

IRISH STUDIES IN SPAIN – 2010

Reviews by

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Introduction

It is without hesitation that we say the year 2010 will have a prominent place in the annals of Irish history: if the great prosperity known as the “miracle” of the Celtic Tiger, which the country enjoyed in previous years, was captured in its

golden era pages, then the severe crisis of 2010 has again directed the world's attention towards this small island, but this time directing its gaze towards its darker pages. The news of the austere adjustment plan that the government of B. Cowen

had to take on – cutting salaries, cutting pensions, job losses and other measures – has culminated in the bringing forward of the elections, with early 2011 threatening to wrestle the power from Fianna Fail, the party which drew up the constitution and which has held power for 83 years. Moreover, the grim situation heralds the revival of that Irish tradition, as historic as it is painful: migration. It is estimated that in the near future 100,000 people will leave the country, which is nothing less than 2.2% of the population. There is no doubt that history repeats itself and that is precisely why we will have to draw on some of the most important lessons from history in order to face these tough times.

By chance a brilliant book reviewed below, *Ireland and the Spanish Empire*, draws attention to the complexity and diversity that is inherent in the term *migration*. Its author, Oscar Recio, proclaims the importance and role of all who are involved, although some of these groups appear irrelevant: “groups which did not necessarily represent any officially recognized foreign authority, but they were well represented in the Spanish court, a relationship of a type evidencing ‘informal influence’, ‘informal presence’”. Recio stresses the importance of the other Irish people, those who were invisible compared to the glory, heroism and fame of the famous “Wild Geese”. However, as the author himself says, “not all Irish migrants were soldiers, neither were they all men, nor did all obtain honours and integration. They faced social exclusion and conflict is another key feature of Irish migration and assimilation in Spain.”

The metaphor of the “wild geese” is applicable to Ireland’s Celtic Tiger in the sense that, despite exhibiting both the shine of prosperity and success, the Ireland of the twenty-first century is made up of “groups of informal presence and informal influence” which have been echoed in the work of Spanish critics in 2010. The output of the year allows us to calibrate that other “hidden Ireland” which undoubtedly existed – and exists – behind the financial glamour. For if Ireland ever needed the keys to its identity(ies), now is the time, when, once again it must reinvent itself, make way for the other New Ireland(s) that are born in new eras and new spaces. The art of naming Ireland has been built

up throughout history, coinciding with new and crucial chapters. Today, in early 2011, we are starting another.

Therefore, the first step would be to have an accurate and reliable diagnosis of “Post-Celtic Tiger Ireland” and that is the goal of two books edited by David Clark and Ruben Jarazo: *In the Wake of the Tiger. Irish Studies in the Twentieth-First Century* and *To Banish Ghost and Goblin. New Essays on Irish Culture*. The editors make clear in their respective introductions that the economic and financial euphoria is now long gone and now it is time to assess the effects of disappointment and even search for antidotes against anger and disenchantment. It is no coincidence that one of these books uses as an introduction and soundtrack *The Rocky Road to Dublin* (in order to understand that once again the road to Dublin becomes hard and stony), while taking the pulse of literature, music, movies and other socio-cultural events such as football. One of the volumes also tackles the situation in the north, whose progress towards peace and disarmament coincided with the prosperity of the South and somehow seemed to complete the rain of hope that fell on the island in the twenty-first century. The book’s ambitious goal is only partially achieved for despite covering interesting aspects the collection of essays still leaves key areas unexplored.

In the production reviewed here there are two volumes devoted to Joyce, *New Perspectives on James Joyce. Ignatius Loyola, make haste to help me!* and *Vigorous Joyce. Atlantic Readings of James Joyce*, which honour his claim that his critics would be occupied for at least 200 years, while at the same time recovering par excellence the “migrant Irish”. Joyce immortalized the tradition of leaving “the old sow that eats her farrow”, although it may have been for reasons quite different from those that could be given today. Of course, it is no accident that the Joycean baton is picked up in Deusto and Vigo: the first name, with direct associations to the Society of Jesus, contextualizes us in one of the institutions and traditions, which were most involved in forging not only the Irish writer’s training but also his conscience. In the case of Vigo, because the authors put forward another of the umbilical cords that connect Spain with Mother Ireland (in this case the Atlantic) Joyce

lands metaphorically in Vigo in 1926, when they were translating into Galician some fragments of *Ulysses*. From Vigo we are continually and vigorously encouraged to keep reading, enjoying and decoding a work as powerful as it is inextinguishable. However, the Atlantic as a metaphor and literary reference goes beyond Joyce: the two books coedited by Manuela Palacios, insist on the idea of Galicia and Ireland as “sister lands located on the Atlantic coast of Western Europe” with so many aspects in common such as bilingualism, the influence of the Catholic Church, emigration, Celticism, or the passive role of the woman.

In *Creation, Publishing and Criticism. The Advance of Women’s Writing* the words “own experience” are repeated time and again, favouring the “live” testimony of Galician and Irish women writers and giving voice to groups that are generally “secondary” in literary creation, such as publishers or critics and making them “surmount old obstacles of mutual mistrust by bringing together criticism by academics and journalists as well as writers’, publishers’ and theatre directors’ self-reflective collaborations.” We share the view of the Preface’s author, Luz Pozo Garza, that the book will allow readers to see not only how writers, publishers and critics often join forces to transform the literary system, but also how they may occasionally have conflicts of interest and expectations that are difficult to accommodate. The “twin” volume, *To The Winds Our Sails. Irish Writers Translate Galician Poetry*, “a journey through Languages” in the words of Michael Cronin, helps us cross the Atlantic in the opposite direction, from the female Galician writers’ poems to their version in English and Irish from renowned Irish female poets. “A two-way channel between our cultures has been forged”, Mary O’Donnell proudly proclaims, and translation acts here as the ideal vehicle to gauge the literary space of a text by assuming that, as O’Donnell says, “in the times of local and global, anything entailing exchange and mutual dialogue must be by all means favoured.”

One wonders if a certain didacticism is appropriate in times of crisis and in this sense the volume titled *Teaching Ireland: New Didactic Approaches to Cultural, Linguistic and*

Literary Issue creates some expectations. But the volume discussed here is certainly basic and is intended solely for the purpose of updating and clarifying our notion of the Ireland of today and the path that it has had to take. It is a manual, not a book of criticism, though a few of its contributions are valuable as part of our teaching in the classroom, an activity not so much valued as it should be.

With much greater depth, yet also retaining a clear didacticism, Carolina Amador’s *Introduction to Irish English*, is a well-documented and really valuable contribution, with a remarkable balance between theory and practice that goes beyond language instruction. The book can be read as an interesting anthology of the most varied texts, a manual for *English as a Foreign Language* (especially for those who plan to visit Post-Celtic Tiger Ireland!), a history of the English language, but, above all, a fun and updated X-ray of Ireland today and the perception it has of itself. In this way, we learn such curious things as the British belief that “Irish accents are considered to be the sexiest and the friendliest”, actor Colin Farrell being mentioned as a good illustration of both.

