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Thesis Title: *Inter-subjectivity and intra-communality in Ciaran Carson's Poetic Translations*

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Inter-subjectivity and intra-communality in Ciaran Carson's Poetic Translations

Contents:

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Abstract

This thesis presents an analysis of Northern Irish poet, Ciaran Carson's style of poetic translation in four volumes published between 1998 and 2012: *The Alexandrine Plan* (1998), *The Inferno of Dante Alighieri* (2002), *The Táin* (2007), and *In the Light of* (2012). The thesis discusses the implementation of transitional structures for all-inclusive self-governance in Northern Ireland in 1998, the Good Friday Agreement, as the central critical context of Carson's translational poetics. Three main areas of the Good Friday Agreement (dialogue, identity and commemoration) are discussed, both in how they have worked in cross-communal reconciliation of differences and conflict, and in how they are manifested in the practice of Carson's translations. The critical framework for analysis consists in a sociological approach to dialogue on an inter-subjective, intra-cultural level; theories of poetic translation; and conceptual approaches to civic integration. Jürgen Habermas's model for self-regulative dialogic practice provides a critical analysis through which to comprehend Carson's inter-subjective approach to producing a type of translational equivalence. Carson's 'close' equivalence to poetic form frames the inter-subjective exchange between translator and original poet in his commissioned versions of lyric sonnet forms and epic types of verse. His mainly 'loose' semantic selection of culturally symbolic signifiers and subjective poetic expression reveals his response to the originals' contexts and styles and his way of commenting obliquely on his own cultural context. Carson demonstrates significantly different uses of form in the lyric sonnet forms published in 1998 and 2012. While authoritative form, structure and scheme either trap or distance his translated-subjects in the 1998 volume, the unstructured prose Carson selects to produce a new poetic form in the 2012 volume facilitates informal expression through unidentifiable voices and weak rhyme. Carson's handling of lexis and syntax in the two epic types of verse demonstrate his shift from emotional evocations of communal desire and frustration to grammatical and phrasal constructions that enfold communicative acts and articulate equivalence between cultures. The exclusive and collective focus on the translation volumes presents a specific mode of analogy for individual and collective experiences of being moved into a new formal space and learning the way its language works to profitable cooperative ends.

Introduction

Thesis subject:

Carson's first five volumes of poetic translation form the main, interrelated primary textual focus in this thesis.[1] The fourteen-year period between the publication of the first volume, *The Alexandrine Plan* (*TAP*)[2] and the fifth, *In the Light of* (*ItLo*),[3] ranges from 1998 to 2012, and the beginning of this period coincides with the production of the Good Friday Agreement (GFA). The pivotal political agreements and civic initiatives that led up to the GFA provides a wider understanding of its design that was constructed to accommodate reconciliation. These textual agreements, from the Sunningdale Communique of 1972 through to the Anglo-Irish Agreement (AIA) of 1984, the Downing Street Declaration (DSD) of 1993 and the Framework Documents (FDs) of 1995 variously demonstrate the incorporation of international or external intervention into the Northern Irish regional context of cultural communal relations. Of key relevance for this thesis are the external interventions that have contributed to establishing the power-sharing institutions, structures and processes as set out in the GFA. Carson's translation volumes, viewed collectively, contain formal poetic and stylistic phraseological aspects of analogy with the above context of negotiations towards a political settlement in Northern Ireland. While his translations, to different extents, have a relation to his original work published both during and before this period, in this thesis the translation volumes are viewed together in order to identify and compare stylistic and thematic features of Carson's translational poetic commentary on approaches to reconciliation.

Carson's translations have, to date, been discussed in close thematic and stylistic connection with his original poetic work, and the main perspectives and assertions of these analyses contributes significantly to the literary critical basis for the present study. Points of departure from these existing discursive limits are set out over the following chapters in an attempt to explicate Carson's consideration of the poetic translation process as a metonym for stylistic mutation, or 'translation as mutation'.[4] This transformative process occurs not only on

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[1] One of these volumes, Carson's *The Midnight Court/Cúirt an Mheán-Oíche* (*TMC/CaMO*) is only discussed with reference to its introductory translational statement. Merriman, Brian. *The Midnight Court/Cúirt an Mheán-Oíche*. Translated by Ciaran Carson, Meath, Gallery Books, 2005.
[2] Carson, Ciaran. *The Alexandrine Plan*. Meath, The Gallery Press, 1998.
[3] Carson, Ciaran. *In the Light of*. Meath, Gallery Books, 2012.
[4] Carson considers poetic translation as a metonym for mutation in the introduction to his 2012 translation volume, *In the Light of*, when describing the dynamic process of stylistic influence he undergoes that results in a new, inter-stylistic kind of expression as a mixture of his own and the poetic style of another, or the original poet. Carson, Ciaran. 'Author's Note.' *ItLo,* p. 13.

an inter-subjective level in an intra-cultural context between original poetic personae and translational personae but also on inter-cultural levels. The term, 'inter-subjective' is used throughout the thesis to denote a Carson's translational combination of his subjective poetic style with the original texts' subjective poetic styles as well as other consulted translators' and adaptors' idiosyncratic or subjective styles. Carson's inter-subjective translational statements take place either on an 'intra-cultural' or an 'inter-cultural' level. His translational statements can occur on an 'intra-cultural' level depending on whether his context of writing shares cultural commonalities with the original's context. For instance, his translation of sonnets from Baudelaire in *TAP* shares a common reference to republican political culture in nineteenth-century France and contemporary Northern Ireland; his translation of the *Inferno*[5] shares a common reference to Roman Catholic morality; and his translation of the *Táin*[6] shares a common reference to the geographical province of writing. His translational statements can occur on an 'inter-cultural' level when he is referring to cultural contexts that have been historically and ideologically defined as exclusively different to his main culture of association as a Northern Irish writer from an Irish/Catholic/nationalist community of belonging.[7] Carson inter-subjective statements in inter-cultural contexts of reference are evident where he signifies cultural difference in implicit and explicit ways through his choices of lexis, phrase and symbolism. These terminological definitions converge throughout the thesis with their sociological definition in Jürgen Habermas's theory of communicative action. Habermas illustrates his understanding and use of these terms in settings for 'ongoing dialogue' between 'willing' individual participants from the same culture. In other words, he proposes a theory for inter-subjective dialogue on an intra-cultural level. While Habermas' focus lies on the intra-cultural level only, he indicates that the limits of this setting can establish foundations for a later 'inter-cultural' level of practicing dialogue. The contextual analyses approach Carson's poetic translations by considering these three main levels (the inter-subjective, intra-cultural and inter-cultural) where they intersect with each other in Carson's expressive exchanges with the lyric and epic voices of the original poetic texts. The poetic and sociological critical considerations of these inter-subjective statements help to identify Carson's translational responses to the

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[5] Alighieri, Dante. *The Inferno of Dante Alighieri*. Translated by Ciaran Carson, Granta Books, London, 2002.

[6] *The Táin*. Translated by Ciaran Carson, Penguin Classics, London, 2007.

[7] Máiréad NicCraith uses this form of presenting what she calls the 'triad' of cultural communal identity, with the main opposed cultural communal other referred to as the British/Protestant/unionist community. NicCraith, Máiréad. *Cultural diversity in Northern Ireland and the Good Friday Agreement*. Institute for British-Irish Studies, University College Dublin, IBIS Working Papers No. 7, 2001, p. 3.

political and civic structures in post-GFA Northern Ireland that accommodate difference and opposition on inter-personal, intra-communal and inter- and cross-communal levels.

Outline of Introduction:

The structure of this introductory chapter sets out with an initial description of the key principles of the GFA's transitional 'accommodative' or consociational democratic political arrangements. This contextual background provides the main frame of reference for the centrally argued analogy between the successes and failures of strategies for reconciliation directed by external and internal mediating agencies, and Carson's self-reflective stylistic commentary in his poetic translations. The argument then links the main context of institutional accommodation and facilitation of dialogue to Habermas' theory of communicative dialogue, which has appeared in high-profile sociological commentary on the formal reconciliation process and its contexts.[8] Habermas' concept of 'integrated speech-acts' is then delineated with reference to Carson's approach to his poetic translation volumes. A survey of more recent critical methodological approaches to artistic representations of the Peace Process then provides a comparative critical background to the thesis's theoretical contexts. This survey is followed by an overview of the main critical literature on Carson's original poetry and his poetry in translation. Finally, a select review of contemporary critical literature produced on poetic translations by Northern Irish poets, and on poetic translation more historically in Ireland concludes the introductory chapter's survey of critical frames of reference. Each chapter receives a summary outline and justification of the order and sequence they take in the thesis. This chapter summary indicates Carson's initial culturally linguistic 'domesticating'[9] translational approach to choices of lexis, phrase and symbolism and his later more singular emphasis on

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[8] Sociologists Jennifer Todd and Joseph Ruane have drawn on Habermas's work in their constructive criticism of how the peace process is conducted. See Todd, Jennifer and Ruane, Joseph. *The Dynamics of Conflict in Northern Ireland: Power, conflict and emancipation.* Cambridge, Cambridge University Press, 1996, p. 47. Jennifer Todd has been director at the Institute for British Irish Studies (IBIS) based in University College Dublin. IBIS produces a considerable number of 'Working Papers' on British-Irish as well as specifically Irish and Northern Irish issues. A wide range of authors working outside that institute are regularly commissioned to produce papers for the institute.

[9] The term, 'domesticating' used here signifies the literary translational term that describes translated texts characterised by their consistent use of the local or regional cultural phraseology, idiom and dialect of the contemporary target culture. For example, this translational approach aims to reflect the target lanuage's linguistic culture as closely as possible as distinct from the original text's linguistic culture. The translational terms 'naturalising' and 'localising' are closely similar in meaning. *The Translation Studies Reader*, edited by Lawrence Venuti, New York and London, Routledge, 2000, pp. 7-8. Venuti notes that '(s)elections can be grouped to explore assumptions about language use … (domesticating vs. foreignizing)'.

poetic and grammatical structure and form, with his less locally identifiable usage of language. Carson's stylistic shift arguably reflects his creative contribution to the potential future neutralisation of identity politics, even if such 'normalisation' of politics (and the consequent redundancy of the transitional structures for governance) is not currently in sight.

<u>Key principles of consociational democracy:</u>

The main democratic design of the GFA took a modern model for transitional governance devised in the 1970s by Dutch political scientists, in particular by Arendt Lijphart, known as consociational democracy. Consociationalism proposes a set of basic principles and guidelines that societies can apply with 'flexibility'[10] in more 'descriptive' than 'prescriptive' ways. Four basic principles of consocationalism informed the design of the GFA: the formation of a 'grand coalition'; election through 'proportional representation'; the provision of 'segmental autonomy'; and the exercise of a 'minority veto'. These principles contain 'safeguard' measures to ensure the successful implementation of the inclusive power-sharing structures, such as: the use of a 'cross-community consent rule'; the adoption of a particular voting system known as proportional representation with use of a single transferable vote (PR [STV]); and applying a 'system of bargaining and incentives' in contexts of cross-communal cooperation. The principled and measured guarantees should work most effectively when elected representatives use them in a flexible and motivated manner and thereby demonstrate a spirit of cooperation across the main 'antagonistic'[11] divide. Lijphart observes that establishing and maintaining this attitude in a grand coalition can be a tall order for any deeply divided society,[12] especially if there has not been any 'accomodationist inheritance' from which to draw example or guidance.[13] In such cases, he recommends that both sides of the main divide draw on any available 'tradition of coalescence in decision-making'.[14] At the same time, he cautions that the live sensitivities of 'religious, familial and ethnic authorities'[15] within the 'deep cleavages' of a divided society can be negatively affected by externally imposed political strategies as well as possibly benefit from them.[16] Lijphart thus encourages resourceful usage of

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[10] Lijphart, Arend. *Democracy in Plural Societies: A Comparative Exploration*. Yale University Press, 1975, p. 31.
[11] Lijphart, *Democracy*, p. 30.
[12] Ibid., p. 16.
[13] Ibid., p. 103.
[14] Ibid., pp. 99-100.
[15] Ibid., p. 20.
[16] Ibid., p. 20.

domestic, communal or 'internal' traditions that can be ultimately more empowering than overreliance on external model interventions.

In the context of Northern Ireland, the grand coalition consists in structures that are 'tailored'[17] to accommodate all-inclusive participation at the political level. Members at all levels have to be cross-communally elected in proportionally representative number for both sides of the main cultural communal divide. The two positions comprising the highest office of the First and Deputy First Minister (OFM/DFM) are allocated to two representatives from either side of this divide. The Northern Irish Executive and Legislative as well as all associated statutory, standing and review committees and the 109-member Northern Irish Assembly consisting of ministers also contain members elected according to the cross-communal voting system and proportional representation of each political party in government. Member election is based on a mechanism known as d'Hondt, which was inspired by consociational thinking and which guaranteed proportional representation during the initial formation of the Executive, Legislative and Assembly and their committees.[18] Within these bodies, cross-communal voting rules apply in areas of common policy. However, the consociational principle of 'segmental autonomy' allows one side of the political divide to exercise complete discretion over any particular issue of concern without having to consult with the other side for permission to take decisions solely affecting it.[19] When motioning either consent or rejection of a proposal in the Assembly, both sides of the main political divide can require a 'weighted majority' or 'minimum requirement' of votes. The 'weighted majority' measure refers to the relative proportion of ministers holding seats on either side of the main political divide. For instance, when the parties representing both sides of the main political divide cast their agreement or rejection of a policy proposal, the side with the higher number of proportionally elected ministers have to obtain a percentage within their side that is higher than the other side in order for the decision to pass. The 'minimum requirement' rules that the side with the greater number of ministers has to obtain a certain 'minimum' amount of votes from the side with less ministers in order for its preference to pass. This cross-community consent rule thereby gives the guarantee to either side that they are supported on decisions of common and controversial or 'charged' importance and impact. In short, it ensures that neither side can shape policy on core divisive issues without the consent of

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[17] Ibid., p. 100.

[18] As noted later, the d'Hondt mechanism extended to 'recruitment and promotion policies' in the public sector. O'Leary, Brendan. *The Politics of Antagonism: Understanding Northern Ireland*. Westmeath, The Athlone Press, 1993, p. 60.

[19] Wolff, Stefan. 'Context and Content: Sunningdale and Belfast Compared.' *Aspects of the Belfast Agreement*, edited by Rick Wilford, Oxford University Press, 2001, p. 12.

the other.[20] The principle of segmental autonomy ensures, then, that proposals for policies that are only relevant to one side of the main divide and do not affect the other do not require cross-communal agreement.

As noted earlier, the system for popular vote adopted for the GFA was PR(STV). The attachment of STV to PR would offer flexibility by facilitating the transferal of lower order votes to other parties, such as the 'neutral' or smaller minority parties in the context of Northern Ireland. PR(STV) was to maximise inclusiveness of representation in the political sphere by tending to the latter kinds of cultural and communal minority groups as well as the two main sides.[21] STV itself should facilitate the increased visibility of such low profile or neutral parties in order to compensate for a structural bias in the political sphere that is bent on accommodating agreement across the main communal divide. More neutral minority parties are less likely to be 'squeezed' out of positions they may hold through such vote transfers[22] and they also have the opportunity to form 'electoral alliances' amongst themselves as well as with the main parties.[23] PR(STV) also promotes electoral alliances across the main party divide through 'inter-ethnic' and 'cross-ethnic' votes,[24] thereby giving rise to 'cross-cutting links' across the main societal 'cleavages'. Consociational democracy aims in this way to expand political representation to its broadest inclusive extent with the aim of dispersing power held by the main opposed sides in the political sphere.[25] By contrast with 'majoritarian' democratic forms of representation, such smaller parties are able to raise challenges to the main ones.[26] As part of the inclusivist outlook of consociational democratic thinking then, the GFA promotes a policy of 'overrepresentation' for small, neutral parties in tandem with 'parity of representation' between the dominant antagonistic ones.[27] However, Lijphart raises caution about possibly resulting party 'fragmentation'[28] and so only recommends the attachment of STV for societies in which the smaller, neutral groups demonstrate 'strong cohesion' amongst each other.

Finally, the principle of minority veto should prevent a side of the main divide that is proportionally greater in size than the other side from passing governmental policies which commonly affect both sides and can affect the proportionally smaller side in an adverse way. All

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[20] Wilford, Rick. 'The Assembly and the Executive.' Edited by Wilford, *Belfast Agreement*, p. 108.
[21] Lijphart, *Democracy*, p. 134.
[22] Wilford, *Belfast Agreement*, p. 57.
[23] Ibid., p. 57.
[24] Ibid., p. 58.
[25] Ibid., p. 74.
[26] Kerr, Michael. *Imposing power-sharing: conflict and coexistence in Northern Ireland and Lebanon*. Dublin, Irish Academic Press, 2006, xxiv.
[27] Lijphart, *Democracy*, p. 41.
[28] Ibid., p. 116.

minority parties are guaranteed a level of influence by use of this veto at the policy decision-making stage.[29] While the veto primarily protects minority rights, the main aim is to foster compromise and cooperation across the main divide, just as the policy of 'overrepresentation' and 'parity of representation' aim to. For instance, in the Northern Irish context both of the main sides are encouraged and supported to make 'concessions' to each other with the guarantee that they would be compensated in equal measure at later stages in the ongoing process of cooperation. The continual process of give-and-take is formally termed a 'system of bargaining and incentives' and aims to address long-held perceptions that a gain for one side is an automatic loss for the other. The system aims to give rise to a middle ground established specifically by the 'main antagonists' and not moderate party representatives, building over time through reciprocal acts of compromise. Politically moderate representatives would tend to try and 'buttress[ing] and expand[ing]' a middle ground largely on their own terms,[30] urging the main antagonists to 'integrate' or agree on all issues.[31] By contrast, consociational democracy's more 'innovative' method hopes to make the main antagonists aware of their 'common interests' and thereby cut through prevailing mutual senses of inequality and exclusion. The abovementioned cross-cutting links were thought to construct an alternative to the 'insularity of narrow departmentalism' that prevailed in the atmosphere of competitiveness surrounding the initial implementation of the GFA.[32] The ensuing form that the 'flexible' arrangements took depended to a large extent on 'the motivation and vision its members' would take.[33] Chapter One discusses the tailored incorporation of these consociational democratic principles in conjunction with the 'integrationist' elements of the GFA.

Turning now from the consociational approach to structuring discussion and debate in a 'deeply divided society',[34] Habermas's theory of communicative dialogue outlines a method for dialogue on a separate intra-cultural level that takes place between individuals on an inter-subjective level rather than on an inter-cultural level between collective representatives.[35] To state briefly, Habermas's model for communicative dialogue envisages ways of delineating and reconfiguring levels of expression within dialogic 'speech acts', and considers points of view as

[29] Wilford, *Belfast Agreement*, p. 61.

[30] McCall, Cathal. *Identity in Northern Ireland: Communities, Politics and Change*. Palgrave Macmillan, 1999, p. 57.

[31] Wilford, *Belfast Agreement*, p. 60.

[32] Ibid., p. 123.

[33] Ibid., p. 130.

[34] Lijphart, *Democracy*, p. 55.

[35] Habermas, Jürgen. *Communication and the Evolution of Society*. Translated by Heinemann Educational Books (1979), Cambridge, Polity Press, 1991, p. 84.

'alternating' in acts of dialogic exchange. The main aspects of his theory of communication and the evolution of society[36] consist in the utilisation of 'latent cognitive potential' in periods of 'system crisis' which can bring about systemic adjustment through the practice of inter-subjective dialogue in intra-communal contexts.[37] A present outline of Habermas' notion of levels, contexts and the potential for dialogue provides a foundation for the analysis of Carson's approaches to poetic translation where Carson raises considerations of dialogue, identity and commemoration on intra-, inter- and cross-communal levels. Reference to Habermas' theory in this thesis adds an intra-cultural focus to the more inter-cultural integrationist focus on facilitating reconciliation.

Communicative dialogue:

Habermas identifies four levels of expression that comprise a 'culturally integrated speech-act', namely, a concrete or 'factual' description of reality; a 'culturally symbolic' conception of reality; an expression of an individual's 'subjective' relation to reality; and a cumulative level that combines the above three in their particular stylistic 'linguistic' relation to reality.[38] Only one of these levels is 'manifest' in any one instance of a speech-act while the others are considered 'latent'.[39] In this thesis, I focus on the stylistically localised aspect of a poetic, translational usage of language in Carson's work. Habermas's approach in general outlines the capacity of an individual 'speaker' and 'listener' who share a common cultural or collective context of understanding to discriminate between the 'latent' and 'manifest' levels they both raise.[40] Both participants should exercise a 'self-regulative' approach to dialogue to raise awareness of each other's alternating 'prioritisation' of levels of expression in any speech act.[41] Both participants thereby 'reciprocally recognise'[42] the changing prioritisation of levels of expression they make in their alternating roles as 'listener' and 'speaker'. Dialogue can be sustained more effectively thereby, when the participants view their own culturally symbolic sets of 'principles, values and normative' through this ideally 'willing' and reciprocally 'self-reflective' approach.[43] For Habermas, such voluntary, self-reflective participants have the 'cognitive potential' to contribute a 'latent individual' awareness to collectively familiar or

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[36] Ibid., p. 84.
[37] Ibid., p. 160.
[38] Habermas, *Communication*, p. 67.
[39] Ibid., p. 54.
[40] Ibid. All quotations indicate Habermas's terminological use of these words for his theory.
[41] Ibid., p. 56.
[42] Ibid., p. 56.
[43] Ibid., p. 83.

culturally symbolic ways of thinking and can exercise this potential for the benefit of their own societies in periods of 'crises' in the 'legitimation' of existing dominant sets of principles, values and normative.[44] These 'potential-bearing'[45] individuals thus constructively add value in terms of the possibilities latent in their culture, community or society. Ideally then, when situated in contexts of inter-cultural as distinct from intra-cultural dialogic exchange, they are more likely to be welcome criticism of their own culture as constructive rather than anticipate degradation from the cultural or collective external 'other'. Habermas's intra-cultural context of dialogic exchange thus establishes and promotes cognitive foundations for dialogue that should develop a sense of security in individuals' relationships within their own collective associations.

