectator feels entitled to. The colonial history of mobility is always in the background, even when the apparent focus may be on the material reality of a delicate flower or a bush imported from Asia. *Atlas* shows how nature and culture undergo an unrelenting process of cross-fertilization and how migration, whether of human or more-than-human nature, expands the notion of home.

I.1.3. Correspondences

The purpose of the present section is to make a succinct commentary on the similarities and differences found in the configurations of foreignness and the encounter between *us* and *them* in these two recent poetry collections: Mary O'Donnell's *Massacre of the Birds* (2020) and Alba Cid's *Atlas* (2019). This comparative approach is not founded on the existence of what the French tradition of comparative literature used to call *rappports de fait*, or factual and historical connections (Étiemble 1963: 97). Thus, the argument here will not be based on the mutual influence of these two poets resulting from their literary collaborations. However, as mentioned in the introductory chapter, the social and cultural bonds between Ireland and Galicia through history, especially regarding the predicament of migration and its concomitant encounter with foreignness and becoming foreign oneself, invite the hypothesis that the findings in one literary field will be relevant to the other, and that concerns raised in one national literature may expose blind spots or tantalising omissions in the other. Furthermore, both poets have verifiable awareness of the cultural production of each other's literary tradition and present developments.

Both poetry collections have been published in very recent times and both are by female poets born and raised in their respective Western European countries: Ireland and Galicia. This poetry will, therefore, allow readers to appraise present-day responses to the encounter with foreignness, as perceived by two white, European women with formidable, inquiring minds. However, the books have had a different reception and impact on their spheres of influence, as O'Donnell's *Massacre of the Birds*, her eighth collection, has received a number of laudatory reviews but no literary prize to date, while Cid's *Atlas*—her first published collection so far—was awarded the Miguel Hernández National Prize for Young Poets in 2020, which will entail a great boost to Cid's literary career and to the dissemination, translation and impact of her collection. There is, nevertheless, a contrary substantial difference in the expected reach of these two collections, because O'Donnell's is written in a global language, English, and is published in Ireland—a country that has made of its literary production a potent beacon of cultural sophistication—whereas Cid's book is written in Galician, a minoritized language that, although much more widely spoken than Irish, painfully struggles to maintain its number of speakers and literary audience. O'Donnell has written elsewhere about her sensitive relationship with the Irish vernacular language (2009: 52-53), and, in *Massacre of the Birds*, she acknowledges her mother's bilingual heritage. This kind of recognition of the foreigner *within us* is of extreme importance for our response to the foreigner outside, as Julia Kristeva maintains: "By recognizing him within ourselves, we are spared detesting him in himself" (1991: 1). Cid, on her part, does not explicitly engage with the linguistic conflict in Galicia in this book, but is especially concerned with the history and circulation of words to the point of revealing their essential foreignness, as in the example she gives of the etymology and Greek origin of the placename "Anatolia" in Turkey (2019: 13).

The generalized impact of post-colonial debates of the last few decades may explain the awareness that both *Massacre of the Birds* and *Atlas* evince of colonial and neo-colonial relations, with their power imbalances and exploitative ambitions, in the circulation of goods and people. Likewise, modern tourist practices are featured in both books and raise questions about the spectator's perceived entitlement to watch, commodify and spectacularize the Other regardless of the latter's interests or rights. Both

poetry collections, therefore, entwine the *here* and *there*, the local and global, the *us* and *them*, and by doing so reveal the basic connection between existence and mobility that Michel Maffesoli has drawn attention to: “Ne l’oublions pas, le terme même d’existence (ek-sistence) évoque le mouvement, la coupure, le départ, le lointain. Exister c’est sortir de soi, c’est s’ouvrir à l’autre, fût-ce d’une manière transgressive” [Let us not forget it, the term existence itself (ek-sistence) evokes movement, breach, departure, remoteness. To exist is to leave the self, to open oneself to the other, even if it is in a transgressive manner] (my translation, 1997: 39).

The distinction between *us* and *them* may be illusory, however, in the face of a global menace such as environmental degradation and climate change. Regarding this concern both writers follow disparate paths, since Mary O’Donnell opts for an overt denunciation of the loss of biodiversity while Alba Cid preferably delves into the fascinating richness of natural life, its materiality, its local specificity and the history of human uses and representations, as in the closing section of her book “Ensaio ou as flores de okra abriron e pecharon durante a eclipse” [Essays or the okra flowers opened and closed during the eclipse]. A similar disparity appears as O’Donnell makes her unambiguous indictment of violence against women, religious fanaticism, and of the Direct Provision system in Ireland for the accommodation of asylum-seekers. O’Donnell’s implied author speaks from a patent feminist and secular standpoint, whereas Cid’s approach is closer to that of the self-effacing anthropologist who is inquisitive but does not express commitment, at least not in a straightforward way.

As a conclusion, one may pose the question about the uses and motivations for these recent discourses on foreignness in two writers from cultural traditions that have long been concerned with displacement and migration. The question persists even when the foreigners seem to be just those other people encountered in tourist trips, those distant civilizations portrayed in lavishly illustrated magazines of geographical and anthropological interest, or those refugees that seek for asylum in Western countries. The question persists probably because of a deep-seated anxiety that *we* could easily become *them* and lose our comfort and privileges. It may also persist because, no matter how hard we try to suppress our own foreignness, we know at heart that it is an inescapable component of our subjectivity.

I.2. *Us & Them* in Contemporary Irish and Galician Short Fiction

I.2.1. Englishness in Contemporary Irish Short Fiction

National Identity, Foreignness and Gender.

Anna Triandafyllidou has suggested that we revise dominant notions of otherness as threatening and negative by considering the possibility of an “inspiring Other” (2002: 34). This chapter will examine the extent to which Britain has featured as an inspiring Other in Irish short-story writing since the late 1970s. Of particular relevance to the notion of alterity analysed here is Julia Kristeva’s suggestion, in *Strangers to Ourselves*, that the frequent occurrence of foreignness among the very founders of the nation could explain why foreignness is part and parcel of our identity; as Kristeva says, “[s]trangely, the foreigner lives within us” (1991: 1). Although the medieval compilation *Lebor Gabála Éirenn* [The Book of Invasions of Ireland] refers to the Milesians, who invaded Ireland after settling on the north-western shores of the Iberian Peninsula (Alberro 2007: 34), as the foreign founders of Ireland, the experience of Irish emigration, mainly since the mid-nineteenth century, has been the main cause for the encounter with the Other and has placed the Irish themselves in the position of the Other. Ireland has been subject to important migratory flows for economic reasons —mostly emigration but also, during the so-called Celtic Tiger period from the mid-1990s until 2007, immigration. Past exile due to hostile political and socio-cultural conditions and present-day travel practices have also favoured proximity to the foreigner. However, reaching out toward the Other has been rendered and remains problematic in communities where colonialist and nationalist discourses have had contesting and contested views on difference. The foreigner is often perceived as a menace to a stable national identity, although the Republic of Ireland and Northern Ireland are far from having homogeneous and inalterable identities.

The gender variable is of utmost importance in discussions of foreignness because, since women have often been construed as subaltern citizens, they are reputedly in a good position to understand disaffection with normative identities. A number of scholars have engaged in a critique of that kind of patriarchal and Catholic nationalism which has rendered women as Other within the Republic of Ireland. Irish women became, according to Ailbhe Smyth, “Other of the ex-Other, colonized of the post-colonized” (1989a: 9-10), and were expected to subordinate their claims to the totalizing umbrella of the national cause. The nation itself was feminized both by colonizing and nationalist discourses, in order to justify the need to *protect* this vulnerable entity (Boland 1994, Mills 1995, Bhreathnach-Lynch 1997), but feminism, as a transnational discourse of modernity, put women’s rights and interests first.

Ireland and Britain in the Post-colonial Debate

In order to narrow the focus on the relationship between Ireland and Britain, some basic considerations of post-colonial studies are in order. How can we say that Ireland was a colony of the British Empire when, according to several specialists in post-colonial studies, Ireland complied with the imperial enterprise? (Ashcroft & Griffiths & Tiffin

1989: 33). Elleke Boehmer highlights the difficulty of separating the history of Ireland from that of Britain, although she admits that the Irish resistance struggle became talismanic for other nationalist movements (1995: 4). For his part, Declan Kiberd has argued that Ireland has been both the exponent and the victim of British imperialism (1995: 5). Isabel Carrera has concluded that, while historians have been reluctant to accept the post-colonial paradigm in their discussion of Ireland, the disciplines of Irish and cultural studies have been more welcoming of the post-colonial debate (2007: 7). The discussion in this chapter is in line with Carrera's statement. As a reading practice, a post-colonial analysis of literature will take into account: 1. the colonizing process with its concomitant colonization of the mind; 2. the resistance that colonization meets during the struggle for independence; 3. the strategies for reconstruction, during the post-independence period, through the exploration and rewriting of alternative identities. Colonization, resistance and reconstruction are three stages of the post-colonial process that will manifest themselves in the stories under analysis in this chapter.

Ashcroft, Griffiths and Tiffin claim that post-colonial nations define their identity on the basis of difference: "They are constituted by their difference from the metropolitan and it is in this relationship that identity both as distancing from the centre and as a means of self-assertion comes into being" (1989: 167). Even Northern Ireland, despite its political and social bonds with the United Kingdom, has a problematic identity, since, as Morales Ladrón reminds us, Protestant unionists are not seen as truly British by people in Britain, and Ulster Catholics do not seem to be genuinely Irish for Republicans either, since they must always incorporate the pre-modifier *Northern* (2007: xx). These denominations become even more tangled due to the current practice of using the term *Britain* to refer to the United Kingdom, as Northern Ireland is part of the latter but not of the former. As a result, it is a good idea to heed David Lloyd's caveat that Irish post-colonial identity is a hybrid organism "in which antagonism mixes with dependence, and autonomy is constantly undermined by the perceived influence of alien powers" (1993: 11-12). Along a similar line, Seamus Deane has affirmed that Ireland has a "bivalve relationship with and within the United Kingdom" (2003: 111). As yet another illustration of the ambivalent relationship between Ireland and the UK, Heather Ingman points out, in her historical survey of the Irish short story, that much nineteenth-century literature written in Ireland was published in England and addressed to an English readership as if trying to "explain the Irish to the English" (2009: 16).

Woman as Subject and Object of the Irish Short Story

In the last four decades, the Irish literary field has undergone some radical changes, among them, the upsurge of women writers, thanks in part to availability of family planning and access to university education for women. With regard to the short story, Heather Ingman goes so far as to talk of a feminization of the genre (2009: 53). Of course, a few women writers had stood out in Irish letters before the 1980s, such as Elizabeth Bowen, Mary Lavin, Edna O'Brien, *etc.*, but the upsurge in numbers of women writers after this decade was without precedent. Nevertheless, this success should not blind us into believing that women's participation in the Irish literary field is already normalized.

It is Ingman's proposition that the genre of the short story anticipates "themes that take five years or more to make their appearance in other genres" (*ibid*: 226). For this

reason, the short story provided readers with rapid insights into social changes in Ireland during the period of economic affluence in the 1990s when Ireland was known as the Celtic Tiger: “the breakdown of the family unit, the questioning of traditional forms of Irish nationalism and the declining influence of the Catholic Church” (*ibid*: 227). In Ingman’s view, one priority in women’s short stories has been their focus on “women’s domestic lives as wives, mothers and daughters” (*ibid*: 228). Though realist aesthetics, rather than experimentation, seemed to many writers to be the most appropriate mode of representation for all those stories which had never been told before, the short story did not merely fulfil a mimetic function but, in Ingman’s words, played a crucial part in the transformation of Irish society (*ibid*: 230). In her introduction to the anthology *Wildish Things*, Ailbhe Smyth refers to contemporary Irish women writers’ realism as “an urgent need, not a constraint but a great new freedom. Freedom to give a name and substance to the long unspoken, always unwritten, realities of their lives” (1989b: 12). Similarly, in her discussion of contemporary women writers’ representation of the body, Nuala Ní Dhomhnaill says: “Maybe women are the supreme realists, in the sense that they do not shy away from the physical realities which underlie our very existence” (2002: 1295). However, contrarily to this frequent association of Irish women’s writing with the realist tradition, Fintan O’Toole comments on the frequent recourse to young protagonists in Irish fiction by making the following thought-provoking statement: “To look at this negatively, it certainly reflects an absence: that of a strong socially realistic tradition in Irish fiction” (2010).

The guiding hypothesis of this chapter is that an important contribution of Irish women’s short fiction resides in the way the encounter with the Other is brought to the domestic sphere so, given the intricate historical relationship between Ireland and Britain, the question rises about the various possible configurations of Englishness in Irish short fiction concerned with the domestic space. To broach this question, this chapter will analyse a number of stories both from Northern Ireland and the Republic, written at the turn of the twentieth century. Bringing together the literary production of both North and South may seem controversial, as it can be argued that they are two different literary fields which respond to specific socio-cultural contexts. In her unpublished talk “Drama and Society” given to the Society of Teachers of Speech and Drama at Clonliffe College in 1990, the writer Mary O’Donnell remarked that “North and South view one another from a great psychological distance despite our geographies”. Though this is fundamentally true, other writers like Thomas Kinsella maintain that notions like “Northern poetry” are just “a journalistic construct”, rather than a literary one, with the aim of justifying “an Ulster naturally separate within Ireland” (1995: 114). Likewise, in her review of Patrick Crotty’s anthology *The Penguin Book of Irish Poetry* (2010), Clair Wills maintains that the North-South division “no longer has a place in the national tale, whatever about the Union” (2010). Regarding the literary ties between North and South, Mary O’Donnell qualifies the above-mentioned opinion: “the edges of what is *North* and *South* have frayed, leaving a great wet hank of poetry fabric to soak and trickle within various inherited juices” (emphasis in the original, 2007: 161). In fact, the combined analysis of stories from Northern Ireland and the Republic of Ireland bears upon the topics of the

encounter with the Other and the dialogue between multiple modalities of Irishness and Englishness that constitute one main focus of this book.

Irishness, Englishness and the Domestic Space

The first short story to be discussed is Fiona Barr's "The Wall Reader", which was the winner of the Maxwell House Women Writers' Competition in 1979 and has been included in various anthologies, among them the reputed collection *The Female Line. Northern Irish Women Writers* (1985). In her introduction to this compilation, Ruth Hooley lamented that the Northern Ireland of the early 1980s was falling behind other countries with regard to the number of women writers published. She wondered whether the reason for the few female authors was one of suppression —*i.e.* lack of confidence and opportunities—, oppression —*i.e.* discrimination—, or passive resistance to a gender-biased tradition (1985: 1). Hooley singled out the following dominant themes in Northern Irish women's writing: family and personal life, escape to allow the birth of an independent self, and mixed feelings of belonging and disowning (*ibid*: 2). These three themes thread their way through the story "The Wall Reader", which deploys alternative domestic spaces for the female subject with the help of an inspiring Other.

This story by Fiona Barr takes place in Belfast some time during the 1970s, in the context of the Troubles, which lasted from the late 1960s to the late 1990s. Dilapidated houses, fortified police barracks, foot patrols of soldiers and armed youngsters constitute the background of the action. Nowhere else could the rage of the confrontation between the British Army and Irish Catholics roar more ferociously: "Brits out. Peace in" (Barr 1985: 85), say the graffiti.⁸ In this cramped atmosphere, a young mother pushes the pram with her baby as she walks to a solitary, silent park. From a nearby gun turret the voice of an English soldier asks her: "Is that your baby?" (84), a question that initiates an intimate conversation, "a meeting of minds" (85) that will continue for some weeks in her afternoon visits to the park. The gun turret, reputedly the means used by the empire to survey and repress the *natives*, becomes a sort of domestic space where "smells of cabbage and burnt potatoes wafted over from behind the slanting sheets of protective steel" (84). The Irish mother and the English soldier share personal thoughts on their respective babies and their ambitions in life with an intimacy that recalls her experience of the Catholic confessional. The Englishman, she explains to her husband, opens "new vistas" for her (85).

The story illustrates an interesting transformation in the short fiction genre brought about by gender considerations, as a woman writer chooses this female protagonist to recreate a domestic and family space outside the home. Stereotypes of masculinity, which abound in a military context, are discarded as the soldier is presented cooking and interested in parental playground chat: "when the baby was born, the early problems of all-night crying, now teething, how she could crawl backwards and gurgle" (84). The female protagonist is able to surmount deep-rooted prejudices about the Other because, so far, she has been spared the most violent manifestations of sectarianism and because she has a "dreamy" personality, "given to moments of fancy" (87). It can be

⁸ All quotations from Fiona Barr's "The Wall Reader" are hereafter taken from Ruth Hooley's 1985 anthology *The Female Line* and only page numbers are provided.

inferred from the text that, in this violent setting, reaching out to the Other requires a certain degree of disconnection from the political conflict and a disposition to imaginative thinking. However, even if the two characters choose to ignore it, the political conflict impinges on their conversation. The Englishman, after all, is just a voice speaking from the gun turret, his face hardly visible. His ghostly body is the turret itself, protective for him and menacing for others. Though the turret is a site of military surveillance, ominous imagery suggests that there are other means of control from less identifiable sources: "Factory pipes, chimney tops, church spires, domes all listened impassively to the Englishman's declaration of paternal love. [...] And all this time the city's skyline and distant buildings watched and listened" (85).

The young, ordinary, middle-class woman who yearned to be noticed by others and who fantasized about "her name on a wall declaring her existence worthwhile" (83), suddenly comes face to face with the brutality of the Troubles when she reads on her driveway wall the word "TOUT" —Irish slang for *informer*—, a condemnation based merely on suspicion that usually carries an execution sentence. The only alternative left for her and her family, if they want to survive, is to escape and seek refuge, "safety and freedom" (89) "in London or Dublin" (86). She is threatened by members of her own community for suspected fraternizing with the enemy and eventually regrets "her insensibility to historical fact and political climate" (88). A catalogue of punishments meted out to those accused of collaboration with the British Army comes to her mind: "she had seen women who had been tarred and feathered, heard of people who had been shot in the head, boys who had been knee-capped" (88).

In "The Wall Reader", Fiona Barr proposes one way in which the gulf that divides the English and the Irish can be bridged by presenting the feminine world as especially propitious for this endeavour. At the same time, the writer is also aware of the history of hostilities that frustrate this approach to the Other and seems to suggest that the *Realpolitik* of Northern Ireland in the 1970s was not ready for a solid encounter with the Other, even if some individuals occasionally attempted to disregard factional injunctions.

The second story proposed for analysis is "Five Notes after a Visit" (1985) by Anne Devlin. This Belfast author is well known as a playwright and a screenwriter. Like Barr's, Devlin's story has been anthologized as representative of women's writing in the context of the Northern Irish Troubles. The action takes place in 1984, significantly at an airport, as the protagonist first travels from London to Belfast, and in London, where she finally returns to. The capital of Northern Ireland is a place she sees from an outsider's perspective and her presence there is not tolerated for long.

The interrogation by the security officer at the airport will bring to mind other narratives of similar interrogations, which expose the difficulty that authorities experience in coming to terms with unstable, ambivalent identities. Interestingly, her answers also trigger the readers' curiosity, though they may be puzzled on realizing that, in this context of the Troubles, they might also be tempted to pinpoint the character's identity by means of a dualism that fails to cope with the complex situation: is the protagonist Northern Irish or English, a Catholic or a Protestant, a nationalist or a unionist? The officer's interrogation evinces the workings of power and the way in which the authorities interpellate the individual while having an identity ready for her: "There

was a bomb in Oxford Street yesterday. Some of your countrymen” (Devlin 1985: 60).⁹ Born in Belfast, her status should be that of a citizen of the United Kingdom, though the security officer speaks of her as if she came from a different country. The tragic irony is that, while in England she is linked with menacing nationalist terrorists, in Belfast she will be the victim of unionist bigotry.

Can this chasm between the Irish and the English be bridged? “Two feet between the British and the Irish in the airport lounge”, the protagonist observes, while adding “Two feet and seven hundred years” (60), which evokes not only the process of colonization begun by Scottish Presbyterians and English Anglicans with the Ulster Plantations in the seventeenth century, but also harks back to the Norman settlements in Ireland in the early thirteenth century. At this point, it is apt to remember Elizabeth Bowen’s wish that the Irish would remember history a little less and the English a little more (Ingman 2009: 239).

The protagonist’s unstable identity reaches a point of indeterminacy when she thinks that, next time she has to fill in the customs card, she will write “don’t know” under nationality (61). This reaction recalls the story “Walking the Dog” (1996), by Bernard MacLaverty, in which a man who is walking his dog saves his life when, asked about his sectarian affiliation by a group of paramilitaries, he answers: “I suppose I’m nothing” (7). However, it is very difficult to hide one’s allegiances in Northern Ireland, where segregation affects all aspects of the citizens’ lives: education, work, housing location, sport, marriage, accent and even colours. When, early in Devlin’s story, the protagonist informs us that her lover’s father is a shipyard worker, the informed reader already gathers he is a Protestant—since Catholics would find it very difficult to get a job in shipbuilding and engineering at the time. As soon as she mentions that her parents live Andersonstown, readers immediately grasp the nature of the conflict that will unfold in the following pages, as this is a Catholic zone in Belfast which was severely punished during the Troubles. In a like manner, Anne Devlin also sets her play *Ourselves Alone* (1986) in Andersonstown and deals with the repercussions in this area of the hunger strikes by IRA prisoners in 1981.

The female protagonist in Devlin’s “Five Notes after a Visit” desires to transcend segregation and mutual hostility between Catholics and Protestants by means of love. She remembers her six years of solitude in England until Stewart, a Belfast Protestant entered her life. Their happy times in England are presented as a picture of domestic bliss: “our breakfasts at lunchtime in my garden, our evening meals on the raft, my bed” (62). As in Fiona Barr’s story, the domestic sphere and personal affections are the means to overcome division. When the couple tries to recreate their private paradise in Belfast, they are soon reminded this is no place for loyalties other than political ones. They receive a phone call saying: “Send your Fenian girlfriend back where she belongs, or we’ll give her the works and then you” (64). In this context, “Fenian” is a derogatory word for Catholic, and the implication is that she is not allowed to live in a Protestant quarter with a Protestant man. How did they find out her identity? Maybe through her Catholic name (she is nameless in the story), maybe through the football pools, when she chose Liverpool, *etc.* The story

⁹ All quotations from Anne Devlin’s “Five Notes after a Visit” are hereafter taken from Ruth Hooley’s 1985 edition of *The Female Line* and only page numbers are provided.

actually exposes the preposterous assumptions on which sectarian affiliation is based. The lovers give up their hypotheses, as they realize that the paramilitaries would have found out sooner or later.

Since these threats tend to be executed with diligence, the protagonist has no other option but to leave Belfast and return to England. This is no lovers-of-Verona story: neither does the couple die nor do they remain together. The protagonist's lover has a clearer sense of belonging than she and he stays in Belfast: "Whatever this place is — it's my home" (66). Back at Heathrow airport, she is asked for some means of identification and the security officer wants to know the purpose of her *visit*. Although the story puts the emphasis on the protagonist's uneasiness during the immigration officer's interrogation, her comings and goings suggest that she leads a border existence that puzzles authorities. In fact, she has the destabilizing power of a trickster figure. She had already felt she was treated like a visitor in her hometown when the taxi driver signalled to her the Catholic landmarks in Belfast. She seems to have only visitor status wherever she goes. Eventually, England is no safe refuge, either. Her milkman's son, finding no other job, has joined the Army to go to Northern Ireland. Her supermarket suffers three bomb scares in one week and a bomb kills fourteen people in London. Both English and Irish civilians suffer the consequences of the Northern Irish conflict. Cramped by fear, the protagonist becomes paranoid: "I keep myself awake all night so I am ready when they come" (67). The pessimistic conclusion seems to be that there is no possibility for a healthy identity in this context of generalized and indiscriminate violence.

The last story for discussion is "Twentynine Palms" by Mary O'Donnell, published in her 2008 collection *Storm over Belfast*. In spite of what the title of the book may suggest, this collection is not about the Troubles. In fact there are few traces of them in the stories, as the action is brought to the twenty-first century. Published ten years after the Good Friday Agreement —also known as the Belfast or the Stormont Agreement— in Northern Ireland (1998), these stories leave the impression that they wish to turn a page in Irish history. Nevertheless, Mary O'Donnell is explicit elsewhere about the scar left by the British colonization of Ireland: "The absent parent —the ex-colonial one— left a vast aperture in the social consciousness of Ireland that took decades to begin to seal and heal" (2007: 160). Although Mary O'Donnell is from Monahan —a county of Ulster which, after the partition in 1921, formed part of the then called Southern Ireland and although she has herself endured the conflictive identity feelings of being a Republican in the North (Palacios 2007: 144), her main interests in this short fiction collection are the ways in which Irish women explore the world and forge strong personalities thanks to the experiences they undergo. England or the English are not, for these new women, the object of great curiosity anymore, except in the story "Twentynine Palms", where they recur as a painful memory that, now and then, needs to be revisited. An Irish baby-sitter in multi-ethnic San Diego, California, Connie has an insatiable curiosity for the exotic, whether this be American religious fundamentalism, drugs, or the lives and beliefs of Native Americans, although her measuring stick is most often her own native Ireland:

The God-groupies didn't freak Connie. She'd never known fundamentalism, even in Ireland. Now, she accepted it as a natural part of the exoticism of exile,

part of the self-conscious thrill that came each time she experienced otherness, in whatever form. (O'Donnell 2008: 122)¹⁰

In California, Connie tests her prejudices about other ethnic groups and ways of life, but she also comes face to face with the clichés other people have about the Irish. When she corrects Maria, the Mexican domestic servant: “Come on, Maria. You’ve got to improve your English if you want them to take you seriously” (113), Maria retorts: “You not perfect. You Irish” (113), which shows how quickly the subaltern person interiorizes the hierarchy of value imposed by the colonizer. Even if her American employers like the way Connie speaks, they establish a hierarchy of Irish accents. About a previous babysitter from Kerry or Cork —they are not sure— they say: “Anyway, wherever she was from, we never could tell just what she was sayin’. Her voice went up an’ down, all over the place. A real Colleen” (112). This cliché of the Irish girl (in Gaelic *cailín*) who speaks English with a strong Irish intonation is one of many stereotypes against which the protagonist must construct her own identity.

The test of the subaltern’s skill in mimicking the colonizer’s accent introduces an important flashback in the story, as Connie remembers the lost paradise of childhood during a summer holiday with her family in Wexford. This flashback is a narrative manifestation of a ghostly past that continues to make its presence felt. Like all paradises, this one also had its serpent: the English guests, who made her family’s accent seem wrong and, curiously enough, “out of place” (114):

At dinner every evening, English voices announced an unfamiliar, yet approved of, standard. In comparison, their softer Irish tones seemed obliquely related to the language they shared. On that holiday they became islanders, hobbling after their betters. (115)

One day during this holiday, two young English women ask them to join the volleyball team that will play that afternoon. The invitation seems frank and the question is whether this Irish family is ready to feel on equal terms with their English counterparts. Connie’s parents react awkwardly, class-conscious about their modest beach utensils, eager to please, lost for words, embarrassed, offering excuses, until, upon the English women’s insistence, they relent and say:

‘Well. Sure, we’ll see,’ her mother relented.
‘*We’ll see?* Splendid!’ she said in a high, victorious voice. ‘I know that’s Gaelic for yes!’ (116)

The English women, though full of good intentions, resort to the stereotype about Gaelic ambiguity. Of course, the Irish family will also laugh at the English women’s turns of phrase and accent, but they will only do so after the women are gone. During their holiday, although the family is not really excluded, they are made to feel “alien” (116). Abdul R. JanMohamed maintains that it is impossible for the colonizers to position themselves as equals, as they would have to renounce their own ideology of moral superiority in approaching the Other (1995: 18). After this encounter with the English women, Connie decides she will never feel inferior again on account of the way she speaks: “Some people

¹⁰ All quotations from Mary O'Donnell's "Twentynine Palms" are hereafter taken from the New Island 2008 edition of her collection *Storm over Belfast* and only page numbers are given.

were so stupid that they would always need the reassurance of having their own accents echoed back” (117). However, paradoxically, she soon begins to work at her own accent and to practise new inflections of her voice. While Maria’s Mexican accent remains “defiant” (117), Connie modifies hers to avoid the humiliations and mockery that it provokes. In fact, not only will she interiorize the colonizer’s hierarchy of accents and identify hers as the anomalous one, but, as seen earlier, she will enforce it on Maria, thereby reproducing the control mechanisms of empire.

Connie, who was named Constance after the famous Anglo-Irish nationalist Constance Markievicz (1868-1927), continues her process of self-discovery in California and, interestingly enough, it is a Native American, Blue Hawk, who most helps her. After they go beyond the clichés of each other’s culture: “‘Know what, Irishwoman?’ ‘What, Injun?’” (125), they start to share notions of dispossession and colonization: “‘Back when your Constance was fightin’ along with them revolutionaries. Y’all lived on a kind of reservation too, right?’” (126). Eventually, the desert becomes “home” (127) to Connie. As in the stories by Barr and Devlin, the female protagonist can make a home—a literal or figurative, private, intimate space—wherever the encounter with the Other becomes a fulfilling experience that overcomes mutual mistrust and surrounding hostility.

Concluding Remarks

The two Belfast short stories seen in this chapter show an inspiring Other who either offers “new vistas” —“The Wall Reader”—or makes life without this Other a miserable, solitary experience —“Five Notes after a Visit”. It is as if Barr and Devlin committed themselves to surmounting the abyss between the nationalist and the unionist factions while the conflict was at its peak of cruelty, even if their choices as writers could entail the punishment reserved for those accused of fraternizing with the enemy. However, contrary to what one might expect, Mary O’Donnell’s story, approximately two decades later, revisits the past with a trace of resentment which can be explained by the long-standing implementation, by the British, of a process of inferiorization among the Irish. As Clare Carroll and Patricia King maintain: “The effects of the colonial past are far from over in Ireland and Northern Ireland” (2003: 2). In O’Donnell’s case, the inspiring Other is the Native American, the ethnic subaltern with whom the Irish character shares the experience of being dispossessed and marginalized.

Julia Kristeva’s suggestion that foreigner dwells within ourselves can be illustrated in Devlin’s story by the protagonist’s status as a visitor wherever she goes, as well as by O’Donnell’s protagonist, an alien in her own country and a nomadic subject who chooses to make of an American First Nations reservation her home. In the Belfast stories, the intolerant political climate forces the protagonists to leave as exiles, whereas in O’Donnell’s story of this new millennium, the motivating force to travel is curiosity about the world, a sort of wanderlust. However, there is no fantasy about globalization, cosmopolitanism and unrestricted travel, as security border controls and visas constantly remind us that movement is not free. As for the intersection between gender and foreignness, it is interesting to observe the female protagonists’ disaffection with normative or conventional identities, their active role in the approach to the Other and their agency in the transformation of society. The private, domestic space, which is also the realm of emotional life, becomes a site where the genuine encounter with the Other

can be achieved, even if this space is besieged by xenophobia. This domestic space is not necessarily the family home any more, but *anOther* place assembled collaboratively by *us* and *them*.

1.2.2. Nomadic Women in Galician Short Fiction

Mais esa noite El-Rei deu a orde tamén de que se destruíra a estatua. Pero iso, para serche sincera, foi o que menos sentín, pois nunca gostei dela. As estatuas carecen de mobilidade. (Gracián 2020: 220)

[But that night the King gave the order to destroy the statue. Although, to be frank, that was what I regretted the least, since I had never liked it. Statues lack mobility].

This chapter on the configuration of foreignness in Galician short fiction, will centre on two short story compilations: *Narradoras. 25 autoras galegas* (2000) —a women-authored selection that gathers some of the most prominent Galician female writers— and *O libro dos trens* (2019) —a recent and balanced selection of stories by male and female writers who focus on the motif of the train and its concomitant notions of mobility. The following discussion aims to scrutinize the various ways in which women authors of short stories engage with notions of women's mobility, foreignness and the general configuration of otherness. The initial epigraph is taken from Ánxela Gracián's story in *Narradoras* titled "As noites en que o vento asubía o teu nome" [The nights when the wind whistles your name], which recounts the life and opinions of the woman minstrel María Pérez, also called "Balteira" in the form of a letter that she writes to her friend Lourenço. María realizes that her life is coming to an end and wants to clean her reputation by defending herself from the slanderous songs written against her figure.

Concerning the protagonist's outspokenness about power relations in the society of her time, her critique of dualistic thinking deserves special mention because it is at the root of the oppression of women and all other subaltern beings. The ecofeminist philosopher Angélica Velasco Sesma draws on numerous feminist references to affirm that Western thought is based on conceptual dualisms that establish a gender hierarchy of masculine superiority and feminine subalternity, such as reason-emotion, human-animal, mind-body, transcendence-immanence, culture-nature, civilized-primitive, production-reproduction, freedom-necessity (2017: 97). Similarly, the writer Ánxela Gracián has her protagonist claim that human societies are governed by absurd binary oppositions that never allow contraries to meet thereby simplifying and falsifying human experience: "Onde queda lugar para o que non é nin un nin outro, senón algo de cada un?" [where is the remaining space for that which is not one or the other, but a bit of each?] (2020: 209).¹¹ This critique, one could argue, also applies to the distinction between *us* and *them*, which is also an oversimplified and oppressive pattern for identity formation that establishes artificial ontological boundaries between both groups and does not acknowledge their mutual formation or the degree of foreignness constitutive of the self, as Julia Kristeva reminds us in *Strangers to Ourselves* (1991: 1).

Since women have only been allotted by patriarchy the domestic role of mothers and caregivers, María, the protagonist, rebels against this imposed function and turns

¹¹ All quotations from *Narradoras. 25 autoras galegas* are hereafter taken from the 2020 edition by Edicións Xerais de Galicia and only page numbers are given.

precisely to dualistic thinking to valorize all that patriarchy has despised, thereby upsetting the hierarchy that underlies binary divisions:

Sen embargo, neste sistema dual de escollas, a miña foi sempre esa que manifesta o lado irracional e que os nosos poetas chamaron desmesura. Preferín sempre a paixón intensa, máis efêmera, á doce estabilidade dos amores máis convenientes ca queridos; o mundo das viaxes e o das descubertas ó mundo apracible dos horizontes coñecidos. Preferín tamén o carramoto dos artistas ós sólidos muros do pazo. (209-210)

[However, in this dual system of choice, mine has always been that which exposes the irrational side and which our poets have called excess. I have always preferred intense passion, more ephemeral, to the sweet stability of affections that are more convenient than loved; the world of travels and discoveries to the mellow world of known horizons. I have also preferred the artists' wagon to the solid walls of the manor].

María's choice is clear when forced to choose within the patriarchal dualistic order: excess, passion, travelling, discoveries and an artist's itinerant life. When the king, furious about her rebelliousness, orders the demolition of the statue raised in her honour, she does not regret it, as statues cannot move and she is all for mobility and freedom. This section will subsequently delve into the sundry examples, in *Narradoras* and *O libro dos trens*, of women's mobilities, their motivations, objectives, means, practices and consequences.

The Nomadic Woman

"Lola", the story by Rosa Aneiros included in *Narradoras*, is about a successful international female photographer called Lola, who returns to her Galician home-village after her father's funeral, which she has missed. The narration is bound together by the meta-artistic motif of photography, as if its various sequences were viewed through a camera lens, a device that facilitates the detachment from and defamiliarization of perceptions and events. The one-morning temporal frame—the local festivity day, so old acquaintances can be easily met on the public space—is fragmented and rendered more complex by a series of flashbacks about the protagonist's experiences during the seventeen years she has been abroad. *Here* and *elsewhere*, present and past are therefore intertwined as constitutive parts of the protagonist's identity.

The narration is especially enigmatic about what triggered Lola's departure in 1985, even though the reasons for female protagonists' departures are essential elements of any plot and become crucial for the understanding of women's mobility. The first encounter in the village is that with the protagonist's godmother, who played an important role in her parting: "Ela sabe ben por qué marchou, de feito foi a velliña quen a empurrou a aquela decisión que lle mudou a vida" [She knows well why she left, in fact it was the old woman who pushed her to make that decision that changed her life] (34). Besides this enigma, there is that of Lola's relationship with her deceased father, who was the only one to know the protagonist's whereabouts but who never told the rest of the family. For this reason, Lola could not be contacted for his funeral. There is no indication of any serious confrontation with the father that may have provoked Lola's departure, although his depression after becoming a widower back in 1970 may have some relation with Lola's decision to leave: "Dende o de miña nai nunca quixo saber de ninguén e levou a

sua mágoa ata o cadaleito” [Since that about my mother, he never wanted to know about anyone else and took his grief with him to the coffin] (35). The elusiveness about the motivation for the departure is complicated towards the end of the story on the occasion of one further encounter between Lola and the man who had been her boyfriend before she went abroad: “Lola, fuches cunha bolsa de fotografia a París por tres meses e diso hai xa dezasete anos” [Lola, you left for Paris with a three-month photography grant, and it’s been seventeen years since then] (47). The protagonist is here revealed as a distressed character who was once torn between love and the deep-felt awareness that she would never return home to stay.

Rosi Braidotti has identified three possible figurations of women’s mobility, two of which are explored in her analysis as metaphorical—the exile and the nomad— while the third one is empirical —the migrant (1992). The exile corresponds to women’s disaffection with the nation and is illustrated with a quotation from Virginia Woolf’s essay *Three Guineas*: “[...] as a woman, I have no country. As a woman I want no country. As a woman my country is the whole world” (Woolf 1992: 313). Neither is Braidotti satisfied with this notion of the “planetary exile” (1992: 8), because she fears it may simply be an evasive tactic not to tackle the unresolved relationship of the woman with her nation, nor does the protagonist of Aneiros’ story seem to fit this category of the exile, because she does not express such disaffection for the nation or for the social, political or economic conditions that the nation provides. Braidotti refers to migrants as mainly those “‘domestic foreigners’ of European industrial metropolises” (*ibid.*: 9). The philosopher claims that it is with these migrants, and in particular with female immigrants, that feminism needs to establish a dialogue, both in order to stop the increase of xenophobia and “nationalistic neo-fascist ideologies across Europe” (*ibid.*: 9) in the late twentieth century, and to extend migrants’ rights of citizenship and promote their intellectual potential. Lola’s is not a case of forced emigration, either for economic or political reasons and, in this sense, “migrant” is not the term that best defines her circumstances. The category that probably fits the character of Lola best is that of “nomad”, which Braidotti explains as follows: “The nomad has no home to start off from or to go back to” (*ibid.*: 8). The philosopher draws on Gilles Deleuze’s work on nomadic thinking, which consists in the continuous crossing of boundaries regardless of the destination and which Braidotti applies to international networking to propagate feminist resistance.

The protagonist of Aneiros’ story was still young when she felt impelled to leave home and the option of ever returning home was dismissed from the start. It is not until the end of the story that the destination of her first travel is revealed. We are told that, while abroad, Lola progressed from total deprivation to becoming a successful fashion photographer and then a bold war correspondent, but these accomplishments have not quenched her thirst for further explorations of more remote, solitary and inaccessible regions. The story ends with her determination to cure her internal wounds by working as a photographer of oceanic depths: “Nunha fosa abisal do Pacífico tentarao ata o remate dos tempos” [In a Pacific abyssal trench she will strive for it until the end of time] (50).

Lola is not the only character in the story who once wished to leave the village. In the short time of the narration, at least two other characters avow they have considered that option, one of them being precisely Remedios, Lola’s godmother, the woman who

pushed her to leave. On meeting Lola, Remedios remembers her youth love for an animal tamer of an itinerant circus. The old woman has been revisiting that memory for seventy years in an attempt to justify her decision to stay: “Qué tería pasado cando a guerra, qué tería pasado no estranxeiro, qué tería pasado no inverno... qué tería acontecido se tivese valor para sabelo” [what would have happened when the war came, what would have happened in foreign lands, what would have happened in winter... what would have happened if only she had had the courage to know it] (38). In this case, as in many others in both short story compilations, failing to leave is configured as a moment of fear and cowardice, as a moment of paralysis similar to that James Joyce makes his protagonist Eveline go through in the eponymous story from *Dubliners* (1914). Nineteen-year-old Eveline finally gives up leaving for Argentina with her dear sailor —another nomadic occupation— and remains in Dublin with her abusive father. Remedios could be seen as an elderly figuration of Eveline, as she struggles to mask her regret with commonsensical thinking. Joyce’s story ends with young Eveline torn between her family duties and her gratitude to her lover: “Could she still draw back after all he had done for her?” (1992: 33-34) Eveline’s and Remedios’ paralysis could be explained on considering that their respective departures involve sharing their lives with a relatively unknown man. Eveline must choose between a life with an abusive father and one with a secret and unreliable lover who takes her to see *The Bohemian Girl* and tells her “stories of the terrible Patagonians” (*ibid.*: 32).