I do not hesitate to admit that the “harvest” of 2010 is varied, heterogeneous and irregular, as Ireland is itself and if I had to include here a type of “reviewer’s lament”, it would be as follows: why are Spanish academics so reluctant to name their compatriots in the bibliography (naturally, with honorable exceptions!)? Why is a work always preferable, or more valued (undoubtedly valuable as well) if it comes from foreign scholars? One other lesson to learn, again related with the legend of the “Wild Geese”: they were not all heroes and worthy of honor, despite their fame. There were many others who, although not as visible or as decorated, also wrote, and even changed, History.

Recio Morales, Óscar. 2008. Ireland and the Spanish Empire. 1600-1825. Dublin: Four Courts Press, 2010. ISBN 978-i-84682-183-7

According to Ciaran Brady, the author of the preface of the book, one of the features of truly distinguished scholarship is not only that it offers new evidence and new perspectives but also that it raises a further set of challenges

demanding further research and further thought.

This is the case of Oscar Recio's volume, a work based on a solid foundation of original research, which Brady defines as a "major contribution in the study of early modern history in the last decade." He argues that scholarly interest used to remain steadily focused within the traditional framework of Anglo Irish relations and that horizons were somewhat narrow. Historians had discussed the effects which the extraordinary experience of the Spanish in the new world had on English attitudes toward Ireland in the 16th and 17th centuries, with an important influence in the process of aggression and exploitation which occurred in Ireland at that time. But despite that, their concern was to understand English attitudes rather than the European influences that may (or may not) have shaped them. In the 1970s and 80s Irish historiographical interest in the influence of Western Europe on Ireland remained a minority concern, sustained mainly by individual scholars, military historians and above all historians of the religious orders. Brady emphasizes the efforts of James Hogan, Richard Hayes, Brendan Jennings between the 1920s and 1940s or later John Silke and Micheline Kerney – Walsh in the 1960s and 70s and Gráinne Henry to keep a European perspective. But only in the past dozen years were increased the feeling of Ireland's significance within Europe and the opportunities, challenges and dangers which this new form of identity entailed. In addition, there was generous support for research within the humanities with European perspectives, and from such public funding a number of important initiatives concerning the history of Ireland's links with the continent took shape, Oscar Recio's included. Needless to say all this implied internal changes within the world of historical scholarship itself, above all an increasing awareness of the inadequacy of the old framework of Anglo Irish relations, parallel with a similar dissatisfaction among continental scholars with the interpretative framework of dynastic struggles and nation-state formation which had for so long dominated research. Out of this there has arisen a greater awareness of the degree to which groups which transcended national and dynastic boundaries – merchants, members of religious

orders, scholars, soldiers, sailors –, played a role in shaping the way in which the traditional dynasties and new states evolved and the way they related to one another. For the Irish of the early modern world, those who moved frequently between home and exile, occupied a cultural and ideological environment that was far more complex and uncertain than the comforting polarities of the Anglo Irish conflict. Now they represent our surest guides to a world long obscured and almost lost which we are only now recovering and Recio's book marks a major step in this process of recovery precisely for his audacious and ambitious undertaking.

The book is structured in five chapters with an impressive breadth of scope. Earlier research into the history of the Irish in Spain have tended to be focused on the individual, on the particular group, the celebrated occasion or the significant event. In Recio's impressive breadth of coverage – from the beginning of the 17th century to the beginning of the 19th –, every phase of the Irish experience in Habsburg and Bourbon Spain has been reviewed with fresh perspective. His two chapters on the 17th c – "Philip III of Spain and Ireland, 1602-1621: a non-conventional reign" and "Natural Allies? Irish expectations and Spanish exhaustion, 1621-1690" –, prove how different were the fortunes, the attitudes and the strategies for survival in the complex circumstances of Spain. The chapters on the late 18th and early 19th centuries – "Renewing Loyalty: the Irish Community in Eighteenth Century Spain, 1691-1754" and "the Irish Hour in Spain, 1754-1825" – reveal the great fortunes of those Irishmen who continue to operate as an identifiable group, even as they sought acceptance into the *ancien régime*. And most tantalizing is Recio's conclusion on the experience and remarkable success of the Irish émigré community in Spanish America and the role of the Irish in the revolutionary movements of Latin America, as discussed in the final chapter.

In his *Introduction* Oscar Recio provides some keys concerning the title of the book. According to him, a Spanish version of the book would not have this title but it would use the term *monarquía* because in a strict sense there was no Spanish Empire and there was no imperial school theory nor imperial history at all.

“Imperio” and “imperial” were invalidated words under Franco’s regime, and from 1960 onwards only the English speaking world uses this terminology, the major contribution arriving from English speaking historians. But historians must bear in mind the global and international dimension of a multi kingdom monarchy and the part played by other territories or nations in the imperial venture is essential. Balance is difficult, since in the 19th century foreigners were either obscure or presented as pernicious.

Recio also clarifies that it may appear disproportionate when compared with the historical links between Ireland and the British Empire. From the outset it is important to point out – he remarks – that Madrid’s interest in Ireland was not to incorporate the island into the immense conglomerate of kingdoms which we call today the Spanish monarchy. The Spanish empire was really established on a basis of inheritance rather than one of conquest. And there was no success for the attempts and offers being made by the Irish themselves to incorporate the kingdom of Ireland into their territories. Successive offers were treated with caution by Felipe II or ignored by Felipe III or Felipe IV, offers which coincided with crisis and were made also to the French. It is also worth mentioning that the date span chosen for the book (1600-1825) is not that normally associated with the zenith of Spanish power. Quite the opposite, these were the years of its long death agony.

Recio focuses on Ireland’s links to Spain beyond the strict framework of the Spanish composite monarchy and pays attention to other relationships of “informal influence” and “informal presence”. Old historiography stressed famous battles and illustrious individuals, many of them labelled with the romantic name of “wild geese”. He emphasizes their connotations of military, nationalist, victimist, antagonistic, masculine, heroic and noble but the term, when confronted with the complexity of Irish migration to the continent, is totally anachronistic and reductive. As Recio proclaims, not all Irish migrants were soldiers, neither were they all men, nor did all obtain honours and integration. To consider *conflict* as a key word is a starting point proposed by Recio to

rewrite the history of the Irish migration and to redefine the nature of the links between Ireland and the Spanish Empire. An ambitious undertaking in which Recio has definitely succeeded, providing us not only with a brilliant academic contribution but also with another way of looking back to our history and, above all, to our relations with Ireland.