The relevance of Habermas's theory is elaborated throughout this thesis in relation to the GFA's forums for inclusive debate in the political and civic spheres. Carson's stylistic approach as a poetic translator from 1998 to 2012 illustrates in parallel the inter-subjective relationship of alternating roles between participants in dialogue, or those involved in a process of stylistic intertextual exchange. Carson operates on all four of Habermas's levels through: his 'subjective' poetic expression as a 'loose' and 'visible' translator;[46] his 'factual' consultations of multiple literal, or semantically crib (or plain prose) versions of the original poetic piece; his 'culturally symbolic' contextualisation of the original text's phraseology on figurative and metaphorical levels; and through the linguistic 'integration' of these accumulated levels in a series of inter-subjective speech acts. Carson's approach to semantic, figurative, symbolic and formal levels of signification explicitly and implicitly refers to how political and civic forms of dialogue are structured and monitored during his timeframe of translating.

The sociological consideration of dialogic practices foregrounded in this thesis compares distinctively with emerging critical interpretations of socio-political experience during the 'Peace Process' and 'post-Peace Process' period. These more recent critical methodologies approach literary and cultural representations from the perspectives of Romanticism in relation to the postmodernist;[47] dialectical materialism in relation to post-industrialist and class based readings

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[44] Ibid., pp. 180-1.

[45] Ibid., p. 181.

[46] The meaning of stylistic 'visibility' in translation studies terminology is outlined later in this chapter. To state briefly here, Rui Carvalho Homem describes it as a translator's subjective and cultural alteration of the original text's approach, producing a more 'loose' than 'strict' reproduction of supposed meaning. Homem, Rui Carvalho. *Poetry and Translation in Northern Ireland. Dislocations in Contemporary Writing*. Hampshire and New York, Palgrave Macmillan, 2009, p. 18.

[47] Work by Miriam Gamble and Gail McConnell variously combines these critical approaches to interpretations of poetry by the recent generation of Northern Irish poets, Alan Gillis, Leontia Flynn, Sinead Morrissey and Miriam Gamble. Also, Eric Falci's post-GFA work on developments in lyric subjectivity in Irish poetry in general and Ciaran Carson's poetry published before the GFA in particular

of representations of Northern Ireland;[48] and critiques of a liberal humanist approach to understanding and dealing with trauma.[49] These approaches in some ways complement the methodological approach used in this thesis. In main distinct ways, though, my interpretations of Carson's usage of language draws more on theories and practices of literary translation than postmodernist theories of referentiality; and on existing methods of achieving equality and equity in representation and distribution across sectional communal interests rather than on socioeconomic class bases. Still, the above range of critical approaches overlap in significant ways and assist in highlighting where the literary mode of poetic translation is distinctive in its formal ways of representing slippage and emptiness of meaning. This thesis is distinctive in its main departure from prevailing literary criticism on Carson's poetic translations that argue how his original thematic, contextual and formal poetic features influence his translation volumes. A further survey of two book length studies on poetic translational approaches by other contemporary Northern Irish poets identifies critical tendencies that conceive of Carson's and other contemporary Northern Irish poets' translation styles and modes in terms of their own original poetic work. My thesis diverges in certain aspects from this critical tendency by shifting the focus to where Carson's specifically translational approach to poetic language comments on manners of conducting dialogue in the new governance structures. For instance, the range of poetic features and grammatical, semantic and syntactical structures Carson uses in his translation volumes characterises his inter-subjective manner of commentary as distinct from the subjective poetic voice typically used for his original poetic expression. Carson also points out that his translation projects' formal and structural 'constraints'[50] provide particular possibilities for expression that guide him in the process. Translational limitations are also

provides insights into Carson's treatment of subjectivity that can be usefully compared with his later approaches to translational subjectivity. I have chosen work from these critics that illustrates their critical methodologies. These are: Gamble, Miriam. '"The gentle art of re-perceiving": post-ceasefire identity in the poetry of Alan Gillis', in *Irish Studies Review*, vol. 17, no. 3, 2009, pp. 361-376; McConnell, Gail. 'No "Replicas/ Atone": Northern Irish Poetry After the Peace Process'. *Boundary 2*, vol. 45, no. 1, pp. 201-229. DOI: 10.1215/01903659-4295551; and Falci, Eric. *Continuity and Change in Irish Poetry, 1966-2010*. Cambridge University Press, 2012.

[48] Colin Graham's use of these critical approaches foregrounds the present historical moment of the post-Peace Process to reframe the terms of envisaging a future for Northern Ireland in the context of its neoliberalist urban development. Graham, Colin. 'Luxury, Peace and Photography in Northern Ireland'. *Visual Culture in Britain* ISSN 1941-8361 online, Taylor and Francis, 2009, pp. 139-154. DOI: 10.1080/14714780902925077.

[49] A book publication and selected essay by Aaron Kelly outline aspects of his critical approach to interpretations of the Northern Irish 'Troubles' period. These are: Kelly, Aaron. *The Thriller and Northern Ireland since 1969: Utterly Resigned Terror*. Taylor and Francis Group, 2005; and Kelly, Aaron. '*Habeas Corpora*: Trauma and Event in the Law of the Postmodern'. *Irish Review*, vol. 53, no. 1, 2016, pp. 9-28.

[50] Merriman, *TMC/CaMO*. Translated by Carson, Foreword, p. 15.

apparent where Carson tries to 'domesticate' the original poetic personae into contextually regional subjects on various and integrated levels of factual, subjective and culturally symbolic signification. Carson's use of intertextuality in his own original poetry takes on a different kind of interest and requirement that is more indicative of his consultation of a range of versions of the original texts in both original and target languages. Overall, Carson's approach to poetic translation distinctively adds to the scope of his poetic commentary. Finally, Carson served as Northern Irish Arts Council Officer for Traditional Irish Music from 1975-1998; became associated with Queen's University Belfast (QUB) in 1998, and was the founding director of the QUB Seamus Heaney Centre for Poetry in 2004. Carson's commencement of publishing whole translation volumes regularly from 1998 prompts the main enquiry in this thesis into his specific uses of poetic translation as a mode of commenting on the Peace Process.

Criticism of artistic representations of the Northern Irish Peace Process:

Recent criticism on artistic representations of the Peace Process from mainly Northern Irish critics provides a wider methodological background to the current examination of Carson's poetic translation volumes. The following survey outlines poetic analyses on some emerging 'Peace Process poets' by Miriam Gamble, Gail McConnell as well as Eric Falci, then criticism on post-Peace Process photographic representations of urban gentrification in Belfast by Colin Graham, and finally commentary on the Northern Irish 'Troubles' thriller genre and cinematic representations of trauma by Aaron Kelly. This survey signposts where the above critics' methodological frames of reference intersect with the current thesis' interpretative approach to dialogic speech acts and inter-subjectivity in intra- and inter-cultural contexts. The above book publications and key essays deploy a range of critical methods of enquiry into literary and cultural representations of the Troubles, the post- and Peace Process, examining stylistic transitions between these periods. These approaches offer different ways of contextualising socioeconomic aspects of the Peace Process; reflecting on temporal relations during a time of transition; and positioning poetic voice between the centre and margins of institutional ideologies. The above critical perspectives and contexts complement the current thesis's proposed analogy between poetic translation and structures for cultural mediation in the Peace Process. The main distinction this thesis makes lies in linking the themes (representation, identity and commemoration) to a mode of subjective poetic expression as inter-subjective poetic expression, and selecting a particular public context for the representation of collective experiences. Whereas the above critical approaches consider representations of subjective and collective bodies in class-oriented and politically detached contexts of experience, I examine

Carson's translated poetic statements as inter-subjective expressions in contexts of formalised civic expression. This thesis's approach shares the socioeconomic area of enquiry to a certain extent, and how the transition from a period of conflict to one of peaceful relations impacts on poetic choices of voice, form, structure, characterisation, lexis and phase. To begin with, Falci's main recent publication on Irish poetry covers an extensive period from 1966-2010 and is structured into chapters singularly dedicated to Northern Irish poets with one final chapter on lower-profile poets from the Republic of Ireland writing in the 1990s.[51] His focus on Carson lies in Carson's pre-GFA original publications.[52] Falci's main point of focus lies in the relationship between poets and their public setting, and explores the self-reflective centrality or marginality of their public roles and service. His focus on the poetic self's reflective 'marginality' to his/her public context of expression is pertinent to later chapter arguments on Carson's altered relationship of commentary to the post-GFA context as a poetic translator.[53]

Falci refers to a formal lyric practice of 'counter-writing' that he sources back to early Irish lyric poetry, in which poetic tension is established through the use of contradiction. He then illustrates the term, counter-writing through close textual analysis of selections from the contemporary poets he examines, in which 'counter-lyrical' expressions continue to work within the conventions of the particular Northern Irish well-made poem.[54] Falci's new criticist literary approach demonstrates how an equivocal and shifting subjective poetic argument gives rise to a 'formal transfiguration'[55] 'inside'[56] the poetic form. He illustrates how Carson's pre-GFA original counter-lyric manifests 'inside' the structured poetic form as 'fractures', 'digressions', 'confusions' and 'self-cancellation'.[57] Carson thereby undermines the culture of public statement in which he writes, targeting its fixed ideologies or 'certainties'. Carson's approach thus links him to the early Irish lyric negation of knowledgeable authority and the proliferation of poetic

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[51] Falci opens with a chapter on ways Irish poetry in general has been 'refashioned' with main reference to Thomas Kinsella and small literary journals, followed by chapters focussed solely on Muldoon, McGuckian, Carson, Ní Dhomnaill and finally more recently emerging poets from the Republic of Ireland. Falci, *Continuity and Change*, pp. 1-16.

[52] Falci takes instances from *Belfast Confetti* in his chapter, 'Carson's City' in Ibid., pp. 120-151.

[53] Ibid., p. 15.

[54] Ibid., p. 14.

[55] Ibid., p. 3.

[56] Ibid., p. 7.

[57] Falci's close textual analyses of Carson's pre-GFA poetry, for example, in work from *Belfast Confetti*, also notes how Carson uses 'stories, parables, folktales', etc. as part of his narrative style. This observation is important when later looking at Carson's poetic translation of *Táin*, in which the para-textual space of the endnotes section is used to elaborate on the original text with reference to folktales, etymology, and character histories. Ibid., pp. 2-4, 9 & 20.

voice.[58] For Falci, Carson's continuation of an early Irish tradition of instability and dynamism indicates a stylistic grappling with concerns about 'appropriateness' of poetic statement in the public and socio-political context of communal conflict during the period of the Troubles.[59] Falci consequently observes that the 'speakerly', or 'narratorial "I"' and 'authoritative "I"' of such multi-vocal and self-questioning texts invites an 'interactive' level of engagement by the reader.[60] A consequent '"readerly" I' interacts with the 'speakerly' I in 'processual acts' that implicate the writer, text and reader in dialogic acts of signification.[61] Falci implies a kind of community here, which can indirectly resonate with Gail McConnell's and Miriam Gamble's observation of a recently emergent poetic call for 'human community' in a global consumerist and atomised society, in which the poets they examine reside and write. Carson's choice to accept regular translation commissions after his first publication of a dedicated translation volume in 1998 indicates a desire to explore alternative dynamics between poet and reader when reflecting the development of new communal relations during the post- and Peace Process. The apparently dislocated and disassociated setting and voice of a source text might establish a sense of social and cultural disconnection in the increasingly internationalising and neoliberal regional environment. However, later chapter discussion illustrates Carson's use of a translational kind of 'counter-lyric' to describe critical tensions raised through the individual contextual subject to comment on modern socio-eonomic and traditional cultural pressures in transitional periods. Chapter One centres on the critical relationship between poetic translation and cultural mediation, establishing the foundations for later consideration of the marginality of his poetic translational voice, although he serves in the public arts sector.

Falci's treatment of poetic marginality considers tensions in a poetic subject's stylistic address as public statement. He notes that censored poets, writers and artists in the 1980s tended to become 'institutionalis(ed) … in the academy'[62] as the dominant centre grew closer to the counter-ideological margins. However, some poets and critics, such as Thomas Kinsella, deliberately maintained their attitude of marginality despite the expansion of the centre.[63] Falci underlines the importance for poets to maintain a 'self-conscious' tension between the centre

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[58] Falci illustrates the lack of 'prototypical' and 'authoritative voice' and the concomitant 'multiplicity of voice'. Ibid., p. 11, 8 & 6 respectively.

[59] Falci notes this concern over 'appropriateness' as widespread amongst writers in Northern Ireland since the outbreak of violence in Derry City in October 1968. Ibid., p. 23.

[60] Ibid., p. 5.

[61] Ibid., p. 5.

[62] Ibid., p. 42.

[63] Falci notes here that Kinsella's deliberate marginality contrasts with Heaney and the critical industry that has grown around his poetic and critical work. Ibid., p. 28.

and margins in circumstances where censorship is less prohibitive, or where the 'material and structural bases' of marginality have altered.[64] The poets that McConnell considers do 'reproduc(e) … different … textures of exile and fracture'[65] in their poetic personae's responses to the new 'material and structural bases' of late-capitalism in their social environment from the 2000s. These poets, Alan Gillis, Miriam Gamble, Leontia Flynn and Sinéad Morrissey, work in academic and creative roles in public institutions and have the opportunity as both poets and critics to construct their particular relationships between the centre and margins. The writer, text and reader relationship in the context of the Northern Irish post- and Peace Process might then require alternatives to previous ways of undermining and distancing positions from the academic 'institutionalisation of poetry'.[66] Carson's regular translation of poetry volumes in his public arts role during the post- and Peace Process denotes a shift from previous ways of presenting eclectic translated and original pieces together in volumes to a complete separation of both into their own volumes. I argue how his poetic translation volumes offer their own distinctly coherent forms of commentary that critically respond to institutionally led social transition. Carson's context of translating takes place alongside a late-capitalist embrace of the altered 'material and structural basis' of economic prosperity, and his embrace of foreign poetic canons and language structures provides him with content and concepts to reimagine the general direction of transition in his region of development. Falci's identification of Carson's multiplicity and contradictoriness of voice in his pre-GFA, original poetry continues in the translation volumes in various, distinctive ways.

McConnell's reading of a postmodern condition also explores the question of poetic purpose in original poetic publications of the four Peace Process poets mentioned above, Gillis, Gamble, Morrissey and Flynn. McConnell injects a measure of hope into a typically pessimistic postmodernist outlook of emptied-out and repetitious linguistic signification.[67] Her more hopeful conclusion largely depends on the abovementioned 'human community' that for her might draw on Seamus Heaney's local optimism in 'the idea of love and community'[68] as well as growth through interactive relationships between the writer, text and reader.[69] As a live performance as well as page poet, she can take up the more marginal position of creative writers in Northern Ireland. Her edginess might result in 'different … textures of exile and

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[64] Ibid., pp. 41-2.
[65] Ibid., pp. 41-2.
[66] McConnell, 'No "Replicas/ Atone."' *Boundary 2*, p. 35.
[67] Ibid., pp. 35 & 40.
[68] Ibid., p. 21.
[69] Ibid., p. 34.

fracture', reflected in her academic commentary that calls for alertness to the 'direction Irish studies would take … as a consequence (of) … poets, novelists and dramatists now (being) established in the academy (alongside) … the professional critic'.[70] Carson, more particularly, as Director of the Seamus Heaney Centre for Poetry, QUB since 2004, has worked in a creative capacity 'in the academy'. Since the beginning of his tenure, he published *TMC/CaMO*, *The Táin*, *ItLo* and *From Elsewhere* as well as three original poetry volumes and one novel.[71] His output has been considered prolific since 1997, a period of seven years before his above QUB appointment during which he also produced his first two complete translation volumes, *TAP* and the *Inferno*.[72] Carson's formal affiliation from 2004 can have affected his approach to the translation volumes produced before and after 2004. From 1998 to 2004, his translation volumes foreground culturally symbolic and culturally linguistic expression; after 2004, the volumes, the *Táin* and *ItLo* demonstrate a more creative exploration of structure and form. McConnell's alertness to commodified consumerism and poetic formality in an emerging generation of Peace Process poetic voices can be pertinent to Carson's increased emphasis on structure and form in his post-Peace Process translational voice. For instance, she critically links Flynn's 'regurgitation' of the same poetic form with the commodification of culture,[73] and illustrates how both Flynn and Gillis reproduce stylistically and formally what they are arguing against in their urban environment.[74] While my thesis's main line of enquiry centres on the structures and procedures that guide GFA's political and civic aspirations, it is also useful to think of Carson as 'emerging' distinctively through the literary form of poetic translation in parallel with a younger generation of poetic commentary emerging through their original poetic forms.[75] Both artistic forms of emergence share the same socio-economic and cultural-political circumstances and, in part,

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[70] Ibid., Notes, p. 41. McConnell also uses inventive, street savvy terminology to describe institutionalisations of poetry and literary criticism by phrasing terms, such as postmodernism, 'po-mo' (p. 29); the work that goes into poetry, 'Po-Biz' (p. 20); and the work in institutions managed through a neoliberal economics logic, '"know-biz"' (p. 19).

[71] Please refer to: Carson, Ciaran. *On the Night Watch, Gallery Books,* 2004; Carson, Ciaran *For All We Know*, Meath, The Gallery Press, 2008; Carson, Ciaran. *Until Before After*, Gallery Books, 2010; and the novel, Carson, Ciaran. *Exchange Place*, Belfast, Blackstaff Press, 2012.

[72] Carson also published three novels during this six-year period. Please refer to: Carson, Ciaran. *The Star Factory*, London, Granta Books, 1997; Carson, Ciaran. *Fishing for Amber*, London, Granta Books, 2000; and Carson, Ciaran. *Shamrock Tea*, London, Granta Books, 2002; and two volumes of poetry, Carson, Ciaran. *The Twelfth of Never*, Meath, The Gallery Press, 1998; and Carson, Ciaran. *Breaking News*, Meath, Gallery Books, 2003.

[73] McConnell, 'No "Replicas/ Atone."' *Boundary 2*, p. 11.

[74] Gillis uses repetition for critical effect, and McConnell also observes how Gamble depicts endless 'mechanisation' as a style of commentary. Ibid., p. 35.

[75] That it not to say that the Peace Process generation of poets do not engage in poetic translation, but that the main literary criticism on their output selects their original work.

institutional affiliations. Carson's new form of response draws on poetic translation to collaboratively, experimentally and critically 'transfigure'[76] subjective and formal responsiveness to the Peace Process.

For McConnell, the historical moment of addressing Troubles' fatalities for the young, emerging poets cannot escape the 'belated condition of post-Peace Process poetry'.[77] Added to this are of enquiry, she also raises caution for a future based on neoliberal capitalism and cosmopolitan assimilation.[78] McConnell pans a landscape marked by commercial greed, mass production, reification of commodities and social atomisation where local characteristics and initiatives can barely compete with global assimilationist enterprise.[79] Consumer-capitalist and multicultural policies for economic and cultural communal integration appear to overlook class inequalities and cultural difference. For McConnell, the cross-community consensus required by the GFA's power sharing structures reinforce such 'uncivil market processes'[80] by 'eliminat(ing) (political) … disagreement'.[81] McConnell considers the recently emerging poetic generation against this contextual background, citing a postmodern 'loss of purpose' but also locally resistant 'self-willed obscurity' in the context of globalisation. Local or culturally specific expression becomes obscure to the point of being exclusionary in the face of global assimilation. However, this thesis's consideration of Carson's uses of poetic translation demonstrates how stylistic distinctiveness and significance need not solely derive from local linguistic peculiarity and pessimism. A relevant, engaged poetic style can also emerge through inter-cultural linguistic processes of poetic translational 'domestication' where a poetic translator foregrounds comparative uses of idiom, symbolism, etymology, cognates, semantic meaning and poetic structure and form. The translator's very process of stylistically arriving and 'feeling at home',[82] or 'domesticating' expression from a source culture to a regionally culturally linguistic target can offer a dynamic, alternative way to feel at home in a globalised environment.

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[76] Falci, *Continuity and Change*, p. 3.

[77] McConnell, 'No "Replicas/ Atone.' *Boundary 2*, p. 25.

