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AEDEI

IRISH STUDIES IN SPAIN – 2025

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Introduction

Throughout 2025, numerous Spanish institutions – including the Spanish Association for Irish Studies (AEDEI), the Spanish James Joyce Society, the Amergin University Institute of Research in Irish Studies, the Irish Studies Circle at the University of Granada, the Centre for Irish Studies Banna/Bond, the Centre for Irish Studies "Alka-Éire", WAÉIRE (Irish Studies in Western Andalusia), the Centre of Irish Studies in Cáceres, the Hispano-Irish Association in Valladolid, and the Irish-Basque Association LagunCara – organised an extensive programme of conferences, seminars, lectures, literary readings, publications, performances, and festivals devoted to the promotion of Irish culture and scholarship. Many of these initiatives were supported by the Embassy of Ireland in Spain, first under Ambassador Frank Smyth – until August 2025 – and subsequently under Ambassador Brian Glynn.

Within this broad framework of activities, several academic conferences stood out for their international scope and thematic relevance. The international conference "The Multiple Representations of the Irish and Spanish Mother in Contemporary Literature", organised by Madalina Armie, Germán Asensio Peral, and Verónica Membrive Pérez at the University of Almería (7–9 May), examined literary and cultural constructions of motherhood in Spain and Ireland within their respective social, cultural and economic contexts. Keynote speakers included Andrea O'Reilly, Catherine Dunne, Laura Freixas, and Pilar Iglesias Aparicio.

During the same week, the Spanish James Joyce Society – chaired by Juan Ignacio Oliva – together with members of the TRANSFER research group directed by Andrés Pérez Simón, organised the 34th James Joyce Meeting, "James Joyce, Reception and Literary Translation", held at the Universidad Autónoma de Madrid (8–9 May). Papers addressed translation, reception, and broader literary-cultural dimensions of Joyce's work, alongside contributions devoted to other Irish authors.

Later in the month, the University of Huelva hosted the 23rd AEDEI Conference (28–30 May), entitled "The Uses and Abuses of Irishness". Organised by AEDEI – chaired by Pilar Villar-Argáiz, the Department of English at the University of Huelva, and the WAÉIRE research cluster, and coordinated by Auxiliadora Pérez Vides and José Carregal Romero, the conference explored multiple theoretical and cultural approaches to the concept of use within contemporary Irish Studies. Plenary speakers included Katherine O'Donnell (University College Dublin), who dealt with "The Uses, Abuses, and Misuses of Knowledge: The Report of the Republic of Ireland's Mother and Baby Home Commission", and Sylvie Mikowski (Université de Reims Champagne-Ardenne), who gave the talk "Small-Town Ireland in Contemporary Fiction". Novelists Catherine Dunne and Claire Kilroy participated as keynote writers. In addition, the roundtable "Eibhear Walshe: In memoriam", featuring Marisol Morales-Ladrón, Katherine O'Donnell, Pilar Villar-Argáiz, and José Carregal Romero, paid tribute to the great scholar, writer, and former Director of Creative Writing at University College Cork, who passed away in 2024.

Beyond conferences, AEDEI continued to promote research through bursaries, scholarships, and awards. In 2025, funding from the Strengthening Irish Studies in Spain and Beyond Programme and the Government of Ireland's Emigrant Support Programme (ESP) supported two predoctoral bursaries awarded to Noelia Carmona for "Understanding the Representation of Masculinities in Contemporary Irish Literature: An Analysis of Donal Ryan's Fiction from a Gender(ed) Perspective", and Muriel Domínguez for "Selfhood in Contemporary Irish Literature by Women Writers in Ireland", as well as a postdoctoral project, María Elena Jaime de Pablos's "Emily Lawless, a Humanist Writer".

In parallel, AEDEI scholarship schemes, named in honour of Eibhear Walshe, funded a predoctoral grant awarded to Natalia Jiménez for "Planetary Crisis and Post-Celtic Tiger Ireland: Precarity and Relationality in Sally Rooney's Fiction", and a postdoctoral/senior

research grant awarded to María Auxiliadora Pérez Vides for "Corporality and Institutionalisation in Contemporary Ireland: A Gender-Based Analysis in John Banville's Crime Fiction". The 2025 Inés Praga Award for Best Doctoral Thesis was presented to María del Rosario Casas Coelho for "Cultural Approximations to the Literary Representation of Migration and Mobility in Colum McCann's Work".

Academic and cultural events flourished across Spanish universities in 2025. The Irish Studies Circle at the University of Granada organised some of them, for instance, the 8th International Seminar on Irish Studies: "Celebrating St Brigid's" (28 January–1 February), which included the opening of the Yeats Sisters exhibition, literary readings by Eiléan Ní Chuilleanáin and Deirdre Sullivan, traditional music sessions with Louise Mulcahy, Matt Cranitch, Caoimhe Flannery, and Éimhear Flannery, Irish language and dance workshops, and a performance by the UGR Céilí Band. This Circle also coordinated some activities to celebrate St Patrick's Day – a talk entitled "From the Shannon to the Shenandoah: Irish Music Across the Atlantic", Irish dance workshops, traditional music sessions with the UGR Céilí Band, and readings from James Joyce's works – mirroring celebrations organised nationwide on the occasion. Similarly, the Centre of Irish Studies in Cáceres (UEx) hosted the "I Jornada de Difusión de la Cultura Irlandesa de la UEx", featuring lectures on Irish literature, mythology, and Celtic calligraphy, a plenary talk by Ana María Terrazas-Calero (Universitetet i Bergen), and traditional music sessions. Bloomsday (16 June) was commemorated in several Spanish cities, in the capital, through a tribute to Denis Rafter, which was organised at the Ateneo de Madrid by Sara Cantó, founder of the Bloomsday Society in Spain.

In 2025, Spanish scholars actively collaborated with colleagues in Ireland, thereby strengthening international research networks. This is illustrated, for example, by María Teresa Caneda-Cabrera (University of Vigo) who, together with Seán Crosson (University of Galway), organised the seminar "Interdependency and Vulnerability in Contemporary Irish Culture" (University of Galway, 21 January), featuring plenary speakers Sarah-Anne Buckley and Nessa Cronin and a session dedicated to Eibhear Walshe. J. Javier Torres-Fernández (University of Almería), in collaboration with Elaine Mahon and Anke Klitzing (Technological University Dublin), coordinated the JOFIS (Journal of Franco-Irish Studies) Imbolg Early Career Seminar (6 February), at which Mary Pierse – founder and trustee of the George Moore Association – delivered the keynote address.

The bond between Spain and Ireland is very much promoted by The Hispano-Irish Association in Valladolid, which, in co-operation with Valladolid City Council, organised the Ireland/Spain Events Programme 2025 (26–27 September). It brought together a series of cultural and academic activities highlighting historical and contemporary links between both countries. Among the most significant events were the Second Meeting of Ibero-Irish Associations – at which AEDEI was represented by Executive Board member Juan Elices Agudo – and the historical re-enactment of the Funeral of Red Hugh O'Donnell, commemorating the Irish leader's connection with the city.

The vitality of Irish Studies in Spain in 2025 was further reflected in a number of significant publications. Among these were María Gaviña Costero's *El teatro de Brian Friel: bailando entre la ficción y la memoria* (Peter Lang), which analyses Friel's dramaturgy through postcolonial and memory-studies frameworks; Iria Seijas-Pérez's *Sapphic Adolescent Girls in Irish Young Adult Fiction: Queering Girlhood* (Routledge), the first sustained study of sapphic protagonists in Irish YA fiction; *A Nation, not a Parish: The Homewhere-s and Elsewhere-s of 1930s Irish Culture* (Peter Lang), edited by Madalina Armie, Verónica Membrive, and Germán Asensio Peral, with the purpose of examining 1930s Irish culture as internationally engaged, politically responsive, and artistically innovative; José Ángel Monteagudo Martínez's *Brigid, Santa Brígida y Vera de Moncayo. De la divinidad celta Brigid al sincretismo cristiano de santa Brígida y su singular advocación en Vera de Moncayo* (Institución Fernando el Católico),

which offers a comprehensive study of Saint Brigid's historical, literary, and devotional traditions; and a Special Issue 139 (2025) of *Fontes Linguae Vasconum*, co-edited by Asier Altuna García de Salazar, K. Josu Bijuesca, and Eva Pelayo Sañudo. This explores intersections between Irish and Basque literatures from the perspective of gender and post-violence studies.