Clark, David and Rubén Jarazo Álvarez (eds.). 2010. *In the Wake of the Tiger. Irish Studies in the Twentieth-First Century*. A Coruña: NETBIBLO, ISBN: 978-84-9745-547-3

The two volumes *In the Wake of the Tiger. Irish Studies in the Twentieth-First Century* and *To Banish Ghost and Goblin. New Essays on Irish Culture* are a new addition to the Amergin Irish Studies series and a good sample of its fertile productivity. Being complementary, they share a purpose clearly stated in their introductions: to present a collection of studies by scholars working from the perspective of the end of the first decade in the 21st century.

In the Wake of the Tiger makes its objectives clear from the very beginning: “to assess the current state of Irish writing, language, music, cinema etc., and what these cultural manifestations mean in the current political and economic climate. Needless to say they refer to the period in which the optimism of the years of the Celtic Tiger has turned into frustration and deception as the country faces the economic crisis which started around 2007. In summary, the two volumes attempt to diagnose the present illness of the country while looking at the difficult past beyond it and, if possible, to give some prescriptions to heal it. Nothing to do with the times in which the Celtic Tiger was at its peak.

In the Wake of the Tiger is divided into four areas: *Trauma Studies*, *Ireland Abroad*, *Audiovisual Ireland and Irish Studies* and *The Tiger*, each chapter accompanied by lyrics from songs by Damien Dempsey, an author very close to the times we are referring to.

In the first section – *Trauma Studies* – Constanza del Río Álvaro’s “Trauma Studies and the Contemporary Irish Novel” creates the proper atmosphere when she ratifies “the

cultural and psychological need to revisit the historical past”, mainly in William Trevor and the big house novel and evoking “the need to bear witness to an uncertain event”, that is to say, to insanity, dysfunctional families, sexual abuse, incest, rape or vicious and sectarian contexts. Trevor and Lucy Gault are also dealt with by Raquel Paradela Macía in “Gothic Traces in Contemporary Irish Novel: The Case of *The Story of Lucy Gault* by William Trevor”, mainly tracing the history of the gothic tradition and its resources whereas María Jesús Lorenzo Modia’s “Invalids in War: Illness and the Irish Conflict In Medbh McGuckian” deals with the different levels of violence in that “catalyzer for illness” that is Medbh McGuckian. Not at all less traumatic is the tradition and aims of the hunger strikes that F. Stuart Ross analyses in “Hunger Striking and the Irish: Myths and Realities” according to the author “a last ditch attempt in a desperate struggle”, and a historical tool present in other conflict situations such as Palestinian revolts or the revolutionary European left and by no means an exclusively Irish practice.

Ireland abroad includes two studies about the international echoes of Irish writers: first Carmen María Fernández Rodríguez traces the German translation of *Castle Rackrent* in 1802 and its reliability in “Edgeworth in Germany: Recovering *Schloss Rackrent* 1802”. A different lens – that of dictatorship – is applied to the analysis of Alberto Lázaro Lafuente in “Spanish Readings of Le Fanu’s ‘Carmilla’ concerning the reception of *Carmilla* in Franco’s Spain. The following essays, Alfred Markey’s – “Beyond the Commuter Pale: Borderlands and Authenticity in the Recent Short Fiction of Claire Keegan and John MacKenna” and Eva Roa White’s “From Emigration to Immigration: Irishness in *The Irish Short Stories of Sarah Orne Jewett* and Roddy Doyle’s *The Deportees*” – draw new Irish profiles.

The three studies of *Audiovisual Ireland* cover the fields of music and film studies, two main axis of contemporary Ireland, the first well represented by the paper of Matteo Cullen – “Emerging Patterns: Irish Rock Music, 1968-78”— and his survey of Irish rock music in the decade 1968-78, a landmark for further times and production. Rosa González Casademont’s

excellent contribution, “The Glocalisation of Contemporary Irish Cinema” proposes a brilliant “*portmanteaux term*” to analyse the balance of the local and the global in contemporary films and to measure the fruitful perspectives it opens for the “the Irish cinema to be ‘accented’, without having to align itself with the aesthetics and market imperatives of Hollywood.” Shane Walshe’s “What about the Celtic Tiger Economy Boom Thing? Examining the Changing Face of Ireland in the Film *When Brendan Met Trudy* reveals the darker side of the Celtic Tiger Ireland, mainly when compared with other contemporary films.

The final section, *Irish Studies and The Tiger*, begins with a convincing diagnosis of multicultural Ireland in a joint study of Luz Mar González Arias, Marisol Morales Ladrón and Asier Altuna-García de Salazar in “The New Irish: Towards a Multicultural Literature in Ireland?”. An X-ray photography both of the new Irish literature and the new Irish in the lost Celtic Tiger period is provided, ranging from multicultural theory to the post-tiger novel in Roddy Doyle and the “ethnic minorities” of Ireland. A completely different scope is that of Ciaran Dawson in “Change of Ownership”, discussing the position and role of the Irish language and followed by another two insights: José Miguel Alonso Giráldez’ recommendation of O’Donoghue’s selected poem in “On Occasion of the Launch of ‘Selected Poems’: Revisiting Bernard O’Donoghue’s Early Poetry” and Margarita Estevez Saa’s “Antidotes to Celtic Tiger Ireland in Contemporary Irish Fiction: Anne Haverty’s *The Free and Easy*, and Éillís Ní Dhuibne’s *Fox, Swallow, Scarecrow*”, one of the best essays of the volume, where she brilliantly argues that these works represent the weak and fragile side of the otherwise glamorous daily life in Ireland.

As we suggested above, the book only partially fulfills the expectations it created. While the diagnosis of post Celtic Tiger is insightfully laid out in the pieces by Constanza del Río Álvaro, Rosa González Casademont, Ciaran Dawson, Margarita Estevez Saá, Marisol Morales Ladrón, Asier Altuna-García de Salazar and Luz Mar González Arias other contributions are only tangentially related to the topic.

Clark, David and Rubén Jarazo Álvarez (eds.). 2010. *To Banish Ghost and Goblin. New Essays on Irish Culture*. A Coruña: NETBIBLO, ISBN: 978-84-9745-501-5

The sister volume – *To Banish Ghost and Goblin. New Essays on Irish Culture* – is introduced by the lyrics of the song “Rocky Road to Dublin”, perfectly illustrating that – as the authors clarify – despite the prosperity and celebrity of Ireland at that time – U2, Riverdance, cultural vitality, the great status of Irish studies –, the road to the construction of this new Ireland has been, however, a rocky one. Scholars pay attention to the rapid and often traumatic changes in the social fabric of Ireland in 6 six sections: *Irish Literature*, *Gender Studies*, *Ireland Abroad*, *Northern Ireland*, *Audiovisual Reconstruction* and *New Approaches in Irish Studies*.