[78] McConnell uses a Modernist critical frame of reference here to illustrate these poets' temporality as individuals focally positioned in a desolate future returning signals of caution to the present moment like Benjamin's 'Angel of History'. Ibid., p. 25.

[79] Ibid., p. 21.

[80] Ibid., p. 7.

[81] Although ideological disagreement and resulting 'political stasis' largely prevails on politically 'charged' issues upheld by Northern Irish nationalists and unionists, these political representatives appear to coalesce readily on economic investment strategies that lead to the 'homogenisation of markets'. Ibid., pp. 7, 9.& 20.

[82] Ibid., pp. 6-7. McConnell identifies this in Sinéad Morrissey.

Still, for McConnell, assimilationist, consumer-driven policies cut out and reframe local lyrical voices that cannot 'escape' entanglement in a neoliberal economy.[83] 'Escape' from the past is prioritised almost as much as escape from this present cycle of repetition. McConnell's emphasis on the desire to escape can indirectly echo Carson's pre-GFA original poetic treatment of the inescapability of Troubles' violence and its aftermath in people's lives. Carson explores the idea of inescapability in his pre-GFA original poetry through his treatment of memory, questioning and re-enactment of the conflict. His more dedicated turn to poetic translation does not place him in foreign escape destinations where the content detail of the Troubles is simply out of sight, out of mind. The contexts of the Troubles, the post- and Peace Process are present in his set of 'foreign' text source locations, or culturally linguistic and contextual '(o)ther world(s)'.[84] Carson prioritises the possibility of negotiating between the linguistic culture of 'this world',[85] or his own context of writing, and linguistic 'other worlds', or a source text's context and its previously arising, consulted translations, versions and adaptations. His kind of 'escape' here does not involve the dissolution of borders and emergence of a culturally integrated middle ground, but involves him discerning creative ways to 'cross' backwards and forwards over borders.[86] His lack of original content, use of an inter-subjective voice, and different mode of imagining escape or release from a sense of present limitation for poetic expression contributes a more optimistic, collaborative way of responding to isolation and meaninglessness in a 'belated', global consumer-driven period. McConnell's contextual focus on political strategies for socioeconomic regeneration in the post- and Peace Process period partially links with this thesis's focus on the design of political and civic structures and measures for equality and equity in peace funding and general budget resources.

One of the poets McConnell examines, Gamble, provides a further distinct critical interpretation on Gillis in her role as academic through her analysis of his first poetry publications.[87] Gamble identifies the intersection Gillis appears to raise between postmodernist and Romanticist impressions of experience in the context of the post- and Peace Process.[88] She investigates the poetic 'challenges'[89] Gillis raises in his stylistic negotiation of 'the language of

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[83] Ibid., p. 27.

[84] *Táin*, translated by Ciaran Carson, London, Penguin, 2007, xviii.

[85] Merriman, *TMC/CaMO* .Translated by Carson, p. 14.

[86] *Táin*, translated by Carson, xviii.

[87] The first two poetry publications appeared in 2004 and 2007: *Somebody, Somewhere* and *Hawks* and *Doves* respectively.

[88] Gamble, '"The gentle art of re-perceiving"', p. 362.

[89] Ibid., p. 370.

desire' and 'the limits of the possible'[90] and how his style edges on 'linguistic inventiveness' and 'emptiness'.[91] Gamble's critical approach combines postmodern theory by Jean-François Lyotard, Mikhail Bakhtin's dialogism and Benjamin's Modernist critic of bourgeois consumerism as well as political scientific critics writing on the Northern Irish Peace Process, such as Paul Bew, Arthur Cox and Sir George Quigley. When considering the relationship between lyric subject and setting, Gamble links Gillis's use of intertextuality to refer to a tradition of self-reflective statement about poetic responsibility in Northern Irish and Irish poetry. Regionalist and cosmopolitanist outlooks promoted in these poetic expressions, for example in Patrick Kavanagh and Derek Mahon,[92] present 'alternatives' to their respective contemporary socio-political contexts of writing that are no longer useful or credible for Gillis in his historical moment of writing. Nevertheless, Gamble links the regionalist and cosmopolitanist 'alternatives' to Gillis's 'modification' of that tradition by highlighting his expression of 'a lack of vision' for the future. Gillis' inference of Romanticist 'certainties' intersects in a contrasting way with his poetic personae's states of dejection at the postmodern 'uncertainties' of late-capitalist, global boom-bust cycles. Gamble also notes how Gillis undermines liberal integrationist notions of 'hybrid'[93] identity in the inter- and cross-cultural contexts of peace building. For Gillis, cultural communal projects promoting the notion of hybridity lack a sense of realism and realisation and, as such, are not aspirational alternatives to dominant 'homogeneous' notions of cultural communal identity.[94] The 'liberal humanist subject' as contemporary counterpart to the 'unified', Romantic bourgeois subject breaks up like the very 'façade' of unrealisable cultural integrationist alternatives to homogeneous notions of identity.[95] Likewise, the empty or anonymous postmodernist condition registers how local cultural and historical self-determination yields to the 'cosmopolitan alternative' of 'Enlightenment' and 'progressivist' ideals of determinism by a global market rationale.[96]

Gamble illustrates how Gillis's representation of a postmodern condition and the 'well-made', 'particular' poetry of his Northern Irish predecessors becomes 'loose', 'meandering', 'uncertain', 'overloaded' and 'centreless' to acknowledge and deal with the sense of emptiness. His usage of language in 'plain speech' can counteract the descriptiveness and inventiveness of

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[90] Ibid., p. 362.
[91] Ibid., p. 363.
[92] Ibid., p. 364.
[93] Ibid., p. 364.
[94] Ibid., p. 364.
[95] Ibid., p. 373.
[96] Ibid., p. 367.

Romantic lyric poetry. However, Gillis's constant amassing of detail threatens to overwhelm the poetic form. Gillis himself as critic on Carson's original poetry states how 'one of (Carson's) mantras … is that nothing should be discounted',[97] suggesting perhaps his inheritance from Carson's now older generation. Carson's original lyric selections for two of the translation volumes were composed in nineteenth-century France (*TAP* and *ItLo*) and another selection was composed in late eighteenth-century Ireland, (*CaMO/TMC*). These different Romantic contexts can correspond with Carson's own context of concerns where he deals with the relationship between the poetic language and argument within the limits of a translational mode for self-expression and social responsiveness. Gamble's added focus on self-reflective poetic expressions about the 'responsibilities' and 'public service' of contemporary Northern Irish poets also infers Carson's role as a public servant. Carson's translation volumes' para-texts, such as critical introductions, footnotes and endnotes comprise a space that is not conventional to original poetic volumes. This para-textual space, particularly the introductions, generally contains Carson's statements of aesthetic and thematic purpose as well as stylistic approaches for each volume. The idea of a 'public service' of poetry that Gamble reads into Gillis's self-reflective and self-critical original poetic statements can be explored further as an idea of the 'public service' of poetic translation that Carson implicitly raises in his translation volumes. Gillis's original poetic subject might 'mirror'[98] experiences of alienation, anonymity and an absence of alternatives on behalf of a local contextual subject, demonstrating plain-speaking honesty about a present condition rather than projecting an illusion of 'unrealistic' and 'unrealisable' alternatives with the Romantic 'lamp'.[99] Carson's translated-poetic subject inherently cannot mirror the local detail of subjective experience and may only offer the 'alternative' situation of comparable contexts to shed perspective on his own local context, such as, civil conflict in the *Táin* and acts of recrimination in the *Inferno* and *CaMO/TMC*. Still, Gamble's identification of the intersection Gillis makes is useful for this thesis's consideration of how Carson reflects the locally familiar and culturally strange, authoritative and diachronic in one another. He does this not simply through cultural linguistic comparison but instead through more complex manners of correspondence. Still, a sense of the 'public service' Carson provides as a poetic translator might imply a postmodernist sense of emptiness in signification through his act of turning away from original poetic publication from 1998 until 2003 and incorporation

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[97] Gillis, Alan. 'Acoustic perfume'. *Ciaran Carson Critical Essays*, edited by Elmer Kennedy-Andrews, Dublin, Four Courts Press, 2009, p. 259.
[98] Gamble, '"The gentle art of re-perceiving"', p. 369.
[99] Ibid.

of other's styles and arbitrary systems of signification. However, Carson's domesticating and paraphrasing or descriptive style demonstrates a desire to highlight multiple ways of negotiating fixed sets of meaning between poetic styles and cultural linguistic traditions. His translational style emerges in the encounter between his own original poetic style and another's. The resulting inter-subjective level of poetic expression illustrates his new mode of coping innovatively with international influences on his local context of writing from 1998.

It is also important to consider visual art forms when viewing Carson's literary output during the post- and Peace Process in general, which includes work in prose as well as original poetry and work in translation. For instance, Carson's 1999 novel, *Fishing for Amber* centrally incorporates stories about seventeenth-century Dutch paintings, commentary on that stylistic movement, and anecdotes about painters' lives. This novel also contains a narrative strand of Carson's retellings of Ovid's *Metamorphosis*. Carson's reference to visual art continues centrally in his next two prose works published in 2001 and 2009, *Shamrock Tea* and *The Pen Friend* respectively.[100] In *Shamrock Tea*, he imagines a famous Jan van Eyck painting as a medium that gives entry into another 'world'[101] of experience that lies beyond present ordinary experience. His descriptive reference to the painting recurs throughout the novel, providing insight into his manners of perceiving visual art forms as a connoisseur, critic and creative writer. *The Pen Friend* contains postcard images set in the pages preceding each chapter that serve as a pretext for the content of each. This novel's narrator responds in every chapter to each choice of image the postcard's fictional sender makes. Carson's usage of visual art in all three prose works variously informs the design of narrative structure, reflection on art as a medium for representation and expression, and inclusions of historical and biographical frames of reference. His prose descriptions of fine art painting or photographic pieces can demonstrate a mode of translation that takes place across mediums, as he reproduces the content and style of an image in plain lexis and literary phrase. This possible translational mode adds to Carson's creative and critical practice as a translator and adapter, further complementing the diverse stylistic approach he takes in the poetic translation volumes under view here. Colin Graham's work on

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[100] *Fishing for Amber* is Carson's third prose publication that comes after the pre-GFA publications, *Last Night's Fun* in 1996 and *The Star Factory* in 1997, which do not incorporate reference to visual art movements, pieces or artists. The 1996 work takes the traditional Irish music session playing as its subject while the 1997 work offers a semi-autobiographical impression of growing up in Belfast City. It is noteworthy that Carson partially turns his focus to an historical Dutch tradition in the three years following the production of the GFA. Later chapter discussion explores this possible relevance in consideration of two disparate points; William of Orange from the Netherlands is popularly revered in Northern Irish unionist and loyalist traditions, and Dutch political scientists developed a modern model for consociational democracy that forms the main basis of the GFA.

[101] Carson, *Shamrock Tea*, p. 1.

photography in the post-Peace Process period, then, can offer aesthetic insights into Carson's inter-medial mode of translation in his post-GFA work.

Whereas Carson's contemplation of visual artistic expression refers to mainly historical images of foreign cultures and characters, Graham's analysis explores contemporary photorealistic representations of Belfast during the post- and Peace Process. Still, Graham's commentary on a visual arts discipline identifies alternative ways of thinking critically about the past to open up new conceptions of coexistence between the two main divided communities in Northern Ireland for the future.[102] He takes a dialectical approach that examines the temporal context of transition from a 'past'[103] period of conflict to a 'future'[104] era of peace with the implementation of the GFA. Graham's 2009 essay on two Northern Irish photographers' most recent work examines their artistic representations of individual and collective expressions of identity and belonging during the initial decade of the Peace Process. His dialectical approach highlights where the photographic images blur simplistic divisions of Northern Ireland into a 'past' 'Troubles' and 'present' 'Peaceful Northern Ireland'.[105] This dialectic can usefully apply to the diachronic relationship between Carson's contemporary poetic translations and the selected originals, as well as his prose.

To illustrate, the photographers Graham selects, Victor Sloan and John Duncan, take a 'photojournalistic' approach to 'documenting' and 'understand(ing) historical traces' of change over time as kinds of archivists.[106] This present-based approach contrasts with a more common, 'opportunistic' and 'sensationalist' style of photography that has tended to produce stereotypical images of the violence of the Troubles, its aftermath, and scenes of surveillance in Northern Ireland.[107] Graham sets his interpretation in a socioeconomic context of 'neoliberal'[108] development where practices of urban real-estate commercialisation and gentrification appear to dislocate and restrict individual and communal senses of belonging in Belfast. Sloan provides Graham with an individual experience of detachment from the newly constructed residential environment, whereas Duncan uses a type of content and stylistic approach that reflects commercial urban encroachment on traditionally communal residential areas in the post- and Peace Process period. Graham's temporal dialectic examines how Sloan signifies 'historical

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[102] Graham, 'Luxury, Peace and Photography.' *Visual Culture in Britain*, pp. 151-3.
[103] Ibid., p. 153.
[104] Ibid., p. 153.
[105] Ibid., p. 144.
[106] Ibid., p. 142.
[107] Ibid., p. 153.
[108] Ibid., p. 143.

traces' from the Troubles era in the present peaceful period through his use of a variety of visual and digital techniques. Graham then describes how Duncan uses perspective and timing to foreground instances of preparation and construction that lead to expressions of historical ritual beyond the photographic frame.

Sloan's 'historical traces' aesthetically move across an ideologically driven sense of division between a former phase of conflict and a subsequent period of peace in which memory is deterred as a threat to the commercial illusion of a 'progressive' and 'prosperous' future.[109] Graham shows how Sloan achieves this overlap between the past and present through analysis of Sloan's uses of colour, light, focus, range of digital techniques and figure positionality. These visual details feature in complementary or corresponding ways across the imagined temporal divide as bright and faded versions of each other, varying in degrees of shade, level of exposure, sharpness, magnification and direction of gaze. One of the images Graham selects consists in a shadowy modern apartment background with the silhouette of a male figure standing in the window looking out on to a suggested street. Graham points out that the figure does not only appear to be looking for something but is simultaneously aware of a presence in the dark street looking back at him. The interpretation of an intra- or inter-personal dynamic here holds relevance for Carson's representation of an inter-subjective relationship between original and translated poetic subjects, (as well as other translated and adapted versions of the original poetic subject). Sloan's suggested street presence represents the 'historical trace' of a darkened 'other' who is almost cut out of the frame and is looking from this past aspect to the foreground silhouette figure. Graham's implication of an exchange of gaze here can resemble how an original poetic subject is a 'shadow of influence'[110] that can bear down on and question the validity of Carson's translational poetic subject. After all, the original subject has been written over repeatedly in numerous present moments of reproduction under the influence of successive translators' agendas. The resulting palimpsest original might maintain its presence as a fractured shadow in every translation's unit of lexis, phrase, 'essential meaning',[111] and use of metaphor, lineation, structure and form depending on a translator's agenda in a prevailing ideological context of writing. Carson's specifically inter-subjective translated characters and statements demonstrate how the original poetic piece and other consulted versions of that

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[109] Ibid., pp. 143-4.

[110] Homem, *Poetry and Translation in Northern Ireland*, pp. 20-1.

[111] 'Essential' meaning in translational terms describes the assumption that a singular significance underlies the source text and unifies its meaning. Translational approaches that do not claim an intention to carry over the 'essence' of the source text can be viewed as being 'unfaithful' to the source's alleged meaning, and 'loose' rather than 'strict' in its interpretation. Venuti, *Translation Studies Reader*, pp. 6-7.

original come through in his own versions in both explicit and implicit ways. The resulting 'stylistic heterogeneity'[112] of voice and phrase demonstrates Carson's willingness to critically understand and highlight continuing historical traces and partial and oblique aspects of analogous correspondence.

Graham's approach to a selection of Duncan's work then foregrounds issues of class conflict in the context of urban gentrification and real-estate commercialisation. Graham's interpretation of Duncan's work looks at ways in which working class areas face new strategies for socioeconomic development, and he challenges notions of the Troubles as a solely 'working class problem'.[113] Graham's focus on the effects of the neoliberal approach to property markets on existing communal residential areas raises criticism of post- and Peace Process strategies that prioritise economic gain over political debate. Similar to Gamble and McConnell, he points out the devaluation of political discussion and disagreement in favour of increasing profitability in Northern Ireland as a politically 'stable' region for trade investment and commercial development. For instance, Duncan 'documents' in a photojournalistic way how existing communal residential areas have less available space to continue traditional expressions of cultural communal identity, namely in the Northern Irish unionist case of celebrating the 12th July by ritual bonfire on the 11th night. Working class communities typically construct these bonfires, and this ritualism partially reinforces the prejudice that these communities promote sectarianism, political volatility, and hold back economic prosperity.[114] Graham underscores the timing of Duncan's bonfire image series that captures a moment shortly before the ritual burning act, thereby shifting the focus on to the spatial context of the material for the bonfire. The focus of photographic attention disperses amongst the particular features of the built environment rather than fixes on the material preparation for a ritual. This shift in attention can raise awareness of the confinement of space in such working class residential areas as new kinds of commercial outfit encroach on them, such as global market chains, luxury apartments, hotels and their billboard advertisements. At the same time, Graham notes the element of communal determination in Duncan's images where the bonfire ritual carries on in remaining, tight space. Graham's critical illustration of Duncan's documentary style raises questions about the quality of living space over stereotyped working class demands for a sense of exclusive communal belonging and territorial protection against the presence of the 'other'. That incoming presence need not only be imagined as the main communal 'other', but instead as government policies

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[112] *Táin*, translated by Carson, xxi.

[113] Kelly, *The Thriller and Northern Ireland*, p. 25.

[114] Graham, 'Luxury, Peace and Photography.' *Visual Culture in Britain*, pp. 150-1.

that invite in global enterprise as part of a neoliberal strategy for regional development. The effect of this kind of central intervention on exclusively single communal areas holds relevance for Carson's poetic translations where he deals with intra-cultural contexts in urban settings, namely in *TAP* and *ItLo* as examined in Chapter Four of this thesis. Graham's commentary on the formal and stylistic signification of light sources, shade and colour palettes in the photography he selects also can offer creative critical ways of thinking about Carson's domestication of weather, city and landscapes through paraphrase.

Stereotypical perceptions of Belfast's working class also proliferate in the Belfast thriller novel genre, according to Aaron Kelly in his recent extensive enquiries into novels written during the Troubles period.[115] Kelly's examination prompts further ways of thinking about Carson's domestication of the original poetic urban landscapes where Carson accentuates rural traces in the urban experience, again in *TAP* and *ItLo* as well as in the *Inferno*.[116] Kelly's critical focus on a '*rusticative* ideology'[117] argues that both main Northern Irish cultural communities use a 'pastoral' and historical 'tribal' narrative to lay claim to the divided urban territories they each inhabit or demand. He centrally argues that this kind of narrative has a unifying and pacifying agenda to conceal working and middle class disparity and inequity within both cultural communities on intra-communal levels. This false narrative is important when viewing the GFA structures that are responsible for identifying and satisfying socioeconomic need across the region in ways that ensure parity of allocation to both main antagonistic cultural communities. Both cultural communities tend to claim the right to financial support on the exclusive basis of their cultural identity as victim and minority, as distinct from their common socioeconomic experiences of under-privilege. The question of regional socioeconomic regeneration, then, becomes politically charged and enacts a 'zero-sum game' whereby financial allocation for a context of need in one exclusive cultural communal area is perceived as a financial loss by the other unless the same is awarded to them, regardless of requirement. This understanding of equity puts pressure on the governmental budget and involves costly delays where both of the main represented cultural communities engage in 'bargaining' for resource 'concessions' they make to each other. Cultural conflict displaces class conflict here, which Kelly's emphasises in the 'rusticative' narratives of 'reductive' Troubles' thriller representations of 'sectarian' cultural

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[115] Kelly, *The Thriller and Northern Ireland*, p. 2.
[116] Carson's original poetic work contains descriptions of rural life and memory for his main cultural community of belonging in *TIfN* and *BC*, demonstrating thereby how his translational style can be idiosyncratic of his original poetry. Aspects of rural in urban life are illustrated in Carson's *Inferno* in Chapter Three of this thesis.
[117] Kelly, *The Thriller and Northern Ireland*, p. 83.

communal expression.[118] For Kelly, the working class are suppressed by an illusion that they will be 'redeemed'[119] by a Catholic and Protestant middle class, and their potential solidarity and active struggle are put off. He critically notes the 'dominant infernalisation of Belfast', the city's characterisation as '(h)ell',[120] and the potential to symbolise a Benjaminean urban 'utopian battlefield'.[121] This kind of 'social pessimism'[122] and excessive portrayal of reality can occur in Carson's largely domesticating approach to translating the *Inferno*. However, Carson does not demonstrate use of the 'repressive modality' that Kelly identifies in the Troubles' thriller. This modality on the one hand associates a history of sectarian violence as 'regressive' and on the other, a 'progressive' future as its ideal opposite. Carson's translations of a sonnet by Baudelaire from *TAP* (analysed in Chapter Two) and the *Inferno* (analysed in Chapter Three) yield useful readings from Kelly's enquiry into the 'spatialisation' of violence.[123] Further, Kelly's argument that the 'collective as body[124] potentially contains a 'surplus of multiplicities'[125] offers useful interpretations of Carson's treatment of collective groups as well as individual protagonists.