Lola, on the contrary, leaves alone and when her childhood friend Laura confesses her desire to also leave the village and asks about her experiences around the world, Lola refuses to either encourage or dissuade her: “Nunca te fies do que digan os demais. Tes que buscalo soa porque non hai quen faga ese camiño por ti” [Never trust what others say. You must find your own way because nobody will do it for you] (44). Lola actually gives up a significant love relationship so as to live a life of her own, although she also pays a price for her hard-won independence: “As bágoas en tódolos aeroportos porque ninguén está a agardala; as cartas de amor nunca enviadas” [Tears at all the airports because nobody is waiting for her; love letters never sent] (49). To move beyond the familiar and the well-known and to venture into the unknown, the foreign and the strange requires a resolute determination that does not leave anyone unscathed.

Of special import for the present analysis is Rosi Braidotti’s conviction that “differences become the stuff communication is made of, instead of acting as major dividers” (1992: 10). Difference is what Lola will undoubtedly find as a war photographer around the world, covering a large variety of conflicts in all continents. The fireworks of the village festivity trigger memories of bomb explosions that suggest a kind of post-traumatic stress disorder that, although of a very different degree, recalls the trauma suffered by Septimus Warren Smith in Virginia Woolf’s *Mrs Dalloway* —the WWI soldier to whom the daily noises of London provoke a mental breakdown (1992: 98). The third-person narrator in Aneiros’ story intersperses memories of bomb blasts with the noises of the local celebration, thereby revealing a horrendous list of conflicts that Lola has registered with her camera:

Non conseguen afastar dos miolos o terror dos estoupidos en Iakarta, e as bombas en Bagdad, e as sereas en Xerusalén [...] O tiroteo en México D.F., un autobús queimado en Freetown, barricadas no Ulster [...] A masacre no colexio de Houston, o regueiro de cadáveres inmolados dunha secta de

Francia, as violadas de Kosova, as violadas de Kosova, as violadas de Kosova... elas (41)

[She does not manage to keep off her mind the terror of the explosions in Jakarta, and the bombs in Bagdad, and the sirens in Jerusalem [...] The shooting in Mexico DF, a burnt bus in Freetown, barricades in Ulster [...] The massacre at a school in Houston, the torrent of immolated corpses from a sect in France, the raped women in Kosovo, the raped women in Kosovo, the raped women in Kosovo... those women]

Whether of a political, ethnical or a religious nature, these acts of violence leave a deep imprint on Lola's mind. Literary trauma studies aim to identify the linguistic traces of trauma (Hartman 2003) and one could argue that the above quoted passage features some of these traces: the detailed enumeration of the nature of the attacks and of the place names, the shift from the noises and objects to the victims, and the final insistence on the female victims from Kosovo. The encounter with the victims of such unbridled violence arouses the protagonist's self-questioning about her role as a photographer and evinces the acknowledgement of her powerlessness:

Arrancaría o propio brazo para non ter que ver aqueles ollíños de mel insípida pola fame e a indixencia. [...] Pero ela é fotógrafa. O seu brazo ten que valer para transmitir unha imaxe ó mundo [...] e, seis meses despois de superar atrancos burocráticos, bombardear con catro caixas de papas para milleiros de persoas. Ata entón non ten nada que ofrecerlle. Nin sequera a esperanza da chegada dos avións nese pestilento éxodo cara a ningures (40)

[She would tear her own arm so as not to have to see those little honey eyes turned insipid due to hunger and destitution. [...] But she is a photographer. Her arm must be used to communicate an image to the world [...] and, six months after surmounting bureaucratic barriers, dropping four boxes with potatoes for thousands of people. Even then she has nothing to offer to the child. Not even the hope that the planes will arrive during that pestilential exodus towards nowhere].

This is the dialogue stimulated by the encounter with difference: a dialogue that results from individual face-to-face encounters and one that assesses one's responsibilities and limitations. Likewise, it is a dialogue that clearly identifies the victims and makes supranational institutions accountable for their failure to bring them succour. Lola admits her relative powerlessness but her photographs and Aneiros' narration of her life function as constant reminders of real historical conflicts around the world, their perpetrators and their victims.

Hybridities

Rosa Aneiros' "Lola" can be interestingly compared with Iria Collado López's "Meghalaya" from the compilation *O libro dos trens* (2019). The latter is a story told by a first-person narrator—with the degree of immediacy but also partiality that this usually entails—who starts her account by saying she has been travelling for two years. However, her travel is soon revealed to be of a very peculiar type, as she seems to be escaping from some situation that remains an enigma for a while: "Desfíxenme da maleta e son quen de

fluxir máis rápido” [I got rid of the suitcase and I can flee faster] (155).¹² The destination place is unknown to the traveller herself, an aspect which, according to the earlier discussion of Rosi Braidotti’s categories of mobility, fits the notion of a nomadic identity. As the narrative progresses, the reader learns from fragments of an interspersed letter that the motivation for the protagonist’s ceaseless escape is her partner’s suicide after the protagonist left him. Travel and narrative could then be understood as a sort of confession and subsequent atonement. Apart from the intertwining of the protagonist’s narration and the partner’s last letter, the narrated present is interlaced with flashbacks from past travels and destinations during her determined escape.

The pace of the narration slows down as the protagonist elaborates on her train trip to Meghalaya, a state in northeast India that partially borders Bangladesh. The rather poetic name of the state, which means “abode of clouds”, was coined by a geographer in 1936 and was officially adopted with the declaration of the autonomous state in 1969. The protagonist’s account of the travel to this Indian state, and of its geography, people and customs recalls Alba Cid’s engagement with distant lands and mores in her poetry book *Atlas* (2019) and may be the sign of an increasing concern in contemporary Galician literature with the difference of distant regions and cultures.

On the way to Meghalaya human and nonhuman nature become progressively entwined both through personifications of nature —“A néboa avanza canda nós nun xesto tenro e envolvente, case fraterno” [The fog moves along with us in a tender and encompassing, almost fraternal, gesture] (158)— and through the naturalization of human life and artifacts: “O vagón treme coma un peixe malferido e solta o derradeiro boquexo” [the train carriage shakes like a wounded fish and expires with one last gasp] (158), “as pestanas longas coma extremidades de insectos” [the eyelashes long like insects’ limbs] (159). It could be argued that the encounter with otherness in this story is actually an encounter with the natural dimension of human beings, though not in order to reinforce the mutually exclusive dualism nature-culture that María a Balteira criticized in Ánxela Gracián’s story and that ecocritics and ecofeminists reprove. On the contrary, “Meghalaya” is a story which blurs such boundaries and tells of the hybridization and the interdependence of human and nonhuman nature as well as of culture and nature.

Apart from the anthropomorphic tropes for nature and the animalization of human artifacts and bodies, the story abounds in examples of close physical contiguity between human and nonhuman nature: an old man on the train holds a hen in his lap and a woman holds on to a mysterious parcel that, as the narrative progresses, will be revealed to contain a caged bird with an important role in the resolution of the story. The dialogue that the protagonist holds with the elderly couple sitting next to her on the train further elaborates on the intimate relationship and interdependence of humans and nature in this state of Meghalaya. On the one hand, the inhabitants of the region accept the seasonal floods with resignation, in spite of the havoc they occasion: “Aquí a auga inunda todo o que amamos, pero non por iso lle gardamos rancor” [Here, water floods everything we love, but we don’t bear any grudge against it for that matter] (160). The floods destroy their homes, kill their livestock and their people, and those dead bodies end up enmeshed in the landscape.

¹² All quotations from *O libro dos trens* are hereafter taken from the 2019 Galaxia edition and only page numbers are given.

One particular practice of nature-culture interdependence is that of living-root bridges that are nowadays a tourist attraction but used to be an ancient practice of survival in these flooded lands, as their inhabitants trained the aerial roots of trees to form bridges that would allow them to cross watercourses: “Meu avó peiteaba as árbores axudado pola choiva que amansaba a dureza da madeira” [My grandfather used to comb the trees with the help of the rain that tamed the wood’s stiffness] (161). This cultural practice of making living-root bridges is of decisive relevance to the plot of the story because, on the one hand, each bridge needs more than one generation to be accomplished, so it is knowledge that passes from parents to children and, on the other hand, since the elderly couple’s only daughter has emigrated to Bangladesh, they symbolically adopt the protagonist—a total stranger to their culture—and teach her to weave wood. The daughter’s emigration also upsets the matrilineal system that traces lineage and inheritance through women: “As mulleres son as eternas administradoras das casas e das terras” [Women are the eternal administrators of houses and lands] (170). Although this hereditary pattern may seem empowering for women, the story shows that it restricts women’s mobility, although it must be born into account that these are specific traditional practices of population groups with a very strong attachment to their own lands.

The protagonist’s observations about Meghalaya do not fall prey to idealization or falsification: “As casas son feas e están construídas con materiais precarios” [the houses are ugly and are built with precarious materials] (169). However, what makes her stay is a curious resemblance between this remote region and her home country, which we understand to be Galicia: “Decidín quedar un tempo en Meghalaya porque non topei lugar no mundo que se semelle máis á miña terra [I decided to stay some time in Meghalaya because I have not found another place in the world that so much resembles my own homeland] (170). Although it may be paradoxical to disappear from one’s homeplace and eventually choose to stay in another one that resembles it, the narration explains the similitudes not so much on account of a mere meteorological coincidence, the ever-present rain, but of its profound effect on people: “Supuxen que podería recoñecer nos habitantes de Meghalaya a teimosa profundidade do carácter das xentes da miña terra” [I imagined that I would be able to recognize in the inhabitants of Meghalaya the stubborn depth of character of my homeland’s people] (166). The story therefore elaborates on a type of nomadic identity that is actually transnational in that it simultaneously maintains bonds between home and destination that prevent the obliteration of home.

Iria Collado López’s “Meghalaya” is a story of great ecocritical import for the attention it pays to locally specific cultural practices, however foreign they may be, that interlace nature and culture, human and nonhuman nature, thereby dismantling dualistic and hierarchical oppositions. The narrator provides a detailed account of living-root bridges, of the natural changes in wood, the way it is woven, the people and time involved in the process and the indispensable concurrence of all these factors:

[...] as pólas máis flexibles son as que máis rapidamente se dobregan, pero canto máis lentamente se adapta unha póla á súa nova forma máis resistente será despois aos envites da auga. As pólas máis recentes acaban o traballo das máis vellas. As netas terminan o labor das avoas. Cada quince anos a espera recompénsase co firme abrazo das árbores. (171)

[the more pliant branches are the ones that bend more quickly, but the slower the adaptation of a branch to its new form the more resistant it will later be to the thrusts of water. The more recent branches finish the work of the older ones. The granddaughters finish the work of the grandmothers. Every fifteen years the expectation is rewarded with the robust embrace of the trees].

Unsurprisingly, it is the protagonist's personal involvement in this foreign practice that completes her adaptation to and adoption by the foreign place: "Había ensinarme a trenzar a madeira. Aprenderíame a construír pontes. Creo que foi daquela cando Meghalaya me adoptou" [He would teach me how to weave wood. He would instruct me to build bridges. I think that it was then when Meghalaya adopted me] (171).

The protagonist stays in Meghalaya for one year, a time in which the learning and adaptation process eventually has healing effects on her wounded soul. She finally decides that it is time for her to go back home although she promises to return to India to continue her work. Her transformative experience in Meghalaya has allowed her to turn an escape into a liberating force. At last, she seems to be ready to confront the pain that she was running away from. The healing repercussion of her stay also affects her Indian hostess, the introspective and mute wife who speaks for the first time as she offers the protagonist the caged bird: "Lévaio de volta á casa" [Take it back home] (173). There is a substantial change in this distressed woman who used to desperately hold on to the caged bird and can finally give it away. Despite the mystery surrounding the affliction suffered by this woman, her trauma may be related to her daughter's departure and the caged bird may stand for her desire to retain her daughter. She now acquiesces to her guest's departure and parts from the caged bird as well. Nothing is said of setting the bird free, however, an aspect which has ecofeminist relevance in the connection it establishes between the mindless confinement of animals and women. Indeed, Karen J. Warren has explained the woman-nature analogy as "the connections —historical, empirical, conceptual, theoretical, symbolic, and experiential— between the domination of women and the domination of nature" (*apud* Carr 2000: 16).

Iria Collado López's "Meghalaya" is a story that intersperses various plots: the plot of failed and tragic love, the plot of aimless escape and the final restorative plot. The love plot affords the reason for the escape plot and these two plots act in turn as counterparts of the restorative, remedial plot that is deployed through the visit to Meghalaya. For this reason, the encounter with foreignness in the escape plot is most often presented in a critical and negative light, as in the case of the protagonist's travels in Japan. The protagonist does not even make an effort to justify her dubious behaviour, as when she avows not paying train fares and resorting to sexual innuendo when facing Japanese train conductors: "[...] só hai que miralo fixamente aos ollos e manter incólume o máis perturbador dos sorrisos. O seu avermellamento sempre termina nunha digna pero nerviosa retirada" [you just need to gaze intently into his eyes while keeping, unabatedly, the most disturbing smile. His blushing always ends with a dignified but nervous withdrawal] (164). Furthermore, Japanese people and their mores are presented as excessively formal and rigid, trying to avoid physical contact at all costs: "alí a xente non fala e contén a respiración para que o seu corpo non roce o da persoa do lado" [people do not speak there and hold their breath so that their bodies will not touch those of the persons sitting next] (164).

The alienness of East and West is presented as reciprocal and the protagonist perceives the ways in which she is exoticized: “todo o mundo no Xapón quere que lle saquen fotos mentres o atende unha occidental” [all people in Japan want to have their picture taken when served by a Westerner] (166). In spite of these critical glimpses, there is room in the story for a more appreciative approach to Japan, as in the various references to the diverse economic geography of the country, its mines and rice fields, its cherry tree blossoming and women’s traditional work in sake manufacture. One particular anecdote illustrates the sharp contrast between Japan and Meghalaya concerning the challenging coexistence of human technology and wildlife: while in Japan the *shinkansen* or bullet train makes a successful use of recordings of dog barking and deer snorting to prevent deer from approaching the railways —the latter being a problem that used to provoke many delays and collisions—, in Meghalaya the train must stop for hours because a female elephant gives birth and leaves her calf on the railway. The economic contrast between both countries is obvious and they deal with natural phenomena in also disparate ways: while Japan impedes animal interference by means of human efficiency and progress, Meghalaya yields to natural forces: “A urxencia da natureza raras veces amosa clemencia fronte á ridícula esixencia humana” [the urgency of nature rarely shows leniency to ridiculous human exigency] (163-164).

Concluding remarks

The *us-and-them* binary opposition is part of a hierarchical and violent dualism that privileges one of the terms over the other. The above discussion of Galician short fiction began with Ánxela Gracián’s questioning of such dualisms and with the valorization of those repressed and denigrated notions which are more often than not construed as the Other. The encounter with foreignness and its concomitant otherness was analysed in its various stages ranging from the motivation behind the encounter to its execution and consequences. The stories by Rosa Aneiros and Iria Collado López exhibit a high degree of fragmentation that allows for the intertwining of *here* and *there*, present and past, thereby presenting these oppositions as actually mutually constitutive rather than divisive and making otherness an integral part of the self.

The protagonists of these three stories display different degrees of nomadism, engage in relentless border-crossing and question the stability of home and the predetermination of a journey’s end. If the short story, due to its brevity, tends to focus on a moment of personal crisis (Achilles 2015: 41), the protagonists’ travels are either motivated by that crisis and afford the possibility of atonement and healing, as in Collado López’s “Meghalaya” or deny any restorative possibility and present existence as a never-ending journey and an unrelenting crisis as in Aneiros’ “Lola”.

The three stories present audacious female travellers that occupy public spaces and engage in nomadic occupations traditionally restricted to men and, by doing so, challenge pervasive configurations of female paralysis. Whether through the immediacy of a first-person narrator or through the reliability of an internal omniscient narrator, the dialogues with difference are attended in their sundry manifestations: the face-to-face encounter with victims of oppression, the acknowledgement of one’s limitations in bringing them succour, the identification of responsibilities for international injustice, the struggle to adapt to the Other’s culture so as to be adopted by it. Finally, the encounter with the Other is revealingly expressed through close physical contiguity and

interdependence, not just among human beings but also between human and nonhuman nature, human and nonhuman animals, and between human cultural practices and the forces of nature.

I. 2.3. Correspondences

If comparative literature reveals to readers and critics that “there is a big world beyond the limits of the ‘national’ literature” (Domínguez & Saussy & Villanueva 2015: ix), a similar yearning for the encounter with inspiring difference seems to motivate the short stories examined in this chapter. Whether this search for the Other is a pressing, although perilous, endeavour to overcome the chasm between two sectarian groups, as in the stories by Fiona Barr and Anne Devlin set in the period of the Troubles in Northern Ireland, or whether the encounter with a more distant and alien Other allows for the configuration of alternative family bonds and notions of belonging and home, as in the stories by Mary O’Donnell and Iria Collado López, the Other becomes a beneficial presence that brings a glimpse of hope about a more benign course of life. In the case of the stories by Ánxela Gracián and Rosa Aneiros, however, the nomadic drive is not so much a hypothetical solution to a conflict as a manifestation of an essentially nomadic nature in human beings that has been denied to women for too long. In this respect, Rosi Braidotti affirms: “The nomad is my own figuration of a situated, postmodern, culturally differentiated understanding of the subject in general and of the feminist subject in particular (1994: 4).

Since women have traditionally been circumscribed to the domestic space (Gracián 2020: 210-211), these Irish and Galician stories engage in an interrogation of the notion of home and family and explore alternative bonds with both human and more-than-human nature. In this sense, ecofeminism and ecocriticism are fields of study that call our attention to notions of interdependence of living and non-living beings and expose the intersections in the anthropocentric and androcentric oppression and exploitation of the Other, whether of human or nonhuman subalternity (Estévez-Saá & Lorenzo-Modia 2018: 124, 133). It is highly significant, then, that when the encounters with the neighbouring Other fail because of the hostile surrounding atmosphere, the protagonists are impelled to go abroad either as political exiles, as in the stories by Barr and Devlin, or as nomadic subjects in search for a more hospitable environment that may accept them in spite of their strangeness, as in the stories by O’Donnell, Gracián and Collado López. It is also revealing that these alternative hospitable homes are in natural ecosystems of extreme conditions, such as the Mojave Desert or the recurrently flooded lands of Meghalaya, which require a totally new rapport between human beings and nonhuman nature, a rapport that the native inhabitants of those ecosystems know well and incorporate in their customs and beliefs.

In spite of their fictional import, short stories such as Ánxela Gracián’s deploy a critique of dualistic thinking and violent hierarchies that approximates the story to the feminist essay without losing the former’s imaginative force and narrative appeal. Such questioning of binary oppositions is also a sober admonition about the self-defeating use of opposites like *us* and *them* that the present book aims to interrogate. Situations of dispossession, displacement, escape, transit, border-crossing and relocation make the self more sensitive to its constitutive otherness. These stories ponder the motivations, practices and consequences of this kind of mobility but are careful to avoid the romanticization of unimpeded and emancipatory mobility.

Admittedly, the Irish stories analysed in this chapter are strongly affected by the colonial history of Ireland, not only concerning the division of the island and the Northern Ireland conflict but also regarding the logic of inferiorization of the Irish implemented by the British. The three Galician stories selected for this short fiction section do not deal

with conflicts of a colonial tenor between a Spanish or Castilian dominant group and the Galician subaltern population, although there is no scarcity of references to the strategies of inferiorization deployed by dominant Spanish-speaking groups in Galicia which have been rendered in sundry literary genres, but the repertoire of women-authored short fiction about this specific conflict is still limited. Domínguez, Saussy and Villanueva affirm: “By comparing we build sense, for comparison is a cognitive operation, and a connection between at least two elements transforms both elements” (2015: xi). In the particular case of the short fiction discussed in this section, the comparison, besides revealing similarities, exposes gaps and discontinuities that become all the more eloquent precisely because of their unobtrusiveness. Moreover, Jorge Sacido and Laura Lojo have drawn attention to the traditional dismissiveness towards women’s storytelling, often regarded as “old wives’ tales”, that in its intersection of gender and genre has become a formidable obstacle to the creation, publication and reception of women’s short fiction (2018: 1).

1.3. *Us & Them* in the Contemporary Irish and Galician Novel

1.3.1. “There is no ‘us’”: Evelyn Conlon’s *Not the Same Sky*

Irish Diasporas

Travel, whether forced or voluntary, is one of the most propitious situations for the encounter between *us* and *them* and the subsequent interrogation of both categories. In the case of Ireland, emigration has become a constitutive feature of Irish identity and the current descendants of Irish emigrants around the world amount to millions:

Irish demographics reveal two startling facts: There are around 70 million people worldwide who claim Irish descent, and Ireland today has barely half the population that it had 160 years ago, a decline unmatched in the modern world. These facts are explained and connected by the undeniable social reality of nineteenth-century Ireland —emigration. (Hackney and Hackney Blackwell 2007: 150)

Terms such as “emigration”, “exile” and “diaspora”, each entailing different connotations and circumstances, have, however, often been used interchangeably both by the displaced people and by commentators on Irish migration flows (Delaney 2006: 35-38). Although emigration has been a widely acknowledged fact among Irish people, the government of the Irish Republic seems to have been reluctant to incorporate its diaspora as an integral part of the Irish community, as if doing so were a recognition of the state’s failure in providing for its citizens (Muldowney 2012, Delaney 2006: 38-40). An attempt to redress this glaring omission took place with President Mary Robinson’s speech “Cherishing the Irish Diaspora”, in 1995, when she delved into the relevance of emigration to the notion of Irishness:

If we expect that the mirror held up to us by Irish communities abroad will show us a single familiar identity, or a pure strain of Irishness, we will be disappointed. We will overlook the fascinating diversity of culture and choice which looks back at us. Above all we will miss the chance to have that dialogue with our own diversity which this reflection offers us. (par. 8)

According to D.A.J. MacPherson and Mary J. Hickman, the substantial advance brought about by this new attention to the Irish diaspora is its redefinition of national identity and belonging, which is now “based on diversity, multiple affiliations and multi-located identifications” (2014: 1). This chapter will analyse the novel *Not the Same Sky* (2013), by the Irish writer Evelyn Conlon, with the aim to identify the various configurations of identity produced in the process of displacement from Ireland and adaptation to the receiving society in Australia. The title of the novel itself includes the notions of difference and sameness as an avowal that both contribute to each other’s signification. The migrants in this novel, which is based on a true historical event, are a group among the 4,414 orphan girls shipped to Australia by the British government during the years of the Irish Famine in the late 1840s. The most frequent range of these girls’ ages went from sixteen to eighteen years old, and they were especially vulnerable both because they were

orphans and because they had suffered severe starvation. The novel often poses the question about the girls' capacity to choose the courses of their lives in this situation of transportation when, in fact, the alternative of staying in Ireland entailed serious risks to their survival and no adult relative could assume responsibility for them. Conlon also makes one of her characters question the term "refugees from The Great Irish Famine" branded on the girls, when in truth they were "prisoners, girl-slaves" (Conlon 2013: 238) who, upon their arrival in Australia, were assigned to the various masters who needed female workers, a situation in which, once more, the girls had no say.¹³ Evelyn Conlon's *Not the Same Sky* is, therefore, a perfect illustration of Ellen McWilliams' assertion that contemporary Irish fiction is recovering the story of the Irish female emigrant, a story that used to be underrepresented both in historical accounts and in literature on migration (2013: 2). The attention paid to Irish migrants in Australia also contributes to redress the balance in accounts of the Irish diaspora worldwide, as there has been a predominant scrutiny of Irish immigrants in America.

The historian Margaret Kelleher, a specialist in Irish women's predicament through the Great Irish Famine, has described Conlon's novel as an "affective and effective literary representation of history" (2023: 111). Apart from a very informative discussion of various controversies around famine memorials like the one that articulates the plot of Conlon's novel, Kelleher turns to Sara Ahmed's theory of affects to discuss the emotions, such as shame, guilt or anger, that are triggered by the knowledge of past traumatic events. Furthermore, Kelleher pays attention to those narrative devices in the novel which problematize historical knowledge, as happens with the use of time shifts, partial focalization and modal verbs that "foreground the limitations of any narrative effort" (*ibid*: 119) and avoid the standardization of trauma narratives.

The Colonial Conflict

In the 1840s, Ireland was part of the United Kingdom of Great Britain and Ireland, as a result of the Act of Union that came into effect in 1801 with the aim to suffocate Irish resistance to British colonial power. Conlon's novel raises the issue of the colonizer's responsibility in both the famines and the schemes designed to find a solution to the problem of so many orphans precariously accommodated in workhouses in which disease and death were rampant. The novel therefore starts by presenting a clear opposition between the colonized Irish and the colonizing British with a third-person narrator's point of view that is clearly sympathetic to the Irish ordeal:

The resulting slow chaos grew worse until this hunger could no longer be ignored. In London many people spent time thinking about what to do. This may have included deciding to do nothing, or deciding what not to do, or deciding to put these thoughts to the back of minds, where they could not interfere with London life. (7)

The eventual decision is to send the orphan girls to Australia, where a number of penal colonies were run in the eighteenth and nineteenth centuries and where Irish rebels against the British colonizer were also transported to, thereby eliciting some analogies between the convicts and the girls throughout the novel: although the girls have committed no

¹³ All quotations from *Not the Same Sky* are hereafter taken from the Wakefield Press 2013 edition and only page numbers are given.

crime, one may say they are “transported” to the colony, given their impossibility to choose any other course of life; the girls are accommodated in the same barracks that had been used for convicts; some of the former convicts will become the masters of these servant girls; one of the girls finally finds her mother, an ex-convict, alive. The colonial situation in Ireland is somehow replicated in Australia as the sons of former landlords become settlers in Australia and perpetuate their exploitation of Irish people.

The novel *Not the Same Sky* is divided into thirty-five chapters, in addition to a prologue set in 2008 that does not provide the author’s statement of intentions or any contextual information, as is most often the case in forewords, but is actually a fictional chapter that introduces the subject-matter of the novel through a letter sent from Australia to Joy Kennedy, a female sculptor of gravestones living in Ireland. The letter informs of the project to build, in Australia, a memorial “to the 4414 Famine Orphan Girls who were shipped here to Australia between 1848 and 1850” (2) and invites Joy to be the stonemason for that memorial. Memory will be a key theme in this novel as descendants of the orphans and the transported protagonists themselves persistently struggle to come to terms with their past and present circumstances. The past is constitutive of their identities and yet little is known about it or about them. In the presidential speech above mentioned, Mary Robinson actually referred to commemoration as a moral act:

The weight of the past, the researches of our local interpreters and the start of the remembrance of the famine all, in my view, point us towards a single reality: that commemoration is a moral act, just as our relation in this country to those who have left it is a moral relationship. (par. 15)

The President of Ireland is here appealing to what Josefina Cuesta calls “historical memory”, *i.e.*, a nation’s use of the past, and not just an individual use (2014: 31). There is an otherness to the orphan girls’ past that may well be a manifestation of trauma, as all the characters, though haunted by a past that they cannot let go, make use of different strategies to suppress it. To the Memorial Committee, formed by descendants of the transported girls —the total number of their descendants is calculated to be around one million— and to Joy Kennedy, the stonemason, the girls are “they”, figures of a traumatic past. Joy, in particular, avows her ignorance about the girls’ ordeal: “I’ve never heard of them, have you?” (3). The following twenty-nine chapters will tell the story of the girls through the second half of the nineteenth century and the last six chapters will close the novel by returning to Joy Kennedy, in 2008, and her transformative trip to Australia to inquire about the memorial project and the orphan girls’ life stories.

Gender Matters

The novel uses the term “girls”, although in some cases these orphans were as old as twenty years of age. Although the term might risk infantilizing them all, it is used throughout the novel to refer to these dispatched females who, in some cases, were as young as fourteen. Age and gender are important factors since readers get to know how the girls cope with the changes in their bodies as they grow. Some have their first menstruation while they are on the ship, but nobody has told them why or how this happens: “She’s bleeding to death. Look at her blanket. Rose Larkin’s dying” (91). Even when told by older girls or by the matrons themselves, there is a persistent taboo about this topic: “[the matron] did not want the younger ones to know before they needed to”

(92). The barracks where they are exhibited for their hiring have no provision for women's facilities and the girls have to hide "their sanitary rags under the floorboards" (238). Furthermore, the girls' starved bodies had not grown properly, and the novel informs us of accidents in their pregnancies because their bones are weaker than the baby in the uterus: "[...] the prevalence of spontaneous symphysiotomies at birth, the babies having grown stronger than the weak pelvises of the girl starved at a crucial bone-making time of her life" (235). Gender is an important factor that has often been neglected in migration studies, but Irish migration flows evince the conspicuous presence of emigrating women, whether single, married or widows, travelling accompanied or, more often than one might expect, alone. According to Breda Gray, "[women] emigrated in greater numbers than men in most decades since the mid-nineteenth century and left mainly as single women rather than as part of a family" (2004: 1). Their role in the economic growth of the social groups that they were part of also needs further study by the social sciences. Conlon's novel, therefore, contributes, thanks to its literary recreation of the expedition of the orphan girls, to a better understanding of female emigration from Ireland and disseminates factual information about the Irish famines and their effect on migration flows.

One decisive issue that is raised now and then in the novel is the degree of consent or choice allowed to the girls in their transportation. Often referred to as "cargo" for the ships to carry and deliver, their human agency and personal autonomy to choose the projects they would wish to pursue is drastically curtailed. Starvation and the cramped conditions of the workhouses that shelter them also restrict their capacity to choose. The matron of the workhouse calls the names of the girls she thinks may be fit to endure the voyage and informs them she will later ask them "if they want to go" (19). A narrator using free indirect discourse speaks the girls' minds:

They wanted to live on a patch of land nearby, to grow potatoes, or turnips even, and other produce to pay the rent. They didn't want to be talking about places with names like America, where aunts and uncles and cousins had gone, and now Australia, which some said was in the opposite direction, and further away. (20)

Certainly, the possibility to eat and survive, as well as that of having a job are the definitive and persuasive arguments for the girls to accept the scheme despite the enormous pain of leaving their siblings, their Irish whereabouts, and their memories of a past, happier childhood before the potato plagues of 1845, 1846 and 1848.

Sameness and Difference

Apart from the *us-them* opposition regarding the conflict between the British colonizers that organize this scheme and the Irish colonized that are sent to the penitentiary colony of Australia, the transportation of the girls recurrently raises comparisons and contrasts between the familiarity of Ireland as home and the uncertainty and strangeness of Australia as the destination land. The novel focuses on one voyage, that of the ship *Thomas Arbuthnot*, which departs from Plymouth on 28 October 1849 under the surveillance of a surgeon-superintendent, the Englishman Charles Edward Strutt, in charge of delivering alive the cargo of around two hundred orphan girls in Sidney three months later. That the girls should reach Australia alive was not a simple mission, since

many ships were overcrowded, and the already weak migrants got critically ill or died because of the bad sanitation and inadequate food on the ships. In emulation of the slavery ships that carried African slaves to the New Continent, those that transported the diseased Irish were also called “coffin ships”. The migrants who did not die during the voyage were likely to do so upon arrival, during the quarantine periods, or in the continuation of their journeys to the final destination (Hackney and Hackney Blackwell 2007: 154-155).

The narrator’s selective omniscience will give special attention to a few girls in order to present a variety of personalities and coping strategies: Honora Raftery, Anne Sherry, Julia Cuffe and Bridget Joyce. Of the four, Honora Raftery is the character to be explored in more detail in the novel and may be identified as the protagonist. She will also prove to be the one with the strongest attachment to her childhood memories and her homeland. For this reason, the narrator delves into her robust family bonds which, in spite of the humble means, were supportive of all the family members and neighbours and were deeply ingrained in the vernacular language and culture. Honora’s mother used to know the Brehon laws, which constituted the legal system of Celtic Ireland and regulated issues as multifarious as land disputes, theft, or marriage, but also instructed in the care of trees and animals. The children learnt to read and write in Irish but also learnt English at school. With the onset of the potato failures, neighbours and members of the family began to emigrate to America and, finally, Honora’s parents died, which is the reason why the girl ended up in a workhouse. On the ship, Honora becomes a storyteller, like her father. When she reaches her destination in Australia and the surgeon-superintendent asks what she would like to have, she answers: “ ‘I’d like a dictionary [...] and a map,’ she added, remembering the shape of her home” (109).

Among Honora’s coping strategies to deal with the uncertainty of her future and her fear of the unknown are her resignation and determination to survive. On hearing incomprehensible accents on the harbour of Plymouth, Honora’s resolve is rendered by the narrator through free indirect discourse: “But nothing was familiar. But it didn’t matter. Everything did not have to be familiar, she had learned that since leaving Dublin, thirty-six hours ago, or was it longer?” (36). Little by little, Honora learns to take foreignness in her stride, although she does so at a high personal cost. The comparisons between *here*, on the ship, and *there*, back in Ireland, help in the transition, so when Charles Strutt, the superintendent in charge of the girls, talks about starting a school on the ship, Anne Sherry remembers the Irish hedge schools: “Well, my mother went to a hedge school, maybe it will be like that” (54). Hedge schools were allegedly clandestine because of the British Penal Laws of 1695, which banned the schooling of Catholics in Ireland. The most poignant bond between the ship at sea and Ireland is that conceived by Honora about sharing with her remaining siblings in Ireland the same sky no matter where she went:

She wanted to believe this was the same sky that was over the home she had just glimpsed on the map, the one she had been taken from and would never see again. That became clear the more days passed. Who could ever come back from so far? If she could believe it was the same sky surely that would help. (58)

The shock will come, however, when she is later told that the constellations seen in Australia and in Ireland are not the same because of the change of hemisphere. This distressing realization is deftly summarized in the title of the novel, *Not the Same Sky*.

Similarities between the new surroundings and Ireland sometimes come up in unexpected situations and help to forge new attachments, as when Honora looks at the deserted houses in her destination place and remembers her home back in Ireland, the one the children had to abandon when their parents died: “But Honora could like these houses”, the narrator informs us (114). Likewise, one year after her arrival, Honora finds a man who, she thinks, looks like her father, although “he didn’t smell like her father. He didn’t speak like her father” (148) and will accept him as husband.

Nevertheless, it comes as no surprise that the differences in Australia surpass any attempts by the girls to establish comparisons: landscape, plants, animals, people, food, *etc.* hold the orphan girls in awe: yellow grass, white trees, no hedges, dry rust, shadows falling differently, bats, kangaroos, birds of spectacular plumage, they will all amaze the girls and challenge them to relinquish any analogies. Close to the end of her life, Honora will avow her unfailing marvelling at the splendours of plant and animal life in Australia.

Identity-as-parameter and Identity-as-limit

Once on the Thomas Arbuthnot, the girls are instructed to share sleeping slots, to take care of one another when seasick, and they are organized in couples so that the most mature girls take responsibility towards the younger ones, as in the groups for classes, where the weaker students are guided by the stronger ones. Together, they also make a quilt to be offered to the surgeon-superintendent at the end of the voyage. The quilt is a common trope of feminine collaborative work, and the narrator explains the continuous negotiations and social skills that go into its making:

Girls who had wanted to be dogmatic about the way their mothers had done it had given up. Either they had realised that everyone was entitled to do their square—even if some of them were uneven and perhaps marred the overall look—or else they had decided that their desire for the greatest colours and matches would have to wait until they were doing their own in their new home.
(89)

These common activities create a sense of community, dependence and mutual support that will form a new collective identity for the orphan girls: that of “us”. The characters will later raise the issue of whether this collective identity really exists or whether they are just a heterogeneous group of very different individuals. Before dying, Honora writes a letter and leaves instructions to one of her sons to give it to the other orphan girls he may manage to gather for her funeral. In this letter she maintains that the orphan girls did form a community in spite of the fact that, upon arrival in Australia, they were scattered and distributed in different towns, homes, and businesses:

Teresa says that there is no “us”. She says that to see the 4000 of us as “one”, is nonsense. And yet it was she who told me 4000—I had not known that number [...] I was told in Ryan’s that they had a debate in the London Parliament about “us”. It proves that we are one. And our names are all together in an office. (201)

In his book *The Ethics of Identity*, the philosopher Kwame Anthony Appiah makes the distinction between *who* we are, our individuality, and *what* we are, our identity (2005: xiv). Identities are then social forms that experience tensions between the alleged homogeneity of the group and the singular, situated selves (*ibid.*: xv). Appiah is a firm believer in the fact that the individual can and does live with many loyalties, and not just one to a single social form (*ibid.*: 214). When Honora vindicates the category “us”, she is struggling against oblivion and denial in an attempt to preserve a community that shared the same trauma and implemented strategies of mutual aid. This could correspond to what Appiah calls “identity as a parameter”, which is the case when “categories designed for subordination can also be used to mobilize and empower people as members of a self-affirmative identity” (*ibid.*: 112). On the contrary, Honora’s friend, Teresa Furey, sees the category “orphan girls” as a constraint, an obstacle to leaving trauma behind and moving on in life. Appiah admits that identity-as-parameter and identity-as-limit actually constitute a two-way traffic and may easily coexist (*ibid.*: 112).

On considering the experience of the famines in Ireland, the British settlers in Australia also question the possibility of a collective memory of the Irish famine: “that would presume everyone experienced it in the same way, which is certainly not true” (179). That there should be heterogeneity within the affected groups is understandable but British settlers have a vested interest in division in order to elude responsibility for the British government’s handling of the catastrophe. Settlers themselves encourage divisive practices also in banal situations, as happens with the chalk line drawn on the dancing floor so that masters and servants do not mix up (163). Contrary to these divisive ruses, some cultural artifacts, like Thomas Moore’s nostalgic melodies about Ireland’s glorious past, enthusiastically bring the Irish together (184).

The Linguistic Conflict

The linguistic conflict deriving from the British colonization of Ireland also plays a role in the novel, although it is not at the forefront of the plot. One of the criteria for the selection of the orphan girls is that they should speak English, which they are expected to have learnt at school. About the most defiant girl in the group, Julia Cuffe, the narrator says: “She was good at English, could already swear in it” (25), which necessarily recalls Caliban’s retort to Miranda in Shakespeare’s *The Tempest*, a play that also delves into the practices and effects of colonialism: “You taught me language, and my profit on’t / Is that I know how to curse. The red plague rid you / For learning me your language!” (I, ii, 365-367). On another occasion, Julia Cuffe also talks back to an official who has a difficulty with the spelling of Irish names: “I can spell in my own tongue” (39).

Although the language conflict is not prominent in this novel written in English, the vernacular language, Irish Gaelic or *Gaeilge* —another term for the Irish language— is at times bound to the girls’ Irish identity and to their past lives before the voyage, thereby signifying their conflictive dual identity. In fact, Honora’s letter, which is to be read posthumously, begins with two quotations, the second of which is from a well-known poem by the Irish-language poet Anthony Raftery: “Mise Raifteirí an file, Lán dóchas is grá...” [I am Raftery the poet, full of hope and love] (200). It is not only the coincidence in the last names of the poet and the protagonist that calls the reader’s attention but the dominant mood of their texts, both written at the end of a life’s long journey. In her letter,

Honora wants to come to terms with her suppressed past and, the Irish quotation suggests, with her suppressed vernacular language as well.

The English language will accentuate the orphan girls' sense of foreignness, as they associate the language learnt at school, with that learnt on the ship and used in Australia (141), thereby connecting the colonizing language with the traumatic experiences lived. However, even if the Irish language learnt and spoken at home, with family and neighbours, has positive emotional attachments in the novel, the English language is that which facilitates emigration, escaping from the famines and, hence, survival, which evinces the paradoxical workings of colonialism.