Irish literature is a varied mosaic of approaches and discussions: José Manuel Estévez-Saá’s “Joseph O’Connor and the World of the New Irish Male”, Munira H. Mutran’s “Paul Durcan’s Poetry-a Self-Portrait in Contemporary Ireland”, Benigno del Río Molina’s “Sacred-Erotic Beauty in Joyce’s ‘Nausicaa’”, Manuela Susana Domínguez Peña’s “Tradition versus Innovation: The Art of Reconciling a Dichotomy” and Aida Rosende Pérez’s “Éilís Ní Dhuibhne’s *Fox, Swallow, Scarecrow*: Visions and Revisions of (and from) a Changing Nation”, each ranges widely in interest. The same criteria applies to the next section, *Gender Studies*, which includes María Armental Romero’s “Daddy says I mustn’t tell because it’s a secret. The Subversion of the Irish Father-Daughter Creed in Lia Mill’s *Another Alice*”, Andrés Palacios Pablos’s “A Focus on Brian Moore’s Female Characters: Literary Testimony as a Potential Gauge or Irish Social Change”, Lidia María Montero Ameneiro’s “Molly Keane’s *Loving Without Tears*: the Imagined Landscape of the Big House” and Amelia Piñeiro Santorum’s “Gender Issues in Bram Stoker’s *Dracula*”.

The second, and shortest section, *Ireland Abroad*, contains two disparate contributions,

Antonia Sagredo Santo’s “From Ireland to America: The Main Irish Migratory Trend and its Contribution to the United States’ Culture” and Patricia Trainor de la Cruz’s “Ireland and Scotland: Two Countries Divided by a Common Language”.

The following section, *Northern Ireland*, was meant to complete the ongoing debate, (so intensely focused on the Republic that very often the North is absolutely forgotten), given the temporal coincidence of the Peace Process and the economic boom in the Republic. Therefore Esther Aliaga Rodrigo writes on the wall murals – “Painting History: Murals in Northern Ireland –”, Stephanie Schwerter on the influence of Europe on Northern Irish poets – “Europeanizing Northern Irish Poetry”: From Paulin to Pushkin” – and the traveler community is analyzed by Andrea Redmon in “Cultural Representation of Nomadic Culture in Northern Ireland Legislation and Media.”

Audiovisual Reconstruction gathers another two essays centered on music and cinema. Carlos Seco González in “‘If you know your history’ Celtic FC and Irish Rebel Songs: Identity Formation and Politics” discusses the importance and legitimacy of Irish rebel songs in the history and current search for identity of the Celtic football club. Guillermo Iglesias Díaz, on his part, traces the building of a nation through the cinema of the last century in “A Century of Cinematographic Re-constructions of Ireland: Building a Nation”.

Finally in *New Approaches to Irish Studies*, Anne MacCarthy evokes James Stephens’s figure and role in anthologies in “James Stephens and the Chronological Layout of Irish Anthologies”, Asier Altuna-García de Salazar’s “Marsha Merhan and Multiculturalism in Irish Fiction” discusses the writer’s contribution to the growth of new views and scopes ‘in contemporary Irish fiction and Ute Anna Mittermaier’s “Charles Donnelly, ‘Dark Star’ of Irish Poetry and Reluctant Hero of the Irish Left” recovers for us the poet and activist in the Spanish Civil War.

Suárez Castiñeira, M^a Luz, Asier Altuna García de Salazar and Olga Fernández Vicente (eds.). 2009. *New Perspectives on James Joyce. Ignatius Loyola, make haste to help me!* Bilbao: Universidad de Deusto, ISBN 978-84-9830-250-9

One of the most famous phrases attributed to James Joyce is the one where he hoped to keep the critics occupied with his work for at least 100 years. And as the editors say in the preface, “since James Joyce’s death in 1941, his work has been subject to intense scrutiny by scholars of all ages throughout the world. At the end of the first decade of the 21st century, research goes on unabated”. James Joyce went down in history as an emblem of what the Irish critic Colm Tóibín has called “dual identity”: the writer torn between loyalty to his roots in Ireland and his need to rewrite it in other places and with other linguistic and literary codes. He is without question a paradigm of the continuous journey in search of places where Ireland could be rediscovered and reinvented.

We have seen fit to include this paragraph as a preliminary substratum in order to adequately assess the contributions of the volume in question. First we should celebrate the fact that it is the University of Deusto who is undertaking a new approach to the figure of Joyce. It is undeniable the great influence that the Jesuits had in training the writer on different levels and in the very title of the conference which originated this publication – the 20th Conference of the James Joyce Spanish society, under the topic “*the Jejune Jesuit Back in Ithaca. 23-25 April 2009* –, we find allusions to the schoolboy under the tutelage of the Jesuits. And the second part of the title of this publication is a quotation from Ulysses (U9.163), alluding both to Saint Ignatius, founder of the society of Jesus and to his birthplace, now the sanctuary of Loyola in Azpeitia (Gipuzkoa, Spain). However, it is noteworthy that only one of the articles, “*Allude me as a Jesuit: James Joyce and His Educators*”, by Bruce Bradley, is concerned with this theme, consequently this leads us to acknowledge that the weakest aspect of the volume is some lack of consistency between the second part of the title, “*Ignatius Loyola, make haste to help me*” and the

contents. In fact the work as a whole responds to the second part, “*New Perspectives on James Joyce*”, stressing the European dimension of Joyce and the network of influence and intertextuality that runs through his work, essential aspects that we stated in the first lines. In this sense, the volume offers a variety of approaches and in most cases interest and originality.

In any case the Conference held in Bilbao establishes a bridge between the Irish territory and the Basque, and between the nationalist traditions the two have shared. The index reveals, however, that the contributions of the volume go far beyond what could have been a comparison of similarities or differences. The real value of this publication is that it shows the versatility and complexity of the Joycean work, just as we said in the first paragraph and presents a balanced spectrum of themes in five parts: *On the Genesis of Joyce’s Works, On Irish-Basque Literary Relations, New Comparative Approaches, New Theoretical Approaches to Joyce’s Aesthetics, On myth and religion in Joyce* and, as a conclusion, *An interview with Alfonso Zapico, Comic Illustrator*.