To elaborate, Kelly uses Benjamin's notion of 'collective innervation'[126] to advance a dialectic that takes place between the collective body and its experience of state violence in cinematic representations of the Northern Irish Troubles. This collective body is typically characterised as 'passive' and its individual parts affected in ways that are only 'singularly' comprehensible and therefore impossible to resolve as a collective condition of trauma.[127] Benjamin's kind of dialectic materialism counters the 'anthropological materialism'[128] that views the collective body in a passive cycle of accumulated trauma. For Benjamin, a collective of individuals does not assume a passive and 'unconscious' condition but instead is 'innervated' by a collective experience of violence and becomes aware of internal capacities to respond dynamically. Kelly uses Benjamin's dialectic to propose an alternative to 'trauma theory'[129] that addresses 'silent' and 'singular' experiences of trauma through 'imaginary' individual ways of resolving the pain caused by sectarian violence.[130] Kelly criticises this imaginary approach in the

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[118] Ibid., p. 20.
[119] Ibid., p. 95.
[120] Ibid., p. 89.
[121] Kelly, 'Trauma and Event' in *Irish Review*, p. 26.
[122] Kelly, *The Thriller and Northern Ireland*, pp. 87-8.
[123] Ibid., pp. 99 & 108.
[124] Kelly, 'Trauma and Event' in *Irish Review*, p. 12.
[125] Ibid., p. 26.
[126] Ibid., p. 12.
[127] Ibid., pp. 21, 22 & 26.
[128] Ibid., p. 11.
[129] Ibid., p. 19.
[130] Ibid., p. 14.

cinematic representation of a politically moderate individual as SDLP (Social and Democratic Labour Party) MP, Ivan Cooper, in the 2002 feature film, *Bloody Sunday*.

For Kelly, the writer and director of *Bloody Sunday*, Paul Greengrass demonstrates a liberal humanist perspective in his portrayal of the character of Cooper's response to the 1972 violent and fatal event. Greengrass voices this through the main character's sense of his own 'ill-equipped (ability) to preach to'[131] the members of the collective body who joined the IRA after the fatalities caused by state attempts to control the public march for civil rights equality. This model character's inability to address and represent the hardening and militarising of communal positions, (despite his sympathy for the communal loss) elevates his own moral position above the growing mentality of opposition.[132] This character's detached liberal humanist perspective can represent the GFA's 'integrationist' strand in the Peace Process' structures for power sharing that promotes the moderation of both polarised positions. Despite the revocation of governance to Westminster in the same year as the film's release, and the continued lack of political middle ground in the post-Peace Process, the liberal pluralist approach still seems a necessary if unattainable ideal. The post- and Peace Process strategy of claiming that equitable socioeconomic prosperity follows political cooperation and stability imagines liberal pluralism as a practical necessity. Kelly adds, though, the neoliberal approach bases its ethics on liberal pluralism to justify the ways it tries to make prosperity out of peace. Cultural communal collectives are thereby required to 'leave the violence of the past behind' and 'look forward' to a peaceful future.[133] Kelly notes how postmodernist theory undermines the prevailing legitimacy of such progressivist 'metanarratives'[134] as liberal pluralism, just as the 'grand narratives' of Northern Irish nationalism and unionism are continually historically revised to reveal contradictions and multiplicities within their own monolithic stories. However, for Kelly the elevation of a postmodernist dismantling of metanarratives also results in a 'repressive' way of registering collective experience. He explains that a postmodern analysis of social fracture, individual isolation and dissociation from a mechanistic society can preclude concepts such as Benjamin's dynamic and interactive dialectic of collective innervation. For Kelly, postmodernist and liberal humanist analyses beg the question about how a possible 'surplus of multiplicities'

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[131] Final scene dialogue by main character of Ivan Cooper MP for Stormont as an Independent member for Mid-Derry: 'I am ill-equipped to preach to them after today.' *Bloody Sunday*. Directed and Written by Paul Greengrass and produced by Granada Film/ Hell's Kitchen. Portman Films in association with the Film Council and Bord Scannán na hEireann/The Irish Film Board, 2002.

[132] Kelly, 'Trauma and Event' in *Irish Review*, p. 24.

[133] Declaration of Support, *GFA*, p. 1.

[134] Kelly, 'Trauma and Event' in *Irish Review*, p. 15.

within a collective can articulate residual trauma from the past for itself,[135] and utilise latent collective resources in the face of global interventionist strategies. The idea of collective innervation across the working class suggests an alternative trove of discrete local ways of processing the past in intra- and inter-communal contexts of experience that can shift the spatialized stereotype of 'social pessimism' to a constructive outlook for the future. Kelly's use of Benjamin can complement Habermas's idea of 'latent cognitive potential' in societies. Habermas's notion of such potential raises alternative approaches to deal with 'system crises' where a current system can no longer deal with changing social circumstances.

These critics' approaches are referenced throughout the thesis to show where their methodological interpretations of poetic subjectivity and representations of urban and socioeconomic conditions of development in the post- and Peace Process intersect with my methodological and contextual approach to interpreting Carson's poetic translational style. A further survey of criticism on Carson's original poetry and some of his work in translation also outlines where these approaches intersect with and diverge from the current overall argument.

Criticism of Carson:

The main comprehensive studies of Carson's work comprise Neal Alexander's and Jenny Malmqvist's book-length studies, published in 2010 and 2013 respectively, and Elmer Kennedy-Andrew's 2009 collection of essays, half of which were presented in 2002 as part of a symposium on Carson's work, while the rest were separately commissioned from 2005. Alexander provides an extensive analysis of Carson's work in poetry and prose while Malmqvist sets more intensive interpretations of a limited selection of poems and translations against a particular way of viewing Carson's stylistic development since his 'juvenalia'.[136] In what follows, I discuss Alexander's and Malmqvist's studies first. Kennedy-Andrew's collection is then treated as a whole, in which common points of critical enquiry and formal and thematic concerns appear to arise. These common points overlap in important ways with the two single-authored studies, particularly in the area of poetic form and lineation, multi-vocality and intertextuality, and experiences of urban insularity, disorientation, destruction and violence. Commentary on Carson's poetic translations across these studies also overlaps in certain respects, and these

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[135] 'Democracy becomes not a surplus of multiplicities but a trauma that requires expert adjudication'. Kelly, 'Trauma and Event' in *Irish Review,* p. 26.
[136] Malmqvist, Jenny. *Belfast Textiles: On Ciaran Carson's Poetics*. DiVA. Linköping Studies in Arts and Science, no. 585, Studies in Language and Culture, no. 22, Linköping, Linköping University, 2013, p. 11.

common and particular points of enquiry relate to Carson's development over the period of translating his first five volumes from 1998 to 2012.

To begin with Alexander's *Space, Place, Writing*, Alexander makes connections between Carson's uses and treatments of poetic form and his representation of spaces conceived as urban and political, and in how space is subjectively and collectively remembered and translated. Alexander's approach to 'conceptions of space and place'[137] draws on a cross-section of views within the critical fields of cultural literary theory in the Irish context and from the fields of cultural and geographical theory. Alexander aims to examine Carson's statement that places are always 'hybrid', in that any place will have been influenced by others,[138] and focuses on Carson's recurrent phrase, '"what might have been"' as a 'leitmotif'[139] running through his work. These two areas of critical consideration foreground the aspect of '"imaginative geographies"'[140] that Alexander explores in Carson's work, and a 'politics of memory' that he argues is based on 'imaginative', 'unrealised alternative versions' of history.[141] These aspects provide an important critical background to the present study on Carson's poetic translations, in particular where Alexander notes Carson's implicit prompt for the reader to explore possible connections between the local and global and to experience the sense of 'ambiguity', 'porosity', 'disorientation' and 'estrangement' in that process of crossing over and discovery. On a meta-poetical level, Alexander's use of Carson's statement regarding his own poetry as '"located somewhere between the two worlds"' serves to support the argument that Carson's sense of '"in-between-ness"'[142] figures in various ways in his works. This interactive reading experience and the duality of location can be considered as basic elements in the practice of translating across cultures and centuries, or time and space. On the use of the conditional in Carson's poetic phrase, '"what might have been"' – incidentally a phrase he also uses in one of the versions of sonnets in his first translation volume, *The Alexandrine Plan* – Alexander indicates the link between 'memory and imagination', or 'what was there' as distinct from alternatives and possibilities over and beyond what was there and what actually happened. Drawing attention to such links between the real and conditional, Alexander applies the 'convergence'[143] between these states to the theme of commemoration and the condition of mourning as

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[137] Alexander, Neal. *Ciaran Carson: Space, Place, Writing*. Liverpool, Liverpool University Press, 2010, p. 13.
[138] Ibid., p. 16.
[139] Ibid., p. 123.
[140] Ibid., p. 17.
[141] Ibid., p. 125.
[142] Ibid., p. 176.
[143] Ibid., p. 117.

distinct from melancholia. Practices of commemoration also constitute a main theme in this thesis as it discusses the 'cento' character of two of Carson's selections[144] and senses of cultural loss in one other translation volume.[145]

Alexander's further emphasis on Carson's imaginative representations of the urban experience as characterised by loss and decay (while also obsessed with systems of order and surveillance) throws light on this thesis's contextual focus on managing coexistence in urban but also rural and cross-border contexts of division. Alexander's contrast of the 'panopticon' overview and individuals' 'burrowing' within urban spaces while walking through the city sets up poles of experience that can be connected by certain figures, such as the postman with a systematic knowledge of the street map and the individual 'modern consciousness' 'wandering' on his/her own while observed by state surveillance networks. Alexander draws attention to the aspect of '''(c)orrespondence'''[146] Carson establishes between these two poles of experience and how this serves as a 'pervasive metaphor in his writing of the city'[147] across his original poetry. This metaphor, he further adds, is pertinent in his poetic work in translation as is elaborated in this thesis in relation to the experience of political structures and monitoring systems in a power-sharing context, as distinct from the modern urban.

In specific relation to Carson's translations, Alexander tends to make strong correlations between the original texts Carson selects and his own local context of translating, or more particularly, the urban experience of Belfast. However, regarding Carson's 1993 volume *First Language* (*FL*) that contains original as well as poetry in translation, Alexander identifies ways in which different intertextual and localising strategies complicate how the original texts 'speak the language of contemporary events in Northern Ireland'.[148] Alexander's general line of argument for the later translations, though, appears to imply that the original texts were selected for the suitability of their settings and tone to offer kinds of 'analogy'[149] or '"revised version(s)"'[150] for Carson's Belfast as a politically 'troubled' and socially divided and densely populated urban space. For instance, when commenting on Carson's *Inferno*, Alexander observes an 'implicit equation' between 'the gloom of Pluto's underworld' and 'Belfast's urban

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[144] Namely, *TAP* and his translation of *The Inferno of Dante Alighieri*.
[145] Namely, *Táin.*
[146] A key sonnet translated in Carson's abovementioned first translation volume, *TAP*, is entitled 'Correspondances'.
[147] Alexander, *Space, Place, Writing*, p. 80.
[148] Ibid., p. 198.
[149] Ibid., pp. 89, 106, 109, 137, 146, 156, 171, 191, 208.
[150] This phrase refers to Carson's poem of the same name in *Belfast Confetti*. Carson, Ciaran. *Belfast Confetti* (1989) in *Ciaran Carson: Collected Poems*, Meath, The Gallery Press, 2013, pp. 173-6.

no-go zones'.[151] While this extension of Carson's original poetic ways of linking the local and global urban and commercial experience is broadly valid across Carson's translations, this thesis considers other poetic features when identifying techniques of translational 'domestication'[152] and phraseological 'naturalisation'[153] from the original cultural and linguistic contexts. For Alexander, Carson's approach to poetic translation reflects a supposed contemporary Northern Irish poetic translational culture that emerged in the 1980s with a sense of 'urgency' to 'foreignise'[154] the translated text so that the jargon and soundbites of divisive political rhetoric[155] could be 'reinvigorate(d) and diversif(ied)'.[156] Alexander emphasises Carson's uses of rhythm, 'stylistic heterogeneity'[157] and the *aisling* genre when describing how Carson approaches poetic translation. In this thesis the domesticating and foreignising translational approaches that are apparent in Carson's translations are defined and distinguished in later chapters with further reference to two book-length studies published in 2009 and 2013 by Rui Carvalho Homem and Stephanie Schwerter respectively, both of which deal with contemporary poetic translation by Carson and other Northern Irish poets.

To return more specifically in relation to Alexander's chapter dealing with Carson's translations from the early Irish nature lyrics to *The Táin* (2008), Alexander continues to foreground and explore hybridity in Carson's work. He takes the examples of Carson's own first and family name, his bilingual upbringing, and literal and etymological play on the meaning of 'Belfast' and implies there is a biographical driving force behind textual instances of encounter between different or opposed cultures across Carson's original and translational poetic work. While textual and translational instances figuring local violence and political rhetoric comprise Alexander's main contextual frame of reference he does note Carson's pervasive treatment of the 'otherwordly' since the Irish nature lyrics,[158] namely through stylistic combinations of 'Christian piety' and 'pagan nature mysticism'.[159] Carson specifies particular connections between kinds of other or parallel worlds in his later full translation volumes where the otherworldly is not only characterised by pagan or Celtic mysticism but refers to the domain of an original poet or culture of poetic expression. The biographical or self-reflexive and -reflective

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[151] Alexander, *Space, Place, Writing*, p. 198.
[152] Homem, *Poetry and Translation in Northern Ireland*, p. 16.
[153] Venuti, *Translation Studies Reader*, p. 151.
[154] Homem, *Poetry and Translation in Northern Ireland*, p. 17.
[155] Alexander, *Space, Place, Writing*, p. 185.
[156] Ibid., p. 193.
[157] *Táin*, translated by Carson, xxi.
[158] Ibid., xxi.
[159] Alexander, *Space, Place, Writing*, p. 186.

elements of Carson's poetic translations raised in this thesis centre on his possible onus as a public servant to comment on official forms of mediation between the cultural communal divide and to add creative alternatives.

Attention to biographical detail continues in Malmqvist's study to support her claims for his particular uses of motif. Malmqvist associates the acts of stitching, quilting, weaving and unravelling with the mother figure in Carson's poetry and the systems of communication and writing associated with his father's occupation as a postman in Belfast. Taking the motif of textile work as a metaphorical and illustrative basis for her overall argument, Malmqvist hones in on the fabric structure of a textile piece's 'warp and weft' that signify horizontal and diagonal directions of thread crossing over each other, and by extension, textual influences that establish an 'intertext'.[160] The horizontal should represent external influence, such as the original poem selected for translation or simply intertextual references and allusions in Carson's own original poetry, and the diagonal should represent the culturally specific local context and Carson's own poetic idiosyncrasies. In this way, Carson's poetic influences gained through reading and translating poetry combine with the influences of his everyday surroundings to generate particular variations of stylistic expression. Malmqvist also delineates between the ethical and aesthetic in Carson's uses of content and form in both his original and work in translation. The ethical aspect of the poetic content and language register should reflect Carson's self-reflective role as a kind of journalistic observer or 'chronicler' rather than moral adjudicator of contemporary Troubles events and incidences. The aesthetic, structural and stylistic forms and approaches Carson takes echo local contexts of common and traditional expression used on city streets and in urban music playing and storytelling or '*dinnseanchas*' pub sessions. Further, this aesthetic aspect combines the external and idiosyncratic stylistic features of Carson's original piece or poetic translation with the local 'component',[161] providing a necessary 'modifier' for 'analog(ies)'[162] being made between his local context of writing and the other text(s)' context of thematic and stylistic representation.

In parallel to Malmqvist's use of a textile metaphor as framework for the main discussion on Carson's intertextuality, she also foregrounds Carson's widespread recycling and rewriting of his own material across originals and translations. Noting a more general and recent turn in critical approaches to Carson that relates his translational selections and styles to aspects of his original poetic work, she reinforces this link by illustrating a further central argument that

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[160] Malmqvist, *Belfast Textiles*, p. 182.
[161] Ibid., p. 156.
[162] Ibid., p. 156.

Carson's first publications set a precedent or 'pattern of growth' for his later work. The 'turning point' distinguishing his early from subsequent work occurs in the 1993 volume, *FL*, Malmqvist argues, which combines original with translated poetry. Carson's 'shift' in this volume to a more central focus on language and languages as well as 'foreign' poetic themes and forms, she continues, traces how his utilisation of content, language register and linguistic cultures raises ethical considerations more specifically in relation to foreign aesthetic or poetic lineation, form and themes. Malmqvist's closing chapter dealing with Carson's translations from Ovid's *Metamorphoses* in *FL* more specifically illustrates his attention to the translated 'text as language' as distinct from Western classical myth.[163] She concludes that Carson is not mythicizing contemporary contexts of violence by choosing to translate these myths as he had accused Heaney of in his early criticism of Heaney's *North*. Instead she emphasises how Carson's approach of 'recycling' material in both his original and translated work invariably results in a version that is separate in its field of connotation.[164] Malmqvist also observes that Carson and Heaney 'share' a common sense of responsibility, thereby suggesting that Carson has matured into an original poetic and translational 'voice'[165] who can offer creative alternatives to representations of contemporary violence.[166] She projects Carson's negotiation of 'ethical' content and 'aesthetic' form on to a level of more public scrutiny, namely within the field of critical literature.[167] This paradigm can be complemented by shifting towards a wider, more commonly invested public domain of reference in which Carson has operated throughout his career as public servant in traditional music and modern literary capacities. Malmqvist's illustration of Carson's sense of public responsibility is important because it emphasises that Carson's translational/stylistic responses to public contexts centre more on strategies for reconciliation than depictions of Troubles' violence. While considering these later poetic translational approaches and features, my discussion provides alternatives to Malmqvist's conception and description of Carson's usage of myth. As discussed in Chapter Three and Five of this thesis, Carson's handling of the *Inferno* and *Táin* as types of epic texts demonstrates his

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[163] Malmqvist argues that 'thematic contingency must be complemented with an examination of formal techniques and procedures.' Ibid., p. 162.

[164] Ibid., p. 12.

[165] Malmqvist argues with reference to *Belfast Confetti* that '… to see the poems and the collections as a patchwork … is to see them as the result of a composite method, where that which is various in voice, form and material are joint together into a meaningful whole…' Ibid., p. 85.

[166] Malmqvist argues that 'despite the links posited by Carson himself … it would be misleading to take his comments as an invitation to see *Hamlet* as a meta-narrative, by which contemporary violence might be explained or understood.' Ibid.

[167] Malmqvist also assigns a section of her study to Carson's criticism of other poets. Ibid., p. 154.

particular ways of carrying over and aligning mythical content for his later poetic translational purposes.

The main arguments in the collection of essays edited by Kennedy-Andrews also comprise issues of literary influences, poetic purpose and form in Carson's original poetry and poetic translations. Regarding Carson's influences, literary figures from the contemporary Irish, American and Romantic English and French traditions recur across many of the essays, the most notable of which centre on Carson's uses of form and lineation as self-reflective ways of demonstrating his combined critical and poetic responses to the relevance of these traditions to his own context of urban sectarian violence.[168] In particular, Patricia Horton focuses on instances in Carson's original work where he explores the relationship between subjectivity and the unconscious as conceived by Rimbaud and Baudelaire, two poets he returns to translate in 1993, 1998 and 2012. Carson's recurrent translation and adaptation of Rimbaud in *FL*, *TAP* and *ItLo*[169] she notes, suggests that this poetic influence is more profound than the British romantic literary tradition has been. Aspects of subjectivity in Rimbaud and Baudelaire are explored further in this thesis where original and translated poetic expression meets on an inter-subjective level in Carson's sonnet 'versions'[170] in *TAP* and sonnet 'hybrids'[171] in *ItLo*. The approaches to translation and adaptation of the 'lyric-I'[172] voice in these volumes vary greatly from each other as well as from the equivalent in *FL*. Other consistent influences noted by John Goodby[173] and Elmer Kennedy-Andrews[174] identify Joyce and Dante respectively. Chapter Three of this thesis questions whether the above critical interpretations of Carson's uses of Dante are evident or not in his translation of the *Inferno*. The links between Carson and Joyce that Goodby argues in the areas of the oneiric realm, music and wandering are noted throughout the thesis where they occur in Carson's translations under view. Carson himself refers explicitly to Joyce's *Ulysses* in the introduction to his translation of the *Táin* where he notes these two texts' affinity with each other, the closeness of which he can intend to infer through his consideration of narrative form

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[168] O'Neill, Ciaran. 'Borrowed lines? A reading of Ciaran Carson's American influences.' Edited by Kennedy-Andrews, *Carson: Critical Essays*, p. 205.

[169] Horton, Patricia. '"Faery lands forlorn": reading tradition in the poetry of Ciaran Carson', ibid., p. 162. Horton's essay predates the publication of *ItLo*, but this subsequent appearance of the latter can further support her argument for the consistent presence of Rimbaud as an influence on Carson's work.

[170] '*The Alexandrine Plan:* Versions of sonnets from Baudelaire, Mallarmé and *Rimbaud*'. Carson, *TAP*, p. 5.

[171] Carson, *ItLo*, p. 13.