Translations into Spanish also contributed significantly to the dissemination of Irish writing. Notable examples include *Translation and its Discontents. La traducción y sus insatisfacciones* (Small Fat Boy Press), a selection of poems by Gerry Murphy translated by Pilar Villar-Argáiz and Manuel Villar-Raso; Elena Pérez San Miguel's translation of Caelainn Hogan's *The Republic of Shame, How Ireland Punished 'Fallen Women'*, *La república de la vergüenza: Cómo Irlanda castigó a las mujeres descarriadas y a sus hijos* (Errata Naturae); and Marta Callava's translation of Seán O'Casey's *The Plough and the Stars*, *El arado y las estrellas* (Ybernia), presented in Madrid in November 2025 with a dramatised reading of Act II.

Finally, in relation to publications devoted to Irish Studies, it is worth mentioning that Issue 20 of *Estudios Irlandeses*, the scholarly journal of AEDEI, was released in March 2025 including twelve research articles, two tributes, two interviews, and its regular sections on publications and academic events. Awarded the FECYT quality seal for editorial excellence and inclusive practices, the journal is indexed in major international databases, including Scopus, Web of Science (ESCI), MLA, DOAJ, ERIHPlus, and others.

María Elena Jaime de Pablos is a Senior Lecturer at the University of Almería, where she teaches English Literature. Her major research interest is Irish literature, with a special focus on women writers and gender issues, and literary translation. She is the author of more than sixty essays (articles and book chapters), the translator of two literary works, and the author, editor or co-editor of twenty books published by prestigious national and international presses. Among the most recent ones: *Giving Shape to the Moment: The Art of Mary O'Donnell, Poet, Novelist and Short-Story Writer* (Oxford: Peter Lang, 2018), *Remaking the Literary Canon in English: Women Writers, 1880-1920* (Granada: Comares, 2018) and *Subjetividades femeninas transgresoras en la narrativa literaria y audiovisual* (Madrid: Dykinson, 2024). She is currently the Associate Editor of *Raudem, Revista de Estudios de las Mujeres*, an online journal on women's studies, the Secretary of the Communication and Society Research Centre (CySOC), based at the University of Almería, and the manager of the research group: "Women, Literature and Society".

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El teatro de Brian Friel: bailando entre la ficción y la memoria
María Gaviña Costero
Oxford: Peter Lang, 2025, 236 pp.
ISBN: 9781803744650

Reviewer: Lydia Freire Gargamala (University of Vigo)

María Gaviña Costero's *El teatro de Brian Friel: bailando entre la ficción y la memoria* is an ambitious study that offers Spanish-language readers a wide-ranging, systematically organised account of Brian Friel's dramatic production, presented through a chronological framework that doubles as an interpretive proposal. Published by Peter Lang in 2025, this volume is anchored in a sustained interest in how Friel's theatre stages the fluctuating interplay between lived experience, memory, and articulated "truth", and it consistently revisits the notion that remembering is not the retrieval of a fixed archive but an act of (re)compostion with aesthetic, ethical, and political ramifications.

Following an insightful introduction, the volume advances through five chronological segments – 1964-1970, 1971-1979, 1980-1989, 1990-1999, and 2000-2015 – culminating in a concluding synthesis and a bibliography. The table of contents thus signals a progression that is not only chronological but also decisively interpretive: the early plays (1964-1970) give way to the entry of conflict into the dramatic field (1971-1979), the Field Day decade (1980-1989), the 1990s framed explicitly through the rubric that "the personal is political" (1990-1999), and the later work of the new millennium (2000-2015). This periodisation functions, then, as more than a practical organising device, constituting an argument about the interplay between dramaturgical invention, cultural history, and political contingency, particularly in relation to Northern Ireland. Each phase is subdivided into concentrated discussions of significant plays, enabling the study to combine comprehensive career mapping with detailed, play-specific analysis.

Within this periodised structure, one of the book's most compelling contributions lies in its reading of Ballybeg as a dramaturgical microcosm that condenses Ireland's historical, linguistic, and affective tensions within a single, recurring imaginative space. From Friel's earliest plays onward, Gaviña Costero shows how this fictional territory operates as a narrative laboratory in which the pressures of exile, communicative fracture, and the shaping and instrumentalization of collective memory can be tested and dramatized. Her study demonstrates how these processes are rearranged across successive creative phases, and how Friel repeatedly juxtaposes divergent versions of the past in order to expose the fragility of dominant identity narratives. Situated within a postcolonial frame attentive to the Northern Irish conflict, this dialectic underscores both the political complexity of Friel's theatre and its persistent capacity to question the stories through which communities explain, and contest, themselves.

In its treatment of Friel's early theatre (1964-1970), the book analyses Friel's formative dramatic period as a phase of sustained experimentation in which the playwright begins to develop the thematic and formal concerns that will shape his subsequent work. Instead of viewing the early plays as tentative or merely preparatory, Gaviña Costero interprets them as a cohesive body of work organized around themes of emigration, fractured family relationships, and the difficulty of articulating affect within restrictive social frameworks. The chapter opens with a comprehensive analysis of *Philadelphia, Here I Come!* (1964) and then extends its scope to *The Loves of Cass McGuire* (1966), *Lovers: Winners and Losers* (1967), *Crystal and Fox* (1968) and *The Maundy Scheme* (1969), illustrating how these plays repeatedly stage fractured forms of love, exile, and belonging. As the author observes, Friel's early theatre is already marked by an interest in "the processes through which facts are transformed into fictions by memory", (9, my translation) with particular attention to the social and political circumstances that condition those transformations. The chapter further emphasises Friel's increasing departure from strict naturalism through devices such as character doubling, direct address, ritualised speech and musical or symbolic motifs, strategies that allow the theatre to externalise interior conflict and communicative failure. By contextualising these formal innovations within the social realities of 1960s Ireland – emigration, cultural stagnation, generational rupture, and emotional repression – the study convincingly illustrates that the

dialectic between memory and fiction is already fully active in Friel's early dramas, thereby justifying the chapter's foundational role in the book's overall interpretive trajectory.

Chapter 3 serves as one of the book's key argumentative pivots, as Gaviña Costero illustrates how Friel's 1970s dramaturgy solidifies a politics of representation focused on narrative authority, competing truths, and the social uses of memory. The chapter comprises six subsections – *The Gentle Island* (1971)*, The Freedom of the City* (1973), *Volunteers* (1975), *Living Quarters* (1977) *Aristocrats* (1979), and *Faith Healer* (1979) – which are organised not as isolated readings but as a cumulative argument about the ways violence and conflict reconfigure what theatre can claim to know and how it can claim it. Across these plays, Gaviña Costero foregrounds how institutional discourse (mostly explicitly in *The Freedom of the City*), ideological structures (as framed through *Volunteers*), and family mythologies (crucial to *Living Quarters* and *Aristocrats*) operate as narrative systems that legitimise specific interpretations of the past while disqualifying others. The chapter's final transition to *Faith Healer* is especially effective: by placing the artist's voice and ethical stance at the centre of the analysis, the chapter suggests that Friel's theatre exposes the violence embedded in public narratives while remaining attentive to the ethical responsibilities of artistic representation, a tension that carries forward into the Field Day decade and its intensified engagement with language, culture, and institutional intervention.