The loss of Irish, not just among the migrants but also in their homeland because of its speakers' death or emigration, also takes its emotional toll, as we see in the case of Bridget Joyce, who attributes her miserable state in part to the English language: "And I'm tired of speaking English all the time, there's no rest from it" (124). Losing their Irish is also associated in the novel with the girls' loss, or even cancellation, of their past and the concomitant trouble for their self-identity: "They might, too, have lost the language to tell the story" (244).

Xenophobia and Racism

Charles Strutt, the English surgeon-superintendent in charge of the girls, soon becomes more concerned for their health and well-being than anybody else in the transportation scheme to the extent that he starts to think of them as "his" girls (47). Revealingly enough, his concern for them surges on reading about the xenophobic reactions they awake in Australia: "[one newspaper editor] poured scorn on everything about these newly landed girls: their place of origin, their beliefs, their tongue, even their looks" (46). This vitriolic reaction illustrates the amalgam of different marks of identity —nationality, religion, language and physical appearance— exhibited by xenophobic discourse. Mary Daly similarly highlights the way many accounts of Irish female emigration are "replete with gender, religious and racial discourse" (2014: 19). To the journalist's alienating "them", Charles Strutt responds by committing himself to the improvement of "his" girls with naïve enthusiasm: "He would also feed them and build them up. They would be grateful for their training, it would make their lives better when they got there [...]. At this point in his effusive plans, the girls became his. Not *the*, nor *those*, but *his*" (emphasis in the original, 46-47).

Xenos-phobia, or fear of the stranger, can be mixed up with racism — discrimination on the basis of physical, biological features— even among white people, as was the case in Australia. The British Empire, on claiming whiteness for the English only, concomitantly identified a set of "inferior" races, particularly in reference to the Irish, who had been animalized and racialized since the Renaissance and, in the second half of the nineteenth century, were included in an "index of Nigrescence" and identified as sharing Africanoid features (Ashcroft & Griffiths & Tiffin 2007: 184). Therefore, when the girls' looks are mentioned by Australian journalists, it may be, not just because of their malnutrition or poor clothes, but also because of racialized, exclusionary prejudices. The term "Black Irish" has been used throughout centuries to refer to either immigrant or emigrant groups but was particularly common to characterize those who left Ireland because of the mid-nineteenth-century famines (Irish Central Staff 2022). Contrary to

this, and paradoxical though it may seem, Breda Gray informs that in Australia, New Zealand and South Africa, Irish women were sought to “breed an indigenous white population” (Gray 2004: 176). Racism, therefore, did operate in both antithetical ways: on the one hand, to exclude Irish immigrants by “darkening” them and, on the other, to appropriate them so as to “whiten” the colony’s population stock.

Settlers and Aboriginal Peoples

Concerned as it is with the orphan girls’ voyage and lives in Australia, the novel *Not the Same Sky* pays little attention to the Australian Aboriginal peoples but, although marginal in the narrative, they are occasionally acknowledged as legitimate, although dispossessed, owners of the land and as the most knowledgeable regarding the land and natural risks. The narrator tells, for instance, of a man of the Wiradjuri people who rescued dozens of settlers during the Big Flood of 1852. However, the indigenous population and their land property rights are not respected by the greedy new settlers who have arrived to plunder the land and its riches:

“Ah, Charles, we’re discussing native populations, what to do about them. You know, in theory, we do not believe that Aboriginal land can be legally possessed if it is occupied, but practice is another thing. [...] It is not always possible to get a definitive agreement on what constitutes *terra nullius*”. (176-177)

The new settlers maintain that they are entitled to own territory that is inhabited and used by Aboriginal peoples, whose customary property rights are not recognized. Honora Raftery, however, although she is an underprivileged settler, realizes that the little house she has occupied upon marriage is on somebody else’s land. She is aware that she was once dispossessed of her own family home in Ireland and was, after that, displaced. Now, no matter how unwillingly, she is participating in the colonial project that dispossesses and displaces others:

There’s a man around here who watches me. He saw me before I saw him. He was here first. I know what he thinks of me. I want to say to him that I do not want to be in a house on his land, I have my own spot, even if I cannot get to it. [...] When he saw us coming he stared, then after staring long enough he thought that maybe he could share with us, but then he realised that we didn’t want to share, we wanted to own. (202)

Honora’s use of “us” here does not simply refer to her newly formed family unit, but to settlers in general, of whom she has become another member. It is the encounter with the Aboriginal person that relocates her in a different group from that of the Irish orphan girls as “us”. Both senses of identity, the immigrant underdog and the striving settler coexist, and they manifest themselves in the letter she has written through the use of the same pronoun “us”. As Julia Kristeva has remarked, “just because one is a foreigner does not mean one is without one’s foreigner” (1991: 24). Thus, the Aboriginal peoples are the foreigners of the foreigners, *i.e.* they are doubly estranged.

Trauma

In her analysis of a selection of twenty-first-century Irish novels confronting traumatic subjects, Kathleen Costello-Sullivan makes a distinction between twentieth-century

literary responses to traumatic events in Irish history and those produced after the Celtic Tiger era:

Previous trauma narratives [...] centre predominantly on the role of silence and the individual, communal or societal suffering that traumas induce. In contrast, twenty-first-century Irish narratives increasingly turn from just recognizing traumatic experiences toward also exploring and representing the process of healing and recovery, interrogating this possibility from the vantage of the author's time and place. This shift is often manifest structurally—for example, through a metanarrative engagement with traumatic representation. (2018: 3)

Conlon's novel, published in 2013, can be included in the category of post-Celtic-Tiger fiction and be interpreted as a sobering reaction to the nation's greed and smugness. Furthermore, it can be argued that the novel shares features of both earlier and recent trauma narratives in Ireland, as will be seen in the analysis to follow. *Not the Same Sky* is an unflinching endeavour to disseminate knowledge about the transportation of the orphan girls to Australia during the Great Irish Famine crisis. Likewise it fictionally recreates the atrocious suffering that the girls must have experienced. Moreover, as pointed out by Margaret Kelleher (2023: 118-123), Conlon's novel also features a number of metanarrative strategies that foster a reflection on the representation of trauma, whether in literature or in the plastic arts. What remains to be decided, however, is whether this novel provides a more redemptive or hopeful response to trauma than novels from the previous century and whether this should be its objective at all. The last few chapters of the novel focus on the twenty-first-century point of view, as readers get to know the stonemason's reactions to the information she gradually learns about girls' predicament. This present-day "recuperation" of a past trauma and the stonemason's coping strategy as she relates the girls' ordeal to bird migration may be understood as an attempt at redemption so as to move on in life and history, but, as will be argued in the next section on "Migration and the Animal Trope" the comparison of the transportation of the girls in a colonial context to bird migrations remains a problematic.

There is little doubt that the experience of the famine and of the transportation to Australia was a traumatic one. Each character in the novel copes with this trauma to the best of their ability but all of them are haunted by that same past they try to suppress. Charles Strutt, the surgeon-superintendent, is, years later, advised to meet some of the girls: "It might put your mind at rest" (186). Even if he was sympathetic and caring in his behaviour towards the girls, he was a required partner in the transportation scheme and went ahead with it. As a consequence, he repeatedly feels pangs of guilt: "Charles wondered if he had been in need of some pardon or at least the sound of it" (187-188).

When Charles Strutt visits the girls years after, he is not wholeheartedly welcome because of the painful memories he brings up. The girls who are now wives and mothers warn him they will not speak of the past: "'But we don't go into the past,' she said, reading his mind the way Anne Sherry had done, 'I build new memories here,' she said, 'for my children [...] they wouldn't like mine [...] And anyway, no one would believe us'" (191, 193). This cancellation of the past and refusal to remember are, paradoxical though it may seem, an integral part of the workings of memory. Josefina Cuesta reminds us of the impossibility of a complete or comprehensive memory that incorporates all the facts and

events. Memory is necessarily selective and limited. Furthermore, Cuesta insists that memory is evoked by present desires and that the assemblage of memories depends on one's present cultural models (2014: 32). Given the orphan girls' later lives as wives, mothers and working women, the memory of famine and transportation seems to them incompatible with their desire to build new memories for their children. The settlers' cultural model and the projects they are designing for their offspring—one of Honora's descendants will become a Member of State Parliament (246)—do not seem to call for the memories of their traumatic past. This elision of the past is made manifest in the priest's speech about Honora's life in her funeral: "It appeared to begin at her marriage, flourish with her children, the six of them all here today, and glowed nicely with her grandchildren, twenty of them, also all here today" (199). This cancellation of the past renders the attending women who had been part of the orphan girls' group, as spectres: "The two strange women and the four locals walked behind the coffin like ghosts from another place" (199). Honora had managed to bring her brother to Australia, but he did not want to remember the past either: "He said that remembering brought only desolation. We had seen the abyss of hunger, the apocalypse of it. We had fallen into the open mouth of the famine. Why would we want to remember?" (205).

However, "the savagery of what had happened to them" (70) will not let itself be forgotten that easily and Honora's last letter to an anonymous addressee bears the tensions between memory and amnesia in its heading: "What I Remember. Why Not To Remember. Ways of Forgetting" (200). In her text, Honora is reproachful towards those who, even if meaning well, would not allow her to talk about the past. Although she acknowledges the need to forget the pain she felt on her parents' deaths and her fear during the voyage, Honora is concerned about the gap in the transmission of memory: "My daughters and Teresa's daughters sat together in class and knew nothing about their mothers. They might not have believed me. And I wanted my children to believe me" (204). Honora would like to pass memory on to her daughters, but not the trauma. She is continuously torn between the need for a new beginning and the fear to betray her Irish family by forgetting them: "On that morning I loved the look of the land too, and I wondered if I had betrayed them all" (205).

In fact, the novel is itself an act of memory and a commemoration, very much like Honora's letter, the Memorial Committee's project, Joy Kennedy's work as a stonemason of grave headstones, the Church registers, the Records Office and all the other institutions, individuals and activities mentioned in the novel, which are involved in what President Mary Robinson called the "moral" act of commemoration, as seen in the earlier quotation of her speech in this chapter. As the novel concludes, memory requires protection and attention, also in the case of the more sinister events of history: "someone has to tend to memory, and keep both the dark and the light parts nurtured in some way, so that they're there when needed" (224).

Migration and the Animal Trope

There may be a risk in naturalizing human migrant activity and presenting it as a natural phenomenon comparable to that of animals because one cannot ignore the political and economic interests behind the push and pull of migrants around the world. *Not the Same Sky*, although abounding in tropes of migrating birds, does not overlook the spurious

interests behind the transportation of the orphan girls. The girls' resistance to this scheme is evident and their sense of uprootedness is repeatedly expressed, as when Julia Cuffe says to the surgeon-superintendent: "You're the one who brought me here [...] I'm not from Australia" (118). In her few diary pages, Julia inextricably connects being from Ireland with being in Ireland (217). Traditional practices such as the wakes for emigrants on the eve of their departure (Hackney and Hackney Blackwell 2007: 153), and the references in the novel to the custom of walking the migrants to their point of departure (31), the conviction about the impossibility to return (55, 58, 65, 85), the girls' wailing on rounding the Cape of Good Hope (85-86), all of these are attitudes and behaviours that nearly equate emigration to death. As Corinne Alexandre-Garner has remarked, the migrant's deracination makes the experience of exile resemble that of death (2012: 16). Likewise, current debates about necropolitics identify the Great Irish Famine as a fitting example of necropower, *i.e.* the political regulation of death and life, because of the way it facilitated the elimination of what was considered to be a surplus of poor people (Petković 2017: 325).

Nevertheless, the novel weaves a net of tropes, especially bird imagery, that connect not only the main characters but also humankind in general to the animal world, as if to highlight our common animality and the soothing effects on the mind of human contact with animals. Honora Raftery realizes that a new beginning is conceivable in Australia when she feels the desire to learn the names of the unknown birds (145). Bridget Joyce, the character with the most fragile mental health, has a definitive breakdown when she is removed to a house where she cannot see and speak to birds (128). Anne Sherry finds mental peace and professional success in making hats with bird feathers that she collects from the ground (155). The bird trope is therefore relevant to the girls' identity in that they yearn for this reconnection with nature. The divide between *us*, the human animal, and *them*, the nonhuman animal, is bridged. The novel also concludes with a manifest parallelism of animal and human migration that recalls Kwame Anthony Appiah's conviction that "the nomadic urge is deep within us [...] We have always been a traveling species" (2005: 215). On her return from Australia, the sculptor Joy Kennedy begins to make a map of bird migration: "*They* go to where the food is, a lot like *us*. Some of *them* have altruistic tendencies and some don't —also like *us*" (emphasis added, 251).

Concluding Remarks

Evelyn Conlon's *Not the Same Sky* is a novel of the twenty-first century concerned with a tragedy of the nineteenth century: the Irish famines and the subsequent transportation of 4,414 orphan girls to Australia with the aim of providing cheap labour to the settlers and thereby reducing the number of dependants in crammed workhouses. The relevance of this topic to the debate around identity, sameness and difference, has to do with the impact of the Irish diaspora on the notion of Irishness, and with the encounter with difference favoured by the context of migration. However, the first *us-them* contrast takes place in Ireland because of the colonial situation of the country, which was made part of the United Kingdom of Great Britain and Ireland through the Act of Union of 1801. Besides the dispossession and displacement of Irish families, the iniquitous handling of the famines, the eviction of tenants by landlords and the mass emigration provoked by these circumstances, the novel is also engaged with the linguistic conflict between the Irish vernacular and the imposition of the English language, which results in the

suppression of the vernacular, of the culture that developed in this language and which, concomitantly, contributes to the formation of conflictive dual identities.

The female gender of the protagonists and their young age are also decisive factors for the plot of the novel and for the historical information that the novel provides to migration studies with a feminist outlook. Apart from the personal debacles, the novel delves into the conditions in which especially vulnerable young women are forced to emigrate and the social and economic roles they play in the destination country. In their determination to survive, the young protagonists develop a number of strategies to cope with their tragedy and to gradually come to terms with the strangeness of their new situation. Among such strategies is the formation of a collective identity, an *us*, which actually has a contradictory outcome: it serves as a network of mutual support but also ties the orphan girls to their tragic past, hence their conflictive attitude towards the memory of past traumatic events. For the victims of famines and transportation, memory is too painful and paralysing but forgetting also has detrimental consequences, as the past is cancelled and the transmission of memory from one generation to the next is interrupted. For Evelyn Conlon, the Memorial Committee in the novel, and present-day readers, remembrance is a moral act.

Migration may be an inherent characteristic of our species, as well as of other nonhuman animals, but forced emigration responds to economic and geostrategic interests that need to be examined. *Not the Same Sky* combines both approaches to the phenomenon of migration: the natural —mainly towards the end of the novel by means of the trope of bird migration— and the political, throughout the text but especially at the beginning, on presenting the colonialist solution to the famines and the overcrowded workhouses. Additionally, the confrontations with the stranger in the form of xenophobia and racism are also rendered in the novel, both those suffered by the Irish orphans and by other groups such as the Aboriginal peoples, especially once Western immigrants become settlers.

I.3.2. Two Foreigners Speaking the Same Language: Eva Moreda's *A Veiga é como un tempo distinto*

From A Veiga to London

Eva Moreda's novel *A Veiga é como un tempo distinto* (2011a) [A Veiga is like a different time] is a very apt illustration of the internal heterogeneity and, therefore, illusive nature of homogenizing categories like *us* or *them*. This is a story about north-western emigrants from the rather indeterminate border area of Galicia and Asturias — although these two place names are not explicitly mentioned— who go to London in the 1960s and early 1970s to work in low-skilled, low-paying jobs. The novel expectedly revolves around the tensions between *here* and *there*: between A Veiga —the Galician co-official name, together with the Spanish Vegadeo, of an actual western town on the Asturian border with Galicia— and London; between the emigrants from this locality who work in the British capital and their English employers, friends, and acquaintances. But, more revealingly, Moreda's novel also scrutinizes those intersectional conflicts concerning gender—in particular, the double standards affecting men and women— sexual orientation, social class, education level, profession, political and religious persuasions, age, ethnicity, and other societal formations that circumscribe the membership within a given group and that, because of their highly selective process, end up being more exclusionary than inclusive.

Olivia Rodríguez-González (2016) has provided a detailed narratological analysis of *A Veiga é como un tempo distinto*—hereafter the title will be shortened to *A Veiga*— in which she identifies, not only the narrative structure and the significant chronotopes that sustain the novel, but also the main literary, social and subjective features of the protagonists. One of these is Gelo, the male witness narrator of the novel, who establishes an imaginary dialogue with Elisa, the young protagonist of the novel whose multifarious experiences in London become the main focus of the story. Both are emigrants from the town of A Veiga, and, different though they are from each other—Gelo is close to forty upon his arrival in London to work as a waiter, and a twice married man at the later time of his account, while Elisa is twenty when she emigrates, remains single but has a peripatetic life regarding jobs, aspirations and affects— they share a number of features that reinforce their especially strong emotional and social bond: not only have they been led to emigrate for economic reasons, but have been marginalized either for political reasons—Gelo's father, a Republican trade unionist, was imprisoned by General Franco's regime— or for the prevailing Catholic moral prejudice, as Elisa is the daughter of a single mother. These circumstances make of them half-orphans, a feature that will accentuate their uprootedness (Rodríguez González 2016: 58-60, 70).

Strangers to Themselves

The national divide between home and destination country normally experienced by emigrants is problematized in *A Veiga* because the protagonists, Gelo and Elisa, already feel foreign to their own home place: “E así falabamos na rebotica da zapataría: como dous estranxeiros que, nunha cidade estraña, veñen de descubrir que falan o mesmo idioma” [And we talked like this in the back room of the shoe shop: like two foreigners who, in an alien city, have just found that they speak the same language] (Moreda 2011:

95).¹⁴ The reference to their shared language metaphorically points to the language of the marginalized, people scorned by Francoist institutions like the school, the Sección Femenina—the women’s section of the fascist Falange—the bourgeoisie and the lower middle class (95). The protagonists’ surroundings seem to the lovers like an alien setting, an alienation which underscores the insularity in which they must live their affects. The narrator’s words thereby suggest that it was the foreignness of the homeland that initially brought the two outcasts together.

The town of A Veiga will also seem foreign to the characters after the transforming experience of migration, so when Elisa mentions the possibility of returning to her home place at the end of the novel, Gelo retorts: “ti xa es inglesa, na Veiga serías unha estranxeira, como son eu aquí” [you’re already English, in A Veiga you would be a foreigner, like I am here] (116). The narrator, however, soon realizes that foreignness is a condition that will accompany them indefinitely: “[...] ser de todas as partes do mundo onde hai mulleres, onde hai limpadoras, onde hai estranxeiros [...] [to be from every part of the world where there are women, where there are cleaners, where there are foreigners] (116). As Kawame Anthony Appiah suggests, any individual has competing identity loyalties, which is the reason why a cosmopolitan person is not someone exclusively attached to a national community but someone standing in solidarity with the ordeals of other individuals regardless of their nation (2005: 213-214). Gelo’s words in the quoted passage point to bonds of solidarity that transcend national borders and incorporate ties of gender, class and migrancy. Along Appiah’s line, it could be argued that the transforming experience of migration has the potential to make of Elisa a cosmopolitan citizen in London.

The foreignness that the protagonists experience with respect to their home country or social group becomes interwoven with the split in the migrant subject’s personality that Eva Moreda, the author of *A Veiga*, speaks about in the discussion of her own emotional reaction to migrants’ representations of the homeland:

De onde vén esa necesidade de representar, de escenificar? [...] [Said] escribía que o exilio “é fundamentalmente unha forma descontinua de ser [...] Os exiliados están separados das súas raíces, da súa terra, do seu pasado”. A min tamén me gusta pensar así a diáspora, como unha descontinuidade. Cando un marcha, deixa un eu na patria e leva outro eu consigo. O eu da patria vive no seu propio tempo, normalmente o pasado, aínda que tamén pode ser un futuro idealizado, e o eu da diáspora fai o que pode vivindo cos tempos que lle tocan.

E se a representación, a *performance*, fose un medio de triunfar sobre esa descontinuidade, de xunguir outra vez os anacos que quedaron espaxados en diferentes lugares e momentos? (Moreda 2011b: 108)

[Where does this need to represent, to perform come from? [...] [Said] wrote that exile “is fundamentally a discontinuous state of being [...] Exiles are cut off from their roots, their land, their past”. I also like to think of diaspora this way, like a discontinuity. On migrating, one leaves one I in the homeland and takes along another I. The I in the homeland lives its own time, usually the

¹⁴ All quotations from *A Veiga é como un tempo distinto* are hereafter taken from the 2011 Edicións Xerais de Galicia edition and only page numbers are given.

past, although possibly an idealized future as well, while the diasporic I does what it can, living the time it has been assigned.

And how about the possibility that the representation, the performance might be a means to triumph over that discontinuity, to yoke again the bits that have remained scattered in different times and places?]

This split subjectivity between the migrating I's new life and the past life experienced in the homeland before departure is very aptly expressed through a metonymical twist in the title of the novel as space is rendered in temporal terms and vice versa: "A Veiga é como un tempo distinto" [A Veiga is like a different time]. The apparent simile actually conveys the migrant's discontinuity with regard to the irrecoverable past of the homeland.

Narratological instability

Apart from the characters' sense of foreignness in London or A Veiga, and the migrant's split subjectivity between past and present selves, we must add the instability of place and time construed through blurred spatial boundaries, often stretched and distorted in a highly subjective, even surrealistic, manner: "[...] aquela tarde de Noiteboa, a praia de Brighton, o tímido sol inglés de xullo e agosto non parecía estar a apenas sesenta millas de Notting Hill, senón lonxe, moito máis lonxe cá Veiga, mar, mil mares por medio" [that afternoon of Christmas Eve, the beach of Brighton, the shy English sun of July and August did not seem to be barely sixty miles from Notting Hill, but far away, much further than A Veiga, beyond the sea, a thousand seas] (50). The narrator's agonizing yearning for Elisa makes him lose the temporal and spatial parameters of the happy moments he shared with her. His despair destabilizes any sense of himself, alienating him from his beloved and making him a stranger to himself.

Likewise, in spite of the punctilious naming of specific places such as those in the titles of the chapters that trace Elisa's whereabouts —Portobello Road, Willesden Green, Oxford Street, Brighton, Hampstead, City, Bethnal Green, Croydon, Miou, Westminster, Holloway— there is a tantalizing avoidance of terms such as Asturias, Asturian, Galicia or Galician in the novel. Instead, the narrator repeatedly uses expressions such as "da terra" [from the land] (15), "do país" [from the country] (12), "bar de noso" [bar of ours] (9), "un dos nosos" [one of our own] (24), *etc.* One wonders whether this reluctance to name the region when, even in Franco's time —the time of the story— Galicia and Asturias were two distinct and recognizable regions, may be related to the liminal Galician-Asturian identity of A Veiga. Along a similar line, Danny M. Barreto has argued that the equivocal location of A Veiga is an instance of the flexibility of borders (2018: 204). In her essay "Escenificando Galicia, escenificando a diáspora" (Moreda 2011b) the author —herself born in A Veiga, although she moved to Galicia with her family at a very early age— clearly and repeatedly identifies herself as Galician and claims for further representations of the Galician diasporic identity beyond the stereotypical ones in the media and in political speeches. The lack of an overt regional ascription for the main characters of the novel may be seen as another symptom of the instability of their identity and of the challenge that liminality poses to the act of naming and, eventually, to recognition and identification.

The elusiveness of the protagonists' identity is further complicated by the characters' changing names. Dolores Vilavedra has already pointed out that double

names, indicative of migrants' split identity, are a recurrent feature in Galician narratives of migration to Europe (2015: 193). On arriving in a new land, it is not uncommon to have one's name adapted to the new phonetics or changed to a similar name in the host culture. Such is the case recounted, for instance, in Xesús Fraga's memoir of his grandmother's emigration to London in the 1960s, *Virtudes (e misterios)* (2020): "Londres obrara unha transformación: Virtudes convertérase en Betty, dúas mulleres habitaban un mesmo físico" [London had worked a transformation: Virtudes had become Betty, two women inhabited one same body] (16). The notion of "becoming" is revealing in that, rather than opposing two solid identities, the past and the present selves, it refers to a fluid identity that never solidifies. The narrator in *A Veiga* comments on the behavioural transformations matching the consecutive changes in Elisa's name —Luísa, Louise, Elizabeth, Liz—: "Cando deixaches caer Elisa e Luísa e Louise e puxeches o Liz, xa te decataras de que te movías como unha inglesa, rías como unha inglesa, pensabas como unha inglesa, mesmo falabas como elas, pero co teu acento" (28) [When you dropped Elisa and Luísa and Louise and took on Liz, you had already realized that you moved like an Englishwoman, laughed like an Englishwoman, thought like an Englishwoman, you even talked like them, although with your accent]. Mimicry is one of the immigrants' strategies to pass for the more prestigious English locals. Elisa trains body and mind to resemble an Englishwoman and the narrator's detailed enumeration and repetition of the term "Englishwoman" underlines the coveted identity. However, mimicry generates a flawed impersonation, as the reference to her accent exposes, a fissure in the adopted identity that will eventually become a chasm.

Although he seems in general reluctant to changes, Gelo, the narrator, also has his name changed upon his arrival in London, which results in one of the few humorous moments in his rather sombre account:

—[...] Só está comentando que lle resulta estraño que un home se chame Ángel, ou Éinllel, como din eles. Non lle parece apropiado chamarche así.
 —Dille que todos me chaman Gelo. El tamén pode chamarme así.
 Aquilo non convenceu tampouco a Mister Stobart. Parecíase demasiado a *Hello* [...].
 —Di que prefire chamarche Martin. Martiño, vaia. Polo apelido. Seica tampouco dá pronunciado o Martínez. (21)

[—[...] He's just saying he finds Angel is an odd name for a man, or Einllel, as they pronounce it. He doesn't find it proper to call you that. //—Tell him everybody calls me Gelo. He can also call me that. //That did not convince Mister Stobart either. It sounded too much like *Hello* [...]. //—He says he prefers to call you Martin. That is, Martiño. Because of your last name. It seems he cannot pronounce Martínez either.]

Names do not travel easily across cultural and linguistic borders. They trigger new associations, not all of them dignified or desirable, and their pronunciation may prove to be a challenge to the phonetics of the receiving country. It is not just the migrant's name that puzzles the English, strangeness operates the other way around too. English names, of people or of places, can also be deceptive and conjure up mental pictures that are very different from the real thing. Such is the case of Elisa's first address in London: "como case sempre en Londres, o nome enganaba. Willesden Green non era máis ca unha *high*

street” [as was almost always the case in London, the name was deceptive. Willesden Green was no more than a high street] (17).

Another factor in the instability of identities is the narrator’s unreliability, which is not an infrequent characteristic of first-person narrators. Gelo’s psychological predicament —the novel begins with an explicit reference to his unrelenting fear since childhood—, his partiality, contradictions, occasional naivety, prejudices, his temporary ignorance of crucial facts, such as Elisa’s whereabouts, and his formal disposition of the information to be delivered: the continuous use of prolepsis and flashbacks, the indeterminacy of dates, some of which are not clarified until the penultimate chapter, the intriguing postponement of information about his affective ties with Elisa, all of these are factors that, although fascinating from a literary point of view, make this witness-narrator’s personality more elusive.

The Heterogeneity of *Us*

The protagonists’ unstable and fluid selves, their strangeness to themselves and to their surroundings, whether in London or in A Veiga, do not favour the constitution of a consistent collective identity —an *us*— and any attempts to take refuge in a group soon expose the latter’s internal division and the continuous reproduction of further *us-them* binaries. Edward Said has commented on the exiles’ solitude and their anxious recourse to the exiled community’s support to restore and reassemble an identity that has been made discontinuous by banishment from the homeland. Said warns, however, of the risk of being exiled by the exiles when the accepted group line is not followed (2000: 140-141). Although the Palestinian intellectual is careful to differentiate between terms such as exile, refugee, expatriate, and émigré, he notices that the experience of solitude and estrangement is common, even if to varied degrees, to all these types of migrants (*ibid.*: 144).

In *A Veiga*, the main characters meet at the bar on Portobello Road, the bar “de noso” [of our own] (9), most likely in order to reassemble their discontinuous identity. Fun and entertainment could be certainly found in other London bars, but they prefer this particular one attended by their fellow nationals. Olivia Rodríguez-González has called our attention to the fact that this bar is not a hermetically sealed space or community, because external cultural phenomena such as fashion and music manage not just to penetrate its walls but to effect transformations in some of the characters (2016: 67). The collective identity is soon revealed to be illusory, especially in what concerns gender difference and, more specifically, the double standards applied to women and men:

—Abofé que con nenas como estas é sempre o mesmo. Chegan aquí sen saber nada da vida máis que as catro parvadas que lles meten na cabeza na Sección Feminina. E aquí ven catro cousas, poñen unha saia máis curta e xa cren ser as máis listas [...]

Cando lle dixen que aquelas dúas raparigas eran da Veiga e que a máis alta era amiga miña e lle fixen notar ademais que el xa mudara de moza dúas veces nos apenas dous meses que eu levaba en Londres, Tino respondeume cunha risada sarcástica.

—Home, pero iso é distinto. Por que non hei poder divertirme un pouco? (22-23)

[—Really, with girls like these it's always the same. They arrive here knowing nothing of life other than the four silly ideas that Sección Feminina crams in their heads. Here they see four things, wear a shorter skirt and they already think they are the smartest [...]. // When I told him that those two youngsters were from A Veiga, that the taller one was a friend of mine, and reminded him that he had already changed girlfriends twice in hardly two months since my arrival in London, Tino answered me with a big sarcastic laugh. // —Man, but that's different. Why can't I have some fun?]

The patriarchal point of view aims to control women's sexuality: either these women are for the exclusive sexual pleasure of the hypermasculine males in the community, or they will be slandered and banished on the ground of their lax morals. The same applies to the male migrants' perception of Englishwomen's sexuality: "Non hai inglesa que se me resista!" [no Englishwoman can resist me] (15) exclaims Tino, the narrator's friend. The hypermasculine complex is also manifest in the men's ironic comments about the vocalist's high falsetto voice in the song *Sugar Baby Love* (10) —the 1974 release date of this song, however, does not fit in the temporal frame of the beginning of the novel. The gender divide seems to be stronger than the national one regarding patriarchal attitudes to sex and sexual orientation, as also happens in the field of domestic tasks: Englishwomen are slurred for being careless housewives, as if the work of cleaning were part and parcel of the female condition (19). A similar carelessness in the male migrants' homes is, however, seen as natural and acceptable.

Homophobia is another divisive prejudice to the extent that it menaces to break not only the internal bonds of the migrant community but also those of female bonding. This is manifest in the comments made by Rita, the narrator's second wife, who is actually jealous of her husband's attachment to Elisa and makes derogatory remarks about Elisa's friendship with Gail, insinuating their censurable lesbianism (82). Neither is Elisa's feminist activism acceptable in the Portobello Road bar. A former friend of hers like Lidia avows using contraception pills but resents feminist campaigns such as those led by Elisa to spread knowledge about reproductive rights (77). In the trial for Elisa's involuntary aggression against an English policeman, Lidia, who has accompanied her frail mother to court, feels totally alien to Elisa's actions: "aquela banda de lunáticas" [that pack of lunatics] (110). Elisa's firm convictions help her to overcome the hostility of the women whom, in the narrator's ironic words, she aims to "redeem" (102).

A fissure in the possibility of transnational female sorority is made manifest through the intersections of gender with social class and education. Elisa's struggle to integrate herself in English society clashes with a social structure that assigns cleaning jobs to female migrants, while university education, white-collar professions, and jobs in middle-class venues are reserved for the English: "Esas inglesas non limpaban en pensións glorificadas como o Waycott Hotel. Elas podían aspirar, como mínimo, se non tiñan vocación universitaria nin sabían mecanografar, a despachar nos templos da moda en Oxford Street" [Those Englishwomen did not clean in glorified boarding houses like the Waycott Hotel. They could at least aspire, if they did not have a university vocation or did not know typing, to be retail assistants in the fashion temples of Oxford Street] (28). The category of protagonist is bestowed on Elisa precisely for her endeavour to change the social course that has been fixed for her, as she combines cleaning work with union activism and university training, at least until the very end of the novel, when she

unexpectedly envisages returning to A Veiga to fulfil her mother's dream of opening a haberdashery (116).

On the other hand, gender difference is clearly connected with the salary obtained, even among migrants from the same country, as an unqualified male waiter like Gelo makes fifteen pounds a week (15), while a female cleaner of the night shift only makes twelve and a half (84). Gender discrimination is blatant in the workers' unions too, as Elisa and her female co-workers soon realize: "Os T & G non fan máis que mirarnos por enriba do ombreiro [...] Pensan que en realidade non nos fai falta traballar, que todo o que nos pasa témolo ben merecido por teimar en saír da casa" [those in the T&G will continuously look down on us ... They think that we do not need to work, and that we deserve everything that happens to us because of our obstinacy in leaving the home] (59-60). One infers, then, that workers' unions primarily defend male workers' interests and would rather send women home. José Babiano and Ana Fernández Asperilla, in their analysis of women's emigration to Europe in the 1960s, refer to female political exiles' activism to defend the rights of female economic migrants, as the latter had fewer opportunities to organize themselves (2009: 88).

Since economic migrants go to the receiving country to work, it is important to detect, as *A Veiga* perceptively does, the ways in which gender discrimination is implemented by English employers and unions in what concerns jobs on offer and salaries. Elisa sees through this inequity soon, and becomes highly engaged in the organization of female cleaners of all nationalities working in London, but her own community, including her admiring Gelo, resent her activism and the mobilizations of unions that struggle for workers' rights: "Marta [...] axiña dixo que nin tola a verían manifestándose diante das Casas do Parlamento en Westminster, que ela fora a Londres para traballar" [Marta [...] soon said that she would, no way, be seen demonstrating opposite the Houses of Parliament in Westminster, that she had come to London to work] (73). Their economic and juridical vulnerability, together with decades of ideological indoctrination in their homeland, make the immigrant community in this novel especially docile and very little inclined to mobilization. A similar example of resistance to ideas that may be judged politically inconvenient is that referred by the narrator concerning the migrant group's mockery of Don Adolfo's republican ideals: "Nós non coñecemos outra nación que aquela das glorias imperiais que nos aprenderon na escola e que moitos senten verdadeiramente, e nada nos din palabras como *federalismo* ou *estatuto*" [We know no other nation than that of the imperial glories we were taught at school and that many feel at heart, and words such as *federalism* or *statute* mean nothing to us] (79).

Social integration in the receiving country requires a minimum command of the receiving country's native language and, here too, Elisa performs better than Gelo, although her foreign accent betrays her and becomes an obstacle in her social ascent (29, 30). This difference in language fluency becomes a barrier between the couple in their social relations with English people, as the narrator himself avows: "Eu fun pouco a pouco quedando fóra. O inglés non é meu: nunca o será" [Little by little I was left out. English is not mine: it will never be] (37). It is not only the personal relationship between Gelo and Elisa that suffers from their unequal command of the English language, because Elisa's desire to sound English and look English also provokes mistrust among her fellow migrants —the bar in Portobello Road functions as a metonymy of the migrant

community— as if she were trying to swap loyalties: “E iso fixera que algúns en Portobello Road te mirasen con desconfianza , e ti sábelo, como se quixeses cruzar cara a outro lado que non che correspondía, como se o inglés e as saias curtas e o cabelo tinguido fosen pequenos estigmas que te facían estraña para os teus” [And that had made some in Portobello Road look at you with mistrust, and you know it, as if you wanted to cross over to another side that was not for you, as if English and short skirts and dyed hair were little stigmas that made you a stranger to your own] (40). Edward Said refers to exiles’ insistence on their right not to belong to the receiving society, as well as to their, at times, narcissistic masochism and refusal to ameliorate their condition (2000: 145-146). This handicap also seems to apply to the migrant community in the novel, and one could perhaps explain it by the recourse, once again, to Said’s understanding of exile as a phenomenon of discontinuity on being cut from one’s roots (*ibid.*: 140). Migrants’ resistance to adopt the receiving country’s culture may be understood as a refusal to accept that discontinuous state, and as a strategy to remain in the fantasized sameness of the homeland.

The international community of immigrants in London mentioned in *A Veiga* is certainly miscellaneous: the nationality most frequently pointed out and with close attachments to the characters of the novel, is that of Italians, but they are perceived as lazy and troublesome (15). On other occasions, they may be inspiring, as in the case of Italian and Greek restaurants in the metropolis (15), which give the idea to Tino and Gelo to open a restaurant “da terra” [from the land] (15). Some neighbourhoods accommodate more immigrants than others, as happens in Willesden Green, Elisa’s address, which bustles with business run by Irish, Pakistani, Indian, Caribbean and Portuguese immigrants (17). Such ethnic diversity actually makes the narrator recall the enduring racist prejudices of Lidia’s father: “Celestino [...] fixera parte do servizo militar en África e xamais conseguira superar a súa aversión polos mouros nin polos negros, dos que anos máis tarde nos bares da Veiga aínda falaba con noxo mal agachado” [Celestino had done part of his military service in Africa and had never managed to overcome his loathing for Moors and blacks, of whom years later in the bars of A Veiga he continued to talk with poorly hidden disgust] (17-18). The novel does not present any clear signal of biological racism on the part of the British against Gelo’s and Elisa’s community of migrants, although there are hints of a more subtle cultural discrimination, a phenomenon that Gabriel Bello Reguera, following Pierre-André Taguieff and Michel Wieviorka, calls “implicit racism”, which he relates to the European shift from biological racism to cultural racism after World War II and the Nazi genocide made the former untenable (2007: 2-3). Celestino’s biological racism corresponds to Spain’s Protectorate in Morocco—as in the omission of the terms “Galicia” and “Asturias” in the novel, “Spain” is never mentioned, and there is no reference to “Spanish” migrants—, a colonial enterprise that, as we can see in the novel, promoted colonialist racism, even among the most subaltern members of the colonialist army.

Necessary though migrants’ networks are because they help in finding jobs (15, 20) and accommodation (54-55), as well as giving emotional support, they evince divisive forces that make collective identity very fragile. The heterogeneity that one expects to find inside any national group and that is often overlooked in the diaspora really emerges and reproduces itself in the destination country. Even the smaller family unit is often torn by emigration, as happens in Nela’s and Celestino’s family when their daughter Luísa

refuses to emigrate to London and Elisa not only occupies her place as Nela's sort of foster daughter but also adopts Luísa's name for a while (19-20). Similarly, Elisa's family is broken apart by emigration with the grandmother in the home town, the mother in Bilbao and the daughter in London. However, the family may be the first institution to encourage or facilitate emigration among its members because of the experience gained by the first migrating relative, as we can also see in Xesús Fraga's memoir *Virtudes (e misterios)* (2020). The novel *A Veiga* overall shows that, no matter how strongly the notion of *us* is desired or reaffirmed by migrants, its repressed heterogeneity surfaces before long, as families are reshuffled and migrants' networks undergo wrenching tensions.

Contrapuntal identities

Edward Said maintains that the exiled person enjoys a contrapuntal awareness of at least two cultures and that the experiences lived in the new environment occur, contrapuntally, alongside memories of the homeland, thereby giving rise to a series of comparisons, similarities and differences between both (2000: 148). This contrapuntal process is probably the one which most actively bolsters the *us-them, now-then, here-there* binaries in *A Veiga*. The most striking comparison is that between Francoist oppression, with surveillance of people and their mores even as late as the 1960s, and the more tolerant and democratic practices in England —the novel always refers to the receiving country as England and to its people and institutions as English, so even very common terms such as Britain or the UK are not used in *A Veiga*, while the term "British", very rare in this novel, is collocated with positive qualities as in "británica solemnidade" [British solemnity] (52) or "británica sutileza" [British subtlety] (53). When Tino shares with Gelo his project to open a restaurant "da terra" [of the land] (15), he stresses the difference between the two countries regarding not only bureaucratic formalities but also Francoist control of the population's actions and ideology: "Alí non che hai esas lérias de certificado de boa conduta, nin hai Garda Civil, nin o alcalde nin o cura teñen nada que dicir nestas cousas" [There you don't have all the bother about the good conduct certificate, there is no Guardia Civil and neither the mayor nor the priest have any say in these things] (16). A chapter that is especially prolific in pithy contrapuntal examples of *us-them, now-then, here-there* binaries is "Westminster", about Elisa's incident with a policeman during one of the Women's Lib actions, and her trial at court: "Inglaterra non é a Veiga, repito para min. Mil novecentos setenta e tres, este ano que ata aquel momento está sendo tan plácido, non é o trinta e seis. E un policía, e menos aínda un *bobbie*, non é un alcalde, nin un cura, nin un sarxento da Garda Civil" [England is not A Veiga, I repeat to myself. Nineteen seventy-three, this year that until that moment was passing so placidly, is not nineteen thirty-six. And a policeman, and even less a bobby, is neither a mayor, nor a priest, nor a sergeant of the Guardia Civil] (109).