[172] 'Lyric'. *Princeton Encyclopedia of Poetry and Poetics*. Edited by Alex Preminger, Associate Editors, Frank J. Warnke and O. B. Hardison, The Macmillan Press Ltd, Enlarged Edition, Princeton University Press, 1974.

[173] Goodby, John. '"Walking in the city": space, narrative and surveillance in *The Irish for No*.' Edited by Kennedy-Andrews, *Carson: Critical Essays*, p. 77.

[174] Kennedy-Andrews, Elmer. 'Carson, Heaney, and the art of getting lost', ibid., p. 239.

and style. While it is beyond the remit of this thesis to investigate narrative form as well as influences on Carson beyond the poets he has selected for his translation volumes, the use of rhythms from traditional Irish music occur as structural motifs and features in his translations of *TMC/CaMO* and *Inferno*, while the oneiric is central to *ItLo* and to an extent *TAP*.

Regarding commentary on Carson's poetic purpose or intention, the essays in Kennedy-Andrews' book focus on Carson's original work, and more specifically on *TIfN* and *BC*, with emphasis on the recurring motifs of the labyrinth[175] and the tower of Babel as experiences of disorientation and confusion. Carson's general poetic intention in view of these is understood by Sewell as his playful rejection of senses of narrative closure and authoritative completeness[176] as well as integrity and unity of metaphorical and metonymical frameworks.[177] Such commentary on Carson's stance towards his context of writing are based on his meta-poetic commentary concerning common usages of language register[178] and moral rhetoric[179] whereby registers are combined and confused and rhetorical absolutism and essentialism are undermined. The Babel motif of course suits the inter-lingual nature of Carson's translation volumes. For instance, the 'richly … layered' and 'demotic possibilities and associations' of this symbol of linguistic 'enigma[tic]' that Sewell notes [180] certainly continue in these volumes and are variously schematically contained by each one's formal poetic structure, or as Homem notes, the 'master plans' Carson applies.[181] Such 'plans' appear in the form of either identically transferred or invented 'hybridised' formal poetic structures in the five volumes. Carson's playful combinations of different languages and registers constitute a major part of the essays in Kennedy-Andrews' collection. For instance, one argument states how Carson's uses of lists of proper nouns illustrate attempts to evade definitions and over-determinations of subjects and objects.[182] These lists also commonly appear as reference points for Carson's depictions of linguistic metamorphosis through his stylistic usage of cognate connections and sequences.[183] Such unusual ways of grouping words mainly in his prose works and long-line poetry (as well as

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[175] Jarniewicz, Jerry. 'Alphabets and labyrinths in Ciaran Carson's *Fishing for amber*', ibid., p. 214.
[176] Sewell, Frank. 'Carson's carnival of language: the influence of Irish and the oral tradition', ibid., p. 186.
[177] McAteer, Michael. 'The word as object: commodification in the poetry of Ciaran Carson', ibid., p. 130. McAteer writes, 'Carson continually insists on brining the reader into the situation without the distancing effect of framing devices.'
[178] Kennedy-Andrews, 'Carson, Heaney, and the art of getting lost', ibid., p. 227. Kennedy-Andrews writes, 'The narrator deliberately loses his way, breaking the bond between narration and location that characterises traditional rooted discourses.'
[179] O'Neill, 'Borrowed lines?', ibid., p. 203.
[180] Sewell, 'Carson's carnival of language', ibid., p. 196.
[181] Homem, *Poetry and Translation in Northern Ireland*, p. 168.
[182] Sewell, 'Carson's carnival of language', ibid., p. 193.
[183] Ibid., p. 193.

pairing strongly rhymed end-words in poetic stanzas)[184] has, according to Sewell, demonstrated Carson's craftsmanship '(a)s a writer, translator, and … linguist'[185] to extrapolate 'disparate … (links between) languages and regions'.[186] This observation is of relevance to the current examination of Carson's approach to end rhyme and his uses of lexical calque in four of the five translation volumes under view.[187] Added to these kinds of convergence, Jarniewicz's note on the 'scent, colour, and sound'[188] that seem to issue from these noun-lists points to the importance of synaesthesia in two of Carson's translation volumes, *TAP* and *ItLo*, as well as in his original work. Hancock also usefully offers a survey of Carson's combination of registers taken from the language of 'the street', 'the bar', session-playing pubs, folk archives and academia, pointing out the 'hybridity'[189] of this eclectic breadth and use of language. Hancock focuses on Carson's sense of being a 'primitive-sophisticate' with a 'divided artistic identity'[190] that is apparent in Carson's satirical yet appreciative use of tone.[191] Kennedy-Andrews also notes how these irregularly alternating, fugue-like[192] inter-cultural and inter-subjective responses can reflect a 'split mind'[193] that might attain 'unity … (through) the repetition of themes, images and motifs'.[194] Similarly, Carson's uses of inter-cultural and inter-subjective levels of expression in the main body of the translation volumes as well as in some of the accompanying critical introductions, acknowledgements and endnotes[195] reflect 'splits' in his translational voice. Carson's expression in these instances illustrates his fugitive manner of poetic translational expression that is not concerned with authority but instead negotiation and deliberation on inter-subjective and intra-cultural levels. Habermas's latent, manifest and integrated linguistic levels of expression identified in inter-subjective and intra-cultural situations of dialogue offers a theoretical framework against which to view Carson's fugitive poetic translational voice.

Turning to studies that focus more specifically on poetic translation by a selection of contemporary Northern Irish poets, Homem's examination of senses of 'dislocation' in original, translated and adapted poetic work by his choice of five poets, namely, Seamus Heaney, Derek

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[184] Ibid., p. 184.
[185] Ibid., p. 200.
[186] Ibid., p. 184.
[187] *Táin* is excluded here.
[188] Jarniewicz, 'Alphabets and labyrinths', ibid., p. 219.
[189] Hancock, Tim. 'Ciaran Carson: the spy in the superior turret', ibid., p. 160.
[190] Ibid., p. 143.
[191] Ibid., pp. 152-3.
[192] Kennedy-Andrews, 'Carson, Heaney, and the art of getting lost', ibid., p. 244.
[193] Hancock, 'Ciaran Carson: the spy in the superior turret', ibid., p. 158.
[194] Kennedy-Andrews, 'Carson, Heaney, and the art of getting lost', ibid., p. 243.
[195] Hancock, 'Ciaran Carson: the spy in the superior turret', ibid., p. 143. Hancock notes Carson's inclusion and particular uses of these in Carson's original prose works.

Mahon, Michael Longley, Paul Muldoon and Carson, expands throughout on the aspect of intertextuality. Homem views the three mostly younger poets' (Longley, Muldoon and Carson) uses of intertextual reference and allusion as symptoms of the 'anxiety of influence' while writing 'against' and 'after' Heaney and Mahon as well as in the 'shadow' of the earlier influences of W.B. Yeats, James Joyce and Samuel Beckett. For Homem, a particular Northern Irish kind of 'counter-writing' emerges to bind these generations in a tradition of writing in and about the Northern Irish context of experience. He investigates the authorial intentions or motivation behind selections of original poets and individual poetic works as external or foreign influences and questions the relevance of these original poetic styles and contexts of composition for the contemporary Northern Irish context. In general, the meta-critical term 'journey' implicates all five poets' expressive 'daring and ingenuity'[196] in their processes of 'appropriation'[197] of original texts. Homem's linking of the metaphor of journey to the act of translation provides particular insight into Carson's meta-poetic translational treatment of three of his translation volumes: the *Inferno*, *TMC/CaMO* and the *Táin*.[198] Carson's usage of the metaphor of journey, I will argue, is less concerned with demonstrating stylistic definition and is more reflective of his structural poetic approach whereby the 'constraints of rhyme'[199] guide his lexical and phraseological choice in the process of translating. Carson's approaches to structure and form in the different translation volumes is either translationally 'invisible', in that he identically matches the rhyme scheme of the original,[200] or translationally 'visible' where he selects and merges kinds of structure and form to make a new type.[201] The 'constraints of rhyme' arise in either case; whether he chooses and fashions his own rhyme scheme or carries over a scheme from an original text, his lexical and phraseological choices are shaped by both kinds of schematic limitation. The translational term, 'visibility', then, reflects the complexity of the poetic translation process, in that one layer of a translation can be invisible, for instance, the use of an identical rhyme scheme, whereas other layers, such as choices of synonym, language register and phrase can reflect the translator's stylistic visibility. Homem summarises the term 'visibility' as a translator's subjective and cultural modification of the original text's usage of

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[196] Homem, *Poetry and Translation in Northern Ireland*, pp. 20-1.

[197] Ibid., p. 17.

[198] The journeys into a 'ghostly underworld' that Homem identifies refer the texts of the *Táin, Inferno, TMC/CaMO*, and individual pieces by Baudelaire and Rimbaud. Homem, *Poetry and Translation in Northern Ireland*, p. 13.

[199] Merriman, *TMC/CaMO*. Translated by Carson, p. 15.

[200] Carson does this in *TAP*, the *Inferno* and *TMC/CaMO.*

[201] He does this in the 'hybrid' verse form he uses for *ItLo* and in an alternative way in the verse and 'rhetorical' parts of *Táin*.

phraseology and syntax that results in 'loose' as distinct from 'strict' equivalence of meaning on semantic and connotational levels. He emphasises that the five poets he selects do not aim for a 'strict' kind of equivalence in meaning in order to be translationally 'sympathetic' or 'invisible'. Instead, through illustrative reference to these poets he reimagines the term translational 'visibility' as a definition of their use of their own original 'descriptive' styles in a translationally 'fluent' way. Whereas translational 'visibility' has been conventionally associated with foreignised translations, Homem argues that the term 'visiblity' can encompass the opposite, or a fluent approach through poetic translators' uses of idiosyncratic features and intertextual allusion.

While Homem opens his discussion to the broad range of cultural linguistic influences his selected poets have drawn on, Schwerter's study narrows the examination of poet and contextual influence to one cultural geographical area and period: the Soviet Union of the 1980s. Schwerter also brings a rare composite of skills to her more intensive approach of comparative close readings of the three poets she has selected – Heaney, Paulin and McGuckian – due to her fluency in the language of translation, Russian, as well as in French, German and English. Schwerter's proficiency in the language that is translated, adapted and 'borrowed' from gives her the particular advantage of offering a study that uses literal meanings to construct explicatory bridges between originals and versions. While Homem concentrates on poetic idiosyncratic kinds of translational visibility, Schwerter provides bilateral cultural linguistic comparisons on levels of syntax, phraseology and semantics. Both interpretative remits and frameworks offer very useful models when examining Carson's translation volumes not least due to the distinctiveness of approach Carson takes but also because of his own high levels of proficiency and confidence in the languages that he translates from (old Irish, modern Irish, modern French and medieval Italian). While this thesis is not a comparative linguistic analysis, and instead draws on the various literal and literary English translations and versions Carson has selected by way of consultation for his projects, it is still important to consider his own linguistic proximity to the texts as stated in his introductory sections to each volume.[202]

To return to Schwerter's study, the comparative cultural aspect sets out to investigate the implied commonalities of cultural experience and subjective affinities between the original Russian poetic personae, texts and biographical as well as historical and socio-political contexts. She also notes the prevalence of local trends in Northern Irish poetic translation to include self-

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[202] *TAP* is the only volume that does not have an introductory section and like the other volumes translating lyrical types of poetry it does not have an end-notes section while the epic types of poetic volumes do.

reflexive and intertextual frames of reference when selecting poetic texts for translation. The three poets she has selected mainly use loose and experimental poetic forms for their variously cryptic and sublimated stylistic adaptations and incorporation of autobiographical material.[203] Although she observes that the commonly intertextual character of the translations and adaptations can facilitate a 'comparison, counter-position and contrast' of poetic personae and social contexts, her argument still underlines how the translational or adapting personae and context and the original counterpart tend to be one of 'overstatement' and 'exaggeration' in view of the greater severity of conditions in the former Soviet Republic.[204] Schwerter's delineation is helpful when approaching Carson's less sensational mixture of styles of translation that draws on the other translations and versions he has consulted as well as the originals' themes and voices. More so, though, Schwerter's emphasis on the imperatives of 'social realism' on artists in general in the original Soviet context of composition[205] can provide a useful parallel when considering Carson's professional position as a public servant in the arts sector in Northern Ireland. In Carson's context of poetic translation and adaptation, the politically moderate and cultural integrationist aspect of his context of translating can present pressures to support a centralised reconciliation project in obvious and explicit ways. Carson however, I argue, demonstrates covert ways of critically commenting on cultural integrationist manners of addressing communal conflict and designing reconciliation strategies. He does not use the original texts' contexts to register his critical distance from his own context, as Schwerter does when discussing her three selected poets, but instead draws on alliterative, assonantal, punctuational, lexical and phraseological features of language to imply a stance on his own translational context of commentary. The following section outlines more general literary translation perspectives that have issued from or been related to an Irish context of enquiry. The intersection of these critical fields sets up a complex of enquiry into Carson's developing translational style of response to the implementation of all-inclusive power-sharing structures in his particular context of regional devolution.

Translation theory:

Carson combines different poetic translational styles across his translation volumes from the 'essentialist' and 'naturalising' to the loose or 'unfaithful', the 'foreignising' and

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[203] Schwerter, Stephanie. *Northern Irish Poetry and the Russian Turn. Intertextuality in the Work of Seamus Heaney, Tom Paulin and Medbh McGuckian*. New York, Palgrave Macmillian, 2013, p. 7.
[204] Ibid., p. 9.
[205] Ibid., p. 2.

'radically experimental' approaches. He is thus translationally 'visible' in both the foreignising sense and Homem's descriptive, idiosyncratic and fluent sense. He incorporates a traditional 'essentialist' approach, inferred in some of his critical introductions through his references to the 'otherworldly'. In one of these introductory statements, his preface to the *Táin*, he importantly refers to Maria Tymoczko's post-colonial reading of the original text and a range of its versions in order to draw attention to the 'stylistic heterogeneity'[206] of the original and his own attempt to approximate that stylistic diversity. Carson's wide-ranging and discriminating use of translational styles at particular instances within and across the translation volumes demonstrates the stylistic breadth of his critical and meta-poetic[207] responses to contextual ideologies associated with these translational approaches. The critical approach used to examine Carson's composite translational style draws on a selection of literary translation criticism that describes 'faithful', 'universal' and 'creative' ways of understanding and assessing the quality of translated texts. These three ways of discussing layers and possibilities of meaning in translated texts centre on complexity of translational voice, the difficulties of achieving linguistic equivalence, and the need for sensitivity when considering the cultural and historical usage of words and phrases. Each of these areas of focus are important in the examination of Carson's translational approach particularly in view of his consultation of numerous other English translational and original language versions of the original texts that were published in different periods of literary translational convention. These focus points also demonstrate where uses of translational voice and cultural linguistic style can comment on concerns about a translated text's contextual validity as a representative expression of the target culture's contemporary issues. Carson's usage of translational voice and style in the context of writing over the first fourteen years of the implementation and maintenance of transitional power-sharing structures for governance demonstrates his critical engagement with arising issues of appropriate representation.

To begin with, David Lloyd considers the generally defined 'faithful'[208] style of translation in relation to the context of emerging Irish nationalism. In his literary cultural study, Lloyd takes a series of poems allegedly translated into English from mid-nineteenth-century German by James Clarence Mangan to illustrate the poetic translator's deliberately and

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[206] *Táin*, translated by Carson, xxvi.

[207] The literary critical term 'meta-poetic' used here refers to the way Carson uses language in his poetic translations to comment on styles of signification in the original poetic texts and other translated versions as well as comment in a self-reflective way on his own use of poetic language in his original poetry.

[208] Lloyd, David. *Nationalism and Minor Literature, James Clarence Mangan and the Emergence of Irish Cultural Nationalism*. Berkeley, University of California Press, 2000, p. 57.

subversively inauthentic use of this 'faithful' style on levels of content, style and theme. Mangan himself, Lloyd points out, brought the German 'originals' into existence in order to indicate parallels between that German literary context of rising nationalistic sentiment and his own emerging Irish cultural nationalist context. Mangan could infiltrate, thereby, a successful cultural nationalist context with Irish content, symbols and themes so as to simulate and anticipate success in the Irish context of emerging cultural nationalist independence. Lloyd's argument, though, asserts that Mangan fabricated this proud and celebratory tone and style with the sole purpose of undermining it. The bravado and claims in the translated poetic texts are ultimately insubstantial and illegitimate when it is revealed that the texts are not derived from original poetic statements made in a context of successful cultural nationalist expression.[209] Lloyd concludes that

Mangan's poetic translational statements covertly comment on the ephemerality and anonymity[210] of not only translational but also original poetic forms and subjects. Carson's inter-subjective level of poetic translational expression compares with this covert approach in view of Carson's intermittent alternation of 'latent' and 'manifest' layers of expression that prioritise either the factual, subjective or culturally symbolic statements[211] that reflect the 'constraints'[212] of the stylistic and structural poetic textual exchange. For instance, in Carson's translations of nineteenth-century French sonnets from Baudelaire in *TAP*, his culturally symbolic expression raised on an inter-subjective level of comparison between contemporary Northern Irish and late-eighteenth and mid-nineteenth-century French traditions of republicanism exposes the inappropriateness of equating these cultures of republicanism. Carson thereby undermines attempts by contemporary Northern Irish republican representatives to link and justify the practices of their 'campaign' or 'struggle'[213] on the founding French ideals of republicanism of 1789.

    Closely related to this 'faithful' translational convention is a 'universal' linguistic and 'naturalising' approach as understood in the present study in terms of its interpretation by Walter Benjamin.[214] Benjamin's work contributes to the current thesis in view of his common

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[209] Ibid., p. 2.
[210] Ibid., p. 60.
[211] Habermas, *Communication*, p. 85.
[212] Carson, 'Author's Note.' *ItLo*, p. 13.
[213] McDonald, Peter. *Mistaken Identities: Poetry and Northern Ireland*. Clarendon Press, 1997, p. 48.
[214] Benjamin, Walter. *Illuminations*. *Essays and Reflections.* First published in 1969, translated by Harry Zorn with an introduction by Hannah Arendt, Schocken Books Inc, 1985, p. 73.

use as a reference point in translation criticism[215] in the Irish literary context and particularly due to his literary criticism on Baudelaire. For Benjamin, literary translation practice should proceed on the basis that all languages contain an 'essential' level of meaning that is unaffected by formal, syntactical, phraseological, idiomatic and historical stylistic differences particular to each language. This universally underlying 'essence' comprises a language of its own, or 'pure language'[216] that underlies and links all languages in a 'kinship'[217] or 'natural' and 'universal' affinity. According to this translational ideal, a successful work of literary translation sets out and manages to carry over the 'essence' of the original text. The success of this is therefore possible in any language regardless of its literary status[218] or whether it is ancient, dying or dead, modern and living, and minority or dominant in verbal and written usage.

In that sense, the above naturalising approach to translation asserts that every linguistic culture is different but equally invested with an inherent, underlying capacity to receive and reproduce a common or 'universal' meaning. Aspects of Carson's translational approach certainly indicate his belief in an 'essence' shaping the original that is transportable to its versions, namely where he refers in his 'Foreword' in *TMC/CaMO* to the 'strange new …breath[ed]' of the original poet that inspired his own translation in a '"spirited"' way upon 'enter(ing) that otherworld' of translational composition.[219] Carson's essentialist understanding here refers to the transferal of style more than semantic meaning as made clear by his prefatory acknowledgement of the limitations of his own command of the language of translation as well as the original. In that sense he follows Benjamin's lead in his own particular way. Carson also draws attention to his practical, neutral attempts through consultation of dictionaries and thesauruses in both languages to search for and deliberate over equivalence between words and phrases. His reference to ordinary practicalities here implies that when working between cultural linguistic differences there is space for negotiation beyond notions of superiority and inferiority in linguistic cultures and thus potential for satisfactory agreement on standards of expression. By drawing attention to the craft and tools of translation Carson demystifies the processes of negotiation between cultures.

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[215] Benjamin's chapter, 'The Task of the Translator' that forms a chapter in the above cited *Illuminations*, appears in Benjamin, Walter. 'The Task of the Translator.' Edited by Venuti, *Translation Studies Reader*, pp. 70-82.
[216] Benjamin, *Illuminations*, p. 74.
[217] Ibid., p. 73.
[218] Ibid., p. 82.
[219] *TMC/CaMO*. Translated by Carson, pp. 12 & 14.