A closer look at the index indicates the main parameters dealt with, firstly, the genesis of the Joycean work, a source of unlimited and inexhaustible study, where we highlight the interest of Fritz Senn’s “Random Instances of Joyce’s Handling of Time”, which is a lucid analysis of different Joycean titles. Just as valuable is the contribution of Anne MacCarthy “A Catholic Literature for Ireland: James Duffy and Duffy’s Irish Catholic *Magazine*”. There is no doubt that Catholicism was an essential axis in the formation of the Irish national consciousness and in the personal and artistic education of Joyce. The stated article uses the sources well and annotates a context of considerable importance for understanding not only the figure and his work, but one of the more deeply-rooted frameworks in Irish life and culture. As stated above, the volume hardly abounds in an essential vein, which is the spiritual and religious dimension of Joyce and for that it pines for more contributions addressing his most emblematic work in this sense: *A Portrait of the Artist as a Young Man*, a

prodigious exercise in the exorcism of the great demons of Irish nationalism – language, patriotism and religion – as well as the carnal, spiritual and artistic demons of the young Dedalus. In the book a unique article on this topic stands out, Jose M^a Tejedor Cabrera's "The Stephens-Joyce Connection", well structured and documented.

In the second part, *On Irish Basque Literary Relations*, the philological rigor and depth of Francisco García Tortosa's "Vascuence in *Finnegans Wake*" is highlighted. It is an invaluable study that sheds new light to decipher one of the most impenetrable works of literature and in our opinion one of the best contributions of the book. We must not forget that *Finnegan's Wake* exhibits the most prodigious techniques and unsurpassed literary refinement, complemented by an amazing exercise in verbalization. This article offers unprecedented angles to decipher the oral epic "world of words" as it has been defined, that few scholars dare to confront. Following the same lines are the studies "A Lyric Weakling in *the Wake*" by Jefferey Simons and "The Quinet Motif and Joyce's Memory for *Finnegan's Wake*" by Ricardo Navarrete Franco. The other two contributions of the section address the system of relationships between Basque and Irish literature and the connections between the Irish writer and the Basque writer Ramón Saizarbitoria. The similarity of paths of Ireland and the Basque Country has frequently been stressed, obviating in many cases the difference in the evolution and historical context. These two contributions – Jon Kortázar's "Relaciones intersistémicas entre la literatura vasca y la literatura irlandesa, Joyce y Saizarbitoria" and Asier Altuna's "...and wild dwellers by Vizcáy? Ye, the unconquered remnant of the brave old celtic race". The Basques in The Nation" – prove to be really illuminating contributions in the field of literary interconnections. New angles are also provided in the work of Alberto Lázaro and Teresa Iribarren "Shedding Light on the Mystery of the First Catalan *Ulysses*: the Letters of Joyce J.F. Vidal Jové".

In the third section, *New Comparative Approaches*, we highlight M^a Luz Suárez and Olga Fernández's article "James Joyce and Pío

Baroja: common sources", affecting what we initially called the European dimension of Joyce and its extensive universal ramifications. Mention should also be made of Joaquim Mallafré's "Ulysses/Ulisses: digging for common ground", which strikes a good balance of theory and practice. In the fourth part Marisol Morales's "James Joyce's Early Writings and Ecocritical Theory. A new Turn?" and Margarita Estévez's "Could we speak about an Eco-feminist Joyce?" represent outstanding contributions, both offering valuable insights.

The interview with artist Alfonso Zapico which closes the volume – "Making Joyce accessible to the wider public. An interview with Alfonso Zapico, Comic illustrator", by Olga Fernández Vicente, is a stimulating way of discovering new dimensions in Joyce's endless universe. Zapico is the author of *Dublinés*, the first Spanish comic based on Joyce, and a good example of how to make Joyce accessible and enjoyable for a wider readership.

We can say, in conclusion, that the volume presents some disparity between its contributions in terms of relevance. However, there is enough quality in several articles, such as those mentioned above, and the volume offers new approaches in the complex and vast task of Joycean criticism.

Caneda Cabrera, M. Teresa, Vanessa Silva Fernández and Martín Urdiales Shaw (eds.). 2010. *Vigorous Joyce. Atlantic Readings of James Joyce*. Universidade de Vigo: Servizo de Publicacións, ISBN: 978-84-8158-475-2

The title of the volume invokes again the Atlantic and Celtic ties with Ireland, the "sister land". As explained in the preface, the Vigo/Joyce relationship reached its culmination in April 2008, when the University of Vigo hosted the 19th annual conference of the James Joyce Spanish society. But before that, Joyce had disembarked metaphorically in Vigo, one of Europe's busiest harbour cities, in 1926, when bonds with him were established with the translation of fragments from "Ithaca" and "Cyclops" into Galician. Therefore the title pays homage to the first Joyce's readers on this part of the Atlantic. The volume gathers a selection of fifteen essays divided into five sections, which

include papers given at the conference together with the contributions of reputed international Joyce scholars.

Central to the first section – *Contexts, Discourses and Affiliations* – is the identification of the factors that have contributed to the conformation of the often contradictory Joycean affiliations. John Mc Court's interesting paper on "Joyce's Irish Post Mortem, 1941-1943" analyses the mixed reactions after his death through a detailed study of the press of the time – main attention is given to Elizabeth Bowen's homage – and emphasizes the long oblivion Joyce was to suffer until the 1960s. Maria McGarrity analyses in "Joyce, Irish Modernism and the Primitive Other" the degree to which Joyce uses the primitive as a means to identify and question Irish cultural positioning both at home and abroad. Finally, Katherine Mullin's "*Ulysses* and *A Portrait of the Artist as a Young Man* Through the Little Magazines" discusses the important relationship of Joyce and two little magazines, *The Egoist* and *The Little Review*, tracing their development and the different audience they aimed at.

Section 2 gathers three essays on the topic of *Textual and Cultural Negotiations*, dealing with the different strategies through which Joyce is appropriated and rewritten. In her valuable essay "The Translator's Net: The World as Word in *A Portrait of the Artist as a Young Man*" M. Teresa Caneda Cabrera approaches the important issue of translation in *A Portrait of the Artist as a Young Man* and proclaims that the inability to reproduce Stephen's negotiation between *world and word* lies in the neutralization of the political power of Joyce's language and style. She focuses her study in Dámaso Alonso's translation of the book. Susana Pérez Pico's "The Paradox of 'The Dead': from Modernist Narrative to Classical Film" opposes the discursivization of Joyce's work with the cinematic techniques. Whereas in the final paper, entitled "Double-Edged Words: James Joyce and Contemporary Irish Women Poets" Vanessa Silva Fernández chooses the Penelope episode to trace similar negotiations of gender in the work of contemporary women poets who dare to express "words deemed to remain silent". She deals with the work of Eavan Boland, Nuala Ní Dhomhnaill and Katie

Donovan, concluding that Molly Bloom was an invaluable source for further female self-assertion.

Section 3 – in our opinion the weakest of the book – offers three essays under the title of *Reading as Decoding*. Eduardo Barros Grela in "Reconceptualización de la espacialidad y de la parálisis en 'The Sisters': una aproximación culturalista" discusses the interaction of spatiality and narrative form, Benigno del Río Molina's "El misterioso hombre de la playa: claves homéricas de la ocultación de la identidad de Bloom en 'Nausicaa'" provides different Homeric keys to interpret Bloom's characterization in "Nausicaa", and Jefferey Simons in "Hermeneutic Views of the Modernist J" proposes an hermeneutic reading of the modernist Joyce, discussing "The Dead" as a transitional text, between *Chamber Music* and the prose of the other more radically modernist texts.