Chapter 4 examines Friel's involvement in Field Day as a decisive institutional and artistic context that reshapes the scope and orientation of his dramaturgy during the 1980s. For Gaviña Costero, Field Day provides the framework through which Friel's theatre engages more directly with questions of language, history, and cultural authority. The sections focused on *Translations* (1980), *The Communication Cord* (1982), and *Making History* (1988) present a thorough examination of the construction of national identity through naming, translation, commemoration, and historical narration. Across these plays, the study shows that linguistic mediation and historical rewriting function as sites of power, with direct consequences for how cultural preservation, tourism, and historiography are imagined and institutionalized. Situating these works within Field Day's commitment to public cultural debate and its geographical location in Derry, the chapter foregrounds theatre as a form of civic intervention capable of engaging the symbolic dimensions of the Northern Irish conflict. Read together, the plays of this period demonstrate a shift in scale from familial and communal narratives towards explicitly national concerns, preparing the ground for the more introspective yet politically inflected works of the following decade.

Chapter 5 traces how Friel's 1990s drama relocates political pressure into domestic, affective and embodied registers. The chapter opens by clarifying Friel's changing relationship with Field Day and his growing unease with institutional frameworks that might constrain artistic freedom, an unease captured in his own remark that "institutions are inclined to enforce characteristics, impose an attitude or a voice or a response" (Coult 2003: 105, cited in Gaviña Costero 2025). From that point, the argument unfolds through four subchapters focused on Friel's plays *Dancing at Lughnasa* (1990), *Wonderful Tennessee* (1993), *Molly Sweeney* (1994), and *Give Me Your Answer, Do!* (1997). Gaviña Costero interprets *Dancing at Lughnasa* through the lens of *memory play*, emphasizing the dominance of atmosphere and emotion over chronological sequence. She regards music and dance as integral devices that elucidate aspects of experience that conventional language cannot adequately encapsulate. With *Wonderful Tennessee*, the chapter transitions from remembrance to ritual: drawing upon Victor Turner's anthropological theories, it interprets the pier as a liminal theatrical space and emphasizes storytelling, repetition, and musical motifs as means of consolation and the construction of meaning in a secular, late-century Irish context. In *Molly Sweeney,* the personal is overtly rendered political through the connection the chapter draws between patriarchal oppression and colonial ideology, interpreting the medical "restoration" narrative as a manifestation of coercive

domination. Finally, *Give Me Your Answer, Do!* explores uncertainty as both an aesthetic and ethical issue: Gaviña Costero highlights how Friel dramatizes the assessment of artistic value amid academic and market pressures, and how the play's linguistic patterns – particularly the repeated interrogative tags – represent a broader crisis of value, integrity, and self-awareness.

The next chapter addresses the final phase of Friel's dramatic production by situating it within a context marked by institutional recognition, adaptation work, and the lingering pressures of an unresolved political past. Gaviña Costero regards this period as one of consolidation and introspection, in which previous concerns surrounding memory, homeland, and narrative authority are revisited through more restrained dramaturgical manifestations. This section primarily examines *Performances* (2003) and *The Home Place* (2005), analysing both plays as reflections on inheritance – cultural, familial, and historical – and on ethical responsibilities associated with acts of remembrance and artistic expression. In *The Home Place*, issues of land ownership, social hierarchy, and colonial legacy are explored through the enduring presence of social structures that transcend the political era in which they originated, while *Performances* is analysed through its interaction with music, biography, and memory as interconnected modes of interpretation. Across these readings, Gaviña Costero emphasises that the apparent simplicity of the late plays conceals a deep reflection on how the past persistently shapes present experiences, even within the context of post-agreement Northern Ireland. The chapter also documents the ongoing existence of violence and instability beyond the peace process, incorporating this understanding into its examination of how Friel's late theatre addresses both continuity and change. By concluding the volume with this period, the study underscores its central thesis that Friel's dramaturgy consistently focuses on the question of how narratives are constructed, inherited, and ethically sustained, even as historical immediacy yields to more subdued forms of reflection.

Overall, *El teatro de Brian Friel: bailando entre la ficción y la memoria* provides a thorough and clearly structured analysis of Brian Friel's dramatic output from the early 1960s to the second decade of the twenty-first century. Organised chronologically and structured around a consistent critical framework, the volume integrates detailed analysis with historical and cultural contextualisation to examine the development of Friel's dramaturgy across distinct creative periods. Throughout the study, Gaviña Costero foregrounds the dynamic relationship between fiction and memory as the central framework of Friel's theatre, using this lens to connect formal experimentation, narrative techniques, and evolving political and social contexts. The book's emphasis on dramaturgical structure, institutional frameworks, and the ethics of representation positions it as both a detailed reference work and a rigorous interpretive contribution within Irish Studies, particularly for a Spanish-speaking academic readership.

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Lydia Freire Gargamala is a PhD candidate in Advanced English Studies at the University of Vigo. Her research examines eighteenth-century Irish women's writing through an ecofeminist and Gothic lens, with particular attention to female agency, otherness, and the entanglements of gender, landscape, and coloniality, focusing on authors such as Elizabeth Griffith and Regina Maria Roche. She has presented her work at AEDEAN, AEDEI, and the Eighteenth-Century Ireland Society conferences, among other fora, and recently completed a research stay at the University of Galway, where she expanded her research on Eighteenth-Century Irish Literature

under the guidance of specialists in cultural history. Her publications include "'There Is Something Accursed in Wealth': Postcolonial Ecocriticism in Joseph Conrad's *Nostromo* (1904)" and "Rebellion and Wilderness: Female Agency and Irish Nature in Elizabeth Griffith's *The History of Lady Barton* (1771)", alongside several scholarly reviews. Her current project maps how Irish Gothic forms register climate, care, and vulnerability, reframing eighteenth-century narratives for contemporary debates in ecocriticism and gender studies.

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Sapphic Adolescent Girls in Irish Young Adult Fiction: Queering Girlhood
Iria Seijas-Pérez.
New York: Routledge, 2025, 224 pp.
ISBN: 9781003864332.

Reviewer: Jesús Candelario-Menacho (University of Extremadura)

Sapphic Adolescent Girls in Irish Young Adult Fiction: Queering Girlhood, a monograph by Dr. Iria Seijas-Pérez, offers an extensive and detailed account of the potential of Irish Young Adult (YA) literature for sapphic literary representations. This volume comprises an introduction and seven chapters, addressing topics such as religion, racialization, witchcraft or family relations and friendships, among others. Each chapter follows a consistent and intuitive structure, ensuring coherence and cohesion in both content and form. This structure includes an introduction to the topic, a summary of the books under scrutiny, an extensive range of examples supporting the discussion, and the concluding remarks, all accompanied by explanatory notes to help the reader and a wide list of references for further research. In addition, the book concludes with a detailed index of keywords and authors, facilitating guidance throughout the book.

The introductory chapter outlines the main objective of the book, this is, the identification of the main strategies in the depiction of queer characters and the possibilities that LGBTQ+ narratives in YA literature can propose. This introduction explains the history of Irish fiction from the 1800s to the last decade, tracing the representation of LGBTQ+ identities over time. The introduction also explains the criteria and process of selection of the corpus, which ultimately consists of ten novels forming the basis of this study. This chapter presents the narrative thread of the volume, concluding with a summary of each section of analysis. Seijas-Pérez accurately warns that, when talking about Irish YA literature, she exclusively refers to the material written in English in Ireland, leaving Irish Gaelic works aside due to linguistic constraints.