The faithful and universal translational approaches outlined above contrast distinctly with later twentieth-century experimentation on the broadest possible levels of style and technique.[220] Carson's kind of translational visibility, idiosyncrasy and looseness of approach is not experimental in all of these experimental ways yet his approach is distinctly composite. A useful point of reference for the cultural translational tradition out of which Carson translates is Michael Cronin's book-length survey of a history of translation in Irish literature. Aspects of this study are incorporated as required in later chapter discussions of Carson's approach. For the present, Cronin's attention to the translated word as a repository for multiple and varied historical and cultural contexts of meaning is a useful recognition of the hybridity of the word in consideration of its continual accumulation of 'cultural baggage'.[221] Cronin explores successive historical contexts of meaning that accrue within individual words on levels of pronunciation, connotation and symbolic significance.[222] His 'travel(ling)' word[223] provides a translator with a choice from particular associations of meaning and connotation that can be more or less appropriate to their preferred or required stylistic and ideological intentions. This 'word', then, will have gathered aspects of signification throughout a period of colonisation. Rather than denying or erasing these from usage they are instead recognised as adding complexity and resourcefulness to the linguistic culture of a decolonising or postcolonial cultural community. Cronin goes on to illustrate how the translational notion of hybridity refers not only to instances of inter-cultural exchange during a period of colonialism but more widely to other external cultural influences and to internal regional diversity.[224] The intra-cultural linguistic focus, then, requires just as much of a 'creative' and selective[225] translational approach as the inter-cultural linguistic, or translation across different languages, namely in considerations of difference in local cultures, dialects and historical periods. This area of focus is important when enquiring into Carson's approach in view of his combined consultation of other English translations as well as the original foreign language text. The inter-cultural linguistic focus is also important in view of Carson's Northern Irish context of translation that situates his choice of words in a regional setting of disparate usage between urban and rural dialects, nationalist and unionist cultural

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[220] These include aspects of form, typography, narrative, argument, structure, line, voice, phonics, lexical, phrasal fluency, foreignisation and figurative style, metaphor, metonym and imagery.

[221] Cronin, Michael. *Across the Lines: Language, Travel, Translation*. Cork, Cork University Press, 2000, p. 63.

[222] Ibid., p. 63.

[223] Ibid., p. 63.

[224] Cronin, Michael. *Translating Ireland: Translation, Languages, Culture*, Cork University Press, 1996, p. 16.

[225] Ibid., p. 17.

symbolism, and the anachronistic as well as modern currency of lexis and phrase. This lexical, colloquial and phrasal reach makes Carson's composite translational approach responsive to the kind of political sensitivity or appropriateness of style required and exercised when implementing formal reconciliation and mutual recognition procedures across the region's disparate contexts of experience and need. For Cronin, a translator demonstrates 'sensitivity' when selecting synonyms most appropriate to the translated text's context of usage.[226] Translators, he continues, can equally prove this awareness when they explicitly or implicitly refer their selections of individual words and associated connotations to different historical and regionally specific situations and contexts.[227] A translator's 'reliability' can rest on these levels of sensitivity and conscientious use of reference and be unsettled by their prioritisation of their own creative process over attentiveness to historical uses of language. Carson's reliability as a commentator contemporary on Northern Irish experiences of the formal reconciliation process is assessed in this thesis's examination of his translational approaches.

Finally, translation critic Maria Tymoczko has been noted in relation to Carson's reference to her work on the *Táin* that mainly centres on critical comparisons of the nineteenth- and early-twentieth-century versions of the story. Tymoczko deploys a broad and innovative methodological approach to her analysis. Her particular focus on the 'phoneme' and 'grapheme'[228] of translated texts is considerably useful when examining Carson's translations of a highly structured lyrical form, the Petrarchan sonnet. This approach is also insightful for analyses of Carson's uses of direct and reported speech in his other translation volumes where he relies on alliteration and assonance to insert undertones of discordance that can run counter to the poetic tone and character apparent in an original text's semantic content. Carson draws on his own original poetic representation of incomprehensibly expressed speech[229] in addition to these uses of alliteration and assonance for his sonnet versions in *TAP* as well as his translation of the *Inferno*. By placing limits on comprehensibility, I argue that he deliberately exposes a lack of mutual understanding and even incommensurability in inter-cultural communal relations in Northern Ireland. Forums for dialogue in the political and civic sphere also harbour evasive and ineffective forms of communication. Tymoczko merges the terms, 'context' and 'texture' to produce the term, 'contexture' as a neologism that signifies how a translational style or textural usage of language contains a specifically contextual connotation.

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[226] Ibid., p. 17.
[227] Ibid., p. 96.
[228] Tymoczko, Maria. *Translation in a Postcolonial Context. Early Irish Literature in English Translation*. Manchester, St. Jerome Publishing, 1999, p. 89.
[229] For instance, 'Two Winos', Carson, Ciaran, *The Irish for No* (1987) in *Collected Poems*, p. 103.

Throughout this thesis, Tymoczko's term, 'contexture'[230] indicates Carson's particular ways of embedding contextual commentary in his stylistic translational usage of language, whether he adopts a foreignising, descriptive fluent or radical style of translating. Carson unsettles possible expectations for his public arts role as a mediator of subjective and cultural styles of expression to echo cultural integrationist optimism[231] by raising 'contextural' criticism of the ongoing state of the Peace Process.

Chapter summary:

　　Chapter One begins with a history of the contemporary political context through an outline of the peace agreements that led up to the production of the GFA. The focus then centres to the subsequent implementation of the GFA and highlights the main structural issues arising when establishing a middle ground of cooperation according to the 'spirit' and 'letter' of the agreement. Structural issues extend to the GFA's formal linking of the political and civic spheres and how existing types of organisation in the civic sphere had to variously adapt and realign in remit and profile as a consequence of the formalisation and institutionalisation process. The centralised practice of mediation between the two main Northern Irish cultural communities then provides a contemporary context for analogy with the practice of poetic translation on an inter-cultural linguistic level. The basis for this analogy is illustrated by initial reference to Carson's translator's statements in four of his five translation volumes under view in this thesis.

　　Chapter Two provides a close intertextual analysis of two sonnet-versions from Carson's debut, bilingual translation volume. Here the relationship between poetic translation and forms of cultural mediation as civic dialogue are illustrated in the context of the implementation of the GFA. Carson uses an intra- and inter-subjective approach to comment on the GFA's representative structures for the facilitation of dialogue between the two main opposed communities. Carson's 'amphibian'[232] approach in his original as well as translational personae here demonstrates the poetic possibilities of inhabiting multiple positions within the given structures for representation. He utilises the structural and lyrical material of the original

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[230] Tymoczko, *Translation in a Postcolonial Context*, p. 46.

[231] Houen explains Carson's derivation from essential reductive trajectories of signification in his original work, in which the contingent limits of arising sets of circumstance provide and shape his choice, style and modes of expression in his original and work in translation. Houen, Alex. *Terrorism and Modern Literature from Joseph Conrad to Ciaran Carson*. Oxford, OUP, 2002, p. 126.

[232] 'Ciaran Carson.' *In the chair: interviews with poets from the North of Ireland*. Edited by John Brown, Co. Clare, Salmon Poetry, 2002, p. 148.

sonnets to formulate an inter-subjective level of critical dialogue on radical republican as well as universalist associations.

Chapter Three continues the focus on dialogue with reference to Carson's next published translation volume, the *Inferno*. While the previous chapter dealt with ideas of civic relations, the current argument focusses on practices of dialogue within public space. Structuring dialogue in a sustainable manner is one of the main goals of the GFA. Two other core issues comprise the recognition of cultural communal identity and deliberating on appropriate modes and forms of commemoration. The following chapter focusses on the representation of cultural communal identity and differentiated subjective identity within an intra-cultural context. The issue of dialogue partially continues in relation to the representation of other minority communal groups aside from the two main antagonistic communities. Chapter Five expands on the issue of commemoration.

Chapter Four compares sonnets and prose pieces selected from Arthur Rimbaud for two separate translation volumes published in 1998 and 2012, *TAP* and *ItLo* respectively. The main theme centres on cultural communal identity and refers primarily to stereotypical associations between individual and communal identity. The timeframe between publications facilitates a comparison of Carson's altered approach to translation of the same original poet as well as his modified handling of the same poetic form. This period also covers the implementation of change in the relationship between civic organisations and political representatives from one of dissociation to reciprocally consultative exchange. Change in and between these spheres affecting women's civic groups provides a main context for Carson's commentary on the cross-communal and cultural integrationist structures. Alterations in Carson's translational approach between the two volumes trace his shift from an imitative to experimental use of poetic form and from his greater use of cultural symbolism to a more neutral and subtle use of lexis and terminology.

The issue of commemoration provides the central focus for Chapter Five with illustrative reference to two kinds of translation piece selected from Carson's debut volume and his 2007 translation of the *Táin*. A lyric and kind of epic form are paired here in order to explore the chapter theme from both angles of poetic-translational voice. The contextual background comprises a range of public initiatives carried out by representatives of a cultural integrationist approach to cross-communal reconciliation. These initiatives deal with the conventional practice of commemorating in exclusive culturally communal contexts, and with exploring perceptions of victimhood. Further critical distinctions related to commemoration and acts of reparation are set out and related to Carson's choice of 'tribute' poetic texts. His manner of signalling

contextual commentary is less conspicuous in the later volume, as indicated in the previous chapter. Carson's later, more central approach to syntax and lexis in the epic type of text illustrates his utilisation of structural elements over considerations of voice, lexis and rhyme. These shifts, I argued, indicate his later usage of translation projects to reflect discrete, creative ways of working within institutionalised structures rather than attempt to transcend or detach from them.

Chapter One: The Civic Sphere and Poetic Translation

The appearance of Carson's debut translation volume in 1998, *TAP* coincides with the release of the GFA in the same year. This agreement for a transitional form of all-inclusive governance in Northern Ireland addresses the core contentious issues that have perpetuated division between the two main opposed cultural communities in that society.[1] Some of the GFA's most topical issues were already raised in partial or minimal ways throughout the period of the Troubles in a series of peace agreement documents published between 1973 and 1995. The current chapter outlines the content and scope of these agreements that led up to the GFA and draws attention to the limitations and possibilities of their different contexts of production. Then an assessment of the GFA's type of transitional democratic design provides a range of prevailing 'constructive critical'[2] perspectives on its appropriateness and long-term effectiveness. Carson's role in an arts and cultural sphere of public activity in Northern Ireland positions him more closely with the civic than the political sphere of activity as officer for Traditional Irish Music with the Northern Ireland Arts Council from 1975 to 1998 and founding director of the Seamus Heaney Centre for Poetry at QUB from 2004. Discussion then turns to Carson's use of poetic form and approaches to cultural representation in both his 1998, debut translation volume, *TAP*, and original poetry volume of the same year, *The Twelfth of Never* (*TToN*). The argument centres on how Carson's approach to poetic form in 1998 signals a distinctive approach to poetic translation as a mode of commentary on contextual institutional change in the interlinked political and civic spheres. Then, a brief history of the civic sphere in Northern Ireland since the 1960s provides context on how this sphere developed as two communally separate, informal cultures of 'self-help'.[3] Central strategies for intervention from the 1980s shows how government funded agencies attempted to address issues of culture and communal relations in the two separate civic cultures. Debate on approaches to cultural mediation and ideological alignment with the integrationist strand of the GFA outlines the difficulties of formalising and interlinking the civic with the political sphere. The thesis's overall

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[1] These central aspects consist in: forms of inclusivity in dialogue, agreeing on an appropriate form of self-
` determination in a cross-community context, and extents of intervention and involvement by external partners in dialogue, namely, the Irish and British governments and the European Union. See O'Leary, *Antagonism*, pp. 15-18.

[2] McGarry, John and O'Leary, Brendan. *The Northern Irish conflict: consociational engagements*. Oxford University Press, 2004, p. 11.

[3] Cochrane, Feargal and Dunn, Seamus. *People Power?* Cork, Cork University Press, 2001, p. 49.

central analogy is then outlined where practices of cultural mediation and styles of poetic translation show parallels of approach. Habermas's theory of communicative action provides a framework in which to link these areas of activity and moderation. The chapter argument continues its focus on the main government funded approach to cultural mediation and then views this from the perspective of later criticisms of representations of culture during the Peace Process. Finally, a comparative summary of Carson's particular creative and critical uses of prefatory translator's statements in four of his translation volumes concludes this chapter. Carson's self-reflective translator's statements highlight his altering concerns as a poetic translator from 1998 to 2012 that I argue indicate his mode of critical engagement with the effects of the interlinked political and civic structures.

Northern Ireland peace agreements from 1973 – 1998:

To begin with the first peace agreement that would lead to the GFA, the Sunningdale Communiqué of 1973 comprised the British and Irish governments and a delegation from the Northern Irish Social and Democratic Labour Party (SDLP). These members set out to assess 'what measure of agreement of benefit to all the people concerned' they could established through their cooperation.[4] In an attempt to reassure the general public, Sunningdale emphasised that there would be no 'compromise' on the 'basic aspirations' of either of the two main opposed cultural communities in Northern Ireland. Such aspirations comprised the issue of allegiance either to the prospect of a united Ireland or to the United Kingdom. Further broad assurance stated that 'constitutional change in the jurisdictional claim of the North of Ireland' could only be brought about by majority vote. The following summary outlines the forums and arrangements proposed through Sunningdale and refers to critical commentary on why these initiatives failed.

The main cross-border arrangements consisted in an Irish North-South body that was set up to maintain 'appropriate safeguards for the British government's financial and other interests'.[5] This body established the Council of Ireland consisting of a Council of Ministers and Consultative Assembly that exercised 'harmonising' and 'consultative' as well as 'review' roles and functions.[6] Seven core members from the Irish government and seven from the Northern

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[4] *The Sunningdale Agreement*, point 3. Tripartite Agreement on the Council of Ireland – the communique issued following the Sunningdale Conference. cain.ulst.ac.uk. Accessed 12 June 2016.
[5] Ibid., point 7.
[6] Ibid., point 7.

Irish Executive comprised the ministerial council while thirty members from the Dáil and thirty from the Northern Ireland Assembly[7] comprised the Consultative Assembly. The harmonising function of the Council involved a range of areas from the environment and agriculture to cooperative trade and industry, electricity, transport infrastructure, tourism, health services and arts and culture. Sunningdale's cross-border discussions also raised the prospect of a 'considerable extent (of) interdependence' between the North and the Republic of Ireland in matters of 'law and order'.[8] For instance, the establishment of a 'common law enforcement area'[9] could allow for crimes committed in the jurisdictional region of the North of Ireland to be tried in a court in the Republic of Ireland. The area of law enforcement also addressed policing issues within Northern Ireland regarding the lack of guaranteed 'independent complaint procedures' and the effective lack of 'identification with the police service throughout the whole community'. Sunningdale also raised the prospects of devolved policing powers from the British seat of government and the consideration of prisoner release.[10] The members argued in the main alongside these highly contentious issues that the implementation of power-sharing institutions to an executive level in Northern Ireland could promote 'trust and confidence' across the concerned community.

Sunningdale's set of proposals, and as Michael Kerr notes, the 'over-ambitious'[11] vision that some of its members had equated with the 1798 United Irishmen, generally failed as an agreement for the following reasons. From the outset, the conference meeting agenda had been advance prepared by the moderate nationalist party, the SDLP and the Irish government[12] and the constitution of membership did not include a delegation of representatives from British/Protestant/unionist community or from the less moderate representatives of the Irish/Catholic/nationalist community. Brendan O'Leary observes that this exclusive approach to membership demonstrated an attempt to avoid the 'explosive potential' of these representative sections and to centrally promote a cross-communal, integrationist vision based on mutual acceptance across the cultural communal divide. O'Leary points out an inconsistency in the

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[7] The members from the Northern Ireland Assembly were selected by the voting system of proportional representation with single transferable vote (PR [STV]). This terminology is explained later in relation to the aspect of representation in the design of the GFA. O'Leary, *Antagonism*, p. 25.
[8] *The Sunningdale Agreement*, point 10.
[9] Ibid.
[10] Ibid., points 12, 14, 16 & 17.
[11] Kerr, *Imposing power-sharing*, p. 66.
[12] Ibid., p. 42.

moderate-led, nationalist convenors' approach here, where on the one hand they claimed to offer an 'accommodative' forum in which to discuss the design and establishment of all-inclusive power-sharing structures for governance[13] and on the other disregarded the contribution of less moderate representatives. The democratically inclusive principle of 'proportional representation'[14] was used to allocate membership in the Consultative Assembly but only once the less moderate, republican representatives were excluded from participation. Further, the convenors promoted a form of 'consensus' in talks on polarising issues, such as 'self-determination', that was more likely to be achieved amongst moderate parties than unanimously across the entire political spectrum. More experimental proposals included establishing a 'confederation' of political representatives who would debate Northern Irish issues on a European in the then EEC. This new forum was to add fresh perspectives and innovative solutions to traditional and cyclical arguments on the main divisive issues. However, representatives of the British/Protestant/unionist community were concerned that their core arguments would be 'diffused' in this expansion. The Sunningdale convenors in these ways underestimated the extent of 'fear' and resistance held by the British/Protestant/unionist community at such prospects as cross-border and European cooperative arrangements.[15]

The publication of the Anglo-Irish Agreement (AIA) over a decade later in 1985 could use the benefit of hindsight to draw on the experience of convening Sunningdale and learn from the main reasons for its failure. This time membership alongside moderate nationalist representatives of the Irish/Catholic/ nationalist community and the British and Irish governments included both the moderate and more radical representatives of the British/Protestant/unionist community as well as the more radical representatives of the Irish/Catholic/nationalist community. Mainstream unionist fears at being outnumbered and overpowered on core divisive issues in the context of cross-border and European arrangements for debate were proactively acknowledged and addressed. In short, the 'rights' of the British/Protestant/unionist community were demonstrably recognised and guaranteed protection in view of any proposals raised for power-sharing government in Northern Ireland. The text of the AIA further vouchsafed that a united Ireland could only come about if a majority of the population of Northern Ireland voted for it in a popular referendum.

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[13] Ibid., p. 11.
[14] The principle of proportionality is one of the four core principles of the consociational type of democracy and these are outlined in full in the later discussion of the GFA.
[15] O'Leary, *Antagonism*, p. 28.

The AIA more particularly raised the importance of recognising the British and Irish governments as commonly 'neutral' in the context of debate on internal Northern Irish matters. Discussions aimed to specify the roles and functions of both governments to reflect this and to delineate the separate 'unique relationship' each government had with Northern Ireland. Limitations on intervention were also proposed so that both governments could only contribute to debate at a stage when Northern Irish politicians themselves could not progress further independently. Less polarising matters unlikely to result in deadlock could thus be settled internally, which instances of agreement between Northern Irish politicians could lay positive foundations for a future devolved form of power-sharing governance. At the same time, the AIA granted the Irish government a 'consultative' role on forms devolution could take and how political bodies in Northern Ireland could be constituted. The British government were required to establish an inter-governmental conference that served to co-ordinate both governments' more appropriate involvement in internal Northern Irish matters.

A comparison of the main points outlined in these two first peace agreements indicates the kinds of issues that took precedent in view of events that took place during the historical contexts of their production. As these events took place before the publication of Carson's debut translation volume in 1998, the period of contextualisation considered for this thesis does not generally precede that year. The current summary of the peace agreements preceding the GFA outlines how political debate on certain key issues has recurred and expanded in different ways. Carson's manner of commentary from 1998 involves an ironic response to the sense of optimism invested in the GFA despite the recurrence of many of the topical issues that persisted throughout the Troubles.

The Downing Street Declaration (DSD) was agreed in 1993, a decade after the AIA, and contained a wide-ranging list of rights[16] that addressed issues common and particular to either side of the cultural communal divide. Indeed, shortly before the DSD was agreed the British government commissioned a report, the Opsahl Commission, subtitled '100 ideas about ways

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[16] These rights list: 'the right to free political thought; ... to freedom of expression of religion; ... to pursue democratically national and political aspirations; ... to seek constitutional change by peaceful and legitimate means; ... to live wherever one chooses without hindrance; ... to equal opportunity in all social and economic hindrance; ... (and) to activity, regardless of class, creed, sex or colour.' *Joint Declaration on Peace: Downing Street Declaration* (*DSD*), 1993, point 5.

forward for Northern Ireland and its people'.[17] The report encouraged mutual recognition of

suffering, a common will to move forward, and recorded citizen's ideas on the form self-

determination should take. It held 'mediation groups' where citizens, or members of civic

organisations could engage in 'free' discussion, thereby bringing the debate beyond the political

into the civic sphere of debate. Further, the Irish government recognised that aspects of its

constitution may not uphold European and international standards based on 'modern

democratic and pluralist' values[18] and that the British/Protestant/unionist community may view

certain aspects as a 'real and substantial threat to (their) way of life and ethos'.[19] The

government considered 'removing' such 'obstacles' and thereby confirmed its sense of 'due

regard' for the two Northern Irish cultural communal traditions, modelling mutual 'respect' and

belief in the 'honesty and integrity'[20] of both. The intention here was to offer a more 'balanced

constitutional accommodation'[21] of ideological positions to facilitate an inclusive power-sharing

form of government in Northern Ireland.

In this same year, Carson publishes an original poetic volume, *First Language* (*FL*), which

consists in almost one translated or adapted piece for every two original pieces.[22] This is not the

first volume in which Carson combines original poems and work in translation: his first poetry

volume publication, *The New Estate and Other Poems*, (*TNE*)[23] contains translations of

anonymous early Irish lyrics and translations from three Welsh poets; and his third volume, *BC*,[24]

contains ten haiku translations from six different Japanese poets. The translated or adapted

pieces in *FL* are selected from a wide range of original poets and languages, among which

Baudelaire and Rimbaud feature twice while every other poet appears only once.[25] Chapter Two

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[17] This is also popularly referred to as the Opsahl Report. This Belfast-based citizen's group was founded by Robin Wilson in response to such 'worrie(s)'. See *A Citizens' Inquiry, the Opsahl Report on Northern Ireland*. Edited by Andy Pollak, Lilliput Press, 1992.

