IOANA ZIRRA

Associate Professor

BA University of Bucharest, 1981

MA in British Cultural Studies, University of Warwick,UK, 1993

PhD, University of Bucharest, 2005

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Office hours –by appointment via skype

Ioana Zirra has been teaching since 1991 at the University of Bucharest, British Civilization, British and American modernism, Victorian literature (especially the dramatic monologues of Robert Browning), Irish cultural identity and literature, W.B. Yeats, the Belfast poets (especially Seamus Heaney), and, since 2014, James Joyce’s *Ulysses*. Her research interests also include the rhetoric of the essay, modernity theory, theory of literature, cultural identity. Together with Professors Eve Patten (currently at Trinity College Dublin), Mihaela Anghelescu-Irimia, and Daniela Davidescu-Brown, she was connected to the beginnings of the British Cultural Studies MA programme at the University of Bucharest, in 1994-5, further to the MA scholarship in Cultural Studies provided, in 1993, by the University of Warwick for 10 Romanian academics. Her interest in Irish Studies and literature is due to attending the 1991 international IASAIL Conference in Utrecht and, especially, the one semester research scholarship jointly granted by the British Council, Belfast and the Institute of Irish Studies, the Queen’s University, Belfast, 1995, which was pursued in 1996, at the same venue, as part of collective international Irish Studies Programme. In addition to producing handbooks for the various subjects taught and editing the proceedings of the Annual International Conference of the English Department, University of Bucharest (as a member of whose organizing committee she was between 2004-2018). Ioana Zirra served as a peer reviewer with the ELALT5 Novi Sad, between 2013-2015. And between 2008-9, she was a member of the CNCSIS type A grant titled ODISEI, Omogenitate, diversitate, identitate – Spaţiu european şi integrare

**SELECTED PUBLICATIONS**

**Books and edited volumes**

*British Literature in the Twentieth Century: Themes, Paradigms, Authors, Approaches,* Bucureşti: Editura Universităţii Bucureşti, 2014

 *Contributions of the British 19th century, the Victorian Age, to the History of Literature and Ideas,* 1st volume Bucureşti: Editura Universităţii Bucureşti, 2011, 2003, 2006, 2011 (© 2000) 2nd volume, *Victorian Literature Reconstructions*, Bucureşti: Editura Universităţii Bucureşti, 2011

*British Culture and Civilization Themes*, Bucureşti: Editura Oscar Print, 2003, 2004.

*The Literary Avatars of Christian Sacramentality, Theology and Practical Life in Recent Modernity* (edited in cooperation with Madeline Potter; introduction by Ioana Zirra), Frankfurt am Main: Peter Lang, 2016.

Chronology to T. S. Eliot, *Opere poetice* 1909-1962, Bucureşti: Humanitas fiction, 2011

Restoring the Romanian translation and notes to the 1984 princeps edition of James Joyce’s *Ulysses* (in print at the Humanitas, Publishers, Bucharest)

**Journal articles and book chapters**

“Digital Tracing of the ‘Parallactic Drift of the Socalled Fixed Stars’ in James Joyce’s *Ulysses*”, in Choiński, Michał, Małgorzata Cierpisz (eds.) *New Perspectives in English and American Studies*, Krakow: Jagiellionian University Press, 2020, 470-477.

*“*Silence and Cunning: the Irish Exile’s Postcreative Immortality in ‘Oxen of the Sun’”, în *The Joys of Exile* - *Joyce Studies in Italy*, vol 20, Roma: Editoriale Anicia, 2018,179-200.

“Literary into Popular into National Memory: the Art of Blasphemy in Romanian Novel of 2012”, in Mihaela Irimia, Dragoş Manea, Andreea Paris (eds.), *Literature and Cultural Memory,* Leiden, Boston: Brill Rodopi, 2017, 344-361.

“Targets and Post-Humanistic Consequences Of Heidegger’s ‘Letter On Humanism’”, in Evi Sampanikou (ed.) *Audiovisual Posthumanism*, Cambridge Scholars, 2017, 75-86.

“Poetic Kairoi in ‘Lapis Lazuli’ and ‘A Dialogue of Self and Soul’ by Yeats and in Seamus Heaney’s ‘A Snowshoe’ (Shelf Life VI), in I. Zirra, Madeline Potter (eds.), *The Literary Avatars of Christian Sacramentality, Theology and Practical Life in Recent Modernity*, Frankfurt am Main: Peter Lang, 2016, 31-47.