The first chapter of the book presents a thorough theoretical background addressing key aspects of YA literature. Seijas-Pérez makes a journey through English-language YA literature from the 1970s to the 2010s regarding the LGBTQ+ representation, including the number of works per decade, and some relevant contextual factors. Later, the chapter delves into the reality of the LGBTQ+ characters and its broader shift at the turn of the twenty-first century. As Ireland historically relied on British literary production, Irish YA works were scarce

prior to the 1990s. The author mentions that 2015 is a key year in the history of Ireland, as same-sex marriage was legalized and the number of YA novels related to the LGBTQ+ identities increased. For this reason, Seijas-Pérez decides to focus on the authors who published from that period onwards, establishing a connection with current queer characters and topics of Irish YA literature, some of which are explored in greater depth in subsequent sections.

For instance, Chapter 2 deals with the impact of the Catholic religion on the sexuality of the characters taken from three different novels: *All the Bad Apples* (2019), by Moïra Fowley-Doyle; *Not my Problem* (2021), by Ciara Smyth; and *Like Other Girls* (2017), by Claire Hennessy. As in every chapter, the author includes a brief summary of each book, so the reader can understand the situational context. Set largely in Catholic schools, these novels portray sapphic characters who must challenge their school's religious ethos in order to be sexually free. For this purpose, they confront verbal harassment, homophobia and lack of identification with the values of their school, so in the end Deena, Aideen, and Lauren – the protagonists of the novels – successfully defy their educational context and embrace their sexuality. As with the summaries, Seijas-Pérez includes a great number of significant examples in each section to support the correspondent analysis.

Chapter 3 focuses on sapphic characters who have already came out, and their relationships towards family and friends. In addition to *Not my Problem* and *Like Other Girls*, *The Falling in Love Montage* (2020), by Ciara Smyth, is also analysed. Aideen, Lauren, and Saoirse come from three distinct family backgrounds, and their own families are usually their primary source of conflict. Even though they support their sexuality – which is the exception and not the rule, as Seijas-Pérez states – external factors such as mental illness or alcoholism affect these characters. On the topic of friendships, the author highlights the complexity of these relations. Friendships between girls are frequently characterized by compassion and loyalty, but they may also involve jealousy or toxicity. In addition, the author points out both the lack of friendship with queer boys, and also the friendship with heteronormative characters, outlining their advantages and limitations in both cases.

Chapter 4 revolves around immigration and racism in contemporary Ireland. Seijas-Pérez contextualizes these themes by illustrating the sociopolitical events that took place in Ireland in the last decades and enumerates the few racialized – and mostly secondary – characters from 2017 onwards. In this case, three novels by Adiba Jaigirdar are under scrutiny: *The Henna Wars* (2020), *Hani and Ishu's Guide to Fake Dating* (2021), and *The Dos and Donuts of Love* (2023), all of which feature queer protagonists of South Asian descent. The author offers an insight into the Irish multicultural reality through the eyes of non-mainstream characters. To achieve this goal, the author delves into Nishat, Hani, Ishu, and Shireen's cultures and traits, their recurrent problems of identity – already mentioned in Chapter 2 –, and the constant pressure to meet expectations placed upon them as migrants.

Chapter 5 continues the analysis of Jaigirdar's YA novels, in this case, looking specifically at the representation of Islam and Muslim characters in relation to their queerness and their social belonging to Western societies. Seijas-Pérez asserts that these types of characters are scarce and usually negatively represented through stereotypes. However, Jaigirdar breaks with this pattern and describes them in a positive way. The whole chapter centres on the relationship between religion and sexuality. In these novels, religion is crucial for the Muslim characters; while religion often appears marginal for their Catholic friends, Muslim characters take pride in their religious identities. Nevertheless, queerness and Islam are not compatible in the Muslim society, which usually blames the West world for such vision of sexuality. In contrast, Seijas-Pérez demonstrates how characters such as Nishat and Hani embrace their religion and sexuality as part of their identities, as being queer and Muslim is not conflictive for them.

Chapters 6 and 7 are complementary in both approach and textual corpus and may be considered together. Chapter 6 focuses on the relation between witchcraft and lesbianism, while Chapter 7 looks at magical realism and/or gothic elements being compared with queerness. The novels selected by Seijas-Pérez for the purpose are Sarah Maria Griffin's *Other Words for Smoke* (2019), Moïra Fowley-Doyle's *All the Bad Apples* (2019) and Deirdre Sullivan's *Perfectly Preventable Deaths* (2019), as well as its sequel *Precious Catastrophe* in Chapter 7.

In her discussion regarding witchcraft and lesbianism, the author reflects on the connotations of the word *witch* and its perceptions both in Irish society and in each novel. The protagonists possess magical powers often associated with herbs and animals. Seijas-Pérez provides references from the novels to establish parallels between witchcraft and lesbianism, especially concerning happiness, self-doubt, shame and secrecy in young – and not so young – witches. Similarly, the presence of magical and Gothic elements functions as a source of ostracism for the protagonists, reinforcing their marginalisation. The authors of these novels engage with controversial events from the past to denounce injustices by using magical elements. Building on this premise, Chapter 7 explores how violence – silence and trauma regarding episodes such as the Magdelene laundries, industrial schools, and mother and baby homes –, religion – representations and visions of Virgin Mary, depicted as a role model for women in Ireland – and the appearance of haunting creatures – Bobby Dear, Sweet James, ghosts, and banshees – haunt the young protagonists. As Seijas-Pérez observes in a statement that encapsulates the volume's central argument, the protagonists "navigate their positions as lesbians within a society whose past still looms over it" (215).

In sum, *Sapphic Adolescent Girls in Irish Young Adult Fiction: Queering Girlhood* successfully accomplishes its objective: the detailed exploration of how Irish YA represents sapphic characters through various aspects such as racism, religion, witchcraft, or family and friendship dynamics. It is a perfect book for starters in the field, as it combines technical yet didactic terminology with clear and effective prose. As such, the volume is a highly recommendable read for both specialists and readers approaching the topic for the first time.

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A Nation, not A Parish. The Homewhere-s and Elsewhere-s of 1930s Irish Culture
Edited by Madalina Armie, Verónica Membrive and Germán Peral.
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ISBN: 9781803748498.

Reviewer: Úna Kealy (South East Technological University)

A Nation Not a Parish: The Homewhere-s and Elsewhere-s of 1930s Irish Culture characterises the 1930s as a decade in which a dissident counterculture of Irish and Irish-based artists, intellectuals and activists responded to intersecting aspects of the Revival, Irish nationalism, republicanism, modernism, global depression, the rise of fascism and the outbreak of the Spanish Civil War. The milieu of 1930s Ireland is recreated through the careful curation of essays analysing literature, music, cinema, literary networks, novels in Irish translation, poetry, journalistic and political writing and travelogues created during that decade. Constituting a useful and original contribution to existing research into the trans and international dimensions of Irish politics, art and culture of the 1930s, editors Peral, Armie and Membrive have curated a volume that details the national and international cultural dynamics of 1930s Ireland. Arguing that Irish writing is unhelpfully divided into a traditional dichotomy of those who left and those who remained, the collection focuses on Irish life and culture within Ireland but also beyond its geographical borders functioning as a syncretism of analysis of economic, political, cultural and social events and discourse.

Each essay sits comfortably within the stated purpose of the collection which is eminently suited to researchers working within the field of Irish Studies, literature, music, cinema and Irish political history. Ruth Barton's "'A group of persons who regard themselves as 'intellectuals'': Cinema-going and Film Culture in Dublin of the 1930s" offers a succinct overview of the emerging Irish cinema scene in the 1930s. Providing a compact contextualising of film making and exhibition in Ireland during the 1930s, within a religious and political hierarchy that was inherently afraid of what it considered to be the morally corrupting influence of the artform, Barton profiles Mary Manning and Liam O'Leary's involvement in the Dublin Film Society and the Dublin Film Club (DFC), usefully explaining the relationship between the DFC and the Dublin Little Theatre Guild. Barton briefly charts the reaction to the Little Theatre Guild's screening of Sergi Eisenstein's *Battleship Potemkin* in 1936 to exemplify a prevailing fear and opposition to Soviet cultural and political influence within mainstream Irish society during the decade. Her careful research, drawing on extensive archival references, adds colour and detail to an analysis that serves as an important reminder of how the contemporary Irish film industry owes so much to the dynamism and commitment those small film clubs and societies of the 1930s.