[18] *DSD*, Wednesday 15th December, 1993. www.cain.ulst.ac.uk. Accessed 12 June 2016. Point 6.

[19] Ibid., point 6.

[20] Ibid., point 8.

[21] Ibid., point 7.

[22] To note about this ratio, the original pieces are significantly longer than the translated and adapted pieces, and some of the originals contain multiple parts all contained under one unit title.

[23] Carson, Ciaran. *The New Estate and Other Poems* (1976) in *Collected Poems*, pp. 21-73.

[24] Carson, *BC* in *Collected Poems*, pp. 125-210.

[25] Rimbaud' poem, 'Le bateau Ivre' appears first as an adaptation, 'Drunk Boat', 'after Rimbaud', and then as an inspiration for an 'original' poem by Carson, 'The Ballad of HMS Belfast' in his 1993 volume, *First Language* (*FL*). It is difficult to ascertain whether the latter poem counts as an adaptation or not, and this uncertainty raises the question in Carson's original work into the categorisation of a poetic piece as original or translation and adaptations. Carson, Ciaran. *First Language* in *Collected Poems*, pp. 238 & 274 respectively.

discusses the sonnet by Baudelaire in *FL*, 'Correspondances', which Carson loosely translates in a version with the same title, and which appears again as a version in *TAP* under the title, 'Coexistences'. Carson's two versions are compared on their different ways of inferring the relationship between culture and politics. The year 1993 sees Carson's range and combination of poet and source language broaden significantly to include French and Latin with Irish and Welsh source poets. This expansion can reflect contextual peace initiatives to embrace more 'modern' and commonly classical European values and influences. The main discussion in Chapter Two illustrates how Carson positions his translational voice in the 1993 version, 'Correspondances', as a cultural outsider looking in on the experience of his own cultural community of belonging. This stylistic approach appears to emphasise the strange, mysterious or unknown within one's own culture. Carson may be responding to contextual pressures to embrace pluralist notions of culture throughout the kind of 'free' discussion leading up to the DSD that aimed to generated broader, creative thought on cultural encounter. As with the previous two peace agreements, the text of the DSD reassured representatives of the British/Protestant/unionist community that any form of self-determination leading to a united Ireland could only come about by majority vote in a popular referendum. In turn, the Irish/Catholic/nationalist community was assured that the British government had 'no selfish or strategic interest' in its relationship with Northern Ireland.[26] Again, both governments underlined the uniqueness of their relationship and common neutrality regarding Northern Ireland and expressed the will to 'embrace the totality of relationships'[27] they shared with each other. The text emphasised the intention to 'promote co-operation[28] through a Forum for Peace and Reconciliation[29] that would serve their common 'primary interests' as well as 'international obligations' to facilitate 'peace, stability and reconciliation'[30] in Northern Ireland.

A series of documents, the Framework Documents, were prepared over the next two years and published in 1995 to articulate the structures and processes the DSD had proposed for a form of self-determination. Again, limitations on British and Irish governmental intervention in Northern Irish matters were confirmed. Moreover, the documents raised alternatives to the exercise of 'Joint Sovereignty' or 'Authority' by the British government in cases where Northern

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[26] *DSD*, point 4.
[27] Ibid., point 4.
[28] Ibid., point 2.
[29] Ibid., point 11.
[30] Ibid., point 4.

Irish representatives encountered deadlock so that external intervention could be kept at a minimum. They also highlighted how some legal points in the Northern Irish jurisdiction had to be modified before a 'common understanding' of self-determination could be agreed. Discussion between the British and Irish governments and a proposed new Northern Irish Assembly consisting in ninety members was to lead to agreement between all three on the design of 'interlocking' and 'interdependent' structures and processes for governance. Part of these structures consisted in the cross-border bodies on both the north-south and east-west axes, namely the North South Ministerial Council (NSMC) and the British Irish Council (BIC). Formal acceptance and institution of this general design is evident in the following discussion of the GFA implemented three years later.

The Good Friday Agreement:

The GFA was successfully endorsed by popular referendum in Northern Ireland in 1998 with 71% of the turnout voting in support of it. [31] However, this overall figure withheld uneven levels of support between the two main divided cultural communities with almost all voters from the Irish/Catholic/nationalist community[32] and only half of the British/Protestant/unionist community voting in favour of it.[33] Further, the Irish/Catholic/nationalist community was not necessarily committed to the terms of the GFA but rather may have viewed and supported it as a 'transitional structure' for a united Ireland.[34] This possible underlying motive, coupled with the British/Protestant/unionist community's Democratic Unionist Party's (DUP) initial refusal to participate in the GFA's institutions risked but did not prevent the implementation of the agreement.[35] The following outlines the main 'constructive critical' as well as more negatively critical points raised on how the GFA's structures and institutions worked in practice. As noted in the introductory chapter, the agreement articulated the main 'descriptive' (as distinct from 'prescriptive') incorporation of consociational democratic forms and processes combined with integrationist and confederal elements agreed over a series of all-inclusive talks in the years leading up to the agreement's release.[36] The content and criticism of the main 'tailored' aspects

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[31] McKittrick, David and Mallie, Eamonn. *Endgame in Ireland*, Hodder and Stoughton, 2001, p. 225.
[32] NicCraith, *Cultural diversity in Northern Ireland*, p. 3.
[33] McKittrick and Mallie, *Endgame*, p. 225.
[34] Wolff, Stefan. 'Context and Content: Sunningdale and Belfast Compared.' *Aspects of the Belfast Agreement*, edited by Rick Wilford, Oxford University Press, 2001, p. 20.
[35] Ibid., p. 23.
[36] Lijphart, *Democracy*, p. 31.

are outlined in conjunction with consociational democratic general principles, recommendations and points of caution.

To begin with, participants in a consociational democracy are required to take an 'Oath of Allegiance'. In the Northern Irish case, the republican ideals of the Irish/Catholic/nationalist community would prevent it from swearing allegiance to institutions associated with a monarchy and so this act was reformulated as a 'Pledge of Office'.[37] Cross-communal voting rules in the 108-seat Northern Irish Assembly entailed special protective measures for both sides of the main cultural communal divide. These rules required the Northern Irish Executive to consult with and secure the agreement of a cross-communal majority in the Assembly before passing its decisions into policy. The Executive was thus prevented from 'bulldozing the Assembly in a particular legislative or policy direction'[38] through this 'safeguard', or 'petition device'. Extra measures were designed to ensure cross-communal representation in voting in cases where a party member had abstained or was excluded. This member had to be replaced by another who designated as a member of same party. Such 'checks and balances' could hold in place the all-inclusive basis for participation in the GFA. As a stabilising measure it could reassure minority parties of their visibility in proportionally representative forums, such as the more radical parties on either side of the main cultural communal divide who saw themselves as minorities in the first years of the agreement. Proponents of consociational democracy also recommended the development of 'shared priorities',[39] a greater commonality of purpose[40] and ultimately 'consensus ... (around a) central value system'.[41] The main antagonistic participants were also advised to develop a 'sense of affinity'[42] with each other through engagement in common contexts of cooperation. To work towards this, participants across the political spectrum were encouraged to establish a political middle ground based on agreement between the main antagonistic representatives rather than the less radically opposed moderate representatives. O'Leary and John McGarry, however, have raised scepticism on the determined application of proportional representation that would populate this middle ground, doubting whether all

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[37] McGarry and O'Leary, *Consociational Engagements*, p. 55. On a related note, the 'tailored' design recognised the right of any Northern Irish resident to identify themselves as British or Irish or as the nationality of their birth before coming to live in Northern Ireland.

[38] Wilford, Rick. 'The Assembly and the Executive.' Edited by Rick Wilford, *Belfast Agreement*, p. 108.

[39] O'Leary, Brendan. 'The Agreement: Results and Prospects' in ibid., p. 56.

[40] Wilford, 'The Assembly and the Executive', p. 108.

[41] Lijphart, *Democracy*, p. 21.

[42] Ibid.

parties elected by this consociational principle actually reflect the aspirations and needs of their polity.[43] Nevertheless, the automatically elected political representatives' credibility in the structures for governance seemed to take greater focus at the outset than their possible suitability as representatives.

O'Leary and McGarry further note that establishment of a middle ground by the main antagonistic pairs proved difficult from the outset at which stage the OFM/DFM was held by leaders of the more moderate parties from both sides of the main cultural communal divide at the outset of the GFA's implementation, the SDLP and the Ulster Unionist Party (UUP).[44] For example, O'Leary and McGarry illustrate this difficulty by reference to operation and integration of an Equality Unit in the GFA's design. The Equality Unit was directly linked to the OFM/DFM and managed by a Committee of the Centre.[45] The direct link ensured that the OFM/DFM could exercise close 'scrutiny' of the ways in which equality measures were 'mainstreamed' from the top down through bodies, forums and committees to the broadest ground level of representation.[46] As the OFM/DFM was held by leaders of the more moderate parties, the more radically aligned parties of Sinn Féin and the DUP perceived a sense of exclusion from executive decisions on equality policy.[47] Representatives from these more radically aligned parties challenged ministers occupying the highest levels of authority in the OMF/DFM that the accommodationist aims of consociational democracy were being side-lined by moderate political agendas relating to areas such as equality.[48] However, these more moderate representatives emphasised the GFA's 'flexible and conciliatory' intentions, as well as its 'checks and balance' safeguards, and reminded the more reluctant signatories that they had not been 'coerced' to accept the terms of the GFA but had been invited to shape these through dialogue.[49] Further, the British government assigned external advisors to remind participants to demonstrate commitment and 'open-mindedness' in the 'spirit' of the agreement, especially where the main

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[43] O'Leary, *Antagonism*, p. 304-5.

[44] Ibid., p. 61.

[45] Wilford, 'The Assembly and the Executive', p. 111.

[46] O'Leary, *Antagonism*, p. 61.

[47] Wilford, 'The Assembly and the Executive', pp. 112-4. Wilford also notes that Sinn Fein described the OFMDFM as a 'closed shop' that held 'jobs for the boys'. He also observes how that sense extended to the Equality Unit, in which 'day-to-day operations' relating to equality policy and discrimination issues appeared to be 'confidential and jealously guarded' by the more moderate party representatives.

[48] Ibid., p. 112.

[49] Wolff, 'Context and Content: Sunningdale and Belfast Compared', p. 22.

antagonistic pairs held 'incommensurate' stances.[50] The prospect of a return to 'arbitration from Westminster'[51] also served as a harsher reminder to try to avoid deadlock.

The above summary of agreements in the Peace Process and the broad outline of issues in the GFA's design and implementation sets out the charged context in which civic organisations engaged. The GFA aimed to facilitate broader civic awareness and active participation in political discussion and policy decision-making by setting up an innovative structure for civic representation. This structure, the Civic Forum, represented a formal link between the civic and the political sphere in which the civic organisations from social, economic and cultural areas of engagement had a formal level of recognition and a 'consultative' role to the Northern Irish Assembly and even to the highest member levels of decision-making, the OFM/DFM.[52] Reciprocally, the OFM/DFM were to advise the Forum on the types, forms and allocation of representation that would be acceptable in the overall framework. This formal link aimed to influence the typically rigid political sphere with the more open and organic types of interaction characteristic of the civic sphere. The considerable experience the civic organisations gained over decades of informal cooperation in common and neutral areas of interest could prompt and guide cooperation in the political sphere on similar, less charged areas of activity.[53]

As mentioned earlier, Carson's public role in the arts aligns him more with the civic context of activity than the political. An outline of the origins and aims of civic society in Northern Ireland presently sets out a contextual background leading up to structural transition in the civic sphere of representation in 1998. Before outlining developments in civic activity since its substantial emergence in the 1960s, the following establishes the preliminary basis for this thesis' analogy between imposed formalisation in the civic sphere and Carson's mode and style of contextualisation through his poetic translation volumes.

Carson's changing use of form in his original poetic and translation volumes:

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[50] Wilford, 'The Assembly and the Executive', p. 121.

[51] McGarry and O'Leary, *Consociational Engagements*, p. 52. It should be noted here that the anticipation of a return to direct rule by the British government was already anticipated in the Framework Documents, as mentioned in Chapter One, and that alternative measures had been prepared to prevent that eventuality at that stage and in the text of the GFA. Regardless, self-governing powers in Northern Ireland would be revoked to Westminster in 2002.

[52] Ibid., p. 55.

[53] O'Leary, *Antagonism*, p. 58.

To state first of all, the historical turning point of 1998 might have anticipated, in overly simplistic terms, the dissolution of a contemporary contextual frame of reference for Carson's treatment of poetic subjectivity and collectivity. The political moment of the GFA simultaneously divided both main collective senses of cultural communal identity into separate designated positions of allegiance considered as different but equal. The integrationist strand of the GFA encouraged expression of existing and emerging individually distinct senses of identity within these cultural communal designations. The formalisation of declarations on personal and collective identity in this new forum does not seem to raise typical material for poetic expressions of subjective and communal fear for physical and psychic wellbeing, in the way that exposure of one's identity would have during the period of conflict.[54] The cultural communal 'other' that was perceived as an invasive presence during the period of conflict now comes under 'imaginary' reconstruction as a potentially coexisting and culturally tolerant presence. The politically all-inclusive and integrationist design of the GFA frames and hangs a hypothetical poetic subject in a suspension of disbelief about its conformity to the 'spirit' of the Agreement that should lead opposed sides to construct their own common political ground.

Carson captures this transcendent moment through a dreamlike lens in his original poetry volume published in 1998, *TToN*[55] in his treatment of the main opposed sides' expressions of symbolism, emblems, rhetoric, ritual and commemoration. This volume, which Carson says makes a formal pair with *TAP* due to the use of the Petrarchan sonnet in both, explores themes and contexts through recursive reference to the abovementioned Northern Irish signifiers of cultural expression as well as to Japanese and Irish culture.[56] Carson states that

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[54] Carson treats the danger of one's identity being exposed and pre-determined in his pre-GFA volume, *BC*, for example in the poems, 'Turn Again', 'Last Orders', 'Question Time', 'Punctuation' and 'The Mouth'. To quote from 'Turn Again' – 'Someone asks me for directions, and I think again, I turn into / A side street to try to throw off my shadow…', p. 125; 'Last Orders' – '… I, for instance, could be anybody. Though /
   I'm told / Taig's written on my face. See me, would *I* trust appearances?' p. 154 (Carson's italics); 'Question Time' – '… I'm grabbed around the neck by this character … *Right – where are you going*? … The questions are snapped at me… Eventually I pass the test. … *A dreadful mistake has been made* … I am released, feeling shaky, nervous, remembering how a few moments ago I was *there*, … one foot in the grave of that Falls Road…', pp. 168-170 (Carson's italics); 'Punctuation' – '… This bullet, is your /   name on it?' p. 171; and 'The Mouth' – 'By the time he is found there'll be nothing much left to tell / who he was', p. 177. Carson, *BC* in *Collected Poems*, pp. 125-210.
[55] Carson, Ciaran. *The Twelfth of Never* (1998) in *Collected Poems*, pp. 351-427.
[56] There are 34 versions of sonnets and 34 corresponding originals in *TAP*, and 77 sonnets in *TToN*. When Carson was asked in interview by David Laskowski why he chose to compose 77 sonnets for *TToN*, he responded that 77 is half of 154, and as Shakespeare stopped at 153 sonnet compositions he thought that he had done enough. Laskowski, David. 'Inventing Carson: An Interview', *Chicago Review*, vol 45, issue 3/4, 1999, p. 94.

TAP was 'part of the same project (as *TToN*), to take a given form and see what could be made of it'.[57] Analysis of *TToN* occurs in later chapter textual analyses on the themes of identity and commemoration. At this point, it is important to note that this volume marks a change in Carson's use of form in his original volumes, from use of the long line in *TIfN* and *BC* to the alexandrine in *TToN*, and from inclusion of disparate forms in *FL* to an identical form in *TToN*. This change of form used for *TToN* and *TAP* does not continue in the next original volume publication in 2003, *Breaking News* (*BN*), and as such can denote the appearance of both 1998 volumes as transitional volumes. *TToN* marks a transition that will manifest in the next original poetry publication five years later, *BN*, for which Carson uses extremely short lines, and similarly again five years later in *Until Before After* (*UBA*)[58] in 2010. Carson's use of fourteen-syllable couplets in his 2008 volume, *For All We Know* (*FAWK*)[59] combines a longer line in a uniformly structured variation on the sonnet form. *TAP* can be considered a transitional volume not simply in its connection with the original volume, *TToN*, but in its own right through Carson's presentation of translated poetic units in a single volume containing a cohering translational statement. Again, analysis of Carson's creative and 'constraining'[60] approaches to form in his successive translation volumes follows in all subsequent chapters as well as in the concluding section of this chapter that focusses on Carson's prefatory introductions to his translation volumes. For now, it is significant to consider Carson's attempt to have the poetic translational units he selects from different source volumes (by Mallarmé, Rimbaud and Baudelaire) cohere exclusively in a volume that is relatively highly structured[61] by comparison with his preceding volume output.

Poetic translation as a mode of commentary on institutional restructuring:

Carson's approach to his original volume in 1998, *TToN*, foregrounds strictness of poetic form and rhyme scheme over his previous experimentation with line length and linked internal rhyme. He draws widely on of local traditional insignia and song, often modelling poetic

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[57] Malmqvist, *Belfast Textiles*, p. 28. Also to note here, the brief 'Note' at the back of *TAP* do not give away any background information other than provide the editor names and editions of collected volumes from which the literal translations were taken for his reference purposes, noting also that his own 'versions' are not 'conventional' renderings. Carson, *TAP*, p. 87.
[58] Carson, Ciaran. *Until Before After*, Meath, Gallery Books, 2010.
[59] Carson, Ciaran. *For All We Know,* Meath, Gallery Books, 2008.
[60] Merriman, *TMC/CaMO*. Translated by Carson, p. 15.
[61] *TAP* is divided into four 'parts' with two of these containing eight and the other two nine sonnets each.

character out of these while also displacing them in the foreign culture of Japan. By comparison, his approach to the translational volume in 1998, *TAP*, indicates his use of poetic translation as a separate mode of commenting on the contextual formalisation of structures for equal representation of the mainly opposed cultural communities. Further, Carson's selection of lexis, phrase, syntax and punctuation as well as poetic features and techniques demonstrates his stylistic incorporation of the original poetic styles with their literal meanings and his local idiom, symbolism and idiosyncratic style. As stated in this thesis's introductory chapter, this layered combination of manners of signification in Carson's translated poetic statements results in an inter-subjective poetic level of expression raised in intra- and inter-cultural linguistic contexts of stylistic exchange. By choosing the role of poetic translator, Carson submerges local cultural insignia, characterisation and setting rather than displaces them as he does in *TToN*, and forgoes local for foreign content detail and narrative. Further, the inter-lingual translational act and the intra-lingual consultative translational act heighten the uncertainty and instability of attaining equivalence through Carson's subjective negotiation between ordinary common usage of languages as well as various poetic styles. Carson's generally loose, descriptive and inter-subjective translational approach characterises his stylistically layered process of linguistic decision-making within lines and across verses. The form and structure containing these lines also shape the translational decision process, but not by mixing two selections of poetic form in the case of Carson's 1998 and next 2002 translation volumes. These first two translational volumes that appear before the revoke of power-sharing rule to Westminster from October 2002 until May 2007 identically follow the poetic form of the original texts. By comparison, the later two 2007 and 2012 translational volumes under view do creatively combine selections of poetic form and structure with the original texts' and consulted versions' usage.[62] Critical examination in subsequent chapters explores the significance of this shift in formal and structural approach. At present, it is important to note that Carson takes a translational decision to use only the original sonnets' use of form in 1998. This decision represents Carson's contextual commentary that his poetic translational statement is subject to an externally imposed formal structure. The rigidity implied here takes a strong visible presence in the 1998 volume's English recto replication of the French verso Petrarchan sonnet form, and in the 2002 volume's consistent replication of the original text's *terza rima* stanza and rhyme scheme.

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[62] Carson's two later translation volumes, *ItLo* and *Táin* demonstrate a mixed approach to form. His *Táin* does so only partially and when compared to Kinsella's version.

Uniformity of poetic form also makes strong visible impressions in the 2007 and 2012 volumes, and Carson introduces these forms in the volumes' prefatory sections as combinations of his own design. But the 1998 translation of a 'target' cultural subject into a fixed 'source' formal structure presents Carson's first volume to raise the complex level of cultural linguistic negotiation required to make the expression fit the frame. The cohering element in the 1998 translation volume, *TAP* lies in Carson's efforts to retain local 'translational visibility' in an externally authorised framework. Carson's transition to this kind of poetic translational statement attributes the 1998 volume with a capacity to comment on the local experience of external interventionist structures. The following outline of the organic development and formal institutionalisation of the civic sphere in Northern Ireland sets out the context against which Carson's translation volumes raise their stylistic level and formal context of commentary.