“Paronomastic Filiation, Vertical Intertextuality and the Family Reunion of Mr Bloom’s and Stephen’s Shakespearean Ghosts in the *Circe* Psychodrama” în John McCourt (ed.) *Shakespearean Joyce Joycean Shakespeare* (*Joyce Studies in Italy*, Nr. 18), 2016, 193-205 .

 “James Joyce’s Ironical Memory: Jungian versus Parallactic Literary (Re)Cognition in the Cultural-Gift Novel Titled *Ulysses*” în Miroslawa Buchholtz, Marta Sibierska (eds.) *Insights and Outlooks: Cognitive Approches to Culture, History, Psychology, and Language Teaching*, *Theoria et Historia Scientiarum*, Vol XII, 2015, Torún, Nicolaus Copernicus University, 2015, 111-126.

 “Free Preaching as a Post-Denominational Phenomenon in Victorian Literature. The Post- Religious Profile of the Victorian Age”, in Gabriela Blebea-Nicolae (ed.), *Credinţa în epoca secularizării*, Bucureşti: Editura ARCB, 2015, 237-262.

“Glocalizing Post-Imperial British Travel Literature: Patrick McGuiness’s Account of the Romanian Watershed in *The Last Hundred Days*” în Adriana Babeţi, Dumitru Tucan, Gabriela Glăvan, Radu Pavel Gheo (eds.), *Cartografii literare: Regional, Naţional, European, Global*, Timişoara: Editura Universităţii de Vest, 2015, 326-343.

“Accomodation and Othering: Transnational Premediation in the Modernist Epics “The Waste Land” and *Ulysses”*, University of Bucharest Review 2014, “*Transnational Dimensions of Literature and the Arts”*, Vol. IV/2014, no. 1 (new series),University of Bucharest Review, 45-52.

“Is Romanian Postcommunist Identity Hyphenated in the Same Way as the Poststructuralist, Postcolonial and Post-traumatic Hyphenated Identity Foregrounded by Emily Apter’s New Comparative Literature Outlined in *The Translation Zone*?” , în Adrian Tudurachi, Antonio Patraş, Ligia Tudurachi (eds.) *Dacoromania literaria*, al Institutului de lingvistică şi Istorie Literară “Sextil Puşcariu Cluj-Napoca, No 2/2015, 117-133.

**Links**

*British Literature in the Twentieth Century* <https://editura-unibuc.ro/produs/british-literature-twentieth-century-themes-paradigms-authors-approaches/>

*Contributions* <https://editura-unibuc.ro/produs/contributions-19-century-victorian-age-history-literature-ideas-volumul-i/>

*British Culture and Civilization Themes* <https://oscarprint.ro/magazin/british-culture-and-civilization-themes/>

*The Literary Avatars* <https://www.peterlang.com/view/title/18776?format=EPDF>

*Chronology to T.S. Eliot* <https://www.worldcat.org/title/opere-poetice-1909-1962/oclc/895319181>

**COURSES TAUGHT**

1Cultural anthropology (an introduction)

2The story of Ireland from Norman to Brexit times

3Celtic Cultural Memory (co-taught with Prof. James Brown)

CULTURAL ANTHROPOLOGY (CA)

*Homo sum, nihil a me alienum puto*: the ancient ‘logo’ of human solidarity, lifted from Terence’s play *Heauton timorumenos* (*The Self-Tormenter*, I, 1, 25) is a good description for this module that provides an introduction to the anthropological discourse, one which intends to reunite several modern and recent domains of knowledge (human and natural history, (practical) philosophy, natural, behavioural and social sciences). How main features of all these are combined to yield cultural systems (religious, common sense, ideological, artistic, gender, globally economic or political) is shown by Clifford Geertz’s books *The Interpretation of Culture* and *Local Knowledge.* <https://www.youtube.com/watch?v=avW6g31hy-c> (2 minutes from this video). Curiosity is what orients cultural anthropology heuristically towards discovering the new by aligning, comparing and criticizing old notions of the body, mind and memory, of myth, ritual or mimesis from more (and most) recent perspectives on social man based on psychoanalysis, cybernetics, neuroscience, cultural memory or actor-network theory <https://www.youtube.com/watch?v=1480KiuXJXo> . Reading of books/chapters and individual essays is combined during the CA contact hours with relevant online presentations of cultural profiles, theories, scientific experiments, social events, and ritual ceremonies. Together, we’ll end up developing a flexible mind via comparative intellectual exercises covering large geographical and cultural areas.