In "'Wild Field to a Later Generation': The Irish Women Writer's Club and the Global Literary Marketplace", Deirdre Brady adds valuable material to her existing research into the networks of women's literary clubs in Ireland. Brady confidently argues that the radical, innovative and liberal attitudes of Irish women writers and social, cultural and political activists during the 1930s influenced the popularity of progressive ideas and thinking both within and outside of Ireland during the decade. Establishing and exploring the links between Irish and international feminist groups, Brady illustrates how interconnected and mutually supportive international and trans-national feminists created an "intellectual symbiosis" which allowed ideas, political movements and literature to merge and progress during that decade. Through critical case studies, illustrated through extensive archival research, Brady highlights the extent of the profile and activism of Hanna Sheehy Skeffington, Rosamond Jacob, Patricia Lynch and Ena Dargen.

Fiona Feron's excellent essay, "Anti-facism and the Gothic in the Work of Dorothy Macardle (1935-53)", reads Macardle's *The Seed Was Kind* (1944) in relation to her journalistic work and her social and political activism. Constituting a valuable and original contribution to existing scholarly research, Feron's essay contextualises Macardle's early literary, journalistic and political work ahead of providing a detailed reading of *The Seed Was Kind*. The resulting analysis interweaves a fascinating commentary on the fragility of small nations during international conflict, the deprivations and trauma experienced by refugees – particularly women and children – and the collapse of moral certainties.

In "Blanaid Salkeld's poetry of the 1930s: 'peculiarity in and out of her time'" Grainne Condon identifies the multi-talented Salkeld as a poet who questioned gender roles and female agency. Considering Salkeld's three poetry collections of the 1930s, *Hello Eternity* (1933), *The Fox's Covert* (1935) and *...the engine is left running* (1937), Condon analyses Salkeld's formal and thematic experimentation that critiques the impact of cultural nationalism and religious, social and political conservatism on Irish life and particularly upon Irish women's lives. Condon cogently argues that Salkeld's *...the engine is left running* offers a sophisticated critique of gender roles, inequality and the impact of modern technology on the nascent Free State and her analysis considering why Salkeld's poetry remains outside Irish canonical boundaries is astute and instructive.

Gearóid Ó hAllmhuráin's "The Sensual Moan of the Saxophone: The Soundscape of Irish Cosmopolitanism in the 1930s" provides a thorough, lively and engaging critique of the emergence and subsequent attempt to restrict and/or censor jazz music in Ireland. Ó hAllmhuráin creates a nuanced and detailed account of the impact of the draconian and often misapplied Public Dance Halls Act of 1935, which, he argues, became an instrument of moral control during the 1930s. As the 1930s progressed, Ó hAllmhuráin contends that the holiday homecomings of emigrants changed the soundscape and rhythms of popular Irish music and dance, creating a destabilising sonic cosmopolitanism and the eventual naturalisation of jazz within Ireland's soundscape.

Katrina Goldstone contributes "Circles of Solidarity: Irish writers in transnational radical networks in the 1930s", charting a fascinating analysis of the complex and multifarious networks and personal and political relationships forged within the socio-political climate and conditions of interwar London. Contributing original analysis of Irish Jewish writer, broadcaster and educator Leslie Daiken (1912-1964), poet Ewart Milne and activist and novelist Peadar O'Donnell, Gladstone illustrates, by excellent use of archival material, the connectedness of the literary and political milieus of Dublin and London. She catalogues in meticulous detail how resistance to tyranny was coordinated and sustained through literary magazines, transnational networks and aid committees creating intersecting mutually supportive communities. One such community included Daiken, Milne and O'Donnell and, inter alia: the Spanish Medical Aid Committee; The Irish Friends of the Spanish Republic Women's Aid Committee; the International Coordination Committee for Aid to Republican Spain; the Irish Food Ship for Spain Committee and the Spanish Medical Aid Committee. Goldstone's analysis of the writers and organisations involved evidences a dynamic transnational and international intellectual and political orientation that rejected the narrow cultural nationalism with which Irish writers of this decade are sometimes associated.

"The Rediscovery of Máirín Mitchell" by Martin Tyrell constitutes an excellent contribution to Irish studies providing, as it does, new biographical detail and analysis on Mitchell which contextualises her within contemporaneous literary and political networks. Because so little biographical information on Mitchell exists, any new biographical detail and analysis of her work is a significant contribution to extant research. Tyrell's account of Mitchell's early life, her identity reinvention and her assimilation into "a countercultural world of anarchist, feminists and maverick Irish nationalists" (Tyrell 2025: 178) allows for a detailed

and nuanced analysis of her work exemplifying the approach taken by Mitchell in her analysis of Spanish culture and politics in *Storm Over Spain* (1937).

Alberto Lázaro creates a compelling case for reading Peadar O'Donnell's *Salud! An Irishman in Spain!* to better appreciate 1930s Ireland. Lázaro analyses how *Salud*!, part memoir, part war reportage, reflects on the evolution of early twentieth century Irish life and culture through O'Donnell's reportage on the Spanish Civil War and reveals how socialist politics provided O'Donnell with a lens to position the emergence of right-wing values, propaganda and political policy in Ireland within international politics and culture. Lázaro positions O'Donnell within a cohort of Irish writers and political activists that warned against Church-sponsored intimidation, anti-democratic political forces and the spread of misinformation and sensationalist media reportage in a chapter that often reads like analysis of current global politics and journalism.

Máirtín Coilfér's essay, "Irish-Language Translation as Internationalism? Gilbert Parker's The Right of Way and Séamus Ó Grianna as An Bealach Actuighthe in 1937", argues cogently for the importance of translation as a process and as a genre within Irish language literature, contextualises the increase in Irish language translations during the 1930s, and charts the hyper-localisation of Irish-language texts such as *Fiche Bliain ag Fás* (1933) and *Peig* (1936) within Irish language literature. Constructing a valuable and well-articulated contextualisation of the international dimension of literature translated into the Irish language during the 1930s, Coilfér brings original analysis to bear on the imperialist ideology within Gilbert Parker's *The Right of Way* (first published in 1901 and translated by Séamus Ó Grianna as *An Bealach Achtuighthe* in 1937) to reveal how acts of translation and/or cultural assimilation can act as insidiously destabilising influences within the cultures and literary corpuses into which they are transposed and assimilated.

Monica Paulis illuminates in "'Tell me some secrets about Irishmen': James Joyce and Italo Svevo, An International Friendship" how the friendship between Jewish Italian-Hungarian modernist writer Ettore Schmitz (Italo Svevo) and James Joyce influenced Joyce's writing. Inclusion of extracts from letters from both Joyce and Schmitz and analysis of Triestino idiom provide a nuanced insight into how Joyce adopted and adapted language and dialectical content into his own work with such fluency and flair. Analysis of the literary preoccupations and practice of Schmitz support an informed reading of both writers' work.

In summary, Irish cultural life, activism and politics emerge within the collection as animated and informed by Irish and Irish-based activists, artists and intellectuals whose writing, social criticism, politics and attitudes were influenced by the politics, writings, culture and rhythms they encountered globally. The collection provides essential reading for those interested in 1930s Ireland and its relationship with international events and political and ideological trends.

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Translation and its Discontents. La traducción y sus insatisfacciones. Selected Poems by Gerry Murphy
Translated into Spanish by Pilar Villar-Argáiz and Manuel Villar-Raso
Dunstable, UK: Small Fat Boy Press, 2025, 79 pp.
ISBN: 979-8-296711-39-7.