Formalising the two Northern Irish civic cultures and their range of organisations:

The Northern Irish civic sphere developed from the early 1960s in a generally unplanned way as the majority of organisations were uncertain about how to further support and plan their activities and aims. Their emergence generally came as a response to the effects of structural inequality in the political sphere, as well as the outbreak of sectarian violence and in the attempt to deal with the subsequent worsening culture of intimidation. The number of civic organisations increased and spread in range to one-hundred-and-thirty single-, cross-community identity, specific-focus and local organisations from its emergence and throughout the period of the Troubles until some years after the production of the GFA.[63] In order to make use of this diverse and popular base, the GFA prepared institutional structures to officially link the civic with the political sphere.

Theoretically, the relationship between a political and civic sphere is thought to increase in productivity when a civic culture become 'varied' in its types of organisation and engages on a reciprocal level with the political sphere.[64] A diverse and engaged civic society, then, should offer a positive moral and ethical foundation for the development of that relationship and can reinterpret more mainstream value systems associated with the political sphere.[65] Critical engagement in the

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[63] There were 130 civic organisations by 2001. Fitzduff, Mari. *Beyond Violence: Conflict Resolution Process in Northern Ireland.* Tokyo, United Nations University Press, 2002.
[64] César Souza Ramos, Leonardo. 'Civil society in an age of globalization: A neo-Gramscian perspective.' *Journal of Civil Society*, vol. 2, issue 2. Brazil, University Center of Belo Horizonte, p. 155.
[65] White, Melanie. 'The dispositions of "Good" citizenship: Character, symbolic power and disinterest.' *Journal of Civil Society*, vol 2, issue 2, Ottawa, Carleton University Press, p. 117.

Northern Irish civic sphere since the mid-1960s consists in the encounter between two mutually opposed sets of moral and ethical value systems that have traditionally represented the main Irish/Catholic/nationalist and British/Protestant/unionist communities in that society. The political democratic deficit in Northern Ireland caused by direct rule from Westminster from the early 1970s to late 1990s had created a gulf between civic and political issues.[66] Two separate cultures of 'self-help' emerged in the political vacuum – the Irish/Catholic/nationalist one taking the initiative from the 1960s and the British/Protestant/unionist from the 1980s – and gradually developed their own networks of relation and resource.[67] The almost entirely separate development of two spheres of civic activity presented a tall order for the GFA's integrationist strand to develop common ground between the two intact and insular sets of moral and ethical value. Both cultures of activity, however, did take opportunities from the early 1990s to cooperate on practical areas of overlap through the facilitative outreach work of the Cultural Traditions Group (CTG), founded in 1989 and its sub-committee, the Community Relations Council (CRC). Both cultures of activity developed and maintained a resilient core within their separate and sometimes overlapping areas of communal focus while dealing with sectarian tension and conflict prior to interventions by the CTG and CRC. In particular, civic organisations that had a single communal remit, (ie. exclusively serving one side of the main cultural communal divide or the other), did not generally aim to establish local and regional bases for cross-community reconciliation or the moderation of their political outlook. Instead, their aims and methods tended to be short-term and concerned with swift responses to arising needs rather than shaped by longevity and continuity of ideological purpose. Nevertheless, the organisations' general practical resilience and effectiveness over wide-ranging regional and communal issues made them a popular and appropriate example for future activity within the new political sphere. Indeed, the two civic cultures were officially commended during the production of the GFA for their perseverance on issues affecting both as well as single communities[68] and were later commendation as exemplary models of co-operation within and across communities, or on intra- and inter-communal levels of decision-making.[69]

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[66] Fitzduff, *Beyond Violence*, p. 19.
[67] Ibid., p. 20.
[68] Heaney, Liam. 'Ten Years On - The Journey Towards Peace in Northern Ireland.' *Contemporary Review (London), Incorporating International Review* and *The Fortnightly*, 290, 1690, p. 305. Retrieved at: https://www.thefreelibrary.com/_/print/PrintArticle.aspx?id=189797499
[69] McGarry and O'Leary, *Consociational Engagements*, p. 49.

However, a main condition of the GFA's terms of recognition for civic organisations required participants to state their commitment to an overall agenda of reconciliation between the two main opposed cultural communities as agreed by the producers and signatories of the agreement, most of which represented moderate political positions.[70] This emphasis promoted and morally elevated the work of bridging types of organisation with the effect of invalidating the work of single-community identity organisations on the basis that their aims compounded existing division.[71] McGarry and O'Leary suggest that the praise for civic organisations' apparently moderating stance in fact overlooks the existing diversity of moral and ethical values of the civic cultures and encourages them to share a cultural integrationist agenda.[72] For example, many single-community identity organisations made significant progress on various small scale and specific project-focussed tasks.[73] But their continued pursuit of founding aims risked their reputation as participants in an emerging phase of inter-community civic integration. Some of these organisations continued independently on a grassroots level while others joined the new formally linked structures, cautious that their specificity as well as founding aims would be reductively compromised.[74] Not just single-community identity but also cross- and inter-community focused civic organisations contained sensitive infrastructures, which their representatives were careful not to abandon by committing to a region-wide and 'large-scale' uniform and as yet 'untested' approach.[75] The cross- and inter-community, or 'bridging' types of organisation were reluctant to subject their particular organic and hybrid experience of development to experimentation proposed through 'top-down' policy by the main political signatories. On the other hand, Celia McKeon notes that some paramilitary community groups refashioned themselves as 'community activists' and were commended for their apparent alignment with the GFA's moderating aims.[76] These kinds of civic activists appeared to

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[70] Hughes, Joanne. *Partnership governance in Northern Ireland: the path to peace*. Dublin, Oak Tree Press, 1998, p. 22.

[71] Single identity groups were perceived as 'wallowing' in themselves and unable to step up to the challenge of cross-community work. They were thought to 'reinforce ethnic identity, fuel a victim culture, and corral communities behind their tribal fences…' Cochrane and Dunn, *People Power?* pp. 167-9.

[72] McGarry and O'Leary, *Consociational Engagements*, p. 42.

[73] Ibid., p. 170.

[74] Little, Adrian. *Democracy and Northern Ireland*. New York, Palgrave MacMillan, 2004, p. 127.

[75] Ni Aolain, Fionnuala. *Peace Agreements as a Means for Promoting Gender Equality and Ensuring Participation of Women*. Ottawa, United Nations Division for the Advancement of Women (DAW), 2003, p. 4. http://www.un.org/womenwatch/daw/egm/peace2003/

[76] McKeon, Celia. 'Civil society: participating in peace processes.' *People building peace II*, edited by Paul van Tongeren, Malin Brenk, Marte Hellema and Juliette Verhoeven, London, Conciliation Resources and Accord, Lynne Rienner Publishers, 2005, p. 6. http://www.c-r.org/downloads/CivilSociety_ParticipatinginPeaceProcesses_2005_ENG.pdf

demonstrate capability and willingness to comply with the concepts and guidelines for civic

organisations established by universally legitimated bodies,[77] such as the European Union (EU). The

'flexibil(ity)'[78] of interventionist and funding bodies such as the EU can request organisations only

follow 'loose'[79] universalist guidelines and core principles to the extent that these do not take root

in the long-term aims and vision of these groups. Still, these interventionist bodies' remote and

'compromising' approach would promote self-reliance and initiative within collective organisations

to deal with continually arising and altering 'on the ground' and planning issues.[80] As a result,

traditional sectional agendas would easily reclaim their central position, leading to the return of

conventional outlooks despite initial assertions to engage in a self-reflective examination of their

concept and practice of civic society.

   Such dubious attempts to align existing civic organisations with the GFA's political aims

exacerbated mistrust by single-identity Irish/Catholic/nationalist civic organisations in the new

structures. This civic culture was already removed from this ideological centre due to its historical

experience of widespread political disenfranchisement.[81] The British/Protestant/unionist

counterparts also harboured a lack of trust since the political democratic deficit from the early

1970s to late 1990s. Continued debate and commentary then centred on the incommensurable

aspects of both main opposed civic cultures.[82] Mairead Nic Craith examines the limits to achieving

commonality by underlining the perception by the British/Protestant/unionist community that civic

expression does not even qualify as a matter for public debate as it requires only private contexts of

existence to validate its relevance and determine its significance.[83] By contrast, the

Irish/Catholic/nationalist position insists that civic activity should be expressed on a public level and

receive 'recognition and support' from state institutions. From the outset then, the proposed

implementation of a structural link between the public political and civic sphere already implies a

concession to the Irish/Catholic/nationalist community as viewed from the perspective of their

British/Protestant/unionist counterparts. Even the inclusion of cross-community organisations as

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[77] White, 'The dispositions of "Good" citizenship', p. 112.

[78] Hughes also uses the terms, 'loose and pliable'. Hughes, *Partnership governance in Northern Ireland*, p. 88.

[79] Ibid., p. 88.

[80] Ibid., p. 85.

[81] Cochrane and Dunn, *People Power?* p. 57.

[82] Nic Craith, Máiréad. *Plural Identities Singular Narratives: The Case of Northern Ireland*. New York, Berghahn Books, 2002, p. 179.

[83] 'While Protestants place great emphasis on individual freedom of conscience, Catholics are concerned with their communal role.' Ibid., p. 180.

examples of existing cooperation becomes questionable in this difference of understanding because for British/Protestant/unionists their activity and role exists essentially apart from the debate on politically contentious issues. The British/Protestant/unionist position appears to be further compromised in view of standard interventionist stipulations of a need for transparency when determining the nature of alliances between civic and political representatives. Moreover, the concept of individualism as a traditional civic virtue for Protestants that values engagement in small-scale, low-profile, specific and temporary types of activity appears insignificant, as mentioned above, in a context that prioritises the value of communally representative dialogue between the two main traditions.[84] This interventionist focus fits more agreeably with the confirmed sense of communality that the Irish/Catholic/nationalist community hope to demonstrate as the guiding basis and aim of each type of civic expression from single-identity and specific-project to cross-community organisations.[85] In consideration of these different sets of value, any common concept would acknowledge that participation in officially linked civic and political spheres is not welcome but neither is it obligatory.[86]

This general situation may explain why none of the many and diverse civic organisations apart from the Northern Ireland Women's Coalition (NIWC)[87] took the further opportunity offered by the GFA to advance their positions by entering the political sphere. Additionally, the prevailing sense of urgency on a political level tended to rush this background phase of cooperation, leading many of the hesitant, discerning organisations to lose out on their role in influencing the eventual return to 'normal politics'.[88] In particular, many other smaller minority organisations withdrew from the opportunity to participate in this form of identity-based representation out of apprehension of being 'consumed' or 'manipulated'[89] by the central focus on identity promoted in the GFA. The potential diminished thereby for inclusively representative commonality of civic expression in those structured links.

Theoretical approaches to cultural mediation in an intra-cultural context:

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[84] Guelke, Adrian. 'International Dimensions of the Belfast Agreement' in Wilford, *Belfast Agreement*, p. 262.

[85] Nic Craith, *Plural Identities Singular Narratives*, p. 199.

[86] Ibid., p. 30.

[87] McKeon, 'Civil society: participating in peace processes', p. 6.

[88] O'Leary, *Antagonism*, pp. 350-1.

[89] Hughes, *Partnership governance in Northern Ireland* , p. 179.

The abovementioned CTG, founded a decade before the production of the GFA, recognised that both sides of the main cultural communal divide viewed their ethnic and cultural identity as 'pure' and saw the concept of 'plurality' as a threat, or with a sense of fatalism. The possibility of establishing a third 'common' version was raised to address this fundamental divide by combining British/Protestant/unionist and Irish/Catholic/nationalist understandings of civic conduct. Máiréad Nic Craith comprehensively examines this debate, underlining that although intervention through idealistic concepts of civic conduct are constructive, any new structures for representation should prioritise the facilitation of conflicting ethnic and cultural concepts.[90] Aspects of cooperation that have already arisen through cultural 'intermingling' could thereby emerge through dialogue within and across the ethnic and cultural communities rather than recede further through externally imposed concepts of appropriate conduct. As noted earlier in this chapter, Carson's work as Traditional Arts Officer for the Northern Irish Arts Council allowed him to point out where different cultural traditions influenced one another over time across the region.[91] His work as a poetic translator, this thesis centrally argues, identifies a shift to his use of translational opportunities for self-reflection in intra- as well as inter-cultural linguistic contexts. Duncan Morrow of the CRC also observes that the task of mediating between cultures requires continual reflection on ways of representing culturally symbolic[92] information that withhold opposed sets of 'truth' but also underlying points of correspondence.[93] Morrow emphasises the importance of reciprocal acts of self-reflection by the individual cultures in order to trace how their differences and similarities have been established and might be open to re-evaluation. The analogy this thesis makes between cultural mediation and poetic translation draws on Habermas's theory on integrated speech acts in an intra-cultural context of dialogue, as outlined in the introductory chapter. As a critical frame of reference for conflict resolution intervention in Northern Ireland, Habermas's theory can resemble the CRC's 'cushioning' approach that aims to make members of either cultural community feel 'secure' in their own intra-communal level of interaction before engaging beyond that unit. An intra-cultural focus also highlights the range of

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[90] Nic Craith, *Plural Identities Singular Narratives*, p. 71.
[91] Personal email interview with me, November, 2007.
[92] Habermas, *Communication*, p. 85.
[93] Morrow, Duncan. 'The Long Road to Peace: Unresolved Issues of violence and nonviolence in Northern Ireland.' *Nonviolent Coexistence: Moving communities beyond fear, suspicion and the weapons of war*. Eds. Rupesinghe, Kumar and Fernando, Gayathri, Colombo, Foundation for Coexistence, 2007, pp. 221-2.

individual diversity that exists within communities and can reveal levels of disassociation within the group's dominant set of moral and ethnic values.

To elaborate briefly on the CRC's 'cushioning' approach, a mediator as third party may be appointed at a first stage of enabling critical dialogue to oversee a dialogic exchange. The cultural mediators should identify and acknowledge the direction and level of productivity of the intra-cultural debate. At a following stage, local partners or 'indigenous change agents' would replace the CRC mediators and other internationally appointed interventionists.[94] These local agents of societal change would continue the brief to work with different subjective perspectives in intra-cultural contexts of discussion. Moderate and more radical positions within cultures would ideally engage together in intra-cultural debate and thereby question dominant ways of perceiving different ideologies within their own culture. This process represents a 'secure', preliminary step to rethinking perceptions of the main opposed cultural communal 'other'. Willing engagement in inter-cultural communal dialogue is the subsequent aim of the CRC's intra-communal, 'cushioning' approach.

Cultural mediation and Carson's style of poetic translation:

Projects of poetic translation, by comparison, involve a dialogic exchange between a source or original and a translated version. Both translator and original poet can comprise the first and second party while a third party can be considered as the stylistic framework or convention of how to translate, for a instance in 'faithful', 'essential' and 'naturalising' ways, or 'domesticating', 'visible' and 'radical' ways. The selected approaches, which are identified and illustrated in the following chapters, can be used to carry out the translator's agenda of contextual commentary. Carson uses an inter-subjective translational use of voice that signals his attentiveness to of the first party, or the original poetic statement as though it were a new and strange extension of himself as a poet with a capacity to adopt multiple personae. In doing so, his act of translation as mediation between subjective and linguistic cultural differences involves the recognition of similarities and difference so that he can clearly represent where points of correspondence lie between the two subjects and linguistic cultures. The act of distinction usefully occurs on culturally symbolic, subjective

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[94] Fitzduff, Mari. *Approaches to Community Relations Work*. Belfast, Community Relations Council, 1989, pp. 3-5.

and neutral levels of expressive statements in an original poetic statement, which Habermas delineates from the 'integrated' linguistic or stylistic statement[95] of a work of art.[96] By separating these levels of 'relation to reality'[97] out from one another, the process of inter-subjective mediation between the first and second parties can indicate where expressions of one's cultural identity are suppressed by liberalist expectations to look beyond culture, and conversely where expressions of subjectivity are stifled by collective pressures to conform to cultural communal rhetoric. The translator's engagement in this process might result in their reproduction of the expressive priorities in the original's textual instances that manifest either the subjective, culturally symbolic or neutral over another. Alternatively, the translator might reprioritise the original's poetically or 'integrated linguistic' expressive intention by mirroring or subverting these prioritised levels so that the translator's altered expressive intention critically reflects other contextual priorities. In that critical act the translated version of an original lyric text provides a stylistic delineation and rearrangement of the 'integrated'[98] style of expression. The translator maps their own interplay of manifest and latent priorities on to the original's interplay of priorities by engaging as an inter-subjective voice. Through this voice the translator can comment on the ideological or cultural background of their own target culture in a way that demonstrates correspondences with the way the original subjective voice makes commentary on their ideological or cultural equivalent. Working within the specific limits of the poetic lyric form, for example, Carson as translator deliberately selects but does not necessarily prioritise a subjective type of expressive statement[99] and engages with it on a critical 'inter-subjective'[100] level of translational expression. Carson makes the third party or the translational framework his own, in that way, but at the same time draws on a range of other conventional and radical translational approaches to work with his selected texts. These kinds of faithful, essentialist, naturalising, radical and experimental[101] approaches conspicuously demonstrate his self-reflective commentary on the act of translation.

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[95] Habermas, *Communication*, p. 68.
[96] Ibid., p. 91.
[97] Ibid., p. 68.
[98] Ibid., p. 68.
[99] Ibid., p. 68.
[100] Ibid., p. 57.
[101] Cronin, *Translating Ireland*, p. 15.

Carson was working within a public arts context of central strategizing since the early 1990s towards improvement in cultural relations. The CTG had arisen at this time due to widespread criticism of its predecessor, the Two Traditions Group (TTG), which had been a decade in existence. The TTG was criticised increasingly over this decade for its reductive and irrelevant treatment of issues of cultural identity and relations. This group was accused of designing inadequate approaches to the question of culture by not incorporating 'relevant work in other disciplines' into their remit and scope.[102] Mari Fitzduff and Hugh Frazer published a report entitled, 'Improving Community Relations' that proposed a possible alternative link between both cultural and community relations. The current thesis's focus on intra-cultural contexts of inter-subjective communicative speech acts draws on this debate on the critical relationship between culture and community to broaden the scope of reference. Carson's inference to his context of translating also encompasses communally specific as well as cultural issues on the themes of identity, representation and commemoration. Later chapter analyses of Carson's formal and stylistic approaches distinguishes his translational critique on dominant strategies for cultural representation and illustrates his creative alternatives. The following outlines the main approach to cultural mediation through the use of the arts from the early 1990s, followed by an indication of Carson's critical position to the domain of public arts through survey of his usage of prefatory translational statements.

Cultural mediation through the use of the arts:

Fitzduff and Frazer's report led to the establishment of the government agency, the Central Community Relations Unit (CCRU) with the purpose of identifying and strategising approaches to the wider economic and social problems resulting from damaged community relations. The CCRU's inquiry led to suggestions for the improvement of cultural relations based on their on-the-ground knowledge of issues occurring at a community level. Practical communal matters were prioritised over the more 'primordial' and essentialist concerns of ethnic and cultural identity. A consequential shift in focus explored the complex range of endogenous and exogenous socio-economic, commercial and political factors influencing experience at a local

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[102] *Cultural Traditions in Northern Ireland. Cultural diversity in contemporary Europe.* Belfast, Proceedings of the Cultural Traditions Group (CTG) Conference, edited by Maurna Crozier and Richard Froggatt, 1998, p. 15.

cultural and community level.[103] The CTG intervened through a holistic and integrationist understanding of this core issue.[104] One of the main outcomes of the CCRU review confirmed that the TTG's 'two cultures model' had failed to acknowledge the aspects of commonality both communities came to share through the specific circumstances of their historical and cultural coexistence.

The CTG aimed to continue a discursive relationship between theoretical and practical aspects of their work on cultural and communal issues. Their sub-committee, CRC, negotiated practical issues raised by and identified in the two main cultural communities through close and regular contact with representatives of local community and civic organisations. This allowed the CTG to concentrate on research into the theoretical causes of conflict and to provide consultation to relevant political departments. The CTG could 'creatively explore'[105] ways of re-imagining cultural identity mainly by incorporating contemporary 'innovations' being discussed in the context of cultural integration in the United Kingdom. They argued that the presumed universal applicability of these new approaches would confuse the particular problems of integration and reconciliation in Northern Ireland with equivalent issues across the United Kingdom[106] that were fundamentally different in nature. In response to this, the CTG insisted on the detached nature of their position from the liberal policy in the political sphere in order to affirm the independence of their vision and appropriateness of their methods.[107] They refuted assertions that they were simply an added branch of government directed to 'mediate' policy decisions to the civic sphere of community representation as part of a 'top-down' and uniform treatment of those issues. Instead, and on account of their alliance with the CRC, they claimed to attend to issues through a 'soft' approach, delivering 'style', 'staff' and 'skills' as distinct from a 'hard' impersonal manner of implementing 'strategies', 'structures' and 'systems' characteristic of remote governments.[108]

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[103] Howard, Kevin. *Continuity and Change in a Partitioned Civil Society: Whyte Revisited.* Institute for British Irish Studies (IBIS) Working Paper, no. 70, 2006, p. 8.
[104] Van Santen, John. 'Artists, Schools and Interculturalism.' *Cultural diversity in contemporary Europe*. Eds. Crozier and Froggatt, Belfast, Proceedings of the Cultural Traditions Group (CTG) Conference, 1