Apart from the observations on the difference between a military dictatorship and a democracy, with everything that each system entails regarding citizens' rights, the narrator often comments, in similarly eloquent contrasts, on the difference between women's lives under Franco's National Catholicism and women's mores in London during the "Swinging Sixties": "Daqueles meses lembro a sensación de que Londres todo o cambiaba. Nin os bailes eran xa bailes, nin os amigos eran o que foran, nin as rapazas que vos criades ao abeiro de dona Brígida levabades xa o veo os domingos nin saía por

debaixo dos xeonllos" [Of those months I remember the impression that London changed everything. Dances were no longer dances, friends were not what they used to be, and you, the young women who had grown under Dona Brígida's supervision, did no longer wear a veil on Sundays or the skirt below the knees] (25). The Catholic Church used to promote discourses about the moral risks that emigration entailed for women and pressed them to contact their missions on arrival (Babiano & Fernández Asperilla 2009: 81). The young migrant women in London, however, would rather look like Twiggy, the English fashion model who became an icon in the swinging '60s in Britain (9). A more disturbing comparison, however, is that of the less attractive Rita, Gelo's second wife, with the character in the Beatles' song "Lovely Rita, Meter Maid" (1967), as the narrator's dispassionate relationship with her shares some resemblance with the opportunistic relationship described in the lyrics of the song.

When Gelo and Rita go dancing, with their Italian and Portuguese friends, to the dancing hall of the local Catholic church—in his novel *Brooklyn* (2009), the Irish writer Colm Tóibín also pays careful attention to role of the Catholic Church in the management of the migration flow from Ireland to the United States and, in particular, to these dancing evenings where new couples are formed to ensure the consolidation of the Catholic community in the destination country—the dancers end up reproducing the habits of the homeland with men and women talking in separate groups, although they vainly attempt to imitate English social gatherings: "coidábamos que os ingleses non eran así, que se mesturaban e falaban con uns e con outros e que entre eles non había asuntos de homes e mulleres" [we thought that the English were not like us, that they mixed up and talked around and that among them there were not men's topics and women's topics] (70). The narrator approves the lack of segregation by gender in English social gatherings but, due to his conformist disposition, soon yields to the customary ways of Mediterranean Catholic countries.

Although in the contrapuntal comparisons seen above England is presented as more democratic and modern than the homeland, there are some occasional comparisons in which the homeland fares better. The narrator's unreliability and false consciousness leads him, for instance, to identify problems in London that he thinks are non-existent in his hometown, as in the case of sexual harassment in public places: "en Londres iso pasaba, na Veiga non" [in London that would happen, not in A Veiga] (47). In spite of the severe police control in Francoist times, one expects that sexual harassment did take place, but was rarely denounced because of the common practice of victim shaming in conservative societies. Another disconcerting contrapuntal difference observed by the narrator, considering his personal and economic background, is that about the hardships of life in London: "Non pode haber anos fáciles en Londres como si os había na Veiga" [There cannot be easy years in London like those that really existed in A Veiga] (66). The narrator's maladjustment to the receiving country may be responsible for his occasional idealization of the homeland.

Concluding Remarks

The present chapter has focused on the main intersectional conflicts that arise in migrant groups, such as the community portrayed by Eva Moreda in her novel *A Veiga é como un tempo distinto* (2011), and that destabilize the notion of sameness or homogeneity in said

groups. The novel abounds in examples of tensions and division within the migrant community that intersect with the *us-them* national boundary between the English and immigrants, and end up reshuffling groups and loyalties. To start with, the migrants' relationship with their homeland is problematized to the extent that the protagonists feel they are strangers in their own country. Similarly, migration provokes a split subjectivity, a discontinuity in Edward Said's words (2000), between the migrant's past and present selves which, rather than constitute two clearcut solid selves, gets intertwined in a fluid process of transformation and becoming.

There are a number of narratological strategies that emphasize the instability of the migrants' identity, such as the narrator's numerous instances of unreliability, his distorted perception of time and space, the tantalizing liminality of the characters' place of origin and the deceptive nature of names of people and places. Regarding the impact of social conflicts on the migrant group's collective identity, the gender gap is among the most divisive ones in this novel, as we come across abundant examples of patriarchal domination, with double standards for men and women, homophobia, exaltation of hypermasculinity, hostility to feminist activism, and discrimination of women in education and the job market. Francoist and Catholic indoctrination are among the strongest forces behind the gender gap and are also decisive in the migrants' resistance to ameliorate their situation. The migrants' networks, among them that of the family unit, play an important role in facilitating, even encouraging, the experience of migration, and in providing emotional support to reassemble the migrant's discontinuous identity, but they also reproduce internal *us-them* divisions that make the collective identity extremely elusive and problematic.

I.3.3. Correspondences

This section “*Us & Them* in the Contemporary Irish and Galician Novel” brings together two very different novels that engage with female diaspora at disparate times in history—the second half of the nineteenth century in Evelyn Conlon’s *Not the Same Sky* and the late 1960s and early 1970s in Eva Moreda’s *A Veiga é como un tempo distinto*—and distant places—Australia and London respectively. It could be argued that, considering the massive flow of Irish emigrants to London in the twentieth century—especially after World War II and, later, in the 1980s—a more fitting comparison would have been between Moreda’s novel and a woman-authored novel about Irish female emigrants in London around the same years. Indeed, Tony Murray’s book *London Irish Fictions: Narrative, Diaspora and Identity* (2012) would have been an enlightening source of information for such a comparative analysis, but his own comments on the female-authored literary works included in his analysis suggest circumspection, as he concludes that Edna O’Brien’s writing does not foreground migration and the short stories by Sarah Berkeley and Emma Donoghue hardly correspond to “the archetypal London Irish story” (2014). The scarcity of Irish women novelists who deal, in any depth, with the female migrant’s predicament in London around this period is, therefore, noticeable.

One question to tackle is whether the disparity in the temporal and spatial settings of the novels by Conlon and Moreda invalidates placing them side by side to highlight relevant comparative aspects. The answer proposed here is that, on the contrary, disparate times and places reveal the persistence of certain situations and discourses that should be the object of analysis by critics of literary and cultural studies. Bonnie Honig’s book *Democracy and the Foreigner* (2001) is actually haunted by the recirculation of narratives about foreignness and their use, among other purposes, either to renationalize or denationalize a particular community (*ibid.*: 6, 10). In this respect, even comparisons across genres are pertinent, as in the recourse to the motif and trope of bird migration that is to be found both in Alba Cid’s poetry collection *Atlas* and in Conlon’s novel. Likewise, Cid’s attention to the memorializing function of the Asmat pole bears compelling resemblance to the memorial monument to the victims of the Great Irish Famine. The individuals’ sense of foreignness within their own community is also a concern common to Moreda’s novel and to the stories by Fiona Barr and Anne Devlin because of the hostile political climate and its concomitant exclusions. Moreover, the migrant’s need to adapt to the receiving society often entails practices of mimicry that are illustrated in Moreda’s novel and in Mary O’Donnell’s story “Twenty-nine Palms”.

One common feature in Conlon’s and Moreda’s novels is their close date of publication—2013 and 2011 respectively—soon after the 2007 international financial crisis that had dramatic effects on the economy of Ireland and Galicia and provoked subsequent migration flows. The contemporary reading public of both novels would necessarily be especially sensitive to past experiences of economic turmoil and emigration. The recirculation of such past events could then be understood as a strategy for coping and learning from history. Regarding the encounter with foreignness which results from the migration experience, both novels engagingly interrogate homogenizing categories of sameness such as those expressed by the use of the pronoun *us* in opposition to another amalgamated group of *them*. The heterogeneity of the homeland, that of the receiving country and of the migrant community are thus laid bare in both novels.

Apart from the writers' gender, which is more than a biological detail, if one considers the social and cultural implications of the scarcity of women writing on this topic, both novels focus on female protagonists, who are by and large the characters that undergo the most significant transformations. This is a necessary reminder that although migration may be a universal phenomenon, it is certainly gendered, and that regulations of migration affect men and women differently (Morokvasic 1984). Moreda's novel denounces the sexual and moral double standards that apply differently to men and women, as well as the more precarious labour conditions that women must endure. As for Conlon's novel, it is no coincidence that the transportation programme is designed for orphan girls who will provide cheap domestic labour and will contribute to the increasing reproduction of white settlers in Australia. Orphanhood, literal or figurative, is another common trait to the protagonists of both novels, as the Irish girls have lost their parents in the famine and Moreda's protagonist is the daughter of an absent mother who emigrated to Bilbao and an absent father who has not acknowledged his paternity. This condition of orphanhood no doubt aggravates the female characters' vulnerability.

In their effort to adapt to the receiving culture, the protagonists of both novels have a serious handicap that is often mocked or disapproved of: their accent. Whether it is the girls' Irish accent in Conlon's novel or Elisa's vernacular accent in Moreda's, their English is found to be inadequate in both cases, which provokes mixed emotions of resentment and lack of confidence in the protagonists and makes their modest aspirations harder to achieve. The foreigner's feelings and emotions are not a minor issue in either of these two novels and this explains that critical commentary on them has found in Sarah Ahmed's theory of the affects a very productive frame of analysis (Kelleher 2023, Garrido 2018).

I.4. *Us & Them* in Contemporary Irish and Galician Drama

I.4.1. Keeping the Barbarian at Bay: Lorna Shaughnessy's *The Sacrificial Wind*

Women Playwrights *vis-à-vis* Irish Theatre

In his survey of contemporary Irish drama, Anthony Roche (2009) identifies a number of characteristics that are relevant to situate Lorna Shaughnessy's poetic play *The Sacrificial Wind* in the broader context of Irish theatrical production since the 1960s. Such contextualization is necessary in order to understand the especially precarious position of women playwrights in Ireland. Furthermore, these distinctive features significantly reveal continuing tensions between *us* and *them*, between the local and the foreign, and expose the heterogeneity that exists within any social group. Roche starts by pointing out the dual linguistic inheritance, Irish and English, and the perception that the latter "is not entirely native" (*ibid.* 4). He also stresses the impact on Irish drama of Samuel Beckett's probing into issues such as exile, estrangement, and dispossession (*ibid.*: 4). Similarly central to the present chapter is Beckett's recourse to liminal characters living on the margins of society who, by their condition of metaphorical outsiders, call the norms of their society into question (*ibid.*: 5). The post-colonial situation of Ireland has its relevance as well, as Roche claims that it prompts drama which relies less on a linear plot than on a central "imposed" situation that is explored in a circular process (*ibid.*: 4).

The urge to interrogate the "Irish label" by avoiding the ever-present bourgeois domestic setting and the cottage kitchen, have led Irish playwrights to explore other contexts, as in the abundant versions of Greek classical plays by Tom Paulin, Derek Mahon, Seamus Heaney, and Frank McGuinness (Roche 2009: 9) —a woman-focused survey will not fail to notice the numerous Irish versions or adaptations of Greek plays about female protagonists such as Antigone, Hecuba, Helen, Electra, and Medea. Roche is especially attentive to the contributions to Irish drama by women playwrights from Northern Ireland, such as Christina Reid, Anne Devlin and Charabanc Theatre Company, although he regrets the dearth of women directors (*ibid.*: 8-9). Regarding the Republic of Ireland, Roche laments the way theatre has remained "male-dominated" and refers to feminist initiatives such as Glasshouse Productions, formed in 1989, which staged work by women writers and put together the collection of women's plays ironically entitled *There Are No Irish Women Playwrights* (*ibid.*: 244). The critic concludes that, at the start of the new millennium, there is no single Ireland to represent (*ibid.*: 11) and quotes Chris Morash's words: "there is no such thing as *the* Irish theatre; there are Irish *theatres*, whose forms continue to multiply as they leave behind the fantasy of a single unifying image, origin or destiny" (2002: 271).

The gender divide and the discrimination of female playwrights go well back in time, as is made evident in Colette Connor's survey *Women Playwrights at the Abbey, 1904-2004* (2009). Except for Lady Gregory —co-founder along with William Butler Yeats and John Millington Synge of the National Theatre Society in 1904—, Teresa Deevy and Marina Carr, few have been the women playwrights with their work staged at the Abbey and very little is known about those who succeeded in doing so. Lady Gregory

wrote thirty-six plays for the Abbey in almost thirty years and Teresa Deevy wrote six from 1930 to 1936, which were “an outstanding box-office success” (Connor 2009: 9). The directors of the plays staged at the Abbey have been predominantly male and the more experimental, or seen as “unfinished”, work by female playwrights was reserved for the alternative Peacock theatre (*ibid.*: 12-13, 15-16). Neither have there been many female artistic directors at the Abbey, and those who reached this position did not last long due, among other possible reasons, to the constrictions imposed by the Abbey’s Board of Directors (*ibid.*: 17, 25). Some of the female writers with work staged at the Abbey met very hostile criticism, as was, on more than one occasion, the case of Edna O’Brien in the 1970s (*ibid.*: 18). In 1988, the Abbey staged the last play, for over a decade, by a woman playwright (*ibid.*: 21). At best, we find cases such as the Women Playwrights’ Forum, formed by Ivy Bannister, Leland Bardwell, Celia de Fréine, Clairr O’Connor, and Colette Connor, who managed to have their plays presented as rehearsed readings at the Peacock in 1991 under the label “Plays by Women” (*ibid.*: 22-23). Even the work produced at the Peacock needed to have succeeded elsewhere, in festivals or other theatres, before being admitted for staging (*ibid.*: 26). After a decade without women playwrights’ work at the Abbey, Marina Carr’s *By the Bog of Cats* was produced by the national theatre in 1998. This was followed, in 2002, by *Ariel*, her second play staged at the Abbey. Colette Connor writes, in 2009, that in the previous twenty years no “woman playwright, other than Marina Carr, had her work produced on the main stage of the Abbey” (*ibid.*: 30). This discrimination against women playwrights on the part of the Abbey Theatre is especially detrimental because of its symbolic role as a national theatre that designs Irish culture.

As late as 2021, gender equality had not been achieved in Irish theatre yet. Exclusion from this cultural field for reasons of gender is what avowedly motivated the Irish writer Éilís Ní Dhuibhne to edit the book *Look! It’s a Woman Writer! Irish Literary Feminisms 1970-2020*:

The idea for this collection of essays came to me in the aftermath of the Waking the Feminists movement established in 2015 in protest against the poor representation of women playwrights in the Abbey Theatre’s programme commemorating the centenary of the 1916 Easter Rising. (2021: 13)

The grassroots campaign #WakingTheFeminists aimed to expose the mechanisms by which women artists are marginalized, their findings being published in the report *Gender Counts: An Analysis of Gender in Irish Theatre 2006-2015* (Donohue et al. 2017). After sourcing data on 1,115 productions from the period under study —959 authors, 4,815 actors, 707 Lighting Designers, 673 Set Designers, 928 Director positions— the report reaches, among others, the following statistical conclusions: “women make up only 28% of the authors employed across the study” (4); “only 8% of the plays at the Gate Theatre from 2006-15 were directed by women” (10); “only 9% of Sound Designers employed across the study were women” (16); “women are under-represented in every role studied except Costume Design” (75).

Of the twenty-two female contributors in Ní Dhuibhne’s collection of essays, very few are predominantly playwrights, and they have all experienced difficulties in having their plays staged or published, although the radio was often a favourable outlet for their work. Most of these playwrights included in *Look!* have explored their creativity through different genres other than drama: poetry, fiction, film-scripts, librettos, *etc.* When

discussing her formative years, for instance, Anne Devlin does not delve much into gender constrictions, and focuses instead on her personal negotiations of the political tensions in Northern Ireland, due to her involvement in the Civil Rights Movement in the late nineteen sixties: “If I had stayed in politics in Belfast I would be dead. And I wouldn’t be a writer” (2021: 198). This made of the writer a sort of exile looking elsewhere for peace and a more propitious atmosphere to write. Back in Ireland, her work on the haunting period of the Troubles was no longer found to be topical: “The chief broadcaster [...] had just emphatically announced that there would be no more ‘Troubles’ drama. They had moved on” (*ibid.*: 203).

In the same collection put together by Éilís Ní Dhuibhne, Ivy Bannister does not discuss her career as a playwright, but makes some interesting observations that concern her foreignness, as a New Yorker in Dublin, and the way gender considerations affected her first steps as a writer. Her foreignness allowed her, she claims, to develop “a new way of looking at things, catnip for a writer” and she found Dublin to be “a house of mirrors, where everything had a new slant” (2021: 208). Not only was Dublin foreign to her but, over and over, she noticed that, no matter how hard she tried to assume Irishness in all its forms, she was soon found out to be a “Yank” (*ibid.*: 208-209). Regarding gender, her first publications came out in a popular women’s weekly that paid authors for their short stories, but the formulaic patterns expected in these magazines soon tired her. In her account, Bannister singles out the Arlen House National Women Writers’ Workshop, chaired by Eavan Boland, as one of the most supportive activities in her training as a writer. Although mentioned in passing, Bannister revealingly refers to her paradoxical connection with the Abbey, which “optioned one of my plays for a generous sum, although they never performed it” (*ibid.*: 212).

From Devlin’s and Bannister’s accounts we can infer the importance of a writer’s sense of personal and critical detachment from the society to be portrayed but, as crucial as this degree of strangeness, is the deployment of women’s networks to foster women’s creativity, make their work visible, and counter the indifference, often also hostility, towards their work on the part of patriarchal institutions. In the account of her first steps in the theatre world, Phyl Herbert (2021) intertwines class and gender considerations, because since her early years she was acutely aware of the less than subtle discriminations entailed by both social parameters. Her beginnings as an actress were cut short by a socially unacceptable pregnancy—as an unmarried woman in the mid-nineteen sixties—that she had to hide by moving to England and, eventually, giving birth in a Mother and Baby Home in Dublin and giving her child in adoption. After this heart-wrenching experience, she joined the Actors’ Studio in the Focus Theatre, the Artistic Director of which was another woman: Deirdre O’Connell. Apart from getting introduced to the European classics and learning the Stanislavski method of acting as well as improvisation, Herbert gained enough confidence to realize that, apart from acting, she could both write and direct plays. With the “Writers’ and Artists’ Workshop” at The Lantern Theatre, Herbert got immersed in collaborative work: “Playwrights, actors, directors, designers and, of course, an invited audience all worked together in the making of a theatre piece” (2021: 302). Drama was also a very helpful educational tool in the prisons that Herbert worked for, although this entailed the writing of her own plays for this specific purpose. In spite of the growing numbers of women playwrights, directors, theatre managers, workshop facilitators, *etc.* in the new millennium, Herbert recounts how, as late as 2015,

the “Waking the Nation” programme for the commemoration of the Easter Rising the following year, featured eighteen male playwrights out of a total of nineteen, a recurrent instance of glaring discrimination which gave rise to the above mentioned #WakingTheFeminists campaign to stress the need for equality and diversity on the Irish stage.

Women writers’ networks for the visibilization of their work have brought many of the above-mentioned playwrights together, as was the case of Bannister, Connor, Herbert and the next writer in this brief survey, Celia de Fréine, who together formed the Women Playwrights’ Forum. Writing workshops, such as the one organized by Arlen House and Eavan Boland, not only formed future writers but also served as inspiration for future workshops which expanded and strengthened women writers’ networks, even though, as de Fréine points out, writing workshops tend to focus on prose and poetry and very often neglect playwriting (2021: 256). Apart from commenting in her essay on the sorority ties forged through these collaborative actions, de Fréine tackles the notion of displacement and foreignness as central to her career as a writer: “Being the child of parents from Northern Ireland who settled in the Republic of Ireland and granddaughter of grandparents from the south who settled in the north adds an extra dimension to my quest [...]. I am a writer who tries to make sense of it all! (*ibid.*: 264). Whether to escape the violence of Northern Ireland as in the case of Devlin, or to escape social censure due to an out-of-wedlock pregnancy as in the case of Herbert, or because of the various family ties across the North-South border due to the relatives’ successive migrations as in the case of de Fréine, or because of the need to see the world differently and to immerse oneself in a culture that values eloquence and storytelling as in the case of Bannister, mobility, instability, and strangeness are central to a writer’s quest for personal and communal identity, and facilitate the creation of alternative imaginative worlds. In her analysis of late twentieth-century Irish drama, Helen Heusner Lojek identifies the sense of foreignness as a recurrent thematic concern: “belonging and not belonging, home and homeland, and an acute awareness of exile in the form of an outsider status that is not necessarily geographic” (2011: 1). A sense of unfamiliarity can also contribute to what Cathy Leeney sees as the main undertaking of contemporary Irish theatre: “[to re-invent] Ireland as beyond the narrowly national to include our connectedness with other times and other places” (2001: x).

De Fréine’s involvement in the theatre started on its margins and has always had the vocation to remain on the fringe. In spite of the objections of the educational system to a career in the arts and crafts, de Fréine joined the theatre world thanks to her dexterity in designing and making costumes for the Dublin Shakespeare Society. Progressively, she moved on to acting, directing plays and working on scripts. She began with adaptations of Brian Merriman’s work and then wrote her own plays which were “produced in fringe venues by fringe companies” (De Fréine 2021: 255). Film and TV scripts were also successfully engaged in, until she became, in 2013, one of the co-founders of Umbrella Theatre Company for whom she has produced full-length and short plays, the latter to be presented alongside those of other playwrights. Despite her indefatigable activity, de Fréine agrees that women playwrights find it hard to have their work produced, an obstacle that jeopardizes their training: “A playwright needs to see her work staged so that she can learn the nuts and bolts of playwriting; when the work is continuously rejected, there is little opportunity for development” (*ibid.*: 263).

Many are the agents necessary for the advancement of women playwrights' work, as enumerated by Cathy Leeney (2001: viii): theatre companies that commission plays, venues such as theatres and arts centres that have work staged, awards and prizes — especially if they include the production of the plays—, playwriting competitions, and playwriting programmes that offer writers access to directors and dramaturgs. Once these conditions are achieved, it will be possible “to move on from an idea of Ireland and Irish theatre that is requiredly nationalist, masculine, and independent of connections with other countries, other cultures, other histories” (*ibid.*: vii).

The Sacrificial Wind: An Irish Version of Greek Myth

The poet, translator and, more recently, playwright Lorna Shaughnessy has described her play *The Sacrificial Wind*, first performed in 2016, in terms that stress the relevance of Euripides' Greek tragedy *Iphigenia in Aulis* to the Irish socio-political context:¹⁵

The *Sacrificial Wind* project originated with a series of dramatic monologues published in my third poetry collection, *Anchored*, which I expanded and adapted through collaboration with Director, Max Hafler, and a cast of three. The end result is *The Sacrificial Wind*, a fifty- minute theatre piece which was staged in The Town Hall Theatre, Galway, as part of the programme of the Cúirt Festival in 2017, in NUI Galway as part of the *Arts in Action* programme in 2016, and in the Heaney HomePlace in 2018.

This is poetic drama. It takes the form of a series of monologues and Chorus pieces addressed directly to the audience. We hear from characters who witnessed the sacrifice at Aulis: Agamemnon, Achilles, Calchas, Footsoldiers and Iphigenia herself. Also her mother Clytemnestra, her sisters Electra and Chrysothemis, a Chorus, and Euripides, who struggles to finish his own work *Iphigenia in Aulis*. Having described the piece as poetic, however, it should be stressed that the production is dynamic and intense, involving a cast of three who play multiple roles, and including ensemble work, masks and an original soundscape. Lighting and the commissioned soundscape have a key impact on the sudden shifts in tone, mood and pace throughout.

I am from Belfast. I grew up there during the political conflict of the 1970s and 1980s and would not have been able to write these pieces if I had not witnessed the individual and collective psychological effects of living with conflict. The migration crisis triggered by the Syrian conflict was surging in

¹⁵ This chapter analyses the script for the play first performed onstage in The Centre for Drama Theatre and Performance in Galway in 2016 as part of the NUI Galway “Arts in Action” programme 2016-2017 under the direction of Max Hafler. The play was later staged in The Town Hall Theatre, Galway, at the Cúirt Festival 2017, and in the Heaney HomePlace in 2018. In all three venues it was performed by three actors: Catherine Denning, Michael Irwin, and Orla Tubridy. The script for the play is unpublished. There is an alternative script for a rendering of the play in video, also directed by Max Hafler and adapted to the screen by Barra Convery and John Margetts. The video script was published by the NUI Galway research repository and can be accessed at: <http://hdl.handle.net/10379/17042>. The video was shown online during lockdown in 2021 on the following platforms: the NUIG “Arts in Action” programme, as a tribute to the late Mary McPartlan; the international Michael Chekhov Association; The Kilkee Playwright Festival; the Cork ‘Winter Warmer Festival’; the Annual Conference of the International Theatre Research Association; and the ENLIGHT (EU University network) annual conference. I would like to express my gratitude to Lorna Shaughnessy for the information she kindly provided me with regarding her play and for her generous feedback on this chapter.

2016 while I was writing some of the monologues. It strikes me that whereas throughout the twentieth century Antigone was a theatrical touchstone and political metaphor for resistance to authoritarianism, in the twenty-first century, Iphigenia is emerging as a metaphor for ‘collateral damage’, and the deaths of civilians (many of whom are women and children) in the interests of militarism and political expediency. (Shaughnessy 2016b)

One certainly expects every rewriting of a classical play to allude to the playwright’s contemporary social context, but the third paragraph of the above quotation establishes unanticipated and eye-opening comparisons between Euripides’ play about Iphigenia’s ordeal with the context of the Troubles in Northern Ireland from the late 1960s to the late 1990s. The innocent victim as collateral damage when civilians are killed in the interest of military and political strategies is a tragic conflict considered in both the Greek play and in Shaughnessy’s version. Shaughnessy also refers, in the above quotation, to the war in Syria, which has been ongoing since 2011, and the subsequent migration flows, an experience of forced displacement caused by a violent conflict that recalls Anne Devlin’s need to leave the violent North during the Troubles, as mentioned earlier in this chapter. In her review of the performance of the play at the O’Donoghue Theatre, the writer Sighle Meehan also comments on the relevance of Euripides’ play to our present times:

Of course, nothing happens in the old myths that does not repeat in our own times. Does not every ruler who leads his people to war sacrifice his nation’s children? And are the seas off Europe today not red with the blood of young children, “barely visible in the bigger schemes / dreamed up by gods or men?” (2017: 19)

One may initially be surprised to find this recourse to Greek drama from the fifth century BCE to comment on the present world, but it is actually the role played by the strangeness of such a distant past and culture that is of relevance to this chapter, because it defamiliarizes our present-day experience, deactivates our automatic responses and inertia, and forces us to look at it anew, from a different angle.

Another far from secondary concern in *The Sacrificial Wind* is patriarchy and its ruses to use women, young and old, to perpetuate its privileges, a topic that rings a bell apropos the discrimination against women playwrights in a predominantly patriarchal Irish theatre, as seen in the introductory section of this chapter, and that, distressingly, does not limit itself to this cultural manifestation, as seen in Phyl Herbert’s account of the control over motherhood through the collusion of nationalist and Catholic patriarchal interests. *The Sacrificial Wind* exposes the limited range of action of the female characters, who must serve the gods’, the nation’s and the patriarchal institutions’ designs.

Iphigenia’s predicament in Euripides’ *Iphigenia in Aulis* (408-406 BCE) also informs the plot of Marina Carr’s *Ariel* (2002), while the myth of Medea informs her play *By the Bog of Cats* (1998) (Roche 2009: 254), but Shaughnessy engages more closely and critically with the Greek play itself. Although the director of the production, Max Hafler, follows the three-actor rule of Athenian drama, by which only three actors play the roles of all the characters, and even though both Euripides’ and Shaughnessy’s texts are in verse, the latter does not contain dialogues or rapid verbal duels among the characters, but a sequence of substantial individual monologues arranged in a way that allows the

contrast of different points of view. This disposition, which may at times recall witnesses' testimonies at a trial, compels the audience to assume their responsibility in the interpretation of the characters' predicaments and in the judgement of the characters' various ethical positions. But the audience's scrutiny is not simply applied to the onstage characters because, as the director Max Hafler reminds us, the public must probe into their own responsibility in the victimization of others:

The characters addressed only the audience. This did not mean that the other performers did not support the main actor, but the principal acting partner was always the audience. This kept both a feel of Greek drama and a palpable collusion in the audience regarding their "role" in the sacrifice and other decisions that the characters made. (2016)

Furthermore, the monologues present the characters' internal struggles, an aspect which, according to Marit Meinhold, today's audiences are accustomed to but was alien to Greek drama: "[...] the exploration of internal motivations and emotions onstage, a notion that was foreign to Greek theatre" (2022: 138). Max Hafler actually compares the monologues with musical arias "changing energy and movement suddenly for two or three minutes before a new character twists the story, often violently, in another direction" (2016). Thus, each monologue requires a different mode of delivery and generates a particular atmosphere.

The number of characters also differs from the Greek to the Irish version, as the former has seven, apart from the Chorus —Agamemnon, Achilles, Menelaos, Clytemnestra, Old Man, Messenger and Iphigenia— while Shaughnessy's has nine, apart from the Chorus: Euripides, Iphigenia, Agamemnon, Clytemnestra, Footsoldiers (1 and 2), Achilles, Calchas, Chrysothemis, and Electra, five of whom are new onstage with respect to the Greek play. By including the Greek author as a character in her version, Shaughnessy adds metatheatrical considerations about the plot and its ending, as well as about a playwright's responsibility in the perpetuation of certain ideologies of power and gender. In this respect, the director of the production Max Hafler also interrogates his role and that of artists in general: what have they to offer in the face of these atrocities? (2016). By introducing Chrysothemis and Electra —Iphigenia's sisters— Shaughnessy reinforces and adds complexity to the female points of view in the play and, apart from the mother-daughter bond, explores sibling ties but also rivalry. By introducing Calchas' and the footsoldiers' speeches, Shaughnessy gives them the opportunity to speak their own words, rather than merely have their intentions and motivations interestedly reported by other characters. As Mary-Kay Gamel argues in her analysis of Euripides' play:

Iphigenia at Aulis is full of references to characters who have a strong influence on the behaviour of onstage characters but never appear, among them Helen, Kalkhas, Odysseus, the army, and Artemis. Their nonappearance emphasizes their existence in the characters' minds as verbal constructs, projections of the needs and fears of those who invoke them. In this play "offstage" is associated with words, the expected, tradition, the past, inevitability, "onstage" with actions, surprise, unpredictability, the present, the possibility of change. (1999: 323)

Gamel's assessment of offstage characters' roles is applicable to Shaughnessy's version, not only in what concerns the characters that the Irish version maintains offstage but also

regarding the impact of presenting some of them onstage. However, Gamel's appraisal of onstage action and onstage characters in Euripides' play is of less pertinence to Shaughnessy's script since, in the latter, events are often presented in the past tense, so the effects of surprise, unpredictability and possibility of change are considerably reduced. The Irish version seems to acknowledge that a Western audience is familiar with the play and that propelling the intrigue about the sacrifice of Iphigenia may be self-defeating. The linear presentation of events in chronological order in Euripides' play, with the concomitant sustained intrigue about the sacrifice of Iphigenia until the very end of the script, is destabilized in Shaughnessy's arrangement of the script in two implicit broad parts: a first one about the already decided and impending sacrifice and a second one about its aftermath and the characters' assessment of what has happened. The Irish version, which is not divided in either acts or scenes, reduces the intrigue of the traditional plot but adds more psychological intrigue about Iphigenia and her entourage, their motivations and their plight. Max Hafler refers to the structure of *The Sacrificial Wind* as "serpentine", which in his opinion allows more dramatic possibilities than the conventional presentation in consecutive scenes (2016). This alteration of the linear plot recalls Anthony Roche's observation about the circularity in Irish drama plots, which he connects with the post-colonial condition of Ireland and the lived experience of circumstances that have been "imposed" on the Irish (2009: 4). Similarly, the destiny imposed on Iphigenia very much curtails any forward movement.

In her feminist analysis of Euripides' play, Gamel detects implicit contradictions and inconsistencies in the patriarchal discourse of the Athenian play that Shaughnessy engages with in a more overt way in her version. There are a number of oppositions in the Greek play that Gamel deconstructs to show that these binaries are actually diffuse and intertwined: gods vs humans, family household vs the state, Greeks vs barbarians, free people vs slaves, and male vs female (1999: 312-316). The inconsistency of these oppositions is exposed in Shaughnessy's script by questioning the various *us-them* divisions around notions of foreignness, marginalization, and exclusion that the Greek play presents us with.

Shaughnessy's *The Sacrificial Wind* begins with a speech by Euripides that raises the question about the author's responsibility in the perpetuation of oppressive ideologies: "Will Iphigenia die yet again at the stroke of my pen? [...] Either way she's a slave to someone else's will" (ll. 26, 31). However, the character of Euripides the playwright in *The Sacrificial Wind* is not in a position of power or control over meaning, as he manifests his doubts about the appropriate ending for his play: "no, let's be honest, I can't decide / which way I want it to end" (ll. 23-24). Presenting the playwright's explicit hesitation about his choice of the ending in the Irish version is an aspect that differs substantially from the script of Euripides' tragedy —although there has been an ongoing debate about the authorship of the ending of *Iphigenia at Aulis* (Gamel 1999: 327). It is also the aspect that allows for more unpredictability and surprise.

To the interrogation of the binary opposition between author and protagonist and the alleged control of the former over the latter, we can add the questioning of the opposition between the free citizen and the slave in Athenian society. Although Iphigenia is a king's daughter, she has no power to choose her destiny, her range of choice being limited to being sacrificed voluntarily or involuntarily (Gamel 1999: 315). The Greek

play ends with Iphigenia accepting to die in her father's sacrifice ritual, but the goddess Artemis whisks the young woman to her temple and replaces her body at the altar with that of a deer, thereby evincing the similar subjugation by patriarchy of woman and animal.

The bearing of Euripides' speech on the Irish context is expressed in various manners: "[...] the never-ending wars, / battles lost and battles won/ [...] / tit for tat, the blame game" (ll. 1-2, 3). The similarity, on the one hand, to the unceasing Irish resistance to British colonization and its never-ending wars can easily come to the public's mind. On the other hand, distinct expressions such as "tit for tat", that we also find in Shaughnessy's poems on the Northern Ireland Troubles in her collection *Witness Trees* (2011), equally establish connections between the Peloponnesian War that Euripides lived through and the sectarian violence during the Troubles in Northern Ireland: "about the killers he sent to jail / and the man they made a killer of / to tit their tat" (32). For this reason, the irony—a device that Shaughnessy's version especially relishes—in the Greek playwright's statement is stunning: "[...] So I came north / to this place, in search of peace" (ll. 7-8). Although this may well refer to Euripides' exile to Macedonia, the audience is likely to understand the reference by the character onstage to "this place" as Ireland. The probability that the audience will consider the North to be an inhospitable place for peace, due to its sectarian violence, makes Euripides sound misguided or misinformed, which adds to his fallibility as a character in the Irish version. Euripides complains that Greece is no country for old men: "I could see there was no space for an old poet" (l. 12) and this again narrows the distance between past and present, Greece and Ireland, as his sentence recalls the first line of Yeats's "Sailing to Byzantium": "That is no country for old men [...]" (1928). Yeats's poem equates Ireland with old age and ephemerality, and Byzantium and Greek craftsmanship with youth and permanence, so the character of Euripides may be right in thinking that his destination place could be more welcoming of old age, considering that he sees his own death approaching: "Death doesn't look so heroic at my age / when it's breathing down your neck" (ll. 27-28). This consideration of impending death brings together Iphigenia and the character of the playwright, in spite of the fact that the former stands for innocent youth and the latter for confused and frustrated old age.

In his opening speech the character of Euripides very succinctly presents the plot of the Greek tragedy:

My mind keeps going back to Aulis,
the raw beginnings of the Trojan Wars
that Homer didn't tell, when strongman
Agamemnon sacrificed his daughter to Artemis
in return for wind to fill the sails of his fleet [...]. (ll. 15-19)

This summary of the plot clearly illustrates Shaughnessy's expressed concern with the collateral damage and innocent victims of militarism, to which we may add a young woman's absolute impotence in the face of religious and patriarchal designs. Once again, we are confronted by the fact that the *us-them* division is often drawn along gender lines within the same community: that of free humans from the same family and the same nation.

In another metatheatrical clue, the character of Euripides refers to a myth ending in which Artemis saves Iphigenia from the sacrifice and makes her a priestess at the goddess's temple, a situation that the real Greek playwright explored in his play *Iphigenia among the Taurians* in the fifth century BCE and that Lorna Shaughnessy alludes to at the end of her version. Whatever ending the fictional playwright resorts to is unsatisfactory, as he openly denounces the mythical appropriation of the young woman by the collusion of patriarchal and religious designs: "Is there a right ending for a story like this? / Either way she's a slave to someone else's will, / a young girl, barely visible in the bigger schemes / dreamed up by gods and men" (ll. 30-33). This complicity of patriarchal and religious institutions against women's physical integrity and freedom will not pass unnoticed to an Irish audience familiar with the investigation of child abuse first published in 2009, known as The Ryan Report (2021), and the investigation around Mother and Baby Homes which began in 2015 and examined evidence of illegal traffic of unmarried mothers' babies (Mother and Baby Homes 2021).

The Chorus is the element of Greek plays that may seem as the most alien to contemporary drama and which, for this reason, is sometimes removed in modern adaptations (Meinhold 2022: 136). Shaughnessy's version maintains the Chorus and divides it into 3 different voices who describe the expectant fleet anxious for war, criticize the causes of the war and anticipate the devastating consequences of Iphigenia's sacrifice in a very apt blending of past, present and future events. Rather than the initially excited Chorus voices, ignorant of the reality of war, who praise the feats of the Greek army against the barbarians in the Greek tragedy (Gamel 1999: 318), *The Sacrificial Wind* presents a very censorious Chorus that, rather than speak for the Athenian society of the fifth century BCE, sounds like the present-day voice of our conscience: "The vanity of a cuckolded husband / demands the public stage of war / the Greeks will pursue Helen / to persuade the world of Menelaus' outrage" (ll. 41-44). As the consequence of male sexual jealousy and vanity, and the claim of a man on a woman's body and mind, Iphigenia will be sacrificed, and the Trojan Wars will ensue. The Chorus in Shaughnessy's version is aware of and vocal about the fallout of this military campaign for both Greek and Trojan people: "If we thought for an instant her death would save / the life of any young Greek man / or save one Trojan woman from rape and slavery / it would bring some comfort" (ll. 55-58). The opposition between *us*-Greeks and *them*-Trojans eventually founders, as the Chorus foresees from the start of the play that both will lose in the bloodshed.

The above intervention of the Chorus makes the action move forward very rapidly and, instead of Agamemnon's and Menelaus' disputes and the former's tricks to deceive his wife and daughter as in Euripides' play, *The Sacrificial Wind* accelerates the plot and presents Iphigenia expressing, in the third speech of the play already, her fear and astonishment at her father's decision to sacrifice her. At this stage she is still the child that holds on to family ties and is ignorant of the national alibis wielded to proceed to her sacrifice. Gamel points out the inconsistency in the construction of the protagonist in the Greek play: the fearful daughter that opposes her father's design *vs.* the Greek citizen that eventually accepts to die for her country (1999: 309). Such inconsistency corresponds to two incompatible roles and spheres that the protagonist embodies in the Greek play: that of private life, which privileges family bonds and emotions and is usually feminine, *vs.* that of masculine public life in which Iphigenia ardently gauges and endorses the nation's interests very much like an Athenian man would be expected to do (Gamel 1999: 316). It

is this inconsistency that makes Clytemnestra, in her dramatic monologue of *The Sacrificial Wind*, ask Iphigenia to explain the reasons for her change, as she urges her daughter to keep on resisting the Greek army's pressure: "What made you change course from the fight / to survive to this listless resignation" (ll. 157-158). Shaughnessy's version, then, delves into the protagonist's development and presents, in the mother's words, a resigned rather than a willing victim.