Course instructor: Ioana Zirra

Schedule:

Week 1: CA Survey (1) Symbols, culture patterns and Interpretive Anthropology

Readings: Geertz, Clifford, "The Impact of the Concept of Culture on the Concept of Man” in Geertz (1973) *The Interpretation of Cultures,* New York: Basic Books, 37- 8 and "Thick Description: Toward an Interpretive Theory of Culture”,3-29.

Candea, Matei, "Severed Roots”: ‘The evolution (or development) of society’

Week 2: CA Survey (2) Paradigms

Readings: Candea, Matei (2018) *Schools and Styles of Anthropological Theory*, London and New York: Routledge: from Chapt. 1 (“Severed roots”), ‘The evolution (or development) of society’,‘Fieldwork and Malinowskian functionalism’; ‘From function to structure: the fission of a paradigm’ 20-24; 35-39.

Week3: The culture/cultures distinction, or Levy Strauss versus Clifford Geertz

Readings: ‘Concepts of Culture’ (in Geertz 1973 Chapt. 9, p 249-55); Stasch, Rupert "Structuralism” (-Levy Strauss’s ’phonological’ theory of totemism- Generalizing structuralism to wider ethnographic sub jects’, in Candea 2018, 64-71.

Week 4: Religion/ Myth/Ritual (1)

Readings: "Ethos, World View, and the Analysis of Sacred Symbols”, in Geertz 1973, 127-140;

Irvine, Richard- "Religion Explained?”, in Candea 2018, 138-141.

Week 5: Religion/ Myth/Ritual (2):The Comparison of Western and distant societies, in yesterday’s and today’s perspectives

Readings: "Ritual and Social Change: A Javanese Example”, in Geertz 1973,142-169;

Turner, Victor, ‘Acting in Everyday Life and Everyday Life in Acting’, in *From Ritual to Theatre*: *The Human Seriousness of Play* 206-217

Week 6: Ideology as a special sort of symbol system

Readings: Geertz 1973, "Ideology as a Cultural System”, 193-220.

Week 7: The Marxist and Neo-Marxist Approaches to Ideology

Readings: Humphrey, Caroline, “Marxism and Neomarxism”, in Candea 2018, 79-89.

Week 8: Common sense as a cultural system

Readings: Geertz, Clifford (1983) *Local Knowledge¸*”Common Sense as a Cultural System” ,73-93.

Week 9: Western and Non-Western Variables in the Definition of the Person, of Conduct and of Social Roles

Readings: “Person, Time and Conduct in Bali”, in Geertz 1973, 360-412; McDonald, Maryon “From the body to ‘embodiment’ with help from phenomenology”, in Candea (2018)

Week 10: Cognitive anthropology themes

Readings: Call, Josep and Michael Tomasello,”Does the chimpanzee have a theory of mind? 30 years later”. *Trends in Cognitive Sciences* 12 (5): 187-192;

Irvine, Richard D.G, “Mindreading”, in Candea 2018, 141-144.

Week 11: The anthropology of art

 Readings: “Art as a Cultural System”, in Geertz, Clifford 1983*,* 94-120.

Week 12: ’Toward an anthropology of modern thought’: the critique of modern and postmodern urban fetishes

Readings: “Lynteris, Christos “The Frankfurt School”: ‘Dialectical Image’; ‘Mimesis’, in Candea 2018, 162-169.

Week 13: Political anthropology

Readings: Geertz 1983, “Centers, Kings, and Charisma: Reflections on the Symbolics of Power”,121-146; Frigioiu, Nicolae, "Ritualuri politice", in *Antropologie politică*, Bucuresti, 2009, 68-76.

**Requirements and evaluation**

* A minimum of 50% attendance
* Participation in class discussions & assignments counting for 30% of the final mark
* An end-of-term written essay *or* written test, counting for 70% of the final mark