Reviewer: Crystal López Ferguson (University of Almería)

"In a poetic work, only a small part of the message is encoded linguistically; the rest is implied and lies within the translator's area of responsibility" (Lahini 2022: 3). The translation of poetry, thereby, is a dynamic process of disembodiment and semantic re-inhibition within a new linguistic paradigm. Pilar Villar-Argáiz and Manuel Villar-Raso's translations of Gerry Murphy's (*Cork City*, 1952) poems exemplify a phenomenological fidelity to the Irish poet's semiotic impetus, effectively channelling his wry voice, eidetic aesthetics, and liminal undertones into Spanish with skill. In his latest publication, *Translation and its Discontents. La traducción y sus insatisfacciones: Selected Poems by Gerry Murphy* (2025), the poems' transpositions showcase the effectiveness of preserving Murphy's written art of vacillating at the threshold of the readers' consciousness into a Cervantine constellation.

Prominent academic journals have disseminated a significant portion of Pilar Villar-Argáiz and Manuel Villar-Raso's translations of Murphy's poems. Thus, this latest volume represents a milestone by building upon translations published in the Journal *Estudios Irlandeses* (2013). It stands as an alchemical synthesis of Villar-Raso's literary sensibility for visceral themes of love and disruption, which merges with Villar-Argáiz's scholarly mastery of Irish studies, poetry, and gender studies. Coincidently, their approach is intuitively underpinned by theoretical frameworks that move beyond mere linguistic transfers such as Carl Jung's conception of symbolism,[1] Paul Ricoeur's theory of translation and metaphors,[2] Parmenides's importance of structural gaps or *doxa,*[3] and Julia Kristeva's theory of the semiotic.[4] These frameworks, at play, enable them to navigate the subconscious affective currents of Murphy's poems while making the translations an example of hermeneutical craftsmanship.

To maintain Murphy's lyrical style, visual impact, and surges of subversive passion without compromising the poems' intelligibility or semiotic charge, the translations have been conducted not on the basis of literal transposition, but rather through a deeper emotive and psychological sensitivity and intellectual sharpness. The selections of the translated poems span Murphy's career, from *A Small Fat Boy Walking Backwards* (1985) to *My Flirtation with International Socialism* (2010). The compendium of translations embodies what Lawrence Venuti termed the "illusion of transparency" (1995: 21), offering a fluent Spanish discourse

[1] For Jung, a symbol could be a word or an image that emerges from the subconscious – often appearing during a dream. Jung believed that symbols appeared during the semiotic states of human consciousness. Subsequently, they could be sublimated (Jung 1966: 44).
[2] Ricoeur writes throughout his works about the hermeneutical idea that symbolic language demanded more than a purely rational approach to interpretation; it called for participatory action that led to a holistic understanding of its meaning. This was often achieved through emotional, conscious, and subconscious processes that lead to its conscious recovery.
[3] In *The Fragments of Parmenides,* by A.H. Coxon, the importance of "space between" (2009: 283) – gaps, voids, silences, and intervals – belongs to the Doxa, the "deceptive world of the senses" (Conte 2020:176); they are a part of the appearances necessary to provide a space for thought and emotions that may arise in the reader or listener.
[4] Kristeva's Theory of the Semiotic uses the term "semiotic" as the equivalent of Jung and Ricoeur's "symbol" – not to confuse it with Kristeva's use of the term for "symbol", which refers to the language that describes the semiotic state but not a characteristic of that pre-linguistic state. Judith Butler distils this idea in her paper "The Body of Politics" (1989).

that eschews domesticating Murphy's distinctive voice, while employing a nuanced poetic foreignization through "the effect of fluent discourse" (1995: 1) in their translations. Thus, Villar-Argáiz and Villar-Raso approach Murphy's works methodically, demonstrating their understanding of the undercurrents that drive imagistic and emotive impetus of each poem rather than relying solely on superficial rationality. This intellectual and affective feat also concurs with Ricoeur's ideas that "symbols give rise to thought" (1967: 437) because there is a "semantic essence that stimulated the intellectual activity of finding hidden meaning" (1970: 18). It also underscored Jung's perception of poetry as a "threshold phenomenon" (1966) and "Parmenides's importance of the 'space between'" (Coxon 2009) that demand in-depth comprehension of the importance of the liminal spaces and breaks between words and lines that function as mechanisms in capturing imagistic brevities and subversive juxtapositions central to Murphy's method.

Indeed, one of the most salient qualities that seems to constantly emerge in Murphy's poems, which remarkably remains intact in Villar-Argáiz and Villar-Raso's translations, is the imagistic brevities that function through subversive juxtaposition, resisting obvious paratactic exposition. This idea lies at the heart of Kristeva's theory of the semiotic, which is arguably a phenomenological condition essential in the hermeneutics of poetry translation, given its semiotic nature that provokes a rise of inner symbols that become embedded in the poems' rhetorical semantic charge and metaphorical particularities. Through their translations, Villar-Argáiz and Villar-Raso adeptly incorporate dualistic elements into a harmonious Spanish conception of Murphy's dissidence without compromising the dynamic forces that characterize the poem's intent. In essence, the accomplishment aligns with Kristeva's concept that "[t]he (pre-linguistic) drives have aims prior to their emergence into language, because language invariably represses or sublimates these drives that are manifest only in those linguistic expressions which disobey the univocal requirements of signification within the symbolic domain" (qtd. in Butler 1988: 106).

Pilar Villar-Argáiz and Manuel Villar-Raso's translations illustrate tenacity and skill in Gerry Murphy's *Translations and Its Discontents. La Traducción y sus insatisfacciones* (2025). The dynamism inherent in their translations can be exemplified in "Memories of Moscow", where a stark contrast between nature and the political machine is preserved not only through seamlessly integrated breaks and imagistic juxtapositions, but also in the friction of these two images that remain intact both in the poem's encapsulation and within its emotive essence; "leafing trees" becomes "*árboles frondosos*" – the former conveys a timeless unfolding of becoming, while the latter opts for a temporal "isness" of being, ensuring the retention of the signified without the need to domesticate the signifier or sign.[5] As a direct result, the visual aesthetics of its concise, haiku-like composition are stylistically preserved, along with the ideological intrusions conjured by the eidetic clashes.[6] The second half of the poem abruptly introduces the unannounced intrusion of a political machine, which disrupts the flow through the insertion of dualistic features. These features create a distorted mirror of the poem's first four lines. Villar-Argáiz and Villar-Raso's intentional rhetorical simplicity ensures the preservation of Murphy's tonal fractures and rhythmic flow. Furthermore, they consistently adhere to the visual spaces and pauses, respecting the significance of these interstices as catalysts within the semiotic disruptions; it is in these hiatuses that the liminal emerges as a

[5] Saussure argued in his *Course in General Linguistics* (1959) that a sign what anything that conveyed meaning but required a signifier that provided meaning to mental concept or the signified.

[6] Other poems that strikingly resemble this pattern are "A Word at the End", "Twenty One Words for the Security Council", "Requiem for a Patriarch", "Landscapes with Auburn Hair", and "Haiku with Cap and Bells". These translated poems touch on taboo themes through decadent imagery to illuminate the words and ignite the readers' emotions.

force of *réassemblage* in the final alchemical stage, manifesting as a cathartic re-inhibition of the poem capable of permeating into the logic.

Nuanced semantic variations spread across the collection can be seen in other poems, including "Landscape with Auburn Hair", which becomes "*Paisaje Caoba*"; "Keeping My Feet", which moves beyond literal rendering to capture the poem's core metaphor and existential meaning to a sensical conception of "*Manteniendo el equilibrio*"; and a similar semiotic fidelity is captured in "Under the Dog Star", translated to "*Bajo la estrella alfa*". In line with these observations, the translators reiterate their craft as poetic and translational hermeneuticists by deciphering the symbols and sustaining the agonal shifts, allowing the Spanish reader to experience the subtle counterpoints between irony and candor that characterize Murphy's poetic rhetoric.