Already in her first speech in Shaughnessy's version, though not in Euripides' play, Iphigenia shows that she has interiorized some values of Athenian society when she proposes to have a slave girl sacrificed in her place. Although her conscience tells her that this segregation between free Greek people and subjugated foreign slaves is morally wrong, she justifies her idea by recourse to her uncontrollable fear: "Am I ashamed? No. / Fear is stronger than shame" (ll. 109-110). Woman, slave, and also the animal that replaces Iphigenia during the sacrifice in the contested ending of Euripides' play are considered as propitiatory offerings to the gods, so the human *vs.* animal and the free person *vs.* slave binaries do not apply to women in Athenian society, since they are unreservedly aligned with slaves and animals. Although Iphigenia would like to think that there is a difference between herself and a slave, she will resignedly accept to die for the society that enacts their sameness. Slaves and barbarians are starkly contrasted with civilized Greeks in the Greek play, but this *us-them* binary fails again when we see that Athenian civilization requires the murder of an innocent girl, while the barbarian, the slave, is the one who summons the courage to denounce Agamemnon's plan to his wife Clytemnestra (Gamel 1999: 314).

Shaughnessy's version gives the soldiers the opportunity to present their point of view instead of having others interestedly speaking for them, as in Euripides' play. Two soldiers take turns in their accusations against Agamemnon and Calchas, and defend themselves from the allegation that, in their desperate yearning for war, they might end up killing the Greeks themselves: "As if we couldn't tell friend from foe" (l. 212). The alliteration of the initial fricative consonant actually brings together the two notions that the soldiers would like to maintain as opposites. It is tempting to believe the soldiers in their self-defence when they are blamed, but the play in fact disproves the ability to distinguish friend from foe. Achilles, for instance, blames Agamemnon for his scheming and the soldiers for their rapacity. Eventually, however, the alleged friend turns to weak-kneed foe and admits his share of blame in Iphigenia's sacrifice: "That was the first time in my life I'd felt it. Shame" (l. 257).

A character without speech in the Greek play is the priest Calchas. Shaughnessy's version, however, lets him present his point of view. Calchas blames Agamemnon for choosing fame over family, and Odysseus for his duplicitous character, as the latter plotted the most convenient course of events to promote his career as a warrior without taking any responsibility in Iphigenia's sacrifice. Interestingly, in their respective self-defence by blaming one another, the Greek characters fall prey to internal division and, for a moment, seem to forget the external and more facile enemy to pinpoint: the barbarian. Calchas does defend the goddess Artemis, as is to be expected from a priest, by saying she gave Agamemnon a choice and discards her responsibility in the Trojan Wars: "The gods are not in the business / of telling men to go to war — / they don't need

any encouragement for that” (ll. 266-268), an observation that is also highly pertinent to our bellicose present times.

In about the middle of Shaughnessy’s version, Iphigenia, fearful though resigned, goes to the altar but, once there, she is taken by the goddess and her body is replaced by that of a deer. This moment of the plot corresponds to the end of the Greek play, but *The Sacrificial Wind* proceeds to present anew other points of view regarding the devastating consequences of the attempted sacrifice. The most compelling characters in this second part, because of their unexpectedness, the poignancy of their situation and the frankness of their expression, are Iphigenia’s sisters: Chrysothemis and Electra. The former candidly expresses, in a present-day colloquial register that approaches her to the modern audience, her jealousy and envy of her sister’s many virtues and their parents’ preference for the latter: “She was so bloody good it got on my nerves” (l. 413). Electra, on her part, focuses on their mother’s traumatized behaviour and anticipates further elaborations of the myth that have Clytemnestra plot with Aegisthus —“... a kinsman, *one of us* / we thought...” (emphasis added, ll. 470-471) the murder of Agamemnon. Iphigenia’s father is granted the opportunity to explain his actions, and unconvincingly claims that he wanted to save Greece from Trojans, the external enemy: “anything to keep the barbarian at bay” (l. 550). As for Iphigenia, now leading the life of an exile in Tauris, she must oversee sacrificial rites that she abhors in her role of Artemis’s priestess. She misses home, but the ghostly home she conjures is empty of people: “no family, no servants, no friends” (l. 567), in an effort to suppress the harrowing emotions that human ties arouse.

Concluding remarks

The Sacrificial Wind brings together a distant past and culture, those of Athenian society in the fifth century BCE, and a present-day Irish audience. Through clues that signal the relevance of the former to the latter, Shaughnessy disputes the binary opposition of *us* vs. *them* as one constituted by national difference and temporal distance, and conversely highlights the unremitting marginalization and subjugation of women within patriarchal societies of all times. The recourse to classical Greek drama allows Irish theatre to avoid the ethnocentric focus of some of its popular plays and opens national culture to a broader European tradition. The relative strangeness or foreignness of Euripides’ tragedy *Iphigenia at Aulis* allows the modern audience to defamiliarize the present and consider it from new angles. However, Shaughnessy does not merely adapt a classical play, but incisively revisits the moral dilemmas exposed in Euripides’ script, especially in what concerns patriarchal configurations of gender and nation, and stresses the collateral damage caused by militarist ambitions. As if in an implicit critique of the silencing of women on an Irish stage that continues to suppress women playwrights’ work, Shaughnessy not only gives prominence to women’s speeches—even to female characters that do not feature in the Greek play, thereby extending the number of affected victims—but also creates male characters that acknowledge their sundry complicities in the subjection of women.

I.4.2. “On that difference is life grounded”: Luz Pozo Garza’s *Medea en Corinto*

Women Playwrights *vis-à-vis* Galician Theatre

In 2010, Roberto Pascual Rodríguez published an essay on contemporary Galician playwrights the title of which provides an alarming diagnosis of the anomalous state of Galician drama in what concerns gender balance: “On the Lamentable Effect of Criticism on the Irregular Situation of Galician Drama Written by Women”. Apart from expressing the conviction that literary criticism has been highly ineffective in the visibilization of women playwrights (*ibid.* 181), Pascual Rodríguez’s essay scrutinizes the participation of women in Galician theatre in the period 1981-2010 and reaches some disturbing conclusions. On the one hand, the author affirms that there is a situation of inequality and marginality in what concerns women creators in Galician dramatic literature and theatre (*ibid.* 181). However, he finds that the same has not been the case in other Iberian cultural systems, such as the Spanish-language one, in which women theatre directors and playwrights have received the attention of academic criticism, their work has been staged, shown in festivals, and has been awarded prizes, while specific competitions promoting women directors’ work have been designed by cultural institutions.

One troubling phenomenon singled out by Pascual Rodríguez is that, after an initial stimulus towards the normalization of theatre in Galician in the 1970s, more women than men abandoned dramatic writing (*ibid.* 182). Feminist theory and criticism, he argues, certainly motivated women to participate in all cultural spheres, and writers such as María Xosé Queizán and Xohana Torres made definite contributions to the genre of drama and, in particular, to the configuration of female protagonists who questioned traditional feminine roles (*ibid.* 183). Myths had to be rewritten—among them, classical Greek ones—and characters and conflicts had to be refashioned in response to contemporary “political, aesthetic, social and economic circumstances” (*ibid.* 183). Due recognition is also given to women playwrights such as Ánxeles Cuña, Ana Vallés, and Cristina Domínguez, who managed to stage their work with their own companies. Other women created theatre companies such as Salmántiga, Malbarate, Teatro da lúa, although they had to face the obstacle of staging existing plays in which female characters are often subsidiary to strong male roles that drive the action (*ibid.* 183).

Pascual Rodríguez refers to statistics from the *Catálogo de dramaturgos galegos 1973-2004* [Catalogue of Galician Playwrights] showing that only twenty-nine per-cent of playwrights were women at that time, although writing for children’s theatre was more balanced. The technical side of theatre was also predominantly in male hands (*ibid.* 184-185). A similar discrimination against women was to be noticed in the *Revista Galega de Teatro*, which out of sixty texts, featured only eleven by women, three of which were by Galician women playwrights—Dorotea Bárcena, Luísa Villalta and Vanesa Sotelo—and the remaining eight were translations of non-Galician women authors (*ibid.*: 185). In this respect, the translation of international women playwrights’ work, undertaken by the Francisco Pillado Mayor Library and Archive at the University of A Coruña, is seen by Pascual Rodríguez as “crucial in adding new works marked by gender awareness to the textual corpus of Galician dramaturgy” (*ibid.* 184). Anthologies of Galician theatre of the time similarly featured few women dramatists: María Xosé Queizán, Luísa Villalta and

Inma Ant3nio Souto among them (*ibid.* 186). The selection brought together by Manuel Lourenzo and Francisco Pillado Mayor in 1982, for instance, only included three women writers among a total of forty-six playwrights: the sisters Dora and Pura V3zquez Iglesias and Xohana Torres.

Luz Pozo Garza's *Medea en Corinto*: Revisiting Greek Myth

It was in this dismal theatrical context that, in 2002, Luz Pozo Garza had her *Medea en Corinto* [Medea in Corinth] first published in the collective volume *Medeas. Versiones de un mito desde Grecia hasta hoy* (L3pez & Pociña 2002: 1177-1227) and the following year, 2003, it appeared as an independent book in a bilingual edition —Galician / Spanish— produced by Andr3s Pociña and Aurora L3pez. In their introduction to the 2003 edition, the editors never use the term “play” to refer to Pozo Garza's piece and present it as a lyrical poem in dialogue form (2003: 9). The close collaboration between the author and the editors suggests that it was Pozo Garza's will to present her version of the Medea myth as a poem but, I would like to argue, reticence possibly due to her limited experience in a genre that had proved to be so inhospitable to women writers might be among the reasons that led the writer to opt for the category of poetry rather than that of drama as the genre that frames her text. Although it is a long poem —five hundred and seventy-four lines— it may have seemed short for a full-length play, but its dialogue form, the introduction of decisive elements of classical theatre such as the Chorus, and the range of characters including Medea, the nursemaid, Jason and people's voices, together with the extremely influential antecedent theatrical texts by Euripides and Seneca, all suggest that it can be regarded as a play as well, thereby presenting a challenge to debatable genre boundaries, as was often the case in late twentieth-century Galician literature authored by women (Gonz3lez Fern3ndez 2005: 222). In addition to the dialogue form —although not consistently throughout all the text, the characters, including occasionally the Chorus, use the second-person pronoun to address each other—, the absence of an explicit lyrical I distinct from the characters also suggests that this text can be read as a dramatic poem. Furthermore, the range of characters, together with their imposing stance and classical eloquence, as well as the abundant visual imagery, use of deictics, and references to specific props and locality, encourage readers to conjure a performed rendering of those verses onstage. A reverse statement, by Ariane Mnouchkine and her company Th3âtre du Soleil, about the poetic quality of drama is also applicable to Pozo Garza's *Medea en Corinto*: “Le th3âtre n'est th3âtre que s'il est po3sie” [theatre is not theatre if it is not poetry] (my translation, 2021: 41).

In their enlightening introduction to the 2003 edition of *Medea en Corinto*, Pociña and L3pez present Luz Pozo Garza's expressed reservations in the project of writing this work: the anxiety of dealing with the character of a mother who kills her children, to the extent that the writer considered the possibility of a text that would finish before their murder, an “inconclusive” Medea (10). However, the urge to fully understand and explain the character of Medea led the author to tackle the final vengeance “porque ademais de bruxa, ademais de criminal, ademais de matricida, Medea era unha muller trasterrada, enganada, ferida, sobre todo, inmensamente namorada” [because besides being a witch, a murderer, a filicide, Medea was a dislocated woman, deceived, wounded, above all, immensely in love] (Pociña & L3pez 2002: 10). It is Medea's feeling of dislocation as she delves into her condition of exile and foreigner, together with the temporal, cultural

and geographical distance of the Greek myth from Galician culture in the third millennium that make *Medea en Corinto* especially relevant to the focus of this book on discourses on foreignness.

Pociña and López also provide, in their introduction, an account of those other Medeas featuring in Galician literature before the publication of Luz Pozo Garza's version (2003: 11-13) —curiously the seven of them published after 1980, which is in accordance with the stimulus afforded to Galician culture by the 1981 *Estatuto de Autonomía de Galicia* [Statute of Autonomy of Galicia]. These previous Galician versions of the myth of Medea were rendered onstage, in short fiction and in poetry, but they were all male-authored. Therefore, the need to have the character of Medea construed by a woman writer was pressing because, as the playwright Ánxeles Cuña Bóveda has argued, female stereotypes had to be deconstructed, commonplaces demystified, and new myths built in order to “alter structures of domination and submission” (2010: 153). Such pending tasks can and must be implemented by male writers too, of course, but the female point of view of women's experience must not be suppressed. María Xosé Queizán quotes Andrés Pociña's *Medea in Camariñas* to stress the need for female renderings of the myth: “Unha muller que contase a miña historia seguro que non diría semellantes cousas de min” [A woman telling my story would certainly not say such things about me] (2003: 55).

In their necessarily brief survey of Luz Pozo's literary career, Pociña and López broadly situate the writer in the context of Galician literary culture and provide information about those essential personal experiences with an impact on the writer's development. One aspect that will not pass unnoticed to new readers of Luz Pozo Garza's work is her dual language literary production with a first period of writing in Castilian Spanish —as evidenced in the publication of her poetry collection *Ánfora* in 1949— and, after the advent of democracy in 1975 with the subsequent restitution of the Galician language's official status, her writing in Galician. This dual language tradition entails challenges to notions of ethnicity, home and belonging that must be considered in their historical, political and social context, and which destabilize the *us-them* division and other concomitant exclusions that a rigorous understanding of the philological criterion applied in the definition of Galician literature might encompass (Miguélez-Carballeira 2010: 124).

One expects that a rewriting of a classical myth may explore the relevance of that myth to the writer's contemporary society. Indeed, in present-day uses of a past myth one detects two seemingly contrary forces: one that brings in all the strangeness of a past and distant culture, and another that attempts to establish connections between the source and the target cultures. The strangeness of the past myth will not only put our receptiveness to the test but may also become a helpful tool in the defamiliarization of conflicts that we experience daily but the understanding of which has become hackneyed. Strangeness impels us to consider a particular situation from a new angle and may help us in finding alternative ways of coping with a conflict. This may have been Luz Pozo Garza's case, when she initially felt alienated from a myth about a mother who kills her own children out of vengeance on their father, the man who betrayed her love. However, the effort to understand the complexity of Medea and to overcome that early rejection allowed the writer to delve into circumstances, such as Medea's foreignness, her pain on being

forsaken, and her unbounded love, that may throw a different light on her crime. For this reason, the Galician writer ends her piece with a determined focus on the theme and role of love, as the Chorus repeats in a refrain “A culpa foi do amor...” [love was the one to blame], but the last couplet concludes: “¡A culpa foi dos deuses intrigantes! / ¡NON CULPEDES Ó AMOR!” [The scheming gods were the ones to blame! / DO NOT BLAME LOVE!] (Pozo Garza 2003: 79).¹⁶ A similar shift from the theme of filicide to the theme of love is to be found in Martha C. Nussbaum’s interpretation of Medea’s fury as rising from “intense, unabated love” (1997: 224).

Regarding the connections that Pozo Garza established between the ancient Greek myth and her closer Galician background, Pociña and López single out two that they illustrate in detail: the allusions to Rosalía de Castro’s poetry and the references to Galician landscapes (2003: 17-23). Apart from their relevance for Pozo Garza, in her personal and literary life as the two critics inform us, Galician readers of *Medea en Corinto* will not fail to recognize these connections and will be bound to feel a special attachment to this Greek Medea that pays homage to the landscapes of the Cíes Islands at the other end of the continent, and to the river Sil with its ancient deposits of gold. Thus, when Medea prophetically anticipates that she will turn Corinth into an immense funeral pyre, she contrasts the destructiveness of her present prophetic power with the happy visionary dreams of her childhood:

[...] O don da profecía
 Pode levar de seu felices realidades imaxes fermosísimas
 Como as das Illas Cíes que eu soñaba na infancia
 Dendes do Ponto Euxino na outra parte do mundo
 ¿Lémbraste miña ama? De pronto souben que existían
 Aló no extremo mar Océano nas costas de Gallaecia
 Bendecidas dos deuses. E aló vivín no espírito
 Igual a un paraíso. ¡Fun tan feliz daquela!
 ¡Que soños luminosos me chegaban nas ondas! (Pozo Garza 2003: 59)

[... The gift of prophecy / Can bring about happy realities most beautiful
 images / Like those of the Cíes Islands that I dreamt of in my childhood / From
 the Ponto Euxino at the other end of the world / Do you remember, my nurse?
 I suddenly knew that they existed / There at the extreme Ocean sea off the
 coast of Gallaecia / Blessed by the gods. And there I lived in spirit / the same
 as a paradise. I was so happy then! / What luminous dreams arrived on the
 waves!]

Galicia and Corinth, the former standing for Medea’s lost paradise and the latter for an irredeemable inferno, are set in deep contrast although both are constitutive of the character of Medea. Galician landscape is conjured up through Medea’s childhood dreams to convey the unreachable realm of beauty and happiness that she yearns for. Galicia, one could argue, becomes an inspiring Other for Medea in Luz Pozo Garza’s piece.

¹⁶ All quotations from Pozo Garza’s *Medea en Corinto* are hereafter taken from the Linteo 2003 edition and only page numbers are given.

Additionally, when Medea contrives a way to approach Jason's new bride, she decides on a precious present that the young woman will not be able to refuse:

... e o peplo...
Todo broslado con finísimas sartas de diamantes e perlas...
Cos fíos delicados de ouro puro do Sil...
Que teceran as ninfas da remota Gallaecia
Nas extremas Fisterras onde se perde o Océano
Nun insondable abismo
(¡Horrisono como os clamores
Que non tardando han soar en Corinto!) (*ibid.* 65)

[... and the peplum.../ All embroidered with the thinnest strings of diamonds and pearls... / With the delicate threads of pure gold from the Sil... / Woven by the nymphs of the remote Gallaecia / In the extreme Land's Ends where the Ocean disappears / In an unfathomable abyss / (Horrissonous like the clamour / that will sound before long in Corinth!)].

If the previous reference to the blissful Cíes Islands established a clear-cut contrast with the impending horror in Corinth, this new reference to Galician landscape becomes more intricate, as it, on the one hand, conveys the splendour and beauty of the gold threads but is, on the other, intertwined with apocalyptic imagery that brings together the formidable Land's End and the destruction of Corinth. The resplendence of Medea's present is actually oxymoronic: a terrible beauty; an oxymoron that lies at the heart of Medea's character and evinces ties with the sublime (Rivers-Norton 2020: 6); hence, the outstanding longevity of our fascination for this myth. In either allusion to the Cíes Islands or to the river Sil, whether through difference or similarity, the *here* and *there*, the present and past are placed side by side, thereby facilitating an encounter between *us* and *them* that will transform both.

The other evident allusions to Galicia in Pozo Garza's rendering of the Medea myth, consist in the intertextual play with motifs and lines from the poetry by the foundational Galician writer Rosalía de Castro (1837-1885). Interestingly, the earliest elaborations of the myth were also related to foundation rites in Athens and Corinth, although these were intended to celebrate heroic, individual or collective, exploits such as those of Jason and the Argonauts (Rivers-Norton 2020: 2). Since then, Medea has been represented as a lovesick maiden, the mother of a nation's lineage, a female oracle and muse, a witch, a madwoman, a murderer, a filicide, a dark foreigner, a maliciously slandered although innocent heroine, a guerrilla combatant, a traumatized slave, a Latina migrant, *etc.* In contemporary times, there has been a growing interest in an empathic understanding of Medea that exposes social inequities and victimization. The focus on the patriarchal oppression and gender discrimination manifest in the myth has even made of her a feminist icon (Rivers-Norton 2020: xi, 2-4). On reading Christa Wolf's version of Medea, Begoña Muñoz Saá insists on the patriarchal fabrication of the myth:

[...] unha meditada invención de homes e épocas que crían firmemente na perversidade da muller, un ser tan cruel que era quen de cometer os actos máis ruíns (traizoar a patria, asasinar e esgazar o propio irmán, argallar enganos para matar o vello Pelias, a Creonte, a nova esposa de Xasón ou sacrificar os seus fillos). A historia artellada con premeditación e aleivosía, convertería

Medea no paradigma da muller, vingativa e malvada por natureza, especialmente dotada para as artes do engano (armas de muller). (2010: 45)

[... a calculated invention by men and epochs that firmly believed in woman's depravity, a creature so cruel that she could do the most heinous acts (betray the homeland, murder and tear into pieces her own brother, scheme hoaxes to kill old Pelias, Creon, Jason's new bride or to sacrifice her children). Such a story, articulated with premeditation and malice, would turn Medea into the paradigm of the woman, vengeful and malevolent by nature, especially gifted for the arts of deceit (a woman's weapons)].

It is precisely this feminist turn in Medea studies that matches Pozo Garza's recourse to Rosalía de Castro, who coincidentally also had to be recuperated for feminism from a subduing trend in literary criticism to present her as a melancholic woman and an ideal role model of motherhood and Catholicism, thereby concealing her radicalism as a freethinker (García Negro 2006).

Pociña and López identify three explicit allusions to Rosalía de Castro's *Follas novas* (1880). After Medea's account of all she has done for Jason, which entailed betraying her own people and becoming an exile, with no homeland to which she can possibly return, she wonders why she is not meek and resigned like so many other women. Her rebellious spirit is expressed through the reference to the opening lines in *Follas novas*: "[...] Eu non son daquelas / que cantan ás flores e ás pombas xa o sei" [I am not like those women / who sing on flowers and doves I know] (Pozo Garza 2003: 45). The initial lines by Rosalía de Castro have been interpreted as the author's declaration of her nonconformity to what was expected from a woman poet in the last quarter of the nineteenth century (García Negro 2006: 349). By putting Rosalía de Castro's words in Medea's mouth, both figures become identified, self and Other, producing connected knowledge as readers ponder the significance of the analogy. The allusions continue in the same speech, as Medea adds: "A min mátame a sede. A min fáltame o aire" [Thirst is killing me. I am short of breath] (Pozo Garza 2003: 45), which is a borrowing from the thirteenth poem in *Follas novas*. Here again, both Medea and the lyrical I of de Castro's poem share a similar kind of deep despair that threatens to destroy them. One further allusion in the same speech by Medea is to the tenth poem, "Unha vez tiven un cravo [...]" [I once had a nail], in *Follas novas*, and again Medea's passionate love is equated with that of Rosalía de Castro's lyrical subject. Both female figurations realize that passion, in its double meaning of love and suffering, is intrinsic to their personality.

Apart from the references to Galician landscape and literature, there are other reasons for the relevance of the play to the present-day reader or audience, such as the conflicts about filicide, child abuse, mental illness—as in the Parental Alienation Syndrome—and marginalization, not to mention more ordinary processes by which we make sense of our own lives and redefine our subjectivities, in a vicarious fashion, on coming face-to-face with other life stories. Jana Rivers-Norton has recourse to psychiatric studies in her discussion of the relevance of the Medea myth to today's society and concludes that "filicide in contemporary society, as perpetrated by fathers and mothers alike, is an all too prevalent form of familiar homicide" (2020: 5). Among the reasons for the murder of children, specialists point out: altruism so as to save the child from a terrible fate, psychosis, unanticipated outcome of abuse, unwanted children, and revenge in

parental separation (Rivers-Norton 2020: 5). This chapter aims to argue that Pozo Garza's version actually hints, by turns, at all of these possibilities. Medea desires to save her children from a perverse fate when she claims: "Non podo consentir que os nosos fillos sexan os príncipes / Dun reino hipócrita e mesquiño maldicido dos deuses" [I cannot allow our children to become princes / Of a hypocritical and vicious kingdom damned by the gods] (Pozo Garza 2003: 53). On the other hand, in her last speech, the heroine suddenly has a moment of lucidity that makes her wonder: "¿Como podes AMOR causar tales excesos? [How can you LOVE cause such excesses?] (77). Notwithstanding, the murder of the children seems to be unanticipated because, in her previous speech to that of the actual murder, Medea imagines herself, her children and the nursemaid safe from the people's wrath: "[...] E aquí cos fillos a Nodrizza e as miñas xentes fieis / Eludo ó populacho enfurecido / Na salvagarda inaccesible da altísima azotea" [And here with the children the Nursemaid and my loyal people / I avoid the enraged mob / In the inaccessible safeguard of the highest rooftop] (71-73). It is when Jason swears by their sons that he will set her on fire, that Medea turns to the children to murder them: "Con esta espada cruel de dobre folla / Firo con saña porque a ti te firo" [With this cruel, double-edged sword/ I wound viciously because I am wounding you] (75). Reached this point, Medea wishes she had never engendered Jason's sons: "¡Sinto moi dentro a dor de ser fecunda! ¡Quixera ser infértil. Non ter vínculos!" [I feel deep inside the pain of being fecund! I wish I were barren. To have no ties!] (75). Revenge on parental separation is also evident in Medea's last words: "¡Abre os brazos Xasón recolle estes despoños! / Son carne da túa carne ... ¡Era o que che debía! / ¡Nada quero de ti! ¡Nada che debo!" [Open your arms Jason pick up these remains! / They are flesh of your flesh ... they are what I owed you! / I want nothing from you! I owe you nothing!] (77).

It could be objected that such a broad spectrum of different reasons for Medea's murder of her children may render the character incoherent. Incongruity in the character's motivations has also been detected in Euripides' version, for instance, when Muñoz Saá argues that Medea's killing of her children does not really hurt Jason, as he is willing to let them go with her from the start (2010: 45). One must bear in mind, however, that myths are composites of sundry stories produced through time, their divergent versions thereby responding to different needs, interests, and cultural backgrounds. If coherence in a real individual is already problematic, that in a mythical figuration is almost a chimera. Apart from the questioning of the existence of an unchanging essential identity, one may wonder about the possibility of congruity in the diverse subject positions occupied by the character. This inconsistency draws our attention to the constructedness of the character and helps readers and audiences keep a critical distance and a feeling of estrangement.

Medea's subjectivity comprises antagonistic selves, as the Chorus declares in their final speech —"¡Levas o Mal contigo: Non acharás acougo!" [You carry Evil within you: You will not find any rest!] (Pozo Garza 2003: 79)—, a similar divisiveness is likely to come up in any grouping of *us* that we may identify in the text: Medea and her family in Colchis, since she betrays them to help Jason; Medea and Jason, since the latter betrays his marriage vows; Medea and her children, since she eventually kills them. Even sympathetic voices such as the nursemaid's and that of the Chorus sometimes become exceedingly critical of Medea's behaviour. The nursemaid exclaims: "¡Pídovos eu cordura para a maga Medea! / ¡Que non cometa máis atrocidades!" [I beg from you sanity

for Medea, the enchantress! / Lest she commits more atrocities!] (65). Similarly, the Chorus, which often repeats and extends Medea's grievances and accusations against Jason concludes: "¡Nin as feras do monte han ser máis despiadadas!" [Not even the beasts in the wilderness will be so hard-hearted!] (79). Difference, however, is not always destructive or unproductive. On the contrary, as a representative of received knowledge, the Chorus also contradicts Medea's generalization about men's sexual promiscuity and advocates sexual difference as the origin of life: "Distintos son os sexos: distintas son as mentes / E nesa diferenca fundaméntase a vida" [Different are the sexes: different are the minds / And on that difference is life grounded] (49). Furthermore, although the references to foreignness in Pozo Garza's text most often convey notions of vulnerability and repudiation, especially in what concerns Medea's appraisal of her position and Corinthians' perception of her, the heroine explains her attraction for Jason by recourse to the notion of foreignness: "Tal era a emoción que me embargaba / Diante da presenza do divino estranxeiro / Benamado dos deuses" [Such was the emotion that seized me / in the presence of the divine foreigner / beloved by the gods] (55). Therefore, in spite of the many attempts to build group identity in order to give some stability to the character's subjectivity, internal divisions, disagreements, and sheer diversity constantly open fissures in the tenaciously wrought borders that aim to circumscribe identity.

Concluding remarks

The unceasing suppression of women in the various facets of Galician theatre may be one of the causes for the conspicuous dearth of women playwrights in this literary system. However, the imperious need to present women-related issues from their own perspective and experience has persuaded some female writers to explore dramatic texts in literary forms that challenge rigid genre boundaries. Luz Pozo Garza's *Medea en Corinto*, although written in verse with sophisticated poetic devices, is a text that conjures up its performance onstage because of its dialogue form and visual cues, among other dramatic features. Additionally, the paramount theatrical tradition sustaining the myth of Medea informs this Galician version. Among the most relevant aspects concerning the *us/them* binary opposition in Pozo Garza's text, an especially remarkable one is the apt blending of the ancient setting of Corinth with significant references to Galician landscapes and literature. This dialogue between *here* and *there*, *now* and *then*, constitutes a meaningful challenge to any mutually exclusive binarism. Likewise, present and past are brought to comment on each other by raising issues such as filicide and mental health that are as urgent today as they were in the past. On the other hand, the characters' struggle to give stability to their sense of self impels them to ideate illusory categories of *us* and *them* that Pozo Garza's text decidedly dismantles. Even a salient feature that characterizes Medea, her foreignness, and construes her as either vulnerable or menacing, is presented in a very different light when applied to her infatuation with Jason, the "divine foreigner".

I.4.3 Correspondences

This section on contemporary Irish and Galician drama has analysed two women-authored dramatic poems / poetic plays about two Greek myths, that of Iphigenia and Medea respectively, featuring very compelling female protagonists. The underlying question in both chapters revolves around the possible reasons for and the effects of the recirculation of these ancient myths in modern times, especially in what concerns the configuration of foreignness. Both Lorna Shaughnessy and Luz Pozo Garza entwine, either in the paratexts or in the dramatic texts themselves, their contemporary social context, regional landscape, or literary tradition with the particular Greek myth they have chosen to render, thereby highlighting the relevance of ancient Greek culture to the present. Conversely, the temporal, spatial and cultural distance of the Greek plays that have served as inspiration, alongside a number of singular theatrical features such as the use of a Chorus, provoke a concomitant effect of defamiliarization that allows readers and audiences to confront current predicaments of otherization, whether of women, foreigners or both, in a detached and critical new light. Furthermore, the processes of marginalization of the female protagonists in the ancient plays gain an extra layer of significance when rewritten by women writers in receiving literary fields that have conspicuously suppressed women playwrights' work.

Besides the relevance of Greek myth to modern times, one further question that could be possibly posed is whether Shaughnessy's and Pozo Garza's interrogations of patriarchal and xenophobic configurations of women's motivations and behaviours may affect the audiences' response to the source Greek plays since, as Domínguez, Saussy and Villanueva have pointed out in their discussion of Jorge Luis Borges's "paradox of influences", subsequent elaborations may sharpen our readings of the source texts (2015: x). Such would be the effect, for instance, of applying a feminist outlook to the interpretation of past texts—and it can be convincingly argued that both Shaughnessy and Pozo Garza evince a feminist concern for their heroines— so it is reasonable to maintain that, rather than being an anachronic approach, Borges's paradox of influences actually underlines the idea that the meaning of a text is never definitive or fixed but is in continuously transformed by its readers.

Shaughnessy and Pozo Garza have chosen two almost antithetical heroines, since a young and inexperienced Iphigenia will succumb to and die for her nation's interests while a more mature and cunning Medea will betray her nation in order to help Jason and his fellow Argonauts. The analysis of both dramatic poems / poetic plays, however, reveals, that both protagonists actually share a deep alienation from the communities they form part of. Medea is a foreigner in Corinth and her foreignness has been both the accessory to Jason's success and the menace that horrifies Corinthians. For her part, although Iphigenia's sacrifice is used to enable the battle against the barbarians, as a woman she hardly enjoys more rights than a foreign slave or an animal.

II. Glocal Identities in Translation

In spite of the globalizing tendencies that promote English as a *lingua franca*, the vernacular languages of various European regions have devised a series of strategies, in order to survive and become visible, which include the strengthening of cultural bonds with other minoritized languages and translation projects among them, with or without the mediation of English. The present chapter analyses a number of translations of Irish and Galician poetry by paying attention to their construction of *glocal* identities, as the local is transferred to a foreign language and culture. Place will be an important notion, since Ireland and Galicia have often been construed as sharing, among other characteristics, similar geographical and landscape features. Although a good number of the examples to be discussed evince the mutual recognition of place, attention needs to be paid to various signals of resistance to such recognition.

The anthology *To the Winds Our Sails. Irish Writers Translate Galician Poetry* (O'Donnell & Palacios 2010) gathers the poems of ten Galician women writers and their respective translations, into English and Irish, by a number of Irish poets. With these translations, Irish writers wish to reciprocate the longstanding interest that Galicia has had in Ireland as well as to contribute to the visibilization of minoritized vernaculars and women writers' work. In her translation of María Lado's poem "tres" / "three" for this anthology (O'Donnell & Palacios 2010: 138-139), the Irish poet Máighréad Medbh chose to leave one word in Galician, without translation, and to explain its meaning in a footnote. Lado's poem presents the struggles of the inhabitants of a small island that is ferociously pounded by an ocean where ships wreck and lose their cargo. This seascape immediately conjures a notorious stretch of the Galician coast known as Costa da Morte [Coast of Death],¹⁷ a name that is commonly associated with the numerous shipwrecks in this area but that may also derive from the fact that the sun sets on the western coast of Galicia. Costa da Morte is also Lado's home locality in Galicia and the place where she initiated her literary career alongside a group of poets called Batallón Literario da Costa da Morte [Literary Battalion of Costa da Morte]. The word that Máighréad Medbh chose not to translate was "percebes" and her explanation of the term in her footnote was "'Percebes' are gooseneck barnacles, a delicacy in Galicia" (*ibid.* 139). Readers' attention will most likely be drawn to the robust presence of that non-translated word, which is additionally typed in bold both in the original and in the translated versions: "e é por iso que os **percebes** enganan con voces de serea" / "and **percebes** sing them like sirens" (*ibid.*: 138-139). The translated line gains in terseness both with its omission of the initial clause and its causal phrase —and it is because of this that [...]— as well as with the compression of the verb phrase "enganan con voces de serea" —literally: they deceive with siren voices— into Medbh's recreation "sing them like sirens", as the allusion to *The Odyssey* is clear and needs no further particulars.

Steven Vertovec has argued that even "translocal understandings" are "anchored in places, with a variety of legal, political and cultural ramifications, not only for practices and meanings, but for the places as well" (2009: 12). This chapter will conceive

¹⁷ In this chapter, the translations in square brackets are mine, while those in quotation marks are by each respective poet here discussed.

translation as a kind of “translocal understanding” and will examine both the way translations remain anchored to a place and the effects that derive from this rootedness. Lado’s poem, though highly symbolic and metaliterary, abounds also in precise economic and environmental allusions alongside their concomitant social and cultural practices. The name of the island in the poem is “novembro” / “november”, a reference to the month when the oil-tanker Prestige sank off the Galician coast in 2002, contaminated the coast with its oil spillage and severely damaged the fishing-based economy. This environmental catastrophe had political, social and cultural consequences, since Galician writers were often at the head of social mobilizations against the political mismanagement of the crisis which led, in part, to the defeat of the conservative party then in power in the following Spanish (2004) and Galician (2005) parliamentary elections. The oil spillage also became the stimulus for numerous writers to form networks whose activities and projects had artistic and organizational consequences which went beyond the denunciation of the spillage. Another socio-economic feature of the place depicted in the poem is inscribed in the word “percebes”, which alludes both to this seafood, which has become a very expensive delicacy in Spain, and to the dangerous harvesting practice it requires because, as the poem explains, the best gooseneck barnacles hide in deep grottoes beaten by strong waves. It is for this reason that María Lado speaks in her poem of deceitful and tempting barnacles, of the blind greed of men and of the ocean that swallows the fishermen now and then. Lado’s poem clearly illustrates Vertovec’s notion of the sundry social “ramifications” generated by a particular place. This chapter aims to analyse the anchorage of literature in place and the effects of those social “ramifications” on translation.

One of the editors’ tasks in putting together the collection *To the Winds Our Sails* consisted in explaining all these cultural specificities of Galicia to the Irish writers who participated with their translations because, in spite of the common Atlantic Ocean shared by Ireland and Galicia—an ocean that can be envisaged as a “translocality” that has given rise through centuries to important transnational exchanges between both communities—a number of economic and cultural practices remain alien to each other. It is this strangeness that the word “percebes” patently manifests and that Máighréad Medbh, clear-sightedly, maintained in her English version by not translating it. When asked about the reasons that led her to keep the Galician word in her English version, Medbh mentioned her concern for formal aspects such as typography, “all those rounded letters” (2012), and phonetics, “to reproduce as much of the Galician sound as I could” (*ibid.*), but she was also intent on conveying the social “aspects of heroism and desperation” (*ibid.*) entailed by the harvesting of barnacles: “Retaining their own given name, the percebes become active personalities with all the strength of their native environment. I’ve allowed them to stay steady and unchanged on their cliffs, mysterious and powerful” (*ibid.*). Medbh’s strategy is in line with Lawrence Venuti’s admonition that translation should not enact “a labor of acculturation which domesticates the foreign text” (1992: 5).

The Irish poet Michael O’Loughlin, in his back cover commentary on the anthology, highlights the bonds between Galicia and Ireland but repeatedly qualifies these ties by signalling the strangeness that persists in these communities’ reciprocal glance: “Galicia has long been seen as our distant, neglected overseas cousin” (2010), “[her poetry is] strangely familiar” (*ibid.*). The family trope that binds both communities is counterbalanced by the relative otherness that Galicia still embodies for Ireland. Quite

coincidentally, O'Loughlin illustrates, with a reference to María Lado's poem, his belief in the capacity of translation to negotiate these "clashing tides" between both communities. It is for this reason that this particular example of a translation practice has started this reflection on glocal identities in translation, transnational ties and the tensions between global forces and local claims.

"The common language of Europe is translation", maintains the Italian philosopher Giacomo Marramao (2011), who thus acknowledges the persistence of diversity and difference in the face of the cultural homogenization brought about by globalizing economic and political practices. The European Union recognizes, as official languages of the supranational institution, the state languages of the various member countries — though not other official vernaculars spoken in smaller areas of these same countries, as is the case with Galician. The Union also recommends the learning of two other European languages but does not specify which ones. The fact that there is no official common language for all the member countries of the Union leads, therefore, to the necessity of translation. Since this is seen by many as a problem of inter-communicability, English is, in practice, the most common second language used in Europe and is included as an obligatory subject in the school curriculum of many countries (Bastardas i Boada 2007: 116). There is the risk, however, that some speakers may perceive this major position of English as overbearing, which is the reason why writers of minoritized languages have brought forward a variety of responses to this conflict. The Irish poet Biddy Jenkinson, for instance, has refused to have her Irish-language poetry translated into English, although she accepts to have it translated into other foreign languages such as French. Other Irish-language poets, however, often produce dual-language editions of their writings. Nuala Ní Dhomhnaill has published bilingual collections in which other English-language writers recreate, in English, her Gaelic poems, while Celia de Fréine usually makes her own translations of her Irish-language poetry into English. Practices such as de Fréine's entail a special interrogation of the common dichotomy original / translation, since both texts are of the same authorship and both appear published simultaneously in the same collection, so it is reasonable to expect that the writer has polished both versions concurrently by switching from one to another. In cases like this one, the question may even arise as to which version was conceived first, whether the Irish or the English one.