THE STORY OF IRELAND FROM NORMAN TO BREXIT TIMES

“The Story of Ireland from Norman to Brexit Times” disentangles the historical threads which explain the continuity and unsolvability of Irish dwelling problems, through a user-friendly account about the ethno-cultural, geographic ,social and political factors which have shaped the inwardly divided Irishness to date. Acknowledging the still enduring popularity of Irish entertainment forms, themes and names, we seek in the systematic study of colonial history the roots of *Irish* *hyphenated identity*, with a notion borrowed from sociology - applicable to the Protestant-Catholic fault line foregrounded in Brexit times. Hurling the ball across centuries, we encounter the Irish Anglo-Normans (the Old English), the, firstly, Catholic, then Protestant stages in the odd existence of this Old World white colony – linked so intimately with practically all the distinctive European religious, economic, and military aspects of modern expansionist then postcolonial history, especially linked with the decolonization of republican America, and then participating in British conservative versus liberal democracy. The fear of a new period of troubles breaking up after Brexit with solid factual (economic and paramilitary) underpinnings and the prospects for a reunification of the North with the South, feared by the former and desired by the latter, are discussed in the context of the Protestant and the Catholic kinds of nationhood. The access to this puzzling cultural space is helped by the existence in the English Department of an Irish library boasting over 600 periodical volumes, poetry, drama and fiction collections, history and art history books, plus essential reference titles in the literature on Irish nationhood and culture. A unique chance of interacting with Irish culture, documenting it in detail and going beyond the popular aura of films and music.

Course Instructor: Ioana Zirra

Schedule:

Week 1: Introduction to the module and (postcolonial) theoretical keywords: hyphenation; perspectivism; the paradox of “neighbouring”.

Readings: Emily Apter (2006) *The Translation Zone*. Princeton, N.J.: Princeton University Press. from Chapter 16 “A New Comparative Literature”, 243-251;

Derek Mahon’s 1970 poem “Ecclesiastes”. M.W. Heslinga (1979) *The Irish Border as a Cultural Divide*, Assen, The Netherlands: Van Gorcum: part 1, chapt.3 *‘Ireland’ and Other Geographical Names,*30-37.

Week 2: The coming of the Anglo-Normans.

Readings: Maire and Conor Cruise O’Brien (1973). *A Concise History of Ireland*. London: Thames and Hudson. Ch. 3 “A Conquest Absorbed” (41-44); Ruth Dudley Edwards (1989) *An Atlas of Irish History*, London: Routledge, Part IV, Chapts. 26. “Fourteenth C. Ireland” (76) and 27. “The Great Families of Ireland” (76-80)

Week 3: The Catholic Old English/Renaissance elite of **the Pale**, the Elizabethan Wars, theTudor extension of the Pale to an Elizabethan kingdom; **the Flight of the Earls** and **the Jamesian plantation in Ulster**.

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| Readings: *Atlas of Irish History*, IV, Chapt. 28. “The Pale: 1300-1596”; VII, Chapts. 54 ”Tudor Plantations” (152-3) and 55 “Plantations of James I” (154-5); Richard Stanihurst the Dubliner, “Description of Ireland”, in Deane, Seamus et al. (1991) *The* *Field Day Anthology of Irish Writing*, Derry: Field Day Publications, Faber and Faber,. Vol1 (240-4); *Concise History of Ireland,* Chapts 3. “A Conquest Absorbed” (45-51) and 4. “Protestant Conquest”(55-62). Seamus Heaney’s poem “Ocean ‘s Love to Ireland” (1974)  |

Week4: The savage twentieth century nationalist satire of Ireland’s Church and State Norman and Tudor history: the condemnation of the pious Catholic women of the island; the Flight of the Earls sarcasm aimed at the men of the island in James Joyce’s *Ulysses* (1986), New York: Random House Vintage, Chapt. 14., p. 326-8 (lines 573-650)

Support Readings: Welch, Robert, *The Oxford Companion to Irish Literature* (OCIL)(1996), Oxford, New York: OUP: FLIGHT OF THE EARLS; PLANTATIONS

Week5: the Counter-Reformation revival of the Old English before and after Cromwell. The first Protestant occupation of Ireland under Cromwell.

Readings: *Concise History of Ireland*, Chapt. 4. “Protestant Conquest”(63-76); *Atlas of Irish History*, III, Chapt. 16 “The 1640s: The Confederation and Cromwell” (43-47) IV, Chapt. 30 “The Irish Parliament 1613-1800 (84-86) and VII, Chapts.56 “Cromwellian Land Confiscations” and 57 “The Transfer of Land Ownership: 1603-1778” (157-159); OCIL: CROMWELL.

