

Schedule SMLLC Research Colloquium S2 2021-2022

Dates	Speaker	Title
2-2-22	<p>Dr Maria Medina (Spanish and Latin American Studies)</p> <p>María Medina is a PhD candidate at Maynooth University. Her research examines twentieth century Irish diasporic narratives in Buenos Aires and their contributions towards the creation of an imaginary that can challenge hegemonic perceptions of Argentine literature. Maria holds a Hume scholarship from Maynooth University, and her thesis project was awarded a Travelling scholarship from The National University of Ireland.</p>	<p>Juan Jose Delaney and the recovery of Irish themes in the reconstruction of Argentine national identity at the end of the twentieth century</p> <p>Abstract During the latter half of the 19th century, many thousands of Irish people emigrated to Argentina, leading to the presence of a substantial Irish-Argentinian community in the country. This presentation offers a brief overview of Argentine-Irish writer Juan José Delaney (1954) and his collection of fictional stories <i>Tréboles del Sur</i> (Buenos Aires, 1993). These stories were written at a time when Argentine literature was concerned with the cultural re-emergence of foundational narratives, suggesting that the institutional crisis experienced in Argentina at the end of the twentieth century impacted not only mainstream literature, but also reached other peripheral spaces, such as the Irish diasporic narratives in Argentina.</p>
16-2-22	<p>Dr Britta Jung (German Studies)</p> <p>Britta C. Jung holds a PhD in German Studies which was jointly awarded by the University of Groningen and the University of Limerick. Before joining Maynooth, she was an Irish Council Postdoctoral Fellow at the UCD Humanities Institute and the Higher Education Authority/Léargas (2017 to 2021). She is a permanent board member of the Irish Centre for Transnational Studies (ICTS) and has published extensively in the areas of Transnational Studies, (German) Holocaust Studies, and Youth Literature. She is also an editor and translator (NL-DE / EN-DE) for the multilingual literary magazine LONGITUDINÉS.</p>	<p>“I just did it because I had to do it”: The importance of learner agency and what we can learn from language learners from migrant communities</p> <p>Abstract Although Ireland displays comparatively healthy student numbers when it comes to language learning at secondary school level (DES, 2017), only few students opt to continue their studies at post-secondary level and only the most dedicated achieve proficiency. Indeed, the economic and cultural costs of insufficient language competences among Irish citizens has been put progressively more on the agenda of the Irish government and other stakeholders, resulting in the development and publication of Ireland’s current foreign languages strategy, <i>Languages Connect 2017-2026</i>. Based on the data derived from a nationwide online survey and some interviews, this talk will discuss the differences in the language practice (and framing of language learning) of both groups along the line of learner agency and questions of normativity. It will further take a look at the impact of Erasmus+ mobilities on participants’ language practice and their framing thereof.</p>

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<p>2-3-22</p>	<p>Javier Alvarez (Spanish and Latin American Studies)</p> <p>Javier Álvarez is currently pursuing his PhD studies in Canadian Literature. His dissertation explores the <i>MaddAddam</i> trilogy, written by the Canadian author Margaret Atwood. His field of research pivots around a postapocalyptic environment, where the human interacts with the posthuman, finally establishing a close relationship between eco-anarchy and posthumanism.</p>	<p>Liquid Modernity and the Society of the Spectacle in Margaret Atwood's <i>Oryx & Crake</i></p> <p>Abstract This paper focuses on how the Society of the Spectacle as articulated by the French philosopher and Marxist theorist Guy Debord reflects the Liquid Modernity that prevails in the reality depicted by Margaret Atwood in her novel <i>Oryx & Crake</i>. As Zygmunt Bauman explains, Liquid Modernity represents a society which is in constant change. This Liquid Modernity is depicted in <i>Oryx & Crake</i> as a critique of Western society, which relates to Guy Debord's Society of the Spectacle, ruled by the industry of leisure and consumption, turning even the most intimate aspects of people's lives into commodities. Keywords: Dystopia. Margaret Atwood. <i>Liquid Modernity</i> (1999). <i>Society of the Spectacle</i> (1967). <i>Oryx & Crake</i> (2003). Guy Debord. Zygmunt Bauman.</p>
<p>23-3-22</p>	<p>Prof. Lihui Yang, (Beijing Normal University)</p> <p>Dr. YANG Lihui, Professor in Folklore and Mythology, Associate Dean of School of Chinese Language and Literature, Beijing Normal University; Director of Research and Development Centre for Intangible Cultural Heritage at BNU; Deputy Chairman of China Folklore Society. Visiting professor at Harvard University (2006-2007) and Indiana University (2000-2001) in USA. Author of many research papers and several monographs including <i>Handbook of Chinese Mythology</i> (ABC-CLIO 2005, Rpt. Oxford University Press 2008), <i>Mythologism: Reconstructing Mythology in Heritage Tourism and Electronic Media</i> (2020), <i>Myths Orally Transmitted in Contemporary China: An Ethnographic Study of Four Communities of Han People</i> (2011 [2018]), <i>Myths and Mythology</i> (2009), <i>The Cult of Nüwa: Myths and Beliefs in China</i> (1997).</p>	<p>Mythologism in the Context of Heritage Tourism: An Ethnographic Study of Tour Guides' Myth-telling Performance in Northern China</p> <p>Abstract "Mythologism" refers to the reconstruction of myths due to the influence of the modern cultural industry and electronic media since the second half of the twentieth century, when myths are taken out of the everyday life of communities and replanted in new contexts, shown to different people, and endowed with new functions and meanings. Based on long-term fieldwork and taking the re-telling of the myths of the Great Goddess Nüwa by tour guides at the Wahuang Temple in Hebei Province in north China as the case to be studied, this presentation analyzes the re-telling performances of individual guides and explores the features of mythologism embodied in the context of heritage tourism.</p>