Within the translated works, Murphy's expressionist techniques that critique contemporary immediacies affecting the status quo surface. For instance, "Twenty One Words for the Security Council" reappears as *"Veintiuna palabras al consejo de seguridad*". The poem's impact is preserved through its structure, the discomfort caused by the metaphors, and its visceral yet shocking economization of words. This economization of words remains faithful to the original English version, even in terms of word count. In "Haiku with Cap and Bells"/ "*Haiku con visera y campanillas*", the translators adopt a direct approach, eschewing language or imagistic softening while maintaining the sharp critique and sustaining the poem's cruel climate; here, the cynical indifference to human suffering is conveyed with precision and without any trace of unnecessary embellishment. This poignant display by Pilar Villar-Argáiz and Manuel Villar-Raso proves their intimate acquaintance with both Murphy's audacious voice and personality. The complicity between author and translator is further highlighted in Villar-Argáiz's publication, "Flirting with International Socialism: Love, Politics, and Intertextuality in the Poetry of Gerry Murphy" (2013); she identifies and elaborates on the manner in which the Irish author "amusingly flirts with politics" using "witty images" and a "subjective perspective" (Villar-Argáiz 2013: 118-19), while also noting that the Irish author does not attempt to rationalize the atrocities committed by war; rather, he simply exposes them with all their rawness (Villar-Argáiz 2013: 119). Coincidentally, Murphy's inclination towards economic locution makes Murphy's poetic style a matter of quality over quantity, allowing his poems to resonate with contemporary preferences for brevity and impact. This quality arguably leverages his works in traditional literary circles as well as within popular mainstream literary guilds. The preservation of connotative charge in the translations of Murphy's brief yet imagery-rich constructions, which could otherwise be overlooked and overwhelming to the untrained eye, appear as a fluid second nature exercise in these translations.

Indeed, translating Gerry Murphy's poetry is a rite of passage that demands attuning to the whimsical pragmatics that interplay between two linguistic realities, encompassing two contextual possibilities. Pilar Villar-Argáiz and Manuel Villar-Raso's translations of Gerry Murphy's poems introduce a unique abridgement of the Irish author's poetic dialogue and tone to the Spanish-speaking audience. The equilibrium between lyricism and sharp irony flourishes through a temperate Spanish rendition that eschews hyper-elaborate language yet retains its emotional charge. Hence, the claim that poetry is untranslatable is a "fundamental misrepresentation of the mechanisms that interplay in retaining the essence of poetic pieces and the nature of translation itself" (Brock 2025). The depth and brilliance of Pilar Villar-Argáiz and Manuel Villar-Raso's translations of Gerry Murphy's poems is one of scholarly etiquette, linguistic accuracy, and genius contextual navigation. Within these translational renderings, Gerry Murphy's poems have been elevated not by obliterating his distinctive linguistic idiosyncrasies, but by preserving and quantifying his profound sensitivity, his imagistic yet wry rhetoric, and his ideologically charged temperament, making this volume not only an

indispensable contribution to scholars and readers alike, but also an enduringly potent and compelling archetype of restrained artistry and translational genius.

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Federico García Lorca, Bodas de sangre, en una adaptación de Marina Carr
Translated and introduced by Melania Terrazas Gallego and Salma Errami Fennane.
Logroño: Servicio de Publicaciones de la Universidad de La Rioja, 2025. 129 pp.
ISBN: 978-84-126376-4-9.

Reviewer: Daniel Nisa Cáceres (Pablo de Olavide University, Seville)

Bodas de sangre, en una adaptación de Marina Carr (2025) es una traducción al español de la adaptación – *version* en el original – de la obra teatral lorquiana *Bodas de sangre* (1933) a cargo de la dramaturga irlandesa Marina Carr (1964-). Publicada y estrenada sobre las tablas en 2019, Carr tuvo ante sí un reto de primer orden. *Stricto sensu*, la irlandesa no realiza una mera traducción, sino que propone un texto que habita ese espacio difuso entre la traducción y la reescritura cuya exploración aporta un fértil campo crítico, dada la tendencia literaria contemporánea – el llamado *rewriting turn*,[7] especialmente fructífero entre autoras anglófonas – a cuestionar, revisar y refigurar la tradición clásica desde las sensibilidades de una perspectiva eminentemente feminista y de género, así como a situarla dentro de los debates y las incertidumbres que caracterizan los vaivenes del momento presente. En esta misma línea, cuando Federico García Lorca reescribe la profunda estofa mítica de *Bodas de sangre* trasciende una mera paráfrasis, de tal guisa que absorbe, transpone e integra estructuras, símbolos y arquetipos míticos en un contexto netamente rural y andaluz. El resultado se despliega en dos niveles: directamente, a través de personajes y recursos dramáticos que conversan con figuras y tramas míticas; e indirectamente, a través de la forma trágica, el simbolismo estético y poético marca de la casa Lorca y el potente conflicto entre deseo y destino que impregna todos los parlamentos. Desde su feminismo, Carr cuestiona y contextualiza sutilmente la opresión patriarcal en la sociedad irlandesa en *Blood Wedding*, al tiempo que moldea mediante su distintivo hiberno-inglés lo que Lorca refunde en la dramaturgia de su crisol lírico.

Las autoras de la presente traducción, Melania Terrazas Gallego y Salma Errami Fennane, afrontan a su vez dos retos que no quedan al alcance de cualquier traductor. Por un lado, traducir y hacer accesible el texto de Carr – ya de por sí una reescritura de una reescritura de otra reescritura – para el público lector hispanohablante; y, por otro lado, ofrecer a dicho público una alternativa escénica y textual complementaria y actual a la enjundia trágica, mítica y simbólica del original lorquiano, un planteamiento no precisamente baladí. Melania Terrazas es una profunda conocedora de la obra dramática de Marina Carr. En 2022 publicó *Junto a la Ciénaga de los Gatos…*, primera traducción integral al español de *By the Bog of Cats*. . . (1998), realizada junto a Álvaro Martínez de la Puente Molina. Ese mismo año también exploraron con amplitud y rigor críticos las dificultades afrontadas y las decisiones tomadas a la hora de traducir lo dialectal en dicha obra (Terrazas Gallego y Martínez de la Puente Molina 2022b). Entre ellas, apostaron inequívocamente por una representabilidad funcional del texto meta (TM en adelante) en el contexto cultural hispanohablante y, más concretamente, el español. Dicha funcionalidad sobre las tablas compensaba firmemente algunos espacios de incertidumbre simbólica y retórica surgidos como consecuencia de una estrategia traslativa de marcada domesticación del texto origen (TO en adelante), tanto en términos discursivos como de culturemas. Aunque obviamente ninguna traducción queda exenta de objeciones lógicas e informadas, cabe señalar que *Blood Wedding* queda vertido al español en *Bodas de sangre, en una adaptación de Marina Carr* (2025) con notable solidez, precisión y fidelidad. El volumen comprende, además del texto en español, una extensa introducción. En ella, las traductoras examinan las diferencias y similitudes entre Lorca y Carr. Seguidamente, comparten

[7] Para la contextualización e implicaciones críticas de esta acuñación léxico-cultural, véase Nisa Cáceres y Moreno Soldevila (2025).

generosamente con el público lector y el académico un número significativo de vericuetos encontrados durante el proceso traslativo, sin olvidar justificar las decisiones traductológicas adoptadas.