Section 4 – *Language and Myth* – proves to be one of the most interesting of the book dealing with two of the main generators of meaning for readers: the intertextual and extra textual links provided by language and Myth. As outstanding contributions we should mention Margarita Estévez-Saá's fine essay "The voice of Shaun, vote of the Irish, voice from afar" which approaches the character of Shaun in *Finnegans' Wake*, following the traces of Boucicault and Carleton as his antecessors. Another brilliant paper is "Vico and Vigo en *Finnegans Wake*: confluencias y ramificaciones" by Francisco García Tortosa, who disentangles new levels of meaning in *Finnegans's Wake* as he explores the allusiveness of language in the echoes and reverberations of the name of Earwicker. Attention to language is given by Rafael I. García León in "Antanaclasis Joyceana en *Ulysses*", carrying out an analysis of Joyce's use of repetition.

Reading Joyce is an activity which demands a plurality of insights, from a single word or a phrase to the entire corpus of texts and to the history which such texts belong to. So section 5 – *Influences and Convergences* – establishes links between Joyce and other writers, either antecessors or followers such as the interesting article by Anne MacCarthy, "James Joyce and

James Clarence Mangan”, which succeeds in drawing the crucial influence of Mangan on Joyce and the latter’s admiration for the former. Jose Manuel Estevez-Saá “Más que ecos joyceanos en “Two More Gallants” de William Trevor” seeks some Joycean echoes in William Trevor. Joyce is explored in greater depth by José Ruiz Mas in “Carlos Eduardo Zavaleta y la traducción peruana de *Pomes Penyeach*” as an international icon focusing on the translation of *Pomes Penyeach* by Latin American writer Carlos Eduardo Zavaleta.

Taking into account the complexity of reading Joyce, the essays’ quality is irregular – as usual in a volume of this kind –, and not all of them should be considered scholarly contributions, but as a whole the book illustrates Joyce’s inexhaustibility and reading is praised as an ever renewed activity which implies research, and leads – at least hopefully – to enjoyment. The well written introduction is full of convincing reasons to join the network of Joycean criticism but, above all, invites us to repeat Stephen Dedalus’ words when walking on Sandymount strand: *I am here to read*.

Nogueira, María Xesús, Laura Lojo and Manuela Palacios (eds.). *Creation, Publishing and Criticism. The Advance of Women’s Writing*. 2010. Frankfurt am Main: Peter Lang, ISBN: 978-1-4331-0954-6

The book bears witness to a most relevant fact: the emergence and consolidation of a powerful number of women writers since the 1980s both in Galicia and Ireland, sharing geographical, historical, political, and social features and, above all, Celtic and Atlantic cultures. Its main purpose is to unveil the range of strategies by which cultural agents have conditioned this writing, bringing together the voices of writers, critics, publishers, theatre directors and journalists. Divided in three parts – *Poetry, Fiction and Drama* –, each of them covers a double dimension: the experience of writing and publishing (as lived by both publishers and writers, or directors and playwrights in the case of drama) and the critical reception. Former obstacles are clearly referred to in the preface “A Passion for Celticism” by Luz Pozo Garza,

where she states that the book surmounts old obstacles of mutual mistrust by bringing together criticism by academics and journalists as well as writers’, publishers’ and theatre directors’ self reflective collaborations.

Both Galicia and Ireland are situated on the Atlantic coast of western Europe, they are bilingual societies with a vernacular language, both have been bastions of Roman Catholicism and both communities share a number of Celtic myths of origin and folk traditions, not to mention the emigration both suffered. Individual surveys of each geographical area are provided, emphasizing in the case of Galicia how the genre of poetry pioneered women’s production and incorporation into the genre of fiction came later, even more difficulties existing in the field of playwriting. Additional difficulties were the lack of a stable publishing network and in drama the lack of platforms for the publishing of plays. Criticism seems to have played less of a role in the case of theatre than in that of poetry and fiction by women but in any case the attention paid by literary criticism to women has contributed considerably to their visibility and their canonization. Mention is also made of new forms of literary criticism in the form of blogs, web pages and other virtual resources

All this can be applied to Ireland, though a new variable should be added in this case: The great contradiction between its rapid economic and social transformation and the little critical attention paid to women. Irish feminism had a revitalizing effect on politics and in redefining the national identity, best expressed through the election of Mary Robinson in 1990. Nonetheless, as Mary O’Donnell remarks, for most women writing was one thing but getting into book form was quite another. In this sense the book praises highly the role of two publishing houses connected with feminist concerns, Arlen House, founded in the 1970s and Attic Press, both crucial in the 1980s, as well as Salmon publishing, sometimes referred to as *women’s presses*.

In the section devoted to Irish Poetry, both personal and professional testimony is given in Jessei Lendennie’s “Irish Women Poets in a Changing Society”. The author, a poet and the

editor of Salmon Publishing talks about her 30 years of experience as a woman publisher in Ireland and recalls how the term “kitchen-sink-poetry” used to be referred to female poetry. Despite the fact, she proclaims the great role it played in the democratization of poetry. Another poet, Susan Connolly in “Coming out of the Forest (Making the Journey from First to Second Collection)” also supplies personal experience as well as an insight into the role of festivals, awards, grants, anthologies and other means of literary – and difficult – promotion. Regarding criticism, Irene Gilsenan Nordin’s “Poetry and Education: The Role of the Literary Critic in Academia” reminds us of the undeniable responsibility critics have in order to overcome the patriarchal system and to do justice to the new poetry and the new gaze female poetry created.

With regards to Irish Fiction, Declan Meade’s “Irish Women Writers: Forging Ahead” emphasizes the evident phallogocentrism of the Irish literary canon and Paula Campbell’s “The City Girls” discusses mass market in Ireland and the importance of Poolbeg Press and the commercial fiction for women it created. As to fiction criticism and to what extent it affects female creation, Kerry Hardie’s “A writer’s Thoughts on Publication and Public Criticism” distinguishes between academic criticism, which a writer can choose not to read, and critical reviews, which affect book launchings and sales, taking as a starting point her own experience.