One of Galicia's best-known writers, Manuel Rivas, whose work has been translated into numerous international languages, usually has his work published first in Galician and, subsequently, in Castilian Spanish. His poetry collection *A desaparición da neve* (2009), however, was first published in a multilingual edition which included the original Galician version alongside the Catalan, Basque and Castilian translations. The reasons he adduced for this multilingual format were, in the literary critic and poet Martín Veiga's words, "an attempt to remove the ongoing social and political emphasis laid on linguistic conflict and to generate a greater recognition of the richness of linguistic plurality as a wealth that should be treasured" (2012: 10). Other writers like to experiment with various possible combinations of major and minoritized languages. The Galician poet María do Cebreiro, for instance, has delved into her occasional use of English, French and Spanish titles for her Galician-language poems: "I believe in an idea of language that is constantly contaminated by other languages, voices, sounds. [...] I am very much drawn to the visual force of that clash between a hegemonic language and a

language such as Galician, only spoken in that tiny corner in Spain” (2008: 11). The poet thus turns the conflict that results from the power imbalance between languages into a creative strategy of fertile miscegenation. Something similar happens with the poetry by Lois Pereiro, a writer whose familiarity with and fondness for other European languages and literatures has led him to embed numerous foreign expressions and quotations in his Galician-language texts: “Non podo eludir a tentación de converter a noite en night ou Nacht” [I cannot avoid the temptation of turning *noite* into night or Nacht] (*apud* Rivas 1985: 8).

There is an incontrovertible interest in putting the extraordinary power of dissemination of an international language such as English at the service of minoritized languages in dual-language editions where the geographically and demographically restricted vernacular language is accompanied by the English translation (Palacios 2012a: 7-8). These editions need to be bilingual so as to avoid the further suppression of the minoritized language by concealing it and thus rendering it irrelevant. Throughout the nineteenth and early twentieth centuries, a series of cultural associations in Ireland were concerned about the dramatic loss of Irish-language speakers. A number of intellectuals with very diverse agendas, such as James Clarence Mangan and Samuel Ferguson first and, afterwards, Lady Gregory and Patrick Pearse, devotedly engaged in the translation and / or recreation in English of popular oral culture with the objective of saving this cultural patrimony from oblivion (Kinsella 1995: 53, 58, 66, 72). The irony was, however, that much of this folk wisdom could only survive in English and that the linguistic policies implemented did not manage to abate the loss of speakers of Gaelic. Therefore, one needs to be aware of the risk of the *bear hug* when a world language embraces a minoritized one. Translation should be, in this case, a site where the imbalance in the power relations of languages can be renegotiated in fairer terms. The possibility of bilingual editions is limited, however, by budget restrictions, and some genres seem more hospitable to this dual-language practice than others. It is not uncommon to find bilingual poetry collections, especially when they consist of the conventional one-page poem, but it is less common to find full-fledged novels in this bilingual format.

The rapid spread of the English language is a manifestation of present-day globalizing forces, but globalization arouses a deep anxiety in people. In Ireland —“one of the most globalized countries in the world” in Bob Holton’s words (2008)— some writers, such as Paula Meehan, see globalization as a modern version of imperialism that only serves the interests of First-World nations (Morales Ladrón, and Elices Agudo 2011: 6). Deirdre Madden has also avowed her suspicion of globalization, as she does not see that world-wide travel or telecommunications have really made people empathize with one another: “My loyalties would always be with the local”, she affirms (Morales Ladrón 2011: 249). Curiously enough, it is not just disempowered stateless nations that feel menaced by globalization but also strong nation states, as they perceive a growing loss of autonomy —nation states are, however, important agents of globalization, as they liberalize and deregulate the market, privatize public services and bring down borders (Castells 2003: 9-10, 15).

The local has also had its share of attacks when associated with derogatory terms like *parochial* or *provincial*. Mary O’Donnell has been highly critical of those discourses of inferiorization that dismiss a certain literary product by branding it as local (González

Arias 2011: 266). She has also expressed her critique of value-judgements, within the Irish literary system, that fetishize terms such as “international” or “European”, and she has interrogated the frequent capitulation of Irish culture to English criteria of value (2007: 159; 2010a: 201).

There is a general penchant to oppose the global to the local as if they were two incompatible notions. However, definitions of the term “globalization” usually bring them together: “Globalization is the process whereby individual lives and local communities are affected by economic and cultural forces that operate world-wide” (Ashcroft & Griffiths & Tiffin 2007: 100). Therefore, the phenomenon of globalization can only be assessed through its effect on the local. It is probably the failure of the term “globalization” to fully convey its relationship with the local that has stimulated the use of the term “glocal”, a word that originated in Japanese entrepreneurship but which soon proliferated in sociology in the 1990s (Bastardas i Boada 2007: 29). It would be interesting to analyse, however, the converse case: the extent to which the local can transform the global either through strategies of resistance or by providing emergent and alternative discourses. Translation practices that renegotiate power relations (global-local, male-female, North-South, *etc.*) could produce such alternative discourses. One should all the same take heed of Gayatri Spivak’s warning about “the discourse of cultural specificity and difference, packaged for transnational consumption” (1989: 276). The danger in this case is to provide a light version of foreignness that can travel well and be digestible in an international context. This could lead to a reinforcement of stereotypes or identity signs that may be easily understood by readers worldwide.

Editors, publishers and translators of translated literature have a delicate role as they police what is or is not appropriate for foreign consumption. When I edited the anthology *Pluriversos. Seis poetas irlandesas de hoxe* (Palacios 2003), I was interested in the *relevance* of contemporary Irish writing to the Galician literary system and society: the emergence of women writers, women’s reappropriation of their bodies, the critique of Catholic and Biblical discourses on femininity, the situation of vernacular languages, the hybridity of identities which results from processes of colonization, *etc.* Relevance, however, is not sameness, although it entails a sort of family resemblance and the possibility of learning from each other. Dialogue is more likely to thrive in the meeting point of relatively, rather than radically, different actors. In *Pluriversos*, the strangeness of the Gaelic versions of Nuala Ní Dhomhnaill’s poems was reinforced by the absence of an English translation that might provide some mediation for Galician readers acquainted with the English language but not with the less familiar Irish one.

As I edited the anthology *Forked Tongues. Galician, Basque and Catalan Women’s Poetry in Translations by Irish Writers* (Palacios 2012b), the Galician poet Lupe Gómez Arto suggested, upon my consultation, I include some texts from her recent book *Diálogos Imposíbeis* [Impossible Dialogues] (2010). These are texts which abound in references to local places and people unknown to a foreign reader, so I had to weigh which was the proper amount of specificity I should include in my selection. The criteria I followed for my decision were related to the genre of the texts, the overall degree of foreignness of the anthology and the expected reader. The poems from *Diálogos Imposíbeis* I included in the anthology contain references to one Galician and one Spanish writer, a local university professor, a café in the town where the poet resides, one local

folk music instrument, local porcelain, *etc.* Some of these culturally-specific allusions required clarifying notes, but the genre of poetry is particularly attentive to the formal layout of the lines on the page, and cramming the page with footnotes or numbers for endnotes did not seem to be the right solution. I had to decide which allusions might be totally strange to a foreign reader and then I included an appendix with notes at the end of the anthology. I only used notes for what I deemed were local, not international, references, so I explained, for instance, who Xohana Torres was, but not Wim Wenders. I also considered which of those allusions might only have Galician- or Spanish-language entries on the internet and would be, therefore, little known to the common English-language reader. I inserted, however, no numbers for those notes on the texts and trusted the reader would notice, on the initial Contents page, that there was a final section with notes. The poems by Gómez Arto that I selected seemed to have fewer local references than other texts in her collection, and I chose them because, overall, the anthology *Forked Tongues* already had a high degree of strangeness for an English-language reader with its original versions of Galician, Basque and Catalan poetry. The anthology was published by Shearsman, an English publisher, and I therefore had an English-language audience in mind.

One source of anxiety concerning globalization is that the world should become “a single place” (Ashcroft & Griffiths & Tiffin 2007: 100). Akhil Gupta and James Ferguson maintain that “a transnational public sphere has certainly rendered any strictly bounded sense of community or locality obsolete” (1992: 9). Indeed, Arjun Appadurai has argued that electronic mediation has produced virtual neighbourhoods which have led to a disjuncture between territory and individual or collective subjectivity (1995: 213). These new circumstances have not gone unnoticed to writers, who relish in the contrast between old and new social networks. Such is the case of the Irish poet Anne Le Marquand Hartigan, who, in her poem “Bare Necessity”, contrasts the isolation of a woman emigrant in the early twentieth century with her descendants’ facilities for travel and communication: “Throwing life-lines of voice / Across oceans” (1993: 113). As we see in the phrase “life-lines of voice”, telecommunications have also had their impact on poetic tropes.

Similarly, the Galician poet María do Cebreiro has recharged the metaphorical import of the word “navegar” [navigate / sail] in her response to Xohana Torres’s rewriting of the Penelope myth in *The Odyssey*. If Torres makes her Penelope exclaim that she also wants to take to sea: “EU TAMÉN NAVEGAR” [I too sail] (2004: 251), María do Cebreiro makes her poetic persona surf the World Wide Web: “EU TAMÉN NAVEGAR / [...] / Na rede a miña casa é o alfabeto” [I too sail/surf too ... On the web my home is the alphabet] (2005: 104). Although Appadurai believes that new technologies increase “difficulties of relating to, or indeed producing, ‘locality’” (1995: 213), Vertovec maintains that “there have emerged, instead, new ‘translocalities’” (2009: 12). The rapid increase in transnational connections between social groups in recent times is, in Vertovec’s view, “a key manifestation of globalization” (2009, 2).

Translocalities and transnational connections, however, are not an exclusive manifestation of modern processes of globalization. As Vertovec reminds us, social and cultural practices derived from particular localities “have always been transferred and regrounded” (2009: 12). A translocality that has traditionally connected Galicia and

Ireland is, for instance, the Atlantic Ocean. Galician nationalism has had recourse to this common space to establish mythical, political and cultural ties with Ireland. This proves that nationalism is not necessarily an essentialist and isolationist project, as it produces a series of discourses of kinship with other nations which are perceived as sharing similar social circumstances. Since the second half of the nineteenth century, Galician intellectuals have elaborated on the alleged Celtic brotherhood that bonds Galicia and Ireland by circulating discourses from the medieval manuscript *Lebor Gabála Éren* [Book of Invasions of Ireland] on the mythical common founders of Ireland and Galicia: the Sons of Mil (Lamas 2012: 109-110, 121-123). Decades later, in the 1920s and 30s, the group of Galician intellectuals called Xeración Nós [Generation Ourselves] continued to forge the ties between both nations on the basis of a common *Volksgeist* nourished by their common geographical location on the Atlantic (Risco 1921). Of special interest for this article is their translation work, as they rendered the poetry and drama of W.B. Yeats into Galician (Vilar Ponte 1921) and provided a pioneer translation of substantial fragments of James Joyce's *Ulysses* in 1926 (Otero Pedrayo 1926). The main reasons for their choice of writers were their common interest in Celtic mythology, the struggle for national sovereignty, the deep rootedness of Catholicism in Ireland and Galicia, and the international repute of these two Irish writers. What remains to be analysed, however, is the little attention they paid to Gaelic-language writers since, by the 1920s, Gaelic culture was spreading internationally, although mainly through its English-language practitioners. The apex of modernist literature that W.B. Yeats and James Joyce stood for and that Galician intellectuals desired to engage with was written in English (Caneda Cabrera 2009). In particular, we find an interest in Ireland on the part of certain Galician intellectuals who saw themselves as sharing common concerns such as geographic situation, foundational myths, ethnic background, national awareness in the face of colonization, religious beliefs and linguistic conflict. The translation and recreation of Irish literature by Xeración Nós was, however, a unilateral effort, with no correspondence on the part of Irish writers in the early decades of the twentieth century.

Nowadays, we might be tempted to believe that nationalism has no place and no future in a globalized world, but as Will Kymlicka and Christine Straehle have argued, "secession remains a live issue" within Western democracies, precisely because building the nation-state has often entailed "nation-destroying" (1999: 76). Inventing the nation-state has required forgetting local differences, but memory is stubborn and not easily wiped out. Furthermore, the anxieties provoked by globalization about the homogenization of the world reignite nationalist claims and, vice versa, the fear of isolationism fosters transnational practices and institutions. Rather than opposites, globalization and nationalism seem to stimulate each other. At any rate, globalization seems to pose no risk of obliteration of the local at present because, as Tom Inglis maintains: "The more sameness, the greater need for individual, local and national cultural differences to be created and maintained" (2008: 259). Translation has a key role to play at this stage in the dissemination of the local through transnational projects that involve both stateless nations and nation-states. Such translational / transnational initiatives produce emergent discourses which, as Michael Cronin has suggested, help us conceive of place in a more dynamic and politically sophisticated fashion:

[...] in the investigation of the links between culture, place and language [...] it will be possible to develop a reading of, for example, non-metropolitan

experience which is not condemned to a wistful *passéisme* but is forward-looking in its restoration of political complexity and cultural dynamism to all areas of territory and memory. (2006: 18)

Reciprocity between empowered and disempowered cultures and languages seems to be a good starting ground for translation projects. Also, the transnational imaginary could be relaunched as a potent strategy to disseminate knowledge about the local. As we shall see in the following example of poetry in translation, this may result in interesting images of hybridity and syncretism. When the Galician poet Luz Pozo Garza was asked to choose five of her poems for the anthology *To the Winds Our Sails. Irish Writers Translate Galician Poetry* (O'Donnell & Palacios 2010) so that the Irish poet Nuala Ní Dhomhnaill could translate them into English and Irish, Pozo Garza selected poetry she had written about her impressions of Ireland (O'Donnell & Palacios 2010: 30-43). This seems a welcome illustration of reciprocity. The Galician poet wrote about Ireland and the Irish poet, who usually writes her poetry in Gaelic but has her work translated into English by other writers, rendered Pozo Garza's lines into both English and Gaelic —the *lingua franca* and the Irish vernacular. The unrequited translation enterprise of Xeración Nós was now, at last, reciprocated. As Mary O'Donnell explains in the introduction to the anthology that gathers these poems, "there was a dearth of information and interest in Ireland regarding Galician poets" (2010b: 15).

The poems that Pozo Garza selected for this collection owe much of their inspiration to nationalist discourses from the late nineteenth and early twentieth centuries, which revolved around the Celtic brotherhood of the Atlantic nations. However, what may seem today like residual discourse on Celticism is revived in the Galician poet's hands, as she invests the traditionally bellicose account of the foreign founders with the affections of the mother-daughter bond. This starts a series of tropes of hybridity, as the Galician mother visits her daughter, who married an Irishman, in Dublin. In "Os palacios de inverno" / "Winter Palaces" (O'Donnell & Palacios 2010: 30-31), the translocality of the Atlantic acts as one of the links between both nations: "a alianza / dunha linaxe celta en dúas ribeiras" / "the alliance of a Celtic lineage / on two shores" (*ibid.*). This alliance should not involve, however, the erasure of the daughter's original national identity: "Non esquezas a patria" / "Do not forget your native land" (*ibid.*). Nuala Ní Dhomhnaill interestingly turns "fatherland" into "native land", thus avoiding not only the gender dichotomy between fatherland and motherland but also any possible jingoistic connotations. Apart from the common features shared by Ireland and Galicia, Pozo Garza is attentive to singular Irish places and pays homage to Irish cultural specificity and achievements in her poems: the Hill of Howth, Bran's sea, the dolmens, the Sidhe, Yeats, the round towers, torques and other treasures of the Kingdom of Tara, druids, the Tuatha Dé Danann, the symbols of the harp and the rose, *etc.* In her translation of "Avalon Avalon" (O'Donnell & Palacios 2010: 40-43), Ní Dhomhnaill actually seems to modify "Avalon" —the Welsh name of the Arthurian legendary island— to bring it to an Irish context, so "Emain Ablach" and "Avalon" are turned into "Eamhain Úllach", and "País das mazairas" [land of apple-trees] into "Oileán na n-Úll Cumhra" [the Island of Fragrant Apples]. We perceive, then, two simultaneous lines of force in both the original version and its translation: one of assimilation and another one of singularity and difference. There are moments, however, of effective syncretism, as in the final line of "Páxina Atlántica" / "Page of the Atlantic" (O'Donnell & Palacios 2010: 38-39), where the poet

refers to the camellia, an omnipresent flower in Galician winter gardens, as the “camelia gaélica do xardín de Binn Eadair” / “the Gaelic camellia in the garden of Binn Eadair” (*ibid.*).

Concluding Remarks

This chapter has inquired into those translation strategies that maintain the local singularity of literary texts in transnational cultural projects. Attention has been paid to the anxieties provoked by ill-suited notions of globalization and nationalism, and translation has been deemed a very apt tool to overcome such anxieties. The key notions of reciprocity and dialogue across relative difference in translation projects have provided a fair basis to renegotiate bonds between empowered and disempowered groups. Likewise, it has been argued that collaboration and hybridity in translation are not at all incompatible with and need not efface cultural specificity. As the editor of anthologies of poetry in translation, I have delved, with some necessary reservations, into this genre’s specificities for the representation of foreignness and have argued for dual-language editions of poetry in order to grant minoritized vernaculars their due visibility and relevance. Finally, the local has been proposed as a potential site of resistance to homogenizing forces due to its capacity to put forward alternative discourses that take issue with globalizing impositions.

III. Mixing Memory and Desire: Women Writers' Emigration and Wanderlust

Do communities that have suffered traumatic experiences of massive emigration, because of calamitous economic or political conditions, have a strained relationship with the experience of travel? Both Ireland and Galicia went through repeated waves of emigration to America and various European countries during the nineteenth and twentieth centuries, an experience which left an indelible mark on their literature. In Ireland, emigration was almost constant from the time of the famines in the 1840s until the 1990s. Heather Ingman informs us that forty percent of Irish-born people were living abroad in the 1920s (2009: 122). Likewise, Galicia experienced a massive migratory pattern similar to that of other southern countries in Europe from the 1870s to the 1930s, with an important second wave of emigration in the 1960s (Cagiao Vila 2009: 64). The much-improved economic circumstances in Ireland and Galicia, during the 1990s and early years of the twenty-first century, allowed many of those emigrants, or their descendants, to return to their family homeland, while those who had remained in their respective native lands began to travel for the sake of broadening their horizons and testing their capacity to face the challenges of the unknown. The 2007 financial crisis changed, once again, the course of migratory flows: emigration was again envisaged as a solution to rising unemployment in Ireland and Galicia; conversely, a significant number of immigrants left both countries and returned to their homelands.¹⁸

Women's traditional constriction to the domestic sphere and tutelage by their male relatives—limitations which, however, have often been disallowed by the experience of forced emigration—render female subjects as likely to view new travel opportunities as a liberating and yearned for experience. This chapter will focus on contemporary Irish and Galician women writers' perceptions of travel and on the way their wanderlust interacts with those personal and social references which constitute their identity. In order to build a corpus for our group's research projects on women's mobility and encounter with foreignness (IrGal.es 2010-2016), I passed, to a selection of women writers of various literary genres in Ireland and Galicia, a set of questions regarding their views on the history of migration and exile in their families and their understanding of how this experience marked them either on a personal or a professional level. The writers were also asked about the travel opportunities they have enjoyed, the impact of these journeys on their writing, their collaborations with foreign artists and the institutions which have favoured this approach to the Other. Both the instructions and the questionnaire were the same for all writers, except for the language used—English or Galician. The selection of participating authors included different generations with the objective to register the changing patterns and attitudes towards travel through a sequence of decades. The method employed did not pursue statistical significance, but simply sought to provide a space for writers to reflect on travel, migration and the encounter with foreignness. The authors who participated by answering this questionnaire were the following: from Ireland, Celia

¹⁸ For a popular history of the various immigration waves to Ireland from the island's first Stone Age settlers to Polish immigrants in the Celtic Tiger period, see Hegarty (2009). In 2021, there were in Galicia 4.21 percent of people born abroad (Punzón 2021). The impact of the economic downturn on Galician population showed that, in 2011, there was a decrease in the arrival of descendants of former Galician emigrants, and increasing number of immigrants who returned to their countries of origin (Punzón 2011).

de Fréine, Lia Mills, Mary O'Donnell, Rita Kelly, Mary Hosty, and Lorna Shaughnessy; from Galicia: María do Carme Kruckenberg —before she passed away in 2015—, Marilar Aleixandre, Luz Pichel, Chus Pato, Teresa Moure, Lupe Gómez, María do Cebreiro, Yolanda Castaño and Eva Moreda.¹⁹ Their answers to the questionnaire have been reassembled, summarized, and commented on in this chapter with the aim to provide an informative overview of these Irish and Galician writers' perceptions and experiences of migration and travel to foreign lands, and to furnish future researchers with the writers' biographical and professional information on this topic.²⁰

Emigration and Exile

Thirteen out of the fifteen authors asked, have had either close or distant relatives who once emigrated to foreign lands. England is, as expected, the European destination for most of the Irish writers' family members, while the United States is their most common transatlantic receiving country. **Celia de Fréine** tells us, not just of brothers and uncles —either full or in law— abroad, but also of some of her descendants: “a son and granddaughter in Sardinia, a niece in Turkey”. It also seems relatively common among Irish writers to find relatives of their same generation separated by emigration. **Lia Mills**'s husband worked in London and returned home for some weekends. She also tells us of two sisters and one brother who emigrated permanently: “There were six of us altogether, and four moved away. I'm the only one who came back”. Mills “lived in London for two and a half years, and in the US for ten years”, a migratory paradigm that is not at all uncommon in the Irish literary world. We grasp the true dimension of Irish emigration when the poet **Rita Kelly** informs us that “it becomes a natural process for people to go. We grow into that pattern. We feel that if we do not leave then our siblings will”. One cannot help noticing the mechanisms by which emigration due to economic constraints becomes naturalized in people's perceptions of their options in life.

Cuba, Uruguay, Argentina and Venezuela in Latin America, France, Germany, England and Switzerland in Europe are the main destinations of Galician writers' emigrating relatives. Financial hardships were not their only reason for migration, as the Spanish Civil War (1936-1939) and General Franco's subsequent dictatorship (1939-1975) also took their toll in the number of exiles who fled Spain. The Madrid-born but Galician-language writer **Marilar Aleixandre** tells us of her grand-uncle Vicente Parra Bordetas, who fought in the defence of Madrid and Barcelona, was later interned in French concentration camps and finally driven to Dachau, where he stayed until the liberation of the camp in June 1945 (see also Aleixandre 2022). In the case of Galician or Spanish exiles, it is particularly poignant to learn that their families avoided, for an extraordinary long period of time, giving details about their circumstances and exact whereabouts: “Of all this, we knew nothing until September 2008 [...] just that uncle Vicente had left for Venezuela after the war”, says Aleixandre. The Galician poet **Lupe Gómez Arto** refers to the especially painful, though not uncommon, situation of families

¹⁹ These writers' answers have informed a good number of academic publications on the topic of women's mobility (Palacios 2017a, 2017b, 2016, 2014-2015, 2014a, 2014b, 2013a, 2013b, 2013c, 2012c, 2010).

²⁰ I have translated all the Galician answers that are quoted in this chapter, and they are presented directly in English. The Galician writers' quotations from published poetry sources are presented in a bilingual format: Galician-English. Brief professional sketches of these writers are provided in Appendix I at the end of this chapter. The questionnaire is included in Appendix II.

ideologically divided by the war: “My [grand-]uncle Pedro emigrated during the Civil War. He fought on the *republicanos*’ side, while his brother fought for and supported the *nacionais*. There is also a realm of silence about this issue in my family. It seems that this war, so destructive and cruel, never existed”.²¹ Traumatic experiences are often suppressed in the form of a taboo, to the extent that the degree of pain can sometimes be measured by the persistence of silence. For younger writers such as **Eva Moreda**, memories go back to her great-grandparents: emigrants in Cuba at the beginning of the twentieth century and exiles after the Civil War.

One may feel like a foreigner within one’s own country. This has often been the case in Ireland, especially so after the partition between North and South in 1921. **Celia de Fréine** speaks about her grandparents from Dublin, who settled in Northern Ireland, and her parents from Northern Ireland, who moved to Dublin, all of them continuously alienated from the rest of their families, and herself “travelling back and forth across an invisible border”. She also tells us of her husband’s relatives from rural Sligo who emigrated to the Midlands in the 1950s, “it was either that or the boat to England”. The Bord na Móna —The Peat Factory— was an important pole of attraction for workers from all over the island around that time. If economic necessity was the main motivation for emigration in her parents’ generation, she thinks that, for her contemporary relatives and her offspring, it is largely a “lifestyle choice”. In De Fréine’s opinion, this migratory experience in her family and in her own life “is probably the driving force behind my writing — I write to find out who I am and where I’m from”.

Emigration is also deeply connected with **Lia Mills**’s writing career:

I wrote as a child and as a teenager, but I lost my nerve and stopped. I came from a background of “whatever you say, say nothing” which was quite common at the time; and there was a strong code of “know your place and stay there”. But finding myself living in a new world [the US], I had the freedom to explore my own mind. I could say I was a writer and the sky wouldn’t fall. Writing allowed me to reinvent myself, which in turn gave me an early subject. I might not have done it if I had stayed in Ireland. The (family) prohibitions were very strong. We had strong codes of silence and *loyalty* —having a writer in the family can’t be easy. Who knows what they’ll give away next?

Those who remained in their homeland only had a vague sense of their relatives’ migratory experience “without any real notion of the work, and the extent of it, and the hardships”, **Rita Kelly** affirms. As for those who emigrated, they were often at pains to communicate an image of success despite the difficulties. They usually sent photographs home which conveyed the exotic aura of foreign lands as well as their confident determination to succeed; these are photos which remain engraved in our writers’ childhood memories. The following is Rita Kelly’s description of a picture of her grandmother, an Irish speaker, around the 1890s:

²¹ The term *republicanos* refers to the people and institutions that were loyal to the established democratic government of the Spanish Republic, while the term *nacionais* refers to those on the side of Franco’s military coup.

There was one from Boston, very striking young woman with a confident air, lots of thick hair brought up in a stylish fashion and clasped on her head. She is wearing glasses, light frameless ones, fulsome bosom, high-necked blouse type with lace, it seems, at the edges and chains across her bosom carrying some kind of elaborate watch.

Kelly's grandmother was one of those Irish women who worked as servants in the estates of wealthy Americans, WASPS —White, Anglo-Saxon, Protestants— in Boston and Jews in New York. Two of **Lorna Shaughnessy's** aunts "went to New York, where they worked as companions and carers to a very wealthy Jewish heiress, with an address on Fifth Avenue". Some of her other aunts worked in domestic service in London, an experience that has provoked in Shaughnessy "enormous feelings of ambivalence around any kind of paid domestic help". As for the men in her family, her father and one uncle joined the RAF —Royal Air Force of the UK— and had many overseas postings, while other uncles worked in the Automobile industry in Britain. **Lia Mills's** father also joined the RAF and her parents left Ireland during World War II, though they avoided speaking about this afterwards: "Once my mother said it would be hard to find a job if people knew. Ireland's position during the war was ambivalent, to say the least. We were officially *neutral*. We called it *The Emergency*". Later, Mills's brother joined the RAF too, but the family evaded this issue at all costs: "When he came home we were all paranoid. Then he stopped coming. We lost touch with him for years". We therefore observe how, in a hostile political environment, some emigrants were submitted to a double kind of alienation: the one occasioned by their leaving home and the one inflicted on them by their own social group.

The emigrants who could afford it, would return to Ireland for occasional visits to their families, and these gatherings also left indelible marks on our writers' memories. **Mary O'Donnell** tells us of her grandmother's cousin, a woman who worked as a chambermaid in various hotels in the Bronx in the 1930s:

Every five years or so she would arrive back *home* with literally trunk-loads of beautiful things she had saved up to give to her relations in Ireland. Some of this material was given to her by people in the hotel where she worked [Waldorf Astoria]. There was a magic moment when she opened these coffers of hard-won loot.

The Irish should bear in mind their own history of diaspora, O'Donnell maintains, when they puzzle over current migratory flows: "One observes this from Afghanistan to Laos, to many African countries. All these people are sending hard-earned money HOME". For others, particularly unmarried women, returning to Ireland was not an option but a *duty*. Such was the case of two of **Lia Mills's** aunts: "they were forced to return, to take care of relatives: the fate of the unmarried daughter. Their lives were difficult. I often wonder what they might have been if they had stayed away". Something similar happened to a good number of Galician women, who achieved some personal and economic autonomy when they emigrated and were thereby reluctant to go back to their homeland, but they were compelled to return to take care of elderly or ill relatives.

The Galician poet **Luz Pichel** had very close members of her family —her mother and three brothers— sent abroad by the extreme poverty in the countryside. Except for a few cases of professional failure, most of the Irish and Galician writers interviewed affirm

that their relatives' emigration granted them material security. This was also the case of Pichel's family, as the money sent home by her brothers allowed her to go to university. The emotional wounds of their separation are, however, difficult to heal, especially her mother's absence during Pichel's childhood, as it was a fact that emigrants' destination countries often restricted the entrance of women with small children (Durán Villa 2009: 50-51, see also Pichel 2014). **Marilar Aleixandre** tells us of her Galician in-laws' emigration to America —Cuba, Argentina— and to Europe —England, Switzerland—. Her husband's grandfather owned a small hardware shop in Havana towards the end of the nineteenth century, but he sold it when asked to return to take charge of the family estate. The sale of the shop allowed him to redeem the leasehold of the estate, as Aleixandre has recorded in her poem “do primeiro ao ultimo” [from first to last]: “logo Joaquín que trouxo de la Habana / catro mil cento cincuenta e tres pesetas / para redimir o foro” [then Joaquín, who brought from Havana / four thousand one hundred and fifty-three pesetas / to pay off the leasehold] (2003: 64).²² However, emigration was not always motivated by financial or political reasons and various writers from Ireland and Galicia tell us of another kind of migration related to the affects. **Chus Pato**, for instance, tells us of her grandfather's departure to put an end to his marital problems; others escaped from an authoritarian father; others returned because they had left their beloved in their homeland, *etc.*

Regardless of the migrants' individual projects, their lives got enmeshed in the turmoil of history. Another of **Marilar Aleixandre's** in-laws left for Argentina in the 1920s and, with time, he owned a small textile company in Buenos Aires, but he was eventually ruined by one of the military dictatorships. Similarly, **Chus Pato**, who apart from her grandparents had twelve more relatives abroad, refers, in one of her poems in *A ponte das poldras*, to “o tío Manolo e Pedro” [uncle Manolo and Pedro] who “traballaran nas fábricas do III Reich” [had worked in the factories of the Third Reich] (2006: 40). Also, a number of those *republicanos* who, after the Spanish Civil War, tried to save their lives through exile either ended up in concentration camps in France and Germany, or eventually returned to Spain, as was the case of **Eva Moreda's** great-grandfather, whose health was ruined during his stay in France.

We saw, above, how her relatives' displacement became one of the driving forces behind **Celia de Fréine's** literary vocation, and how emigration eased prohibitions on expression for **Lia Mills**. **Marilar Aleixandre** and **Chus Pato** inscribe their relatives' migratory history in their poems, and the former is currently working on a novel about her grand-uncle's life. Apart from the impact on their writing, these authors often refer to the way their family's migration has affected their worldview. Pato tells us that, already in her childhood, she became deeply aware that the world was not reduced to her hometown and its mores, but that many other alternative lives could be lived. She has visited her relatives' destinations in Catalonia, Basque Country, Argentina, Germany and Cuba, and has had the rewarding feeling that, somehow, they are also part of her own private history. Similarly, **Lupe Gómez Arto** claims that her grand-uncle's life has opened a new perspective for her:

²² *Peseta* was the currency used in Spain between 1869 and 2002.

We are here but could be elsewhere. We are Galician but could be from anywhere in the world. I am from Fisteus but also from Buenos Aires. I don't know how to dance tangos, but I could learn. I am smeared with soil but I could be a film star —my [grand-]uncle Pedro's daughter looks like a film star in photos. The dedications on those photos —*for the family in Fisteus*— are written in Castilian Spanish and those words are charged with a *different force* and with the aura of a romantic photo-novel.

Yolanda Castaño talks of an “emotional family memory” regarding her relatives' destination countries —especially so in the case of Argentina and the Basque Country— a memory which “was forged by the stories I heard in my family and which now covers those geographies with a patina of warm feelings and closeness”. **Lia Mills** keeps vivid memories of her four-month school time in France as a child: “I clearly remember losing all the blind faiths I'd had before (including my religion) on the flight, as my own insignificance —and the insignificance of Ireland— came home to me”.

Wanderlust

The improved economic conditions in the 1990s allowed many Irish and Galician writers to go abroad and visit unknown places. **Celia de Fréine** leaves Ireland an average of four or five times a year, for relatively short trips, and her most frequent destinations are the UK and the US, although she has also travelled widely in Europe. **Lia Mills** travels an average of four or five times a year and her most common trips are to the UK, America and France. Apart from these and other travels all over Europe, Mills has visited Australia, Egypt and Kenya. There are some literary destinations that she has cherished since her earliest readings: Russia and South America, for example. Reading is a form of mind-travel for her: “journeys through worlds dreamed into being by writers. Writing is the other side of that: it's the creation of entire worlds for other people to venture into”. Mills's much longer —not tourist— stays in the UK and the US are deeply connected with the beginnings of her writing career, since, while there, she started to place stories and freelance articles, joined groups of writers, read widely and studied critical interpretations of women authors. However, she suggests that certain life experiences, such as marriage, motherhood or even being ill, are equivalent to travelling to new places: “There's a whole new vocabulary, new customs, conventions and traditions to learn, new symbols at play, a new cast of characters to deal with”.

Mary O'Donnell's visits abroad are short, often within Europe —Spain, France, Italy, England, *etc.*— though she has also visited the US, Australia, Brazil and China. Latin America and East Asia are her dream destinations, nourished by her interest in the arts, in particular the Mexico of Frida Kahlo and Homero Aridjis. **Rita Kelly** shares a similar fascination for East Asia, but her perception of far-away countries with extreme weather conditions is affected by her own delicate health. She has lived for relatively extended periods of time in England, Germany, Denmark, Spain and New York. **Mary Hosty**, who was partly brought up in London, travels frequently and widely. Apart from those destinations common among Irish writers, she has also visited the Maghreb and Thailand. The region that fascinates her most is South America. Finally, **Lorna Shaughnessy** has spent relatively long periods of time in Spain, Nigeria and Central America, apart from visiting a variety of countries in Europe, Latin America and Africa. She would love to go to India and return to Africa and Latin America.

Regarding Galician women writers, **María do Carme Kruckenberg** had a rich life full of travels —she lived in Argentina and in the US— and mind-broadening experiences: “I have visited forty countries and some of them on two or three occasions”. She affirmed to have a preference for countries with a long history, and southern Europe and the Arab world held a special fascination for her. **Luz Pichel** is constantly travelling between Galicia and Madrid and she lived in London for two years. Italy and Greece are her ideal destinations, although she affirms that her favourite travels are those through literary pages. **Marilar Aleixandre** lived in Ceuta —a Spanish port city in northern Africa— the first seven years of her life and, since then, she has travelled widely all over the world: Europe, North and Latin America and East Asia. Her somewhat longer visits have been to Ireland, France and the US, but East Asia and Latin America are her dream destinations. **Chus Pato** specifies that, rather than countries, she has visited cities — often in connection with her writing activities: Dublin, Leeds, London, Warsaw, Krakow, Tangiers, Tetouan, Lisbon, Havana, Buenos Aires, *etc.* Throughout the years, she has followed the course of the Danube from south-western Germany to the Black Sea, but she is also fascinated by the American continent. When she started writing poetry, she thought it was essential to live in a big city and stayed in Barcelona for nine months; “today, I would choose Buenos Aires”, she adds.

Teresa Moure has travelled widely in Europe, Cuba, the US and has visited the refugee camps of Sahrawi people. South Asia is the region that appeals her most for future travels. **María do Cebreiro** has combined her creative writing with academic activities in her visits to Portugal, Switzerland, Wales, New York, Havana and Argentina, but East Asia is the region that truly fascinates her. The writer who is probably most affected by the wanderlust syndrome is **Yolanda Castaño**, who leaves Galicia an average of sixteen times a year —mainly in connection with her writing career— to various countries in Europe and Latin America. Her passport is crammed with stamps from close and distant countries —among them Syria, Jordan, Israel, Vietnam, Cambodia and Japan. Although she affirms that “there is no favourite destination, because luxury lies in diversity” she avows that Africa, Antarctica and the Polynesian Isles feature often in her daydreams. **Eva Moreda** who, apart from writing, is a musicologist, lives in the UK and her world travels are often related to her musical training —with longer stays in Germany and Italy. There are a few regions which she would like to know better, such as the US and Scandinavia.

Lupe Gómez Arto says she has hardly left Galicia because economic circumstances have not allowed it. She protests that even the use of public transportation for short trips within Galicia makes it a slow and uncomfortable adventure. Gómez actually prefers to travel with her imagination “because it is much more fruitful and intense. I come and go from the countryside to the city, and all my life is spent as if I were at an airport crowded with people, colours and waiting rooms... Waiting is an essential component of travelling”. She also travels by letter, as in the correspondence she maintained with the English writer John Berger. She loves to cross over to neighbouring Portugal: “In Lisbon I felt my belly full of ships. Oh, how much I loved it! The light of the city invaded me as if I was a luminous drum and, in the evenings, I enjoyed listening to fado in taverns”.

Travel and Writing

Almost seventy percent of **Celia de Fréine**'s travels are directly connected with her writing activities, and she finds them beneficial, as they inspire her to look anew at her own country. She needs to be "relaxed and cut-off from all communication" in order to write poetry, conditions that she finds in her Connemara house and in her son's house in Sardinia, but more rarely while she is travelling. One of her poetry collections, *imram: odyssey* (2010), was inspired during a writing residency in Slovenia—a trip funded by the Literature Across Frontiers programme. Other travels received funding from The Arts Council, Culture Ireland, The Irish Book Publishers' Association, the Centre Culturel Irlandais in Paris and a number of host universities—Santiago de Compostela, Oviedo, Toronto. It is mainly for her screenplays that de Fréine collaborates with foreign artists, such as the Indian film-director Biju Viswanath. In the case of **Lia Mills**, around forty percent of her travels are related to her writing: readings, talks, research... Travels offer her "inspiration, exposure to fresh ideas and impressions; getting out of stale routines, freedom from responsibilities, exposure to new writers and artists, interaction with new audiences". Mills responds quickly to new settings by taking notes and gathering impressions, but these "take a while to sink and percolate down to something that might re-emerge as literary writing". One of her novels, *Nothing Simple* (2005), is set in the US, and she has chosen foreign locations for some of her short stories as well. Mills's literary travels have received funding from host universities—Oviedo, Toronto—, Culture Ireland, and the Centre Culturel Irlandais in Paris.

Mary O'Donnell warns us off the kind of tourist writing produced after trips abroad: "I am naturally suspicious of the poetics and prose of the seasoned conference / seminar participating poet / writer. By this I mean that part of me resists the urge to write *about* travel-inspired things unless absolutely necessary". However, she admits that certain discoveries and contacts with other writers and scholars have, more than once, increased her creative pleasure. Travelling is, for O'Donnell, note-taking time and she acknowledges that: "my experiences abroad have indeed bitten into my creative writing". Her poetry collection *Spiderwoman's Third Avenue Rhapsody* (1993), for instance, was largely inspired by a visit to New York. Her travels have received funding from the Irish Arts Council, the Irish Writers' Union, and the Finnish Writers' Union, apart from various host universities—among them, several Spanish ones: Almería, Granada, Santiago de Compostela and Alcalá de Henares. Among her collaborative projects with other European writers, one must point out her co-edition of the anthology of Galician poetry translation *To the Winds Our Sails* (O'Donnell & Palacios 2010).

Rita Kelly finds that travelling has been extremely beneficial for her creative writing—which is also attested by titles of her books such as *Travelling West* (2000). Kelly's trips have been funded by the Irish and Scottish Arts Councils, and by various Departments of the Irish government—Foreign Affairs, Trade, Education, and Gaeltacht Affairs. Her main collaborations abroad consist in translation projects, inclusion in anthologies, publication opportunities, although, like most writers in Ireland and Galicia she regrets that: "I have often wished for greater collaborations but, in my case, they have never seemed to materialize". About twenty percent of **Mary Hosty**'s travels are related to her profession as a writer and she used to have a travelogue section on her personal web page. Travel offers her "escape, stimulation, difference, inspiration, sensation and experience". While abroad, she likes to take notes and make observations, but she objects that "putting myself under pressure to write doesn't help; much like constantly taking

photos, it can often become a barrier to actually experiencing the place”. Hosty often uses places she has visited as settings and backdrops for her work, but her stays abroad have not resulted in collaborations with other foreign writers or institutions. **Lorna Shaughnessy** finds that travelling “stimulates the senses and the mind. Break from the routine of home and work also frees the mind. Travelling alone is particularly beneficial: lots of daydreaming time on trains, planes and buses!” Spain and Mexico have featured in her writing, as can be seen in her collection *Torching the Brown River* (2008) and she has participated in translation projects with Galician (2010a, 2010b, Shaughnessy & Kelly 2010) and Mexican poets (2006a & 2006b).

María do Carme Kruckenberg used to say that she returned to the countries she had once visited every time she read the writings they inspired. Her collection *Vivir, aventura irrepetible* (1998) includes a substantial number of poems about her travels with her parents. In her biography with a similar title, *Vivir, unha aventura irrepetíbel*, Mercedes Queixas Zas (2011) discusses Kruckenberg’s travels and experiences abroad in more detail. Her main collaborations with foreign writers took place in Argentina, Uruguay, Brazil and the US. In the case of **Luz Pichel**, however, her travelling has had limited connection with and influence on her writing, she maintains. **Marilar Aleixandre** often participates in international book fairs, readings, literary festivals and book launches, where the intense contact with other writers and literary projects usually triggers new reflections on the art of writing —although she is also a bit anxious that such frequent travelling may rob her of the time and concentration she needs for writing. Some of her travel experiences have been poured into her fiction: a good part of her novel *O rescate do peneireiro* (1990) is set in Ireland, where the writer once stayed as an au-pair; the novel *A expedición do Pacífico* (1994) contains passages about the Amazonia which were inspired by Aleixandre’s travels to the Tikal forest in Guatemala and her trekking activities in Thailand; the Portuguese dictatorship —1926-1974— is the setting for her novel *A compañía clandestina de contrapublicidade* (1998) where Aleixandre’s clandestine propaganda activities and those of her acquaintances are aptly fictionalized; her short story “No lombo do río elefante” (2007a) tells us about a flood in Myanmar —not unlike the floods Aleixandre witnessed during her trip to Southeast Asia in 2006— and all the characters’ names are actually names of political prisoners; Aleixandre’s poetry has also drawn inspiration from her travels, as is the case of the poem “As debandadoras de seda” (2007b), which weaves her impressions on visiting a silk workshop along with the topic of child prostitution in Southeast Asia; also, Aleixandre’s poem “1” (2006) is set in the Italian region of Romagna, where she has visited her friend Derno Scaioli. Other writings by Aleixandre also contain references to her travels to Brazil and to Nashville, Tennessee.

Chus Pato’s travels are often related to her literary activities and, for this reason, this type of trip is usually short and very busy: “readings, poets, critics, journalists, hotels, meals, bits of cities”. These literary travels have been funded by the Galician government, the Instituto Cervantes and the CCEBA —Spanish Cultural Centre in Buenos Aires. With this hectic rhythm, she can hardly write while she is away. However, there have been two long private travels along the Danube where “everything changed” and she had the concentration to write, “because life and travel went hand in hand”. Her travel to the region of Colchis —modern Black Sea coast of Georgia— features in her poetry collection *m-Talá* (2000, 2009a), while some of her perceptions of the Carpathians and

Tangiers appear in *Secesión* (2009b). Since Pato was a secondary school teacher, she could not devote, to her writing and travels, all the time they required and laments not having enjoyed the opportunity of being a professional writer. Her collaborations with foreign writers have materialized in numerous joint publications and translations which have allowed her to keep in contact with writers' projects elsewhere "because poetry, though a fleeting art, travels leisurely".

Most of **Teresa Moure's** travels relate to her literary activities, although she tries to reserve some time during these trips for visits on her own or with her family. She finds that travelling is both an intense and exciting experience and one that reveals your vulnerability and uncertainty about other people's codes. However, Moure has not translated her travels to her fiction and has never travelled looking for settings as, for this, she prefers to do research. For those literary meetings in which Moure represented Galician literature, she received funding from the Galician government and some of her promotion tours have been funded by publishers such as Barcelona-based Lumen and the Italian Urogallo. She has not been involved in collaborative projects with foreign writers but is interested in writing residencies abroad.

Though **Lupe Gómez Arto** says she has travelled little, she sometimes feels she needs "to leave Galicia, because here, in this wee country, I'm drowned by so much darkness and so much green water. I need to stretch myself, to stretch my body and to stretch my poems". She believes that travelling is highly beneficial for writing: "my mind grows and so do my words" and she would even like to write a book of travels. However, Gómez Arto understands the notion of travel very broadly, as she also travels when she dreams, when she takes the bus for her family visits and when she writes or receives letters. She likes to write about her promenades to the river in Fisteus, her home village: "That place is of crucial importance to me. All my poetry, all my dances originate there. That river means *father* and *mother*". She never went on holidays as a little girl and only began to spend some summers on the beach of Louro after she was twenty. She would then go on promenades with her mother and they would feel "strangers, close to each other and happy. The sea speaks a *foreign* language to those of us who have grown up inland". Gómez Arto left her home village to attend secondary school in A Coruña. This large city was also foreign territory for her, partly because the dominant and prestigious language was Castilian Spanish and not the Galician vernacular that she spoke with her parents, and also because: "my life in Fisteus was not at all reflected or gathered in the books I had to study". For this reason, she published a prose memoir about her childhood in Fisteus (2001). Gómez Arto has assiduously written to other authors with whom she has shared "music, books and poems": John Berger, José Luís Peixoto, Antonio Gamoneda... She does not feel isolated "because there is a Post Office in my neighbourhood where I go almost every afternoon to send my letters to all corners of the world".

María do Cebreiro likes to take notes during her travels and, once she is back at home, to polish her texts. The experiences lived away from Galicia have nourished many of her poetry collections: A visit to Lisbon in 1998 inspired *o estadio do espello* (1998); *Os hemisferios* (2006) was written during a stay in Barcelona; *Cuarto de outono* (2008a) and *Non son de aquí* (2008b, 2010) have resulted from her travels to Lisbon and the latter also incorporates a few poems sketched in Wales. Her literary travels to Wales have been

funded by the AELG —Association of Galician-language Writers— and by the Centre for Galician Studies in Wales at Bangor University. These stays in Wales have favoured collaborations such as shared poetry readings and round tables with the writers Zoë Scoulding and Menna Elfyn.

Most of **Yolanda Castaño**'s travels are related to her literary activities and have been funded by the Galician government, the Spanish Ministry of Culture and the Instituto Cervantes, among other associations and institutions. She finds travelling extremely beneficial for her writing because "one of the most interesting perspectives is that from the outside. I never knew so much about my country as when I left it, so much about my reality as when I transcended it, so much about my intimate self as when I left my family home". Travelling has for Castaño a liberating effect that makes her writing less circumscribed by parochial, narrow or miserly predicaments. Disconnecting from her domestic and professional ties becomes stimulating and creates

a foreign space, a *tabula rasa* ready for creativity. The anticipated adventure of travel rouses the desire to trace new paths of words and to venture into the intricacies of poetry. Even those dead hours of journeys in the middle of nowhere provide a parenthesis that can be inspiring for my creative work.

Her impressions of Venice have accompanied Antón Sobral's paintings of the City of Canals (Sobral & Castaño 2000); her readings of Marguerite Duras are intertwined with real encounters with people from the Far East in her poem "Yolanda entra en escena..." (2003); a visit to Paris at a time of personal crisis haunts her poem series "(RE)SER(VADO)" (2007); the city of Buenos Aires is rendered in a book of poetry and photographs by Galician and Argentine artists where Castaño is a contributor (Longueira 2009); it is probably her long poem "Mazás do xardín de Tolstoi" (Becerra de Becerra 2008) that most clearly registers her travels, but Castaño also has a wide variety of poems, some published in literary journals and others still unpublished, on places such as New York, Nicaragua, Bosnia, *etc.* Her collaborations with foreign writers have included projects such as the promotion of Latin-American writers in the international literary blog "absolute poetry", the edition of the complete works of Farruco Sesto, a Galician writer exiled in Venezuela, the coordination of the international poetry festival "Poetas Di(n)versos", the international poetry translation workshop in San Simón, and the running of the 1863 literary residency in A Coruña.

Eva Moreda's journeys are often related to her academic activities, and she tries to accommodate her participation in literary events to those dates in which she can and wants to travel. She is convinced that her long sojourns abroad, especially her stay in London, have been decisive for her creative writing. Moreda rarely writes while she is travelling, as her concentration requires regular times and habits, and she has never journeyed in search for literary inspiration, though she admits that experiences lived in past travels may unexpectedly make their way into new writings. Her novel *A Veiga é como un tempo distinto* (2011a) tells the story of a young woman who, in the late 1960s leaves for London, where she later joins the feminist movement. Moreda shares some features with her protagonist, but there are also substantial differences between the two: "she lives in another epoch, comes from a different social class and has received a

different education. My first contact with feminism was of an academic nature while my protagonist starts at a grassroots level”.

Concluding Remarks

Irish and Galician women writers live and work in profoundly nomadic societies to the extent that migration is often seen as a *natural* process, rather than an economic, political or social phenomenon. Depending on the writer's age, some dig deep in memories of their grandparents' time while others refer to their contemporaries. Among the Galician writers consulted, there are abundant references to emigration in the first half of the twentieth century, while Irish writers often bring their memories closer to present times. One can easily recognize the Galician emigration waves to Latin America before the 1950s and, from the 1950s until the 1970s, to other European countries. The Irish economic crisis of the 1980s extended the diasporic flow—predominantly to the USA and the UK—until the early 1990s. Women writers' memories of emigration often focus on women's lives and role in migratory flows. Of special interest is their reflection on the liberating potential of the experience of travelling and the degree of autonomy and self-esteem that women can achieve through it.

Galician writers often refer to their relatives' political exile after the Spanish Civil War (1936-1939) and the subsequent dictatorial regime of General Franco (1939-1975), while none of the Irish writers consulted explicitly mention political exile, but economic constraints as the main reason for their relatives' departure. Galician writers who had political exiles in their families often recall the social taboo around their departed relatives. Concerning Irish writers, those whose families were divided by the North-South border usually refer to the alienation from their relatives and there is a taboo about those Irish emigrants who joined the British military forces. In these cases, emigrants were submitted to a double process of estrangement on account on their departure and the silence with which it was sealed. Although the political exiles mentioned are predominantly male, these accounts bear witness to the painful ways in which women had to negotiate the taboo around this kind of emigration with political overtones.

Both Irish and Galician writers avow that their understanding of their relatives' ordeal is vague and, sometimes, even mystified, but emigration has, in a few cases, given these writers the material means to write and, for many of them, has become a motivating force behind their writing. Their families' painful emigration has not deterred the writers here consulted from travelling; on the contrary, many of them have visited their relatives' destination countries, which have become part of their private, emotional history. The majority—and in this respect Irish and Galician writers mainly resemble one another—give free expression to their wanderlust and see foreign countries and cultures as repositories of alternative lives and identities. Their fascination for certain world regions has often been kindled by their literary readings. In many cases, the beginning of their writing career is related to the experience of displacement and their travels either have inspired or appear mentioned in their writing to different degrees. The institutions which have funded their literary activities abroad are mostly public ones related to their respective governments, departments of culture and writers' unions. Most authors express the wish to engage in more collaborative projects with foreign artists; however, Galician

writers sometimes affirm that they have little information about grants and writing residencies programmes abroad.

Mixing Memory and Desire APPENDIX I

WRITERS' PROFILES

Aleixandre, Marilar (1947): A poet, fiction writer, university professor and member of the Royal Galician Academy, she is the author of numerous poetry collections, among which: *Catálogo de velenos* (1999), *Desmentindo a primavera* (2003), *Mudanzas* (2007), *Desescribindo* (2016). Her fiction for adults includes: *Tránsito dos Gramáticos* (1993), *Lobos nas illas* (1996), *A Compañía Clandestina de Contrapublicidade* (1998), *Teoría do caos* (2001), *As malas mulleres* (2020, awarded the National Fiction Prize).

Castaña, Yolanda (1977): As a poet, her collections include: *Elevar as pálpebras* (1995), *Delicia* (1998), *Edénica* (2000), *Vivimos no ciclo das Erofanías* (1998), *O libro da egoísta* (2003), *Profundidade de campo* (2007), *Erofanía* (2008), *A segunda lingua* (2014) and *Materia* (2022). She is the Director of the writers' residency "1863", of the international poetry festival "Poetas Di(n)versos", and of the international workshop for translation of poetry "Illa de San Simón".

De Fréine, Celia (1948): A poet, playwright, librettist and screenwriter in Irish and English, she is the author of numerous poetry collections which include: *Blood Debts* (2014), *cuir amach seo dom: riddle me this* (2014), *Aibítir Aoise: Alphabet of an Age* (2011), *imram: odyssey* (2010), *Scarecrows at Newtownards* (2005), *Fiacha Fola* (2004), *Faoi Chabáistí is Ríonacha* (2001). Her plays include: *Cúirt an Mheán Oíche: The Midnight Court* (2012), *Desire: Meanmarc* (2012), *Plight: Cruachás* (2012), *Anraith Neantóige, Cóirín na dTonn, Tearmnn* (the three gathered in *Mná Dána*, 2009), *Nára Turas é in Aistear* (2000), and *Casadh* (2009). She is also the author of several film-poems in collaboration with the director Biju Viswanath.

Gómez (Arto), Lupe (1972): A poet, her poetry collections include, among others: *Pornografía* (1995), *Os teus dedos na miña braga con regra* (1999), *Poesía fea* (2000), *Querida Uxía* (2004), *Levantar as tetas* (2004), *Luz e Lupe* (2005), *Azul e estranxeira* (2005), *O útero dos cabalos* (2005), *Quero bailar* (2006), *Diario dun bar* (2008), *Camuflaxe* (2017), *Fosforescencias* (2019), *Sílabas da peste* (2021), *Salón de té* (2023). She is the author of the poetic prose memoir: *Fisteus era un mundo* (2001). Burghard Baltrusch edited the collection of critical essays on Gómez's work and translations: *Lupe Gómez; libre e estranxeira* (2013).

Hosty, Mary: A bestselling novelist, her books include: *A Perfect Moment* (2005), *Learning to Fly* (2004), *The Men in her Life* (2003).

Kelly, Rita (1953): A poet, playwright and fiction writer in Irish and English, she is the author of the following poetry collections: *Further Thoughts in a Garden* (2013), *Turas go Bun na Spéire* (2009), *Travelling West* (2000), *Fare Well / Beir Beannacht* (1990), *An Bealach Eadóigh* (1984), and along with her late husband, the poet Eoghan Ó Tuairisc, she wrote *Dialann sa Díseart* (1981). She is also the author of *The Whispering Arch and Other Stories* (1986) and *Kelly Reads Bewick* (2001) and the play *Frau Luther* (1984).

Kruckenbergh, María do Carme (1926-2015): A poet, her collections include: *Obra poética case completa. 1953-2000* (2000; this gathers the poetry she published until 2000), *Lembranzas da beleza triste* (2003), *Luz para un novo amencer* (2004), *As complexas mareas da noite* (2006), *Os límites do arreguizo* (2008), *A voz da auga* (2010),

Jazz espido un e dous (2011). Her short stories have been gathered by Mercedes Queixas in *O morto asasinado e outros contos* (2018).

María do Cebreiro (1976): A poet and professor of literature, she is the author, among others, of the following poetry collections: *o estadio do espello* (1998), *(nós, as inadaptadas)* (2001), *Non queres que o poema te coñeza* (2004), *O barrio das chinesas* (2005), *Os hemisferios* (2006), *Cuarto de outono* (2008), *Non son de aquí* (2008), *Os inocentes* (2014), *O deserto* (2015), *A lentitude* (2017), *Soños. Arquivos. Cartas* (2028). As an essayist, she has published the books: *As antoloxías de poesía en Galicia and Cataluña* (2004), *As terceiras mulleres* (2005) and *Fogar impronunciabile. Poesía e pantasma* (2011).

Mills, Lia: A writer of novels, short stories and literary non-fiction, her book titles include: *Another Alice* (1996), *Nothing Simple* (2005) *In Your Face* (2007), and *Fallen* (2014).

Moreda, Eva (1981): A poet, fiction writer and musicologist, her novels include: *Breogán de Guisamonde, o cabaleiro da gaivota* (1997), *O demo e o profundo mar azul* (2002), *Singularis Domitilla* (2004), *O país das bestas* (2009), *Organoloxía* (2010), *A Veiga é como un tempo distinto* (2011), *Para toda a vida* (2020), *Rapazas de polar* (2021).

Moure, Teresa (1969): A fiction writer, playwright, linguist and essayist, her novels include: *A xeira das arbores* (2004), *Herba moura* (2005), *Benquerida catastrophe* (2007), *A Casa dos Lucarios* (2007), *A intervención* (2010), *Uma mãe tão punk* (2018), *Ostrácia* (2015). Essays published in book form are, among others: *Outro idioma é posible* (2005), *A palabra das fillas de Eva* (2005), *O natural é político* (2008). Her play *Unha primavera para Aldara* (2008) has been staged to wide public acclaim.

O'Donnell, Mary (1954): A poet, fiction writer and essayist, she is the author of numerous poetry collections, among which: *Reading the Sunflowers in September* (1990), *Spiderwoman's Third Avenue Rhapsody* (1993), *Unlegendary Heroes* (1998), *September Elegies* (2003), *The Place of Miracles: New and Selected Poems* (2006), *The Ark Builders* (2009), *Those April Fevers* (2015), *Massacre of the Birds* (2020). She has co-edited the anthology of Galician verse *To the Winds Our Sails: Irish Writers Translate Galician Poetry* (2010). Her fiction includes volumes of short stories such as: *Empire* (2018), *Strong Pagans* (1991) and *Storm over Belfast* (2008) and the novels: *The Light-Makers* (1992), *Virgin and the Boy* (1996), *The Elysium Testament* (1999), *Where They Lie* (2014).

Pato, Chus (1955): A poet, she is the author of the following collections: *Urania* (1991), *Heloísa* (1994), *Fascinio* (1995), *A ponte das poldras* (1996), *Nínive* (1996), *m-Talá* (2000), *Charenton* (2004), *Hordas de escritura* (2008), *Secesión* (2009), *Carne de Leviatán* (2013), *Un libre favor* (2019). Much of her writing has been translated into English by the Canadian poet and translator Erin Moure.

Pichel, Luz (1947): A poet, she has published work in Galician and Spanish: *El pájaro mudo* (1990), *La marca de los potros* (2004), *El pájaro mudo y otros poemas* (2004), *Casa pechada* (2006), *Cativa en su lugar* (2013), *Tra(n)shumancias* (2013), *CO CO CO U* (2017), *Din din don y más Hortensias azuis* (2021), *Alén Alén* (2021).

Shaughnessy, Lorna (1961): A poet and literary translator, she has published the poetry collections *Torching the Brown River* (2008), *Witness Trees* (2011), *Anchored* (2015), *Lark Water* (2021). Her translations include two books of Mexican poetry: *Mother Tongue. Selected Poems* by Pura López Colomé and *If We Have Lost Our Oldest Tales* by María Baranda, and two books by the Galician poet Manuel Rivas: *The Disappearance of Snow* (2012) and *The Mouth of the Earth* (2019). Shaughnessy is the co-editor, together with Keith Payne and Martín Veiga of *A Different Eden: Ecopoetry from Ireland and Galicia* (2021).

Mixing Memory and Desire. APPENDIX II

QUESTIONNAIRE

Emigration and exile:

1. Have any members of your family (close or distant) emigrated to foreign countries?
 - 1.a. If so, was their emigration forced by hostile circumstances in Ireland / Galicia or was it voluntary?
 - 1.b. Would you say their emigration allowed them to have a more successful life?
 - 1.c. Has their experience marked you in any particular way? (e.g. your relationship with the foreign country they went to, *etc.*)

Wanderlust:

2. How many times a year (on average) do you leave your country?
3. When you travel abroad, which are the countries you visit most often?
4. Which other countries have you visited?
5. Is there a foreign country or a continent (region, *etc.*) that fascinates you (whether you have visited it or not)?
6. Have you ever lived abroad for a period longer than 3 months? If so, where and for how long?
 - 6.a. If you answered *Yes* to question 6, was your stay abroad connected with your profession as a writer or was the reason a different one?

Travelling abroad as a writer:

7. What percentage of your annual travels abroad is directly connected with your profession as a writer?
8. In what ways do you find travelling abroad beneficial for your creative writing?
9. When you travel abroad, do you primarily draw inspiration from what you see around you and wait till you are back home in order to write about it?
10. To what extent have your experiences abroad inspired the subject-matter of your writing?
11. Is your writing output more intensive while you are abroad?

Institutional support:

12. Have any private or public institutions funded your travels abroad as a writer? If so, which institutions? On which programmes? To which foreign countries?
13. Is there a particular grant or programme for writers' stays abroad that you would like to get one day?
14. Have your travels and stays abroad resulted in collaborations with other writers? If so, what kinds of collaborations?

References

- Achilles, Jochen (2015). "Modes of Liminality in American Short Fiction: Condensations of Multiple Identities". In Jochen Achilles & Ina Bergmann (eds.). *Liminality and the Short Story: Boundary Crossings in American, Canadian, and British Writing*. New York: Routledge, 35-49.
- Adams, Carol J. (2010 [1990]). *The Sexual Politics of Meat*. London: Continuum.
- Alberro, Manuel (ed.) (2007). *Lebor Gabála. Libro de las invasiones de Irlanda*. Gijón: Ediciones Trea.
- Aleixandre, Marilar (1990). *O rescate do peneireiro*. Vigo: Edicións Xerais de Galicia.
- (1994). *A expedición do Pacífico*. Vigo: Edicións Xerais de Galicia.
- (1998). *A compañía clandestina de contrapublicidade*. Vigo: Galaxia.
- (2003a). "brinca na gorxa". *Desmentindo a primavera*. Vigo: Edicións Xerais de Galicia, 17.
- (2003b). "do primeiro ao último". *Desmentindo a primavera*. Vigo: Edicións Xerais de Galicia, 63-64.
- (2006). "1". *Abecedario de árbores*. Santiago: Grupo Correo Gallego-Concello de Santiago-AELG, 21.
- (2007a). "No lombo do río elefante". In Marilar Aleixandre et al. *O son das buguinas*. Vigo: Xerais-Implicad@s no Desenvolvemento, 19-34.
- (2007b). "As debandadoras de seda". In Andal et al. *Vanakkam/Benvidas*. Vigo: Galaxia-Implicad@s no Desenvolvemento, 21-23.
- (2022). "Dachau número 94259", Nós Diario (22.10.2022) <<https://www.nosdiario.gal/opinion/marilar-aleixandre/dachau-numero-94259/20221021132017155076.html>>, accessed 07.01.2023.
- Alexandre-Garner, Corinne (2012). "Introduction. Migrations, exils, errances, écritures". In Corinne Alexandre-Garner & Isabelle Keller-Privat (dir.). *Migrations, exils, errances et écritures*. Paris: Presses Universitaires de Paris Ouest, 13-18.
- Alonso Alonso, María (2017). *Transmigrantes. Fillas da precariedade*. Rianxo: Axóuxere.
- Aneiros, Rosa (2020). "Lola". In *Narradoras. 25 autoras galegas (2000)*. Vigo: Edicións Xerais de Galicia, 33-50.
- Appadurai, Arjun (1995). "The Production of Locality". In Richard Fardon (ed.). *Counterworks*. London: Routledge, 204-225.
- Appiah, Kwame Anthony (2005). *The Ethics of Identity*. Princeton & Oxford: Princeton University Press.
- Ashcroft, Bill & Gareth Griffiths & Helen Tiffin (1989). *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge.
- (2007). *Post-Colonial Studies. The Key Concepts*. 2nd edition. London & New York: Routledge.
- Babiano, José & Ana Fernández Asperilla (2009). "Mujeres y trabajo en la emigración española a Europa de los años sesenta". In X. Amancio Liñares Giraut (coord.). *El protagonismo de la mujer en las corrientes migratorias española*. Vigo: Grupo España Exterior, 81-100.
- Baltrusch, Burghard (ed.) (2013). *Lupe Gómez: libre e estranxeira*. Berlin: Frank & Timme.
- Bannister, Ivy (2021). "Dublin Made Me a Writer". In Éilís Ní Dhuibhne (ed.). *Look! It's a Woman Writer! Irish Literary Feminisms 1970-2020*. Dublin: Arlen House, 205-214.
- Barr, Fiona (1985 [1979]). "The Wall Reader". In Ruth Hooley (ed.). *The Female Line; Northern Irish Writers*. Belfast: Northern Ireland Women's Rights Movement, 82-90.
- Barreto, Danny M. (2018). "Emigration in Double-Time: The Performance of a Feminist Identity in Eva Moreda's *A Veiga é como un tempo distinto*". In Maria Boguszewicz & Ana Garrido González & Dolores Vilavedra Fernández (eds.). *Identidade(s) e xénero(s) na cultura galega: unha achega*

- interdisciplinaria*. Varsovia: Instituto de Estudios Ibéricos e Iberoamericanos de la Universidad de Varsovia, 195-225.
- Bastardas i Boada, Albert (2007). *Les polítiques de la llengua i la identitat a l'era "glocal"*. Barcelona: Institut d'Estudis Autonòmics.
- Becerra de Becerra, Alfonso et al. (2008). *A Coruña, á luz das letras*. Iñás-Oleiros: Trifolium.
- Bello Reguera, Gabriel (2007). *Postcolonialismo, emigración y alteridad*. Granada: Comares.
- Bhreathnach-Lynch, Sighle (1997). "Landscape, Space, and Gender: Their Role in the Construction of Female Identity in Newly-Independent Ireland", *Canadian Woman Studies / Les cahiers de la femme* 17:3, 26-30.
- Boehmer, Elleke (1995). *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford: Oxford University Press.
- Boland, Eavan (1994). "A Kind of Scar: The Woman Poet in a National Tradition". *A Dozen Lips*. Dublin: Attic, 72-92.
- Bourdieu, Pierre (1993). "Field of Power, Literary Field, and Habitus". In Randal Johnson (ed.). *The Field of Cultural Production: Essays on Art and Literature*. Cambridge: Polity, 161-175.
- Braidotti, Rosi (1992). "The Exile, the Nomad, and the Migrant. Reflections on International Feminism", *Women's Studies International Forum* 15:1, 7-10.
- (1994). *Nomadic Subjects. Embodiment and Sexual Difference in Contemporary Feminist Theory*. New York: Columbia University Press.
- Byrne, James P. (2002). "Mr Dooley's Dialect(ic) as Delineation and Creation of an Irish-American Community". In Karen Vandeveld (ed.). *New Voices in Irish Criticism* 3. Dublin: Four Courts Press, 16-23.
- Cagiao Vila (2009). "Las mujeres en el asociacionismo étnico: una aproximación a la luz del caso gallego en Cuba y en Uruguay". In X. Amancio Liñares Giraut (coord.). *El protagonismo de la mujer en las corrientes migratorias españolas*. Vigo: Grupo España Exterior, 63-80.
- Caneda-Cabrera, M. Teresa (2009). "'The Loveliness Which Has Not Yet Come into the World. Translation as a Revisitation of Joyce's (Irish) Modernism". In Maria McGarrity & Claire Culleton (eds.). *Irish Modernism and the Global Primitive*. New York: Palgrave Macmillan, 115-132.
- (ed.) (2023). *Telling Truths. Evelyn Conlon and the Task of Writing*. Oxford: Peter Lang.
- Carr, Glynis (ed.) (2000). *New Essays in Ecofeminist Literary Criticism*. Cranbury, N.J.: Associated University Presses.
- Carr, Marina (2004 [1998]). *By the Bog of Cats*. London: Faber & Faber.
- Carrera Suárez, Isabel (2007). "La teorización postcolonial de Irlanda". In Marisol Morales Ladrón (ed.). *Postcolonial and Gender Perspectives in Irish Studies*. A Coruña: Netbiblo, 4-19.
- Carroll, Clare & Patricia King (eds.) (2003). *Ireland and Postcolonial Theory*. Notre Dame, Indiana: University of Notre Dame Press.
- Castaño, Yolanda (2003). *O libro da egoísta*. Vigo: Galaxia.
- (2007). *Profundidade de campo*. A Coruña: Espiral Maior.
- Castells, Manuel (2003). *Globalització i identitat / Globalisation and Identity*. Barcelona: Institut Europeu de la Mediterrània.
- Cid, Alba (2019). *Atlas*. Vigo: Galaxia.
- Cid Fernández, Xosé Manuel & Xoán Carlos Domínguez Alberte & Raúl Soutelo Vázquez (coords.) (2008). *Migracións na Galicia contemporánea*. Santiago: Sotelo Blanco.

- Clarke, Austin (1974). "The Blackbird of Derrycain". *Collected Poems*. Dublin: The Dolmen Press, 203-204.
- Collado López, Iria (2019). "Meghalaya". In *O libro dos trens*. Vigo: Galaxia, 155-173.
- Conlon, Evelyn (2013). *Not the Same Sky*. Mile End, South Australia: Wakefield Press.
- Connor, Colette (2009). *Women Playwrights at the Abbey, 1904-2004*. Celbridge, Co Kildare: Hecuba.
- Corcoran, Mary P. (2002). "The Process of Migration and the Reinvention of Self: The Experiences of Returning Irish Emigrants", *Éire-Ireland* 37:1-2, 175-191.
- Costello-Sullivan, Kathleen (2018). *Trauma and Recovery in the Twenty-First-Century Irish Novel*. Syracuse, New York: Syracuse University Press.
- Cronin, Michael (2006). *Translation and Identity*. Oxon: Routledge.
- CSO (Central Statistics Office) Census (2016). "Non-Irish Nationalities Living in Ireland". <<https://www.cso.ie/en/releasesandpublications/ep/p-cpnin/cpnin/polish/>>, accessed 07.01.2023.
- CSO (Central Statistics Office) (2017). "Press Statement Census 2016 Results". <<https://www.cso.ie/en/csolatestnews/pressreleases/2017pressreleases/pressstatementcensus2016resultsprofile10-educationskillsandtheirishlanguage/>>, accessed 07.01.2023.
- Cuña Bóveda, Ánxeles (2010). "Margar in the Halls of Time and Give Me Poison ... I Too Dream". In María Xesús Nogueira & Laura Lojo & Manuela Palacios (eds.). *Creation, Publishing and Criticism: The Advance of Women's Writing*. New York: Peter Lang, 151-163.
- Cuesta, Josefina (2014). "Una aproximación a las memorias". In Ana Acuña (ed.). *Letras nómades. Experiencias da mobilidade feminina na literatura galega*. Berlin: Frank & Timme, 17-44.
- Daly, Mary (2014). "Irish Women and the Diaspora: Why They Matter". In D.A.J. MacPherson & Mary J. Hickman (eds.). *Women and Irish Diaspora Identities: Theories, Concepts and New Perspectives*. Manchester: Manchester University Press, 17-33.
- Deane, Seamus (2003). "Dumbness and Eloquence: A Note on English as We Write It in Ireland". In Clare Carroll & Patricia King (eds.). *Ireland and Postcolonial Theory*. Notre Dame, Indiana: University of Notre Dame Press, 109-121.
- Debord, Guy (1992). *La société du spectacle*. 3rd edition. Paris: Gallimard.
- De Castro, Rosalía (1880). *Follas novas*. Madrid: La Ilustración Gallega y Asturiana; Havana: La Propaganda Literaria.
- The Decolonial Atlas* (n/author) (2016). "Inuit Cartography", (12.04.2016) <<https://decolonialatlas.wordpress.com/2016/04/12/inuit-cartography/>>, accessed 07.01.2023.
- De Fréine, Celia (2010). *imram: odissey*. Gaillimh: Arlen House.
- (2021). "Becoming the Writer I Am". In Éilís Ní Dhuibhne (ed.). *Look! It's a Woman Writer! Irish Literary Feminisms 1970-2020*. Dublin: Arlen House, 249-266.
- Delaney, Enda (2006). "The Irish Diaspora", *Irish Economic and Social History* 33, 35-58.
- Delanty, Gerard (1995). *Inventing Europe: Idea, Identity, Reality*. London: Macmillan.
- Devlin, Anne (1985). "Five Notes After a Visit". In Ruth Hooley (ed.). *The Female Line. Northern Irish Writers*. Belfast: Northern Ireland Women's Rights Movement, 60-67.
- (1986). *Ourselves Alone*. London: Faber.
- (2021). "Swimming in History". In Éilís Ní Dhuibhne (ed.). *Look! It's a Woman Writer! Irish Literary Feminisms 1970-2020*. Dublin: Arlen House, 193-204.
- Domínguez, César & Haun Saussy & Darío Villanueva (2015). *Introducing Comparative Literature. New Trends and Applications*. London & New York: Routledge.

- Donohue, Brenda et al. (2017). *Gender Counts: An Analysis of Gender in Irish Theatre 2006-2015*. 2nd ed. #WakingTheFeminists <<http://www.wakingthefeminists.org/research-report/>>, accessed 07.01.2023.
- Durán Villa, Francisco (2009). "La exportación invisible: mujeres españolas emigrantes". In X. Amancio Liñares Giraut (coord.). *El protagonismo de la mujer en las corrientes migratorias españolas*. Vigo: Grupo España Exterior, 39-62.
- Eliot, T.S. (1922). *The Waste Land*. New York: Horace Liveright.
- Estévez-Saá, Margarita & María Jesús Lorenzo-Modia (2018). "The Ethics and Aesthetics of Eco-Caring: Contemporary Debates on Ecofeminism(s)", *Women's Studies* 47:2, 123-146.
- Étiemble, René (1963). *Comparaison n'est pas raison*. Paris. Gallimard.
- Fanon, Frantz (2004 [1961]). *The Wretched of the Earth*. Translation by Richard Philcox. New York: Grove Press.
- Faragó, Borbála (2008). "'I am the Place in Which Things Happen': Invisible Immigrant Women Poets of Ireland". In Tina O'Toole & Patricia Coughlan (eds.). *Irish Literatures: Feminist Perspectives*. Dublin: Carysfort Press, 145-167.
- & M. Sullivan (eds.) (2008). *Facing the Other. Interdisciplinary Studies on Race, Gender and Social Justice in Ireland*. Newcastle: Cambridge Scholars Press.
- & Eva Bourke (eds.) (2010). *Landing Places: Immigrant Poets in Ireland*. Dublin: Dedalus Press.
- Fernández Rodríguez, Manuel (2009). "Primitive Alchemy. Alienness in Olga Novo". In Manuela Palacios & Laura Lojo (eds.) *Writing Bonds: Irish and Galician Contemporary Women Poets*. Bern: Peter Lang, 57-75.
- Flannery, Eóin (2016). *Ireland and Ecocriticism. Literature, History, and Environmental Justice*. New York: Routledge.
- Flitter, Derek (2000). "Icons and Imperatives in the Construction of Galician Identity: The *Xeración Nós*", *Forum for Modern Language Studies* 36.3, 296-309.
- Fraga, Xesús (2020). *Virtudes (e misterios)*. Vigo: Galaxia.
- Friedlander, Eli (2017). "Walter Benjamin on Photography and Fantasy", *Critical Horizons: A Journal of Philosophy and Social Theory* 18:4, 295-306.
- Gamel, Mary-Kay (1999). "*Iphigenia at Aulis*". In Ruby Blondell, Mary-Kay Gamel & Nancy Sorkin Rabinowitz & Bella Vivante (eds.). *Women on the Edge: Four Plays of Euripides*. New York: Routledge, 305-389.
- García Castro, Pilar [Pilar Areanca] (2003). *Benditos fillos*. In *Teatro para todos*. Santiago: Xunta de Galicia.
- García Negro, María Pilar (2006). "Rosalía de Castro: Una feminista en la sombra", *ARENAL* 13:2, 335-352.
- Garrido González, Ana (2018). "Identidade, alteridade e retorno en *Las mujeres inglesas destrozan los tacones al andar* de Almudena Solana y *A Veiga é como un tempo distinto* de Eva Moreda", *Abriu* 9, 203-231.
- Glissant, Edouard & Patrick Chamoiseau (2007). *Quand les murs tombent: l'identité nationale hors-la-loi?* Paris: Galaade.
- Gómez (Arto), Lupe (2001). *Fisteus era un mundo*. Vigo: A Nosa Terra.
- (2005). *Azul e estranxeira*. Sada: Edicións do Castro.
- (2010). *Diálogos imposíbeis*. Ames: Laiovento.
- González Arias, Luz Mar (1997). *Cuerpo, mito y teoría feminista*. Oviedo: KRK.

- (2011). “‘Dealing with Themes as They Arrive’: A Conversation with Mary O’Donnell”. In Marisol Morales Ladrón & Juan F. Elices Agudo (eds.). *Glocal Ireland: Current Perspectives on Literature and the Visual Arts*. Newcastle upon Tyne: Cambridge Scholars Publishing, 252-267.
- González Fernández, Helena (2005). *Elas e o paraugas totalizador. Escritoras, xénero e nación*. Vigo: Edicións Xerais de Galicia.
- González Millán, Xoán (2004). “Exilio, literatura e nación”, *Anuario Grial de Estudos Literarios Galegos* 2003. Vigo: Galaxia, 16-27.
- Gracián, Ánxela (2020). “As noites en que o vento asubía o teu nome”. In *Narradoras. 25 autoras galegas* (2000). Vigo: Edicións Xerais de Galicia, 197-223.
- Gray, Breda (2004). *Women and the Irish Diaspora*. London & New York: Routledge.
- Gupta, Akhil & James Ferguson (1992). “Beyond ‘Culture’: Space, Identity, and the Politics of Difference”, *Cultural Anthropology* 7, 6-23.
- Hackney, Ryan & Amy Hackney Blackwell (2007). *101 Things You Didn’t Know about Irish History*. Avon, MA: Adams Media.
- Hafler, Max (2016). Director’s statement. In Lorna Shaughnessy’s web page [lornashaughnessy.com](https://lornashaughnessy.com/2021/08/directors-preface.pdf). <<https://lornashaughnessy178703756.files.wordpress.com/2021/08/directors-preface.pdf>>, accessed 07.01.2023.
- Hallendy, Norman (2013). “Inuksuk (Inukshuk)”. *The Canadian Encyclopedia* (04.07.2013) <<https://www.thecanadianencyclopedia.ca/en/article/inuksuk-inukshuk>>, accessed 07.01.2023.
- Hartigan, Anne (1993). “Bare Necessity”. In *Immortal Sins*. Dublin: Salmon Publishing, 112-113.
- (2001 [1989]). *La Corbière*. In Cathy Leeney (ed.). *Seen and Heard*. Dublin: Carysfort Press.
- Hartman, Geoffrey H. (2003). “Trauma within the Limits of Literature”, *European Journal of English Studies* 7:3, 257-274.
- Hebert, Phyl (2021). “The Fruit of a Life”. In Éilís Ní Dhuibhne (ed.). *Look! It’s a Woman Writer! Irish Literary Feminisms 1970-2020*. Dublin: Arlen House, 295-309.
- Hegarty, Shane (2009). *The Irish (and Other Foreigners): From the First People to the Poles*. London: Gill & Macmillan.
- Herrero Martín, Rosana (2008). “Language Performativity in Donal O’Kelly’s *Katalpa* (1995) and Enda Walsh’s *Disco Pigs* (1996). Two Radical Theatre Proposals”. In María José Carrera de la Red et al. (eds.). *The Irish Knot. Essays on Imaginary / Real Ireland*. Valladolid: Universidad de Valladolid, 231-242.
- Hertzberg, Richie (2018). “This Ancient Japanese Tradition Uses Birds to Catch Fish”. *National Geographic* (06.08.2018) <<https://www.nationalgeographic.com/animals/article/ukai-comorant-fishing-japan-news>>, accessed 07.01.2023.
- Holloway, Kerrie & Diego Faurés & Amy Leach (2022). “Public Narratives and Attitudes Towards Refugees and Other Migrants. Sweden Country Profile”. ODI. <<https://odi.org/en/publications/public-narratives-and-attitudes-towards-refugees-and-other-migrants-sweden-country-profile/>>, accessed 07.01.2023.
- Holst-Petersen, Kirsten & Anne Rutherford (1985). *A Double Colonization: Colonial and Post-Colonial Women’s Writing*. Aarhus: Dangaroo.
- Holton, Bob (2008). Blurb. In Tom Inglis. *Global Ireland. Same Difference*. New York & London: Routledge.
- Honig, Bonnie (2001). *Democracy and the Foreigner*. Princeton & Oxford: Princeton University Press.
- Hooley, Ruth (1985). *The Female Line. Northern Irish Writers*. Belfast: Northern Ireland Women’s Rights Movement.

- Inglis, Tom (2008). *Global Ireland. Same Difference*. New York & London: Routledge.
- Ingman, Heather (2009). *A History of the Irish Short Story*. Cambridge: Cambridge University Press.
- IrGal.es. Web page of IrGal research group. <<https://irgal.es/>>, accessed 07.01.2023.
- IrishCentral Staff (2022). "Who Were the Black Irish, and What is Their Story". *IrishCentral*. (18.03.2022) <<https://www.irishcentral.com/roots/history/who-were-the-black-irish>>, accessed 07.01.2023.
- Jaime de Pablos, Elena (ed.) (2018). *Giving Shape to the Moment: the Art of Mary O'Donnell. Novelist, Poet and Short-story Writer*. Bern: Peter Lang.
- JanMohamed, Abdul R. (1995). "The Economy of Manichean Allegory". In Bill Ashcroft, & Gareth Griffiths & Helen Tiffin (eds.). *The Post-Colonial Studies Reader*. London: Routledge, 18-24.
- Joyce, James (1992 [1914]). "Eveline". *Dubliners*. London: Penguin Books.
- Kelleher, Margaret (2023). "Rites of Return: Evelyn Conlon's *Not the Same Sky*". In M. Teresa Caneda-Cabrera (ed.). *Telling Truths. Evelyn Conlon and the Task of Writing*. Oxford: Peter Lang, 111-127.
- Kelly, Rita (2000). *Travelling West*. Dublin: Arlen House.
- Kiberd, Declan (1995). *Inventing Ireland: The Literature of a Modern Nation*. London: Vintage.
- Kinsella, Thomas (1995). *The Dual Tradition: An Essay on Poetry and Politics in Ireland*. Manchester: Carcanet.
- Kristeva, Julia (1988). *Étrangers à nous-mêmes*. Paris: Fayard.
- (1991). *Strangers to Ourselves*. Translation by Leon S. Roudiez. New York: Columbia University Press.
- Kruckenberg, María do Carme (1998). *Vivir, aventura irrepitable*. Cangas do Morrazo: Iniciativas-Gutenberg.
- Kymlicka, Will (2007). *Multicultural Odysseys. Navigating the New International Politics of Diversity*. Oxford: Oxford University Press.
- & Christine Straehle (1999). "Cosmopolitanism, Nation-States and Minority Nationalism: A Critical Review of Recent Literature", *European Journal of Philosophy* 7:1, 65-88.
- Lado, María (2010). "tres". In Mary O'Donnell & Manuela Palacios (eds.). *To the Winds Our Sails. Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry, 138.
- Lama, María Xesús (2007). "A Guerra Civil española na obra dos escritores exiliados galegos", *Anuario de Estudos Literarios Galegos 2006*. Vigo: Galaxia, 38-53.
- Lamas, Santiago (2012). *Fisterras atlánticas. Lecturas desde o cabo do mundo*. Vigo: Galaxia.
- Landry, Donna & Gerald MacLean (1996). "Subaltern Talk. Interview with the Editors". In Donna Landry & Gerald MacLean (eds.). *The Spivak Reader: Selected Works of Gayatri Chakravorty Spivak*. New York: Routledge, 287-308.
- Leeney, Cathy (2001). "Introduction". In Cathy Leeney (ed.). *Seen and Heard. Six New Plays by Irish Women*. Dublin: Carysfort Press, vii-x.
- Leistle, Bernhard (ed.) (2017). *Anthropology and Alterity. Responding to the Other*. London & New York: Routledge.
- Lentin, Ronit & Robbie McVeigh (eds.) (2002). *Racism and Anti-Racism in Ireland*. Belfast: Beyond the Pale.
- Liñares Giraut, X. Amancio (coord.) (2009). *El protagonismo de la mujer en las corrientes migratorias españolas*. Vigo: Grupo España Exterior.
- Lloyd, David (1993). *Anomalous States: Irish Writing and the Post-Colonial Moment*. Dublin: Lilliput.

- Lojek, Helen Heusner (2011). *The Spaces of Irish Drama. Stage and Place in Contemporary Plays*. New York: Palgrave Macmillan.
- Longueira, Maribel (coord.) (2009). *Entremiradas I. Galicia-Bos Aires*. Santiago: Xunta de Galicia. Secretaría Xeral de Emigración.
- López, Aurora & Andrés Pociña (eds.) (2002). *Medeas. Versiones de un mito desde Grecia hasta hoy*. 2 volumes. Campus Universitario de Cartuja: Universidad de Granada.
- López López, Lorena (2022). *Ainda invisíbeis? Narradoras e margens na literatura galega contemporánea*. Santiago: Através Editora.
- Lourenzo, Manuel & Francisco Pillado Mayor (coords.) (1982). *Antoloxía do Teatro Galego*. Sada: Edicións do Castro.
- MacLavery, Bernard (1996 [1994]). "Walking the Dog". *Walking the Dog and Other Stories*. New York: Norton, 3-12.
- MacPherson, D.A.J. & Mary J. Hickman (eds.) (2014). *Women and Irish Diaspora Identities: Theories, Concepts and New Perspectives*. Manchester: Manchester University Press.
- Maffesoli, Michel (2006 [1997]). *Du nomadisme: Vagabondages initiatiques*. Paris: La Table Ronde.
- Manzi, Maya & Oliver T. Coomes (2002). "Cormorant Fishing in Southwestern China: A Traditional Fishery under Siege", *Geographical Review* 92: 4, 597-603.
- María do Cebreiro (1998). *o estadio do espello*. Vigo: Xerais.
- (2005). "Eu tamén navegar." In *O barrio das chinesas*. Santiago de Compostela: Grupo El Correo Gallego / Concello de Santiago de Compostela, 104.
- (2006). *Os hemisferios*. Vigo: Galaxia.
- (2008a). *Cuarto de outono*. Santiago: Sotelo Blanco.
- (2008b). *Non son de aquí*. Vigo: Xerais.
- (2010). *I am Not from Here*. Translation and Introduction by Helena Miguélez-Carballera. Exeter: Shearsman Books.
- Marramao, Giacomo (2011). "Eguaglianza e differenza. Per una critica della democrazia identitaria". Lecture delivered at Consello de Cultura Galega, Santiago de Compostela (18.11.2011).
- McKevitt, Kerry Ann (2006). "Mythologizing Identity and History: A Look at the Celtic Past of Galicia", *e-Keltoi: Journal of Interdisciplinary Celtic Studies* 6, 651-673.
- McWilliams, Ellen (2013). *Women and Exile in Contemporary Irish Fiction*. Basingstoke: Palgrave Macmillan.
- Medbh, Máighréad (2010). "three". In Mary O'Donnell & Manuela Palacios (eds.). *To the Winds Our Sails. Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry, 139.
- (2012). Máighréad Medbh's electronic message sent to Manuela Palacios (18.08.2012).
- Meehan, Paula (1997). *The Voyage*. First produced at The Ark, Dublin. Unpublished.
- Meehan, Sighle (2017). "Without Wind the Performance Cannot Begin", *Skylight* 47: 9, 19.
- Meinhold, Marit (2022). "Bridging Differences or Burning Bridges: Transforming the Chorus in Irish Versions of Greek Tragedy". In Aida Rosende-Perez and Rubén Jarazo-Álvarez (eds.). *The Cultural Politics of In/Difference: Irish Texts and Contexts*. Oxford: Peter Lang, 131-146.
- Miguélez-Carballera, Helena (2010). "Of Nouns and Adjectives: Women's Fiction and Literary Criticism in Galicia". In María Xesús Nogueira & Laura Lojo & Manuela Palacios (eds.). *Creation, Publishing and Criticism: The Advance of Women's Writing*. New York: Peter Lang, 119-131.
- & Kirsty Hooper (2009). "Critical Approaches to the Nation in Galician Studies". *The Bulletin of Hispanic Studies* 86:2, 201-213.

- Mills, Lia (1995). "‘I Won’t Go Back to It’: Irish Women Poets and the Iconic Feminine", *Feminist Review*. Special Issue "The Irish Issue. The British Question" 50, 69-88.
- (2005). *Nothing Simple*. Dublin: Penguin Ireland.
- Mnouchkine, Ariane & Théâtre du Soleil (2021). *L’Île d’Or*. Les Éditions L’Avant-Scène Théâtre.
- Morales Ladrón, Marisol (2007). "Prólogo: Postcolonialismo y género en los Estudios Irlandeses". In Marisol Morales Ladrón (ed.). *Postcolonial and Gender Perspectives in Irish Studies*. A Coruña: Netbiblo, xvii-xxx.
- (2011). "‘My Loyalties Would Always Be with the Local’: A Conversation with Deirdre Madden". In Marisol Morales Ladrón & Juan F. Elices Agudo (eds.). *Glocal Ireland: Current Perspectives on Literature and the Visual Arts*. Newcastle upon Tyne: Cambridge Scholars Publishing, 244-251.
- & Juan F. Elices Agudo (2011). "Introduction: The Politics of Glocality". In Marisol Morales Ladrón & Juan F. Elices Agudo (eds.). *Glocal Ireland: Current Perspectives on Literature and the Visual Arts*. Newcastle upon Tyne: Cambridge Scholars Publishing, 1-10.
- Morash, Christopher (2002). *A History of Irish Theatre 1601-2000*. Cambridge: Cambridge University Press.
- Moreda, Eva (2011a). *A Veiga é como un tempo distinto*. Vigo: Edicións Xerais de Galicia.
- (2011b). "Escenificando Galicia, escenificando a diáspora", *Galicia 21* Issue C: 104-110.
- Morokvasic, Mirjana (1984). "Birds of Passage Are Also Women", *International Migration Review* 18: 4, 886-907.
- Mother and Baby Homes Commission of Investigation (2021). In the Government of Ireland web page: <<https://www.gov.ie/en/collection/mbhcoi/>>, accessed 07.01.2023.
- Moure, Teresa (2009). *Unha primavera para Aldara*. Vigo: Edicións Xerais de Galicia.
- Muldowney, Mary (2012). "‘Very Humiliating for the Country’: Differing Perspectives on the Emigration of Irish Women to Britain during the Second World War". In Micheál Ó hAodha & John O’Callaghan (eds.). *Narratives of the Occluded Irish Diaspora. Subversive Voices*. Oxford: Peter Lang, 55-71.
- Mulvey, Laura (1975). "Visual Pleasure and Narrative Cinema", *Screen* 16:3, 6-18.
- Muñoz Saá, Begoña (2010). "Medeas", *Casahamlet* 12, 44-46.
- Murray, Tony (2012). *London Irish Fictions: Narrative, Diaspora and Identity*. Liverpool: Liverpool University Press.
- (2014). "The Irish in London in Fact and in Fiction", *The Irish Times* (07.04.2014) <<https://www.irishtimes.com/culture/books/the-irish-in-london-in-fact-and-in-fiction-1.1748801>>, accessed 07.01.2023.
- Narradoras. 25 autoras galegas* (2000). Vigo: Edicións Xerais de Galicia.
- Ní Dhomhnaill, Nuala (2002). "Contemporary Poetry". In Angela Bourke et al. (eds.). *The Field Day Anthology of Irish Writing. Irish Women’s Writings and Traditions*. Vol. V. New York: New York University Press, 1290-1297.
- (2010a). "Winter Palaces". In Mary O’Donnell & Manuela Palacios (eds.). *To the Winds Our Sails. Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry, 31.
- (2010b) "Page of the Atlantic". In Mary O’Donnell & Manuela Palacios (eds.). *To the Winds Our Sails. Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry, 39.
- (2010c). "Avalon Avalon." In Mary O’Donnell & Manuela Palacios (eds.). *To the Winds Our Sails. Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry, 41-43.
- Ní Dhuibhne, Éilís (ed.) (2021). *Look! It’s a Woman Writer! Irish Literary Feminisms 1970-2020*. Dublin: Arlen House.

- (2021). “Introduction”. In Éilís Ní Dhuibhne (ed.). *Look! It's a Woman Writer! Irish Literary Feminisms 1970-2020*. Dublin: Arlen House, 13-33.
- Nogueira Pereira, María Xesús (1999). “Do fonema á paisaxe. O discurso metalingüístico na poesía galega dos noventa”. In Rosario Álvarez & Dolores Vilavedra (coords.). *Cinguidos por unha arela común*. Santiago: Universidade de Santiago, 1061-1077.
- (2014). “Apuntamentos nómades. Viaxe e literatura nas escritoras galegas”. In Ana Acuña (ed.). *Letras nómades. Experiencias da mobilidade feminina na literatura galega*. Berlin: Frank & Timme, 153-177.
- & Laura Lojo & Manuela Palacios (eds.) (2010). *Creation, Publishing and Criticism. The Advance of Women Writers*. New York: Peter Lang.
- (2010). “Writers, Publishers, and Critics in Galicia and Ireland: An Entente Cordiale?”. In María Xesús Nogueira & Laura Lojo & Manuela Palacios (eds.). *Creation, Publishing and Criticism. The Advance of Women Writers*. New York: Peter Lang, 1-30.
- Nussbaum, Martha C. (1997). “Serpents in the Soul: A Reading of Seneca’s *Medea*”. In James J. Clauss and Sarah Iles Johnston (eds.). *Medea: Essays on Medea, in Myth, Literature, Philosophy, and Art*. Princeton, NJ: Princeton University Press, 219-249.
- O’Donnell, Mary (1990). “Drama and Society”. Unpublished talk given to the Society of Teachers of Speech and Drama, at Clonliffe College (24.08.1990).
- (1993). *Spiderwoman’s Third Avenue Rhapsody*. Dublin: Salmon Publishing.
- (2007). “A European Poet”. In Marc Caball & David F. Ford (eds.). *Musics of Belonging: The Poetry of Micheal O’Siadhail*. Dublin: Carysfort Press, 159-175.
- (2008). “Twenty-nine Palms”. *Storm over Belfast*. Dublin: New Island, 111-128.
- (2009). *The Ark Builders*. Todmorden UK: Arc Publications.
- (2010a). “Irish Women’s Drama: Questions of Response and Location”. In María Xesús Nogueira & Laura Lojo & Manuela Palacios (eds.). *Creation, Publishing, and Criticism: The Advance of Women’s Writing*. New York: Peter Lang, 199-204.
- (2010b). “Introduction”. In Mary O’Donnell & Manuela Palacios (eds.). *To the Winds Our Sails. Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry, 15-20.
- (2015). *Those April Fevers*. Todmorden UK: Arc Publications.
- (2020) *Massacre of the Birds*. Cliffs of Moher, Co Clare, Ireland: Salmon Poetry.
- & Manuela Palacios (eds.) (2010). *To the Winds Our Sails. Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry.
- Okorie, Melatu-Uche (2018). *This Hostel Life*. Dublin: Skein Press.
- O libro dos trens* (2019). Vigo: Galaxia.
- O’Loughlin, Michael (2012). Blurb. In Mary O’Donnell & Manuela Palacios (eds.). *To the Winds Our Sails. Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry.
- Otero Pedrayo, Ramón (1926). “Ulysses (anacos da soadisema novela de James Joyce, postos en galego do texto inglés, por Ramón Otero Pedrayo)”, *Nós* 32, 3-11.
- O’Toole, Fintan (2010). “Why Irish Writers Don’t Grow out of Adolescence”, *The Irish Times* (06.11.2010). <<https://www.irishtimes.com/culture/books/why-irish-writers-don-t-grow-out-of-adolescence-1.673529>>, accessed 07.01.2023.
- Palacios, Manuela (ed.). (2003). *Pluriversos: Seis poetas irlandesas de hoxe*. Santiago de Compostela: Follas Novas.
- (2007). “En Santiago de Compostela con Mary O’Donnell”, *Boletín Galego de Literatura* 38, 143-159.

- (2009). “Within and Beyond the Nation: Contemporary Irish and Galician Women Poets”, *European Journal of English Studies* 13:2, 193-206.
- (2010). “Con Lupe Gómez en Santiago de Compostela: A escritora e a viaxe”, *Boletín Galego de Literatura* 44, 153-162.
- (2012a). “Women Poets in Translation. An Introduction”. In Manuela Palacios (ed.). *Forked Tongues. Galician, Basque and Catalan Women’s Poetry in Translations by Irish Writers*. Bristol: Shearsman, 7-20.
- (ed.) (2012b). *Forked Tongues. Galician, Basque and Catalan Women’s Poetry in Translations by Irish Writers*. Bristol: Shearsman
- (2012c). “One anOther: Englishness in Contemporary Irish Short Fiction”. In Jorge Sacido (ed.). *Modernism, Postmodernism, and the Short Story in English*. Amsterdam: Rodopi, 207-225.
- (2013a). “Exilio e tabú”. In Felipe Andrés Aliaga Sáez (ed.). *Cultura y migraciones. Enfoques multidisciplinares*. Santiago: Universidade de Santiago de Compostela, 127-137.
- (2013b). “A escritora e a viaxe. Con Lupe Gómez en Santiago de Compostela”. In Burghard Baltrusch (ed.). *Lupe Gómez: libre e estranxeira. Estudos e traducións*. Berlin: Frank & Timme, 151-157.
- (2013c). “Enriched and Challenged: Women Writers’ Encounters with Foreignness”. In Montserrat Cots & Pere Gifra-Adroher & Glyn Hambrook (eds.). *Interrogating Gazes. Comparative Critical Views on the Representation of Foreignness and Otherness*. Bern: Peter Lang, 187-194.
- (2014a). “Cuestión de enfoque: Fotografía, muller e viaxe”. In Ana Acuña (ed.). *Letras nómades. Experiencias da mobilidade feminina na literatura galega*. Berlin: Frank & Timme, 117-152.
- (2014b). “Intimations of Displacement in Irish and Galician Poetry”. In Eleftheria Arapoglou & Mónica Fodor & Jopi Nyman (eds.). *Mobile Narratives. Travel, Migration, and Transculturation*. New York & London: Routledge, 174-186.
- (2014-2015). “Foto-grafías: mulleres migrantes galegas e irlandesas”, *Galicia 21. Journal of Contemporary Galician Studies* Issue F, 5-23.
- (2016). “Stand Still: Photographs of Irish Migrating Women”. In María Jesús Lorenzo-Modia (ed.). *Ex-sistere: Women's Mobility in Contemporary Irish, Welsh and Galician Literatures*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing, 154-188.
- (ed.) (2017a). *Migrant Shores. Irish, Moroccan and Galician Poetry*. Cliffs of Moher, Co Clare, Ireland: Salmon Poetry.
- (2017b). “Of Penelopes, Mermaids and Flying Women: Celia de Fréine’s Tropes of Mobility”, *Estudios Irlandeses* 12, 92-103.
- & Helena González Fernández (eds.) (2008). *Palabras extremas: escritoras gallegas e irlandesas de hoy*. A Coruña: Netbiblo.
- & Laura Lojo (eds.) (2009). *Writing Bonds: Irish and Galician Contemporary Women Poets*. Bern: Peter Lang.
- Paley, Matthieu. (no year) “Where Modernity Meets Tradition. Pakistan’s Karakoram mountains”. *Archives*. <https://paleyphoto.photoshelter.com/gallery-image/Where-Modernity-Meets-Tradition-Pakistans-Karakoram-mountains/G0000iS_fAXha5ZQ/I00001IJIjF2bL9_A>, accessed 07.01.2023.
- Pascual Rodríguez, Roberto (2010). “On the Lamentable Effect of Criticism on the Irregular Situation of Galician Drama Written by Women”. In María Xesús Nogueira & Laura Lojo & Manuela Palacios (eds.). *Creation, Publishing and Criticism: The Advance of Women’s Writing*. New York: Peter Lang, 181-187.
- Pato, Chus (1995). *Fascinio*. Muros: Toxosoutos.
- (2000). *m-Talá*. Vigo: Edicións Xerais de Galicia.

- (2006 [1996]). *A ponte das poldras*. Vigo: Galaxia.
- (2009a). *m-Talá*. Translation by Erín Moure. Exeter: Shearsman.
- (2009b). *Secesión*. Vigo: Galaxia.
- Petković, Danijela (2017). “‘That Name is a Wealth to You’: The Necropolitics of the Great Famine, and the Politics of Visibility, Naming and (Christian) Compassion in Joseph O’Connor’s *Star of the Sea*”, *Studi Irlandesi. A Journal of Irish Studies* 7, 321-341.
- Phillips, Anne (2007). *Multiculturalism without Culture*. Princeton: Princeton University Press.
- Pichel, Luz (2014). “Ela coa rapaciña”. Section of Manuela Palacios’ chapter “Cuestión de enfoque: Fotografía, muller e viaxe”. In Ana Acuña (ed.). *Letras nómades. Experiencias da mobilidade feminina na literatura galega*. Berlin: Frank & Timme, 120-122.
- Piola, Catherine (2015). “Irish Post-crisis Migratory and Demographic Patterns”, *Études irlandaises* 40:2, 45-60.
- Pociña, Andrés & Aurora López (2003). “Introducción”. In Andrés Pociña & Aurora López (eds.). *Medea en Corinto*. Ourense: Linteo, 7-25.
- Poetry Wales* (2008). “In Conversation: María do Cebreiro and Menna Elfyn”. *Poetry Wales* 44: 2, 10-14.
- Pozo Garza, Luz (2003). *Medea en Corinto*. Andrés Pociña & Aurora López (eds.). Ourense: Linteo.
- (2005). *As arpas de Iwerddon*. Ourense: Linteo.
- (2010a). “Os palacios de inverno”. In Mary O’Donnell & Manuela Palacios (eds.). *To the Winds Our Sails. Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry, 30.
- (2010b). “Páxina Atlántica”. In Mary O’Donnell & Manuela Palacios (eds.). *To the Winds Our Sails. Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry, 38.
- (2010c). “Avalon Avalon”. In Mary O’Donnell & Manuela Palacios (eds.). *To the Winds Our Sails. Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry, 40-42.
- Punzón, Carlos (2011). “Crece el número de gallegos que se van fuera y aún más el de inmigrantes que desisten”, *La Voz de Galicia* (13.02.2011) <http://www.lavozdeg Galicia.es/galicia/2011/02/13/0003_201102G13P3993.htm>, accessed 07.01.2023.
- (2021). “Galicia alcanza su récord histórico de población extranjera”, *La Voz de Galicia* (20.04.2021) <<https://www.lavozdeg Galicia.es/noticia/galicia/2021/04/20/galicia-alcanza-mayor-volumen-poblacion-extranjera/00031618915305211720639.htm>>, accessed 07.01.2023.
- Queixas Zas, Mercedes (2011). *Vivir, unha aventura irrepelíbel*. Vigo: Galaxia.
- Queizán, María Xosé (2003). “Medeas”, *Festa da palabra silenciada* 18, 54-56.
- RIA (Reception and Integration Agency) (2010). “Direct Provision”. <http://www.ria.gov.ie/en/RIA/Pages/Direct_Provision_FAQs>, accessed 07.01.2023.
- Risco, Vicente (1921). “Irlanda e Galiza”, *Nós* 8, 18-20.
- (2000 [1920]). “A teleoloxía do nacionalismo galego”. In Xusto Beramendi (ed.). *Teoría do nacionalismo galego*. Santiago de Compostela: Sotelo Blanco, 28-45.
- Rivas, Manuel (1985). “Lois Pereiro: Iste é un povo que sabe suicidar-se”, *Luzes de Galicia* 0, 7-9.
- (2009). *A desaparición da neve*. Madrid: Alfaguara.
- (2012). *The Disappearance of Snow*. Translation by Lorna Shaughnessy. Bristol: Shearsman Books.
- Rivers-Norton, Jana (2020). *The Tragic Life Story of Medea as Mother, Monster, and Muse*. Newcastle upon Tyne: Cambridge Scholars Publishing.

- Robinson, Mary (1995). "Cherishing the Irish Diaspora". Speech to the Oireachtas. <<https://president.ie/en/media-library/speeches/cherishing-the-irish-diaspora>>, accessed 07.01.2023.
- Roche, Anthony (2009). *Contemporary Irish Drama*. 2nd edition. New York: Palgrave Macmillan.
- Rodríguez-González, Olivia (2016). "The Chronotope of Galician Migration in Eva Moreda's *A Veiga é como un tempo distinto* (2011)". In María Jesús Lorenzo-Modia (ed.). *Ex-sistere: Women's Mobility in Contemporary Irish, Welsh and Galician Literatures*. Newcastle upon Tyne: Cambridge Scholars Publishing, 54-73.
- The Ryan Report (2021 [2009]). In *Government of Ireland* web page: <<https://www.gov.ie/en/publication/3c76d0-the-report-of-the-commission-to-inquire-into-child-abuse-the-ryan-re/#>>, accessed 07.01.2023.
- Sacido-Romero, Jorge & Laura María Lojo-Rodríguez (eds.) (2018). *Gender and Short Fiction. Women's Tales in Contemporary Britain*. New York & London: Routledge.
- Said, Edward W. (1995 [1978]). *Orientalism: Western Conceptions of the Orient*. 2nd. Edition. London: Penguin.
- (2000). *Reflections on Exile and Other Essays*. Cambridge, Mass.: Harvard University Press.
- Sedgwick, Eve Kosofsky (2003). *Touching Feeling: Affect, Pedagogy, Performativity*. Durham and London: Duke University Press.
- Shakespeare, William (1988 [1611]). *The Tempest*. In *William Shakespeare. The Complete Works*. Oxford: Clarendon Press.
- Shaughnessy, Lorna (2006 a). *Mother Tongue. Selected Poems by Pura López Colomé*. Dublin: Arlen House.
- (2006 b). Translation of María Baranda's *If We Have Lost Our Oldest Tales*. Dublin: Arlen House.
- (2008). *Torching the Brown River*. Cliffs of Moher: Salmon Poetry.
- (2010a). "Because It Is Not Only Language That Is Threatened". In Mary O'Donnell & Manuela Palacios (eds.). *To the Winds Our Sails: Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry, 97.
- (2010b) "The Voice Was Pure Panic". In Mary O'Donnell & Manuela Palacios (eds.). *To the Winds Our Sails: Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry, 99-101.
- (2011). *Witness Trees*. Cliffs of Moher, Co Clare: Salmon Poetry.
- (2015). *Anchored*. Cliffs of Moher, Co Clare: Salmon Poetry.
- (2016a). *The Sacrificial Wind*. First performed in The Centre for Drama Theatre and Performance in Galway in 2016 as part of the "Arts in Action" programme 2016-2017 at NUI Galway. Unpublished. Script of the play provided by the playwright to Manuela Palacios. Text of script for video (2021) available in: <<http://hdl.handle.net/10379/17042>>, accessed 07.01.2023.
- (2016b). Author's statement on *The Sacrificial Wind*. In Lorna Shaughnessy's web page lornashaughnessy.com. <<https://lornashaughnessy178703756.files.wordpress.com/2021/08/description-of-the-project-1.pdf>>, accessed 07.01.2023.
- & Rita Kelly (2010) "Capall do na mBéithe". In Mary O'Donnell & Manuela Palacios (eds.). *To the Winds Our Sails: Irish Writers Translate Galician Poetry*. Cliffs of Moher: Salmon Poetry, 103-105.
- Smyth, Ailbhe (1989a). "The Floozie in the Jacuzzi", *The Irish Review* 6, 7-24.
- (1989b). "Introduction". In Ailbhe Smyth (ed.). *Wildish Things. An Anthology of New Irish Women's Writing*. Dublin: Attic Press, 7-16.

- Sobral, Antón & Yolanda Castaño (2000). *Venecia, o vicio da beleza*. Painting exhibition catalogue with poems by Y. Castaño and reproductions of A. Sobral's paintings. Pontevedra: Caixa de Pontevedra.
- Spivak, Gayatri Chakravorty (1985a). "Three Women's Texts and a Critique of Imperialism", *Critical Inquiry* 12:1, 243-261.
- 1985b. "Can the Subaltern Speak?" Speculations on Widow Sacrifice", *Wedge* 7:8, 120-130.
- (1989). "Who Claims Alterity?" In Barbara Kruger & Paul Mariani (eds.). *Remaking History*. Seattle, WA: Bay, 269-292.
- Tóibín, Colm (2009). *Brooklyn*. New York: Viking Press.
- Torres, Xohana (2004 [1992]). "Penélope". In Luciano Rodríguez (ed.) *Xohana Torres. Poesía reunida (1957-2001)*. Santiago de Compostela: P.E.N. Clube de Galicia / Danú S.L., 251.
- Toumayan, Alain (2007). "La responsabilité pour l'autre et *La responsabilité de protéger*". In Éric Hoppenot & Alain Milon (eds.). *Emmanuel Lévinas—Maurice Blanchot, penser la différence*. Paris: Presses universitaires de Paris Ouest, 235-250.
- Triandafyllidou, Anna (2002). *Negotiating Nationhood in a Changing Europe*. Lampeter, Wales: Edwin Mellen Press.
- Urry, John (2002 [1990]). *The Tourist Gaze*. London: Sage Publications.
- Veiga, Martín (2012). "Snow, Memory and the Angel of History: Manuel Rivas at the Crossroads". In Manuel Rivas. *The Disappearance of Snow*. Translation by Lorna Shaughnessy. Bristol: Shearsman Books, 9-12.
- Velasco Sesma, Angélica (2017). *La ética animal. ¿Una cuestión feminista?* Madrid: Ediciones Cátedra.
- Venuti, Lawrence (1992). "Introduction". In Lawrence Venuti (ed.). *Rethinking Translation. Discourse, Subjectivity, Ideology*. London: Routledge, 1-17.
- Vertovec, Steven (2009). *Transnationalism*. London & New York: Routledge.
- Vilar Ponte, Antón (trans.) (1921). "Cathleen ni Houlihan," by W.B. Yeats, *Nós* 8 (05.12.1921), 8-13.
- Vilavedra, Dolores (2015). "A emigración cara a Europa na literatura galega". In Julio Hernández Borge & Domingo L. González Lopo (eds.). *Emigración y literatura: historias, experiencias, sentimientos*. Santiago de Compostela: Universidade de Santiago de Compostela, 187-201.
- Wells, Grace (2020). Blurb. In Mary O'Donnell. *Massacre of the Birds*, by. Cliffs of Moher, Co Clare, Ireland: Salmon Poetry.
- Wills, Clair (2010). "Poetry in Motion", *The Irish Times* (09.10.2010) <<https://www.irishtimes.com/culture/books/poetry-in-motion-1.661716>>, accessed 07.01.2023.
- Woolf, Virginia (1992 [1925]). *Mrs Dalloway*. Stella McNichol (ed.). London: Penguin Books.
- (1992 [1929; 1938]) *A Room of One's Own; Three Guineas*. Morag Shiach (ed.). Oxford: Oxford University Press.
- Yeats, William Butler (1928). "Sailing to Byzantium". In W.B. Yeats, *The Tower*, 1-2. <<http://public-library.uk/ebooks/109/47.pdf>>, accessed 07.01.2023.

Index

Abbey Theatre
Aboriginal peoples
Accent
Act of Union
Aestheticize
Africa
Ahmed, Sara
Albania
Aleixandre, Marilar
 A compañía clandestina de contrapublicidade
 A expedición do Pacífico
 “brinca na gorxa”
 O resgate do peneireiro
Alienation
Alterity
Amazonia
America
Anatolia
Aneiros, Rosa
 “Lola”
Animalization
Animal Studies
Antarctica
Anthropocentrism
Antigone
António Souto, Inma
Appadurai, Arjun
Appiah, Kwame Anthony
Appropriation
Arab world
Arctic
Areanca, Pilar
 Benditos fillos
Argentina
Arlen House
Ashbery, John
Asia
Asmat
Asturias
Athens
Atlantic
Australia
Austria
A Veiga
Bakhtin
Bangladesh
Bannister, Ivy
Barbarians
Bárcena, Dorotea
Bardwell, Leland
Barr, Fiona
 “The Wall Reader”
Bashō, Matsuo
Basque Country

Basque literature
Beatles (The)
Becoming
Belfast
Belonging
Benjamin, Walter
Berger, John
Berkeley, Sarah
Bilbao
Bilingualism
Binary oppositions
Black Irish
Black Sea
Body
Boland, Eavan
Border
Borges, Jorge Luis
Bosnia
Boston
Bourdieu, Pierre
Bowen, Elizabeth
Braidotti, Rosi
 Nomadic Subjects
Brazil
Brehon laws
British colonialism
British Penal Laws
Buenos Aires
Caamaño, Begoña
California
Cambodia
Canada
Caribbean
Carr, Marina
 Ariel
 By the Bog of Cats
Castaño, Yolanda
Catalan literature
Catholicism
Celticism
Celtic Tiger
Centre Culturel Irlandais (Paris)
Charabanc Theatre Company
Children's and juvenile literature
China
Choice
Cid, Alba
 Atlas
Cíes Islands
Cinema
Citizenship
Civil Rights Movement (Northern Ireland)
Cixous, Hélène
Clarke, Austin
 "The Blackbird of Derrycairn"
Coffin ship

Collado López, Iria
 “Meghalaya”
Colonialism / neo- / post-colonialism
Commodification
Comparative literatura
Concentration camp
Connor, Colette
Cosmopolitanism
Creus, Estevo
Cronin, Michael
Cross-fertilization
Cuba
Cúirt Festival
Cuña Bóveda, Ánxeles
Dachau
Danube
Debord, Guy
De Castro, Rosalía
 Follas novas
Deevy, Teresa
Defamiliarization
De Fréine, Celia
Deleuze, Gilles
Denmark
Devlin, Anne
 “Five Notes after a Visit”
 Ourselves Alone
Diaspora
Direct Provision
Dispossession
Diversity
Domesticity
Domínguez, Cristina
Donoghue, Emma
Dublin Shakespeare Society
Duras, Marguerite
Easter Rising
Ecocriticism
Ecofeminism
Ecology
Egypt
Electra
England / Britain / U.K.
English language
Englishness
Equality
Ethnicity
Euripides
 Iphigenia among the Taurians
 Iphigenia in Aulis
 Medea
Eurocentrism
Europe
Exclusion
Exile
Exoticism

Falange Española
Famine
Fanon, Franz
Far East
Feminism
Fenian
Ferguson, Samuel
Filicide
Financial crisis (2007)
Fraga, Xesús
 Virtudes (e misterios)
France
Francisco Pillado Mayor Library
Franco, Francisco
Frontier
Gaelic language / Gaelic culture
Galicianness
Galician language
Galician novel
Galician poetry
Galician short fiction
Galician Statute of Autonomy
Galician theatre
Gamoneda, Antonio
García Castro, Pilar (see Pilar Areanca)
Gate Theatre
Gaze
Gender
Germany
Ghost
Glasshouse Productions
Globalization
Glocalization
Goa
Gómez Arto, Lupe
Gracián, Ánxela
 “*As noites en que o vento asubía o teu nome*”
Greece
Greek myth
Greek theatre
Greenland
Gregory, Lady
Guardia Civil
Guatemala
Hafler, Max
Hartigan, Anne
 La Corbière
Heaney, Seamus
Heaney HomePlace
Hecuba
Hedge schools
Helen of Troy
Herbert, Phyl
Heterogeneity
Hierarchy
Home

Homer
 The Odyssey
Homogenization
Homophobia
Honig, Bonnie
Hosty, Mary
Hybridity
India
Inferiorization
Interdependence
Intertextuality
Inuit
Irigaray, Luce
Irishness
Irish novel
Irish poetry
Irish short fiction
Irish theatre
Israel
Italy
Islam
Japan
Jason
Jenkinson, Biddy
Jones, Marie
Jordan
Joyce, James
 Dubliners
 Ulysses
Kelly, Rita
 Travelling West
Kenya
Kristeva, Julia
Kruckenberg, María do Carme
 Vivir, aventura irrepitable
Lado, María
Land's End
Latin America
Lavin, Mary
Lebor Gabála Éirenn
Lesbianism
Lévinas, Emmanuel
Liminality
Literature Across Frontiers (org.)
London
López Silva, Inma
Low Countries
MacLavery, Bernard
Madden, Deirdre
Maghreb
Mahon, Derek
Mangan, James Clarence
María a Balteira
María do Cebreiro
 Cuarto de outono
 Non son de aquí

O estadio do espello
Os hemisferios
McGuinness, Frank
Medbh, Máighréad
Medea
Meehan, Paula
The Voyage
Memory
Menstruation
Merriman, Brian
Mexico
Migration
Mills, Lia
Nothing Simple
Mimicry
Minoritize
Moldova
Molloy, Dorothy
Mother and Baby Homes
Mojave Desert
Moore, Thomas
Moreda, Eva
A Veiga é como un tempo distinto
Morocco
Moure, Teresa
Unha primavera para Aldara
Multiculturalism
Mulvey, Laura
Myanmar
Nation
Nationalism
Native American
New Guinea
New York
New Zealand
Nicaragua
Ní Dhomhnaill, Nuala
Ní Dhuibhne, Éilís
Nigeria
Nomadism
Normalization
Northern Ireland
Novo, Olga
Nussbaum, Martha C.
Objectification
O'Brien, Edna
Oceania
O'Connor, Clairr
O'Donnell, Mary
Massacre of the Birds
Spiderwoman's Third Avenue Rhapsody
To the Winds Our Sails
Okorie, Melatu Uche
This Hostel Life
O'Loughlin, Michael
O'Malley, Mary

Orphanhood
Otero Pedrayo, Ramón
Other / otherness
O'Toole, Fintan
Ovid
Pacific Ocean
Paganism
Pakistan
Paley, Matthieu
Paralysis
Pato, Chus
 m-Talá
 Secesión
Patriarchy
Paulin, Tom
Peacock Theatre
Pearse, Patrick
Penal colony
Pereiro, Lois
Photography
Pichel, Luz
Plymouth
Poland
Polynesia
Portugal
Post-Humanism
Potato plague
Pozo Garza, Luz
 Ánfora
 As arpas de Iwerddon
 Medea en Corinto
Prestige (oil tanker)
Prostitution
Protestantism
Queizán, María Xosé
Race
RAF (Royal Air Force)
Raftery, Anthony
Realism
Refugees
Reid, Christina
Religion
Representation
Return migration
Rivas, Manuel
 A desaparición da neve
Robinson, Mary
Romaní, Ana
Russia
Ryan Report
Said, Edward
Sardinia
Scandinavia
Sección Femenina
Seneca
 Medea

Settlers
Sex
Sexual harassment
Shakespeare
 The Tempest
Shaughnessy, Lorna
 Anchored
 The Sacrificial Wind
 Torching the Brown River
 Witness Trees
Siberia
Sil (river)
Silence
Slavery
Slovenia
Sotelo, Vanesa
South Africa
Spain
Spanish Civil War
Spanish language
Spanish Republic
Spectacularization
Spivak, Gayatri Chakravorty
Stanislavsky method
Stranger / strangeness
Subaltern
Survival
Sweden
Switzerland
Synge, John Millington
Syria
Taboo
Terrorism
Thailand
Tóibín, Colm
 Brooklyn
Toronto
Torres, Xohana
Tourism
Trade Unions
Translation
Translocality
Transnationalism
Transportation
Trauma
Travel
Travellers (ethnic group)
Trojan Wars
Troubles (The)
T.S. Eliot
 The Waste Land
Turkey
Twiggy
Ulster
Unionism
United States / US / USA

Uprootedness
Uruguay
Vallés, Ana
Vázquez Iglesias, Dora
Vázquez Iglesias, Pura
Veiga, Martín
Venezuela
Venuti, Lawrence
Vernacular
Vilar Ponte, Antón
Villalta, Luísa
Vietnam
Violence
Wakhan Corridor
Waking the Feminists Movement
Wales
Wanderlust
Wenders, Wim
Whitman, Walt
Women's Liberation
Woolf, Virginia
 Mrs Dalloway
 Three Guineas
World War II
Yeats, W.B.
 "Sailing to Byzantium"
Xenophobia