Una de dichas disposiciones, acaso la central, fundamentada "en la necesidad de realismo narrativo y en el deseo de captar la esencia sociolingüística" (2025: 43) de la obra es la adopción de la variedad dialectal andaluza, en sustitución de otra, la hiberno-inglesa, que Carr le imprime a su adaptación. Lo que pudiera parecer una opción natural a primera vista y consustancial al hipotexto lorquiano, inevitablemente plantea interrogantes debido a su llamativo reflejo ortográfico en el TM. En primer lugar, desde la lingüística y, más concretamente, desde los estudios fonéticos, fonológicos y lexicológicos, ha quedado suficientemente demostrado que no existe un "dialecto andaluz" (2025: 46) como tal, sino una rica variedad de hablas andaluzas con características y matices propios.[8] A la multiplicidad diatópica cabe añadirle la existencia de la diastrática y de la pragmática, así como un enorme abanico de procesos de apócope y debilitamiento segmental, cuya conjunción fluida suele determinar que cualquier implementación de características dialectales percibidas como típicamente andaluzas en términos creativos se vea abocada a ser parcial, limitada, inconsistente o incluso paródica.

Cabe señalar que ni Lorca ni Carr recurren a la transcripción de particularidades fonéticas o relativas al acento. Más bien optan por una universalidad discursiva de amplio espectro poético. Su fin último es el de encapsular sus identidades culturales respectivas sin plasmar en primer plano un exceso de carga lingüística dialectal que pueda comprometer, aventurar u oscurecer su recepción.[9] Obviamente, Carr y Lorca buscan resonancias míticas, no realismo sociolingüístico. En el TO, Carr intenta evitar apóstrofos excesivos, ortografías no estándar y una jerga local densa que excluiría a los no irlandeses, lo que emula la contención de Lorca. Ambos priman la sintaxis sobre la ortografía. Carr utiliza localismos y estructuras en hiberno-inglés tales como inversiones enfáticas, expletivos y repeticiones que confieren un marcado ritmo; también recurre a una intensidad idiomática a través de expresiones inequívocamente irlandesas, pero formalmente elevadas y líricas, tales como ecos bíblicos y folclóricos, e incluso humor grotesco.

Pensados para ser interpretados, escuchados y sentidos rítmicamente, los diálogos de Carr concuerdan con la creencia de Lorca de que el discurso trágico toma vida en escena, no necesariamente en la página. En cambio, Carr se permite más desviaciones gramaticales puntuales que Lorca, tales como algunas formas verbales, pronominales o estructuras sintácticas no estándar, pero contenidas, no expresadas mediante un dialecto intenso. En efecto, Carr tiende a evitarlo por las mismas razones que Lorca: prima el mito, lo simbólico y lo poético sobre el naturalismo regionalista. Ambos favorecen y frecuentan el arquetipo, no el detallismo documental. Igualmente, facilitan una flexibilidad interpretativa: los actores y actrices pueden moldear el acento y el ritmo sin quedar atrapados o verse entorpecidos por la ortografía, lo que a la sazón allana el terreno a un público internacional, ya que ambas visiones pueden circular con entidad mucho más allá de sus culturas locales. Dicho todo lo cual, estas consideraciones no restan mérito al trabajo de Terrazas Gallego y Errami Fennane. El empeño de consistencia es alto, a sabiendas de que tal vez una mayor precisión o exhaustividad en la representación naturalista de alófonos, elisiones o apócopes dialectales quizás habría hecho al TM cruzar el umbral de lo inaccesible. Lo universal queda, por tanto, preservado.

[8] Muchos de cuyos rasgos familiarmente reconocibles están igualmente presentes en zonas geográficas colindantes, como Ceuta y Melilla, el sur de Extremadura, Castilla la Mancha, Murcia e incluso las Islas Canarias

[9] Colisiona así con el objetivo expresado en la introducción del libro de que la "modificación lingüística refuerza la conexión emocional con el público andaluz, que se siente representado de manera fiel y realista, mejorando la comprensión y la recepción del contenido" (2025: 43).

En otro orden, y como resultado de un cuidado enfoque, los diferentes sustratos intertextuales de *Blood Wedding* quedan vertidos con precisa elegancia. Del truculento ajuste de cuentas[10] a los abismos de vehemencia emocional de la condición humana propios de la tragedia griega, Terrazas Gallego y Errami Fennane dan buena cuenta de las filigranas discursivas de Carr. Abordan asimismo con solvencia los temas de la transgresión sin vuelta atrás, la irónica futilidad de intentar escapar del destino y la función orgánica del coro, desempeñada por los Leñadores y la Luna. De esta destacan sus parlamentos, los únicos en un español estándar neutro sin marcas dialectales[11] (2025: 85, 93-99, 114-16, 125, 129), en paralelo con el tratamiento de Moon en *Blood Wedding*. Carente de gravidez moral pero agente del destino trágico, la Luna evoca a Artemisa, diosa de la caza, el astro en cuestión, la muerte e incluso el Inframundo: "Los campos de Anacreonte / el asfódelo y la nube distante. / El mar se está muriendo tambié[12] / cuando te vas, el vacío es un sostén." (2025: 99). La Tejedora también encarna el destino en una suerte de condensación de Cloto, Láquesis y Atropo, las tres míticas Parcas que manejan el hilo de la vida de los mortales. La Novia le pregunta quién es y ella le responde: "Hilo la fibra. Tejo. Corto el hilo" (2025: 122). Cabe destacar los parlamentos donde la Tejedora "*Canaliza la voz de La Manchita*": "No me atraparon, tejedora. Corté mi propio hilo empapao de sangre. Tuve que hacerlo. La única forma de ser libre" (2025: 123). La Madre y su miedo profético a las navajas, que cortan las vidas, la acerca a Níobe como arquetipo mítico de madre en duelo, mientras que su odio hacia los Félix posee reverberaciones de la venganza orquestada por Clitemnestra hacia Agamenón por el ritual sacrificial de Ifigenia. La Novia evoca no solo a Tisbe y Perséfone, apartada del orden social y conducida a un espacio liminal y relacionado con la muerte como es el bosque ("*El bosque. De noche. Árboles antiguos y grandes por todas partes.*" (2025: 111), sino también con Helena de Esparta/Troya en su doble naturaleza de ser deseado, causante y víctima del derramamiento de sangre.

Efectivamente, Lorca no imita los mitos griegos, sino que los asimila y reescribe.[13] Los héroes trágicos transitan el campo andaluz y los caprichos de la voluntad divina pasan a ser fruto del destino. Carr también logra que el mito adquiera una talla humana universal, pero tamizado, expandido y enriquecido con sutiles referentes culturales irlandeses y sensibilidades que apelan a públicos contemporáneos. Melania Terrazas Gallego y Salma Errami Fennane, a su vez, proporcionan en *Bodas de sangre, en una adaptación de Marina Carr* (2025) una traducción respetuosa con la esencia dramática, simbólica y lírica, al tiempo que firme en sus decisiones estratégicas y metodológicas, adoptadas de manera consciente y sostenida, aun cuando no siempre conduzcan a soluciones homogéneas, pero cuya aplicación introduce tensiones que enriquecen su lectura crítica.

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[10] Suceso ficcionalizado por la escritora Carmen de Burgos (Colombine), sin duda un precedente del subgénero tan en boga en la actualidad conocido como *true crime*.

[11] Excepto cuando, según la acotación, canta con la Esposa (2025: 71-72), y en lo que parece tratarse de un despiste en "Hay terror en tus ojos, el kabáyo te llama" (2025: 93). Más inexplicable se antoja el uso erróneo y sistemático – hasta en cuarenta y cinco ocasiones – de la tilde en la palabra "kabáyo", llana acabada en vocal, que nada tiene que ver con la representación del yeísmo.

[12] Parece tratarse más de una errata que de una inconsistencia.

[13] Según Smith (1998); para otros de sus editores y traductores al inglés, como Allen (1972) o Edwards (1980), la obra absorbe patrones trágicos y míticos griegos y los proyecta sobre un paradigma teatral y poético moderno, mientras que para Maurer (1992), Lorca mitologiza la España rural conforme a estructuras míticas arquetípicas.

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