The third section, Drama, provides the invaluable insight of Colette Connor in “Irish Women Playwrights: Undervalued and Overmined”, voicing her own experience as stage director and playwright within the independent theatre, and a similar case is that of Ursula Rani Sarma’s “Transcending Categories: Thoughts on Being a Playwright and Responding to Expectation” that examines how social and gender categories have conditioned both her production and the reception of her work. The scarcity of criticism of women’s plays is dealt with by Celia De Fréine in “Women Playwrights, Whither?”, recalling her experience as an Irish language poet and playwright and arguing that criticism is a decisive tool in granting a play

some visibility and durability. There are other interesting and paradoxical aspects, for example to find out that most theatre goers are women in a male playwrights-centred world. Finally Mary O’Donnell, a poet and a fiction writer herself as well as a critic for newspapers and radio programmes, puts forward another paradox in “Irish Women’s Drama: Questions of Response and Location”: the large number of women who write drama in Ireland and the few performances they achieve. There seems to be a general consensus that playwriting is the least visible of all genres, mainly due to the lack of involvement by official institutions in supporting women playwrights’ progress. O’Donnell demands that criticism should also include not only playwrights but women directors, actresses, scriptwriters, set designers, as well as taking into account the contribution of immigrant playwrights and in a multicultural Ireland.

We thoroughly share the feeling expressed in the volume that the book will allow readers to see not only how writers, publishers and critics often join forces so as to transform the literary system, but also how they may occasionally have conflicts of interest and expectations that are difficult to accommodate. “Her own experience” is the most frequent expression along the pages of the volume, acting as a warrant of its reliability and its “live” discussion. Challenging studies, like this one, are welcome in Irish studies since they go beyond the “literary muses” and discover for us the secrets and difficulties lying behind the writer’s creativity.

O’Donnell, Mary and Manuela Palacios (eds.). 2010. *To The Winds Our Sails. Irish Writers Translate Galician Poetry. Cliffs of Moher: Salmon Poetry, ISBN: 978-1-907056-37-6*

This volume is in some sense complementary of *Creation, Publishing and Criticism. The Advance of Women’s Writing* since it selects some poems by Galician Women writers and offers their translation into English and (one in each author) into Irish. Manuela Palacios’s essay, “Galician Women Poets Today: Moving from Strength to Strength”, begins by stating that sacred names such as Cantigas or Rosalía de Castro have been appropriated as an icon of national identity but

since Rosalia's times other women writers have worked vigorously for the advance of Galician poetry. There is a generation in the 1950s, a second wave in 1970s – although they did not publish until the 1980s, the late 1980s and early 1990s – and then we must refer to the younger generations that elbow their way into the literary establishment. The writers of the collection display heterogeneous aesthetic approaches and interests, they belong to different generations and have gone through unlike life experiences but they have something in common: their determination to play an active role in the advancement and remodelling of a poetic tradition that cannot afford to do without women's voices. Ten poets ranging in age and concern.

In the Introduction, Mary O'Donnell deals with an important feature: according to her, Irish and English are much further apart than Galician and Spanish and Galician is much more widely spoken than Irish today. In Ireland Irish is frequently "a sanctified code to be pulled out and dressed up on official and formal occasions". She also draws our attention to what she calls the "environmental difference" as a decisive one. In her opinion, in Galicia there exists a more heightened consciousness of the fragile nature of the eco system than in Ireland, something that has affected the writers deeply. On the other hand, Galician scholars' interest in Irish writers has been evident, but perhaps the other way round was not so clear. Each Galician poet has contributed with five poems, one of them being translated into Irish. Not all the translators speak Irish so Rita Kelly has lent a hand as well as Martin Nugent. With regards to the translator the book includes first rank names such as Nuala Ní Dhomhnaill. In this volume translation proves to be what Michael Cronin defines as a "journey through language" and "that art of discovery". For translation – both as an art and a science – is itself the target of a book where literal translations coexist with free versions, considering both the spirit and the letter, but above all trying to catch the "soul" of every poem. Mary O'Donnell echoes Michael Cronin's words when stating that "translation has played a critical role in shaping discourse around identity, language and cultural survival in the

past and in the present". So the clearly defined purpose of the book is to contribute to the further shaping of such discourse, with the hope that there is a reciprocation between the sister-poets of both side of the Atlantic, and that this will forge a two-way literary channel between our cultures. The diversity among the poets in technique, experience, style, and tradition reinforces the challenge of making them sound in another language, mainly because, as Mary O'Donnell says, all of them are imbued with an ear for the music of language. Unfortunately, my lack of knowledge in Galician and Irish language prevents me from testifying the achievements of the volume in depth, but reading the translation in English I have enjoyed powerful and beautiful lines which echo the force of Galician originals. We totally subscribe Mary O'Donnell's statement that in the times of the local and global, anything entailing exchange and mutual dialogue must be by all means favoured. And that in the times of technology poetry, and especially poetry translation, makes us aware of what is *the other* and what is *the same* and the ability to recognize both. This interweaving of cultures and – more accurately languages – is a good path to know the small world we live in.

Losada Friend, Maria (coordinator/editor). 2010. *Teaching Ireland: New Didactic Approaches to Cultural, Linguistic and Literary Issues*. Universidad de Huelva: Dirección de innovación Docente Vicerrectorado de Tecnologías, innovación y calidad. Dirección de Convergencia Europea. ISBN: 978-84-613-5491-7

Didactic approaches are not very frequent – and we would daresay to some extent underrated – in the academic world. However, teaching strategies must be considered both an art and a science and are crucial to expand and reinforce Irish Studies. If we agree that involvement and enthusiasm are the key factors for scholarly work, we should not forget that these are born – or just the opposite, they are frustrated – in the classroom. This booklet is the result of an approved and funded project in the 13th *Convocatoria de proyectos de Innovación e Investigación para la mejora en docencia univer-*

sitaria at the university of Huelva in the academic year 2008-9, including “materials which have been successfully used and tested in class to ensure the active participation of students and to provide a useful source to explain the myriad of angles needed to illustrate tradition and innovation in Ireland”. The table of contents covers a variety of topics in 7 units: Unit 1: *Ireland Today*, by Deirdre Finnerty; Unit 2: *Tune into Ireland: Teaching Ireland Through Music*; Unit 3: *Reading Irish identity in the Walls: The troubles in Northern Ireland Murals* by Marisol Morales; Unit 4: *Irish identities thorough Movies*, by Auxiliadora Pérez Vides; Unit 5: *Irish identity through Visual Arts and Contemporary poetry*; Unit 6: *Irish identity through Folklore: Yeats’ Poetry, Stories and Myths* by Sonia Hernández Santano; Unit 7: *James Joyce and his Sequels: bringing innovation to the Irish Literary Tradition*, by María Losada Friend and Ana Maldonado Acevedo. Units are organized to cover a 50/60 minute class and different activities complement the seven visual presentations enclosed, helping the instructor to explore and expand on the material and support a classroom lecture. The structure of each unit is a good mixture of didactic tools: all of them begin with “*preliminary observations*”, a summary of the topic and target, followed by a section entitled *brainstorming activities* which checks the student’s previous knowledge on the topic through a series of open questions, presentation of vocabulary, linking words, exercises in groups or association of words. The *post presentation activities* must be completed immediately after the presentation and consist of a series of tasks to check comprehension and to provide further knowledge on the topic. Finally, as a necessary step to evaluate the students’ work, there is a section of *Complementary exercises* implying take home tasks mainly based on internet searches around the topic presented in class (*artistic representations, music, photographs, films, literary texts or profiles of writers, artists, popular singers and actors*). *Recommended readings* and *useful web links* are included at the end of each chapter, the contents covering a variety of topics.

The results are uneven and on some occasions the tests and questions provided are somewhat basic for university students. Units 3, 5 and 7

clearly outstand and exhibit a brilliant balance of theory and practice, whereas unit 6 is by far the weakest, suffering from lack of coherence and rigour. We missed some guide concerning the academic level and profile required for the activities. On the other hand, the authors’ purpose to illustrate “tradition and innovation in Ireland”, as stated in the introduction, proves a too ambitious task to be developed in a publication like this. However, the booklet is a good achievement as a whole, and provides very stimulating colourful material which no doubt will arouse the students’ interest and enthusiasm for Ireland. More than welcome for this very reason, since (do not forget it!) everything begins in the classroom.

Amador-Moreno, Carolina P. 2010. *An Introduction to Irish English*. London: Equinox, ISBN 978 1 84553 371 7

As the author makes clear in the introduction, a book of this sort must be able to reconcile two conflicting aims: the discussion of technical issues without alienating a more general reader. Amador faces and solves happily the challenge of striking a balance between theory and practical examples taken from real conversations and literary works, without forgetting – in her own words – “my own research, experience, thinking and lecturing”. The book is written with an aim at interactive reading and invites the reader “to clarify your own thinking, explore, reflect upon your own perception”. The author succeeds in combining both her experience and expertise as a researcher and a teacher, the result being a wide ranging and well structured publication that can be read at different levels and in a different order, written with an engaging style. The variety of the material it covers has been produced by Amador’s own teaching and the activities proposed come out from seminar-based discussions and exercises. An additional value of the book is the usefulness of its activities in the context of English Language Teaching (ELT), as they can be adapted and turned into language teaching material.

The book consists of 9 chapters, all of them including a perfect balance of theory and practice and divided into the following sections: a theoretical introduction of a topic, activities

related to it, a summary, a further reading section and some answers to the activities proposed.

Chapter 1 is devoted to *Some Key Notion: Accent Dialect and Variety*, with special attention to Irish English, Hiberno English, Anglo Irish and the North – South division. Examples cover a wide range, from Walshe's *Trainspotting* to passages from *The Irish Times*.

Chapter 2 focuses on *The History of the English Language in Ireland* and analyses the historical development of English since the arrival of the Anglo Normans, the linguistic consequences of the Plantations, the decline of Irish at the turn of the twentieth century and the influence of Irish English in the United States, Canada and Argentina. As a sample of the activities, there is an invitation to read and discuss Brian Friel's *Translations* or Douglas Hyde's speech *On the Necessity for De-Anglicizing Ireland*.

Chapter 3 analyses *The Grammar of Irish English*, covering the noun phrase, the verb phrase, prepositions, focus and subordination. It includes tests on examples from real conversations as well as from written sources such as newspapers, e-mails, or Irish literature. Attention has mostly been drawn to the usage of these IrE (Irish English) examples by comparing them to their equivalent in the StE (Standard English) variety.

Chapter 4 is entitled *The Vocabulary of Irish English* and there the author avoids a mere listing of words, choosing instead a selection of the most representative in order to illustrate the features of IrE Lexicon. Influences from Irish Gaelic, or archaic and dialectal English origins are examined, as well as other lexical items proper to Irish English belonging to a variety of semantic fields. Activities range from a discussion of words like *brogues*, *gallowses*, *gasair*, or very humorous examples playing with words, to a passage from *A Portrait of the Artist as a Young Man* or the meaningfulness of the word *crack*.

Chapter 5 concentrates on *The Sounds of Irish English* and the complexity of the phonetics and the phonology of IrE. Special attention is given to Dublin English as well as to the North, including activities from a passage from

Anthony Trollope's *An Eye for an Eye* to excerpts from *the Curious Incident of the Dog in the Nightdress*.

Chapter 6 deals with *Fictional Representation of Irish English*, covering a wide range of topics such as "Perceptions of the Irish: Stereotypes and the Brogue", "The Irish Character from the Elizabethan Period to the Eighteenth century", "From Fascination to Nationalistic Aspiration" and "The New Ireland in Fiction". The striking variety of examples covers quotations from Shakespeare, Somerville and Ross, J.M. Synge, Samuel Beckett, Joseph O'Connor, Brian Friel, Marina Carr, Paula Meehan, Paul Durcan, Roddy Doyle or Frank MacGuinness, as well as television drama, advertising and films.

Chapter 7 focuses on *Meaning What They Say: the Pragmatics of Irish English* and includes sections on "Pragmatic and Irish Politeness", "Avoidance of Directness in Irish English", "Pragmatic Markers", "Small Talk, Listenership and Social Interaction" and "the Pragmatics of *be+after+V-ing*". Activities are based on examples from Patrick MacGill's *The Rat Pit* or Alexander McCall Smith's *Portuguese Irregular Verbs*.

Chapter 8, *Searching Corpora for Data*, raises the question *What is a corpus?* from the very beginning, followed by a discussion on the use of corpora to investigate Irish English and ending up asking *What can corpus analysis tell us about Irish English?*

Finally chapter 9 focuses on *Implications for English as a Foreign Language: Teachers and Learners*. Different issues are discussed, such as "Irish English and the Teaching of English as a Foreign Language", "learning and understanding English in Ireland" or "Exploring Irish English in Context". The author points out that this is mainly addressed to students who are based in or are planning to learn English in Ireland and for teachers who want to include IrE in their syllabus.

In summary, Amador has provided us with an excellent contribution, both scholarly and didactic at the same time that must be recommended not only for those who want to enlarge their linguistic scope but for everybody interested in real and alive Ireland. Only as an

example of the many relaxing ways she proposes to approach and understand the complexity of Irishness, we reproduce the following joke:

Question: What do you call an Irish philosopher?

Answer: A tinker!

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1996), *Ireland in Writing. Interviews with Writers and Academics* (in collaboration) (Amsterdam, Rodopi, 1998) and the editor of *Irlanda ante un nuevo milenio* (Burgos, AEDEI, 2002) and *La novela irlandesa del siglo XX* (Barcelona, PPU, 2005). In 1998 she was conferred with an honorary degree in Literature by the National University of Ireland (Cork). She was founding member of the Spanish Association for Irish Studies (AEDEI) in 2000 and she is currently the honorary chair.