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<p>6-4-22</p>	<p>Prof Jane Conroy (NUI Galway)</p> <p>Jane Conroy, Professor Emerita, French, NUI Galway. Research interests: Initially worked on 20th-century narrative fiction, then moved to cultural productions of the Early Modern period (late 16th to late 18th century). Her interest now lies mainly in drama, travel literature, cultural transmission and translation. She is preparing (very slowly) an edition and translation of Charles Coquebert de Montbret's manuscript travel notes from his years in Ireland (1790-92). Among other research-related activities in 2021: Vice-president for Research, Royal Irish Academy; evaluator of research funding applications for the ERC, ICREA (Catalonia), and the Science Councils of Poland, Romania and Lithuania. Most recent publications: 2018. <i>Ireland Illustrated</i>, an online database of image and text from travel accounts of Ireland, 1680-1860. Jane Conroy (dir.), Tania Manca, Gabor Gelléri and Marina Ansaldo. https://ttce.nuigalway.ie/irelandillustrated 2018. Jane Conroy and Barbara Wright. 'France and Ireland in the late eighteenth century: the correspondence of Charles Coquebert de Montbret and Andrew Caldwell, 1791-1803', <i>Analecta Hibernica</i>, 49: 135-205.</p>	<p>'Crossing cultures c. 1790-92: A French traveller in Ireland in a time of revolution'</p> <p>Abstract The travel and other notes made by Charles Coquebert de Montbret in Ireland c. 1790-1792 illustrate many established practices of travellers as well as other more idiosyncratic choices as regards itinerary, what was worth observing and how to collect information. The focus of this presentation is on seeking to understand how different knowledge systems combined in his reading of a country that was little known to French contemporaries. His approach drew on several new(ish) ways of knowing, among them the emerging discipline of ethnography, probably benefiting from his years in Hamburg; French scientific research and his membership of learned societies and contacts with such figures as Lavoisier and Berthollet; and linguistic theories, most notably concerning Irish, as earlier developed by Edward Lhuyd, J.-B. Bullet, John O'Brien, or, more erratically, Charles Vallancey. As a consul he took a practical interest in economics, trade, land use and proto-industrial activities throughout Ireland. The composite picture he builds reflects these and other interests, but also often captures the voices of the people he encountered, the talking-points of the times, ultimately the concerns of the Irish up and down the social scale.</p>
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27-4-22	<p>Prof Florian Krobb (German Studies)</p> <p>Florian Krobb has worked in German Studies at National University of Ireland Maynooth from 1991 to 2020. He is author of ten books and many articles.</p>	<p>Allocating Gender-Roles: Homosexuality in Fontane (<i>Cécile</i> and <i>Der Stechlin</i>)</p> <p>Abstract</p> <p>In two of his masterpieces, <i>Cécile</i> (1886) and <i>Der Stechlin</i> (1898), leading 19th-century 'Realist' Theodor Fontane uses references to historical figures known for their homosexual inclinations as vehicles of his investigation of gender-roles and the viability of life-style choices. In <i>Cécile</i>, one of the fictitious characters is depicted in deliberate and recognizable analogy to French painter Rosa Bonheur; in <i>Der Stechlin</i>, a central conversation revolves around Prinz Heinrich, the brother of Prussian king Frederick II. This paper addresses three connected aspects: (a) It identifies the textual devices of 'camouflage' (Heinrich Detering) in dealing with the controversial subject through concurrently obscuring and revealing by way of an intricate mobilization of popular knowledge. (b) It highlights allusions to contemporary medical-scientific discourses, particularly to Richard von Krafft-Ebing's theories on 'konträre Sexualempfindung' (contrary sexual inclination), as proposed in his <i>Psychopathia Sexualis</i> (1886). (c) Finally it analyses the textual function of these references: in <i>Cécile</i>, an alternative to the protagonist's tribulations – largely caused by sexual politics and moral prejudice – is suggested; in <i>Der Stechlin</i>, the allusions to Prinz Heinrich's reputation provide a negative foil that helps to bring into clear focus the central couple's embrace of a conventional life-style, of reproductive sexuality and of a conservative interpretation of social responsibility.</p>
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