Week 6: The Protestant Penal Laws passed in the Irish parliament against the Catholic elites at the outset of the 18th century and later. The Protestant Ascendancy and its local exploitation side by side with Ireland’s foreign colonial exploitation: the patriotic echoes to this in parliament and in contemporary literature. The beautiful paradox of a patriotic Protestant Irish parliament.*.*

Readings: *Concise History of Ireland*, Chapt.5 “Protestant Conquest Undermined” (81-89); Edmund Burke, “Letter to His Son, Richard Burke, Esq. and Jonathan Swift, “A Modest Proposal” in Deane et al., *Field Day Anthology*, vol 1 (844-50 and 386-391)

Week 7: The social and military unrest in Ireland before the Union. The Irish mimesis of the American Republican attitude to British imperial policy.Theobald Wolfe Tone, the leader of the 1798 Volunteers.

Readings: *Atlas of Irish History*, III Chapts. 9 “Battle Sites” (24-26), 10 “Continental Interventions (27-29), 18 “The Irish Militia” (49-52), 19 “The 1798 Rising” (52-54); OCIL: IRISH VOLUNTEERS 1782.

Week 8: Immediate causes of **the Union**: Catholic Agrarianism/Defenderism/Whiteboyism – the emergence of Catholic and Protestant paramilitary politics and their twentieth century posterity

Readings: *Atlas of Irish History*, III Chapts. 9 “Battle Sites”:1795 The Battle of the Diamond (26), 18 “The Irish Militia” (49-50); OCIL: SECRET SOCIETIES; ORANGE ORDER; IRA.

Week 9: The 19th century Union and the Great Famine; the Hyphenated Decolonization (the constitutional Home Rule campaign in the British parliament; the paramilitary decolonization: Easter 1916, the Anglo-Irish War/the Irish Revolution ). The Protestant Partition.

Readings: *Atlas of Irish History*, IV Chapts 31 “O’Connel and Young Ireland” (87), 32 “Irish Representation at Westminster 1800-1918 (90-93); III Chapts. 20 “The 1916 Rising” (54-57), “The War of Independence (57-8); OCIL: ACT OF UNION, ULSTER VOLUNTEER FORCE; IRISH VOLUNTEERS 1913.

Week 10: Why the Troublesexploded in the Protestant State at the end of the 20th c. The Brexit crisis.

Readings: *Atlas of Irish History,* XI “Northern Ireland” (236-40; 245-250). Periodical internet readings from the instructor’s archive.

Week 11: Hyphenated southern Irish identity traumatically asserted in Derek Mahon’s poem “A Disused Shed in Co. Wexford” (1975)

**Requirements and evaluation**

* A minimum of 50% attendance
* Participation in class discussions & assignments counting for 30% of the final mark
* An end-of-term written essay *or* written test, counting for 70% of the final mark

CELTIC CULTURAL MEMORY

Co-taught by professors James Brown and Ioana Zirra, Celtic Cultural Memory (CCM) proposes a Scottish and Irish application of some key concepts:  Pierre Nora’s *loci memoriae*; Jan Assman’s communicative versus cultural memory; Astrid Erll on the mediality of cultural memory; Ann Rigney on the dynamics of remembrance in the memory-forgetting perspective. Students are invited to compare local Irish commemorative practices and institutions to Scottish ones.  From The Royal Irish Academy in Dublin and the importance of the manuscript tradition of clerical (religious) centres and families before and after 1600, responsible for declaring Ireland a land of saints and scholars, we move to Daniel Corkery’s *The Hidden Ireland*, which links the acknowledged Irish cult for poetry and poets (surviving in the popularity of W.B. Yeats or Seamus Heaney) to the eighteenth-century resistance of Catholic Ireland to Protestant colonization. The constitution of Irish *lieux de memoire*  woven around Cu Chulainn and FinnMacCool is followed  in Irish fairytales, expert folklorerecitals (of the *seanachie*), in *dinnseanchas* (place lore), in modern monumental  translations and cultural institutions (e.g. The Field Day Theatrical Company in Derry), in film and music. For Scotland, we focus on the Gaelic (i.e. linguistically Celtic) element in an ages-long culturally diverse and plurilingual country: key Early Christian sites, looking also at the later romanticizing of “Celtic Christianity” and ideological instrumentation of the mysterious Picts; the song tradition of modern Scottish Gaelic, stressing the expression of women’s experience in lullabies and work songs and the passage of these songs from centuries of oral transmission to the concert stage and recording studio; commemorating the tumultuous history of the eighteenth and nineteenth centuries in Gaelic Scotland; changing approaches to the collection and archiving of Gaelic oral tradition and material culture, from the manuscript to the digital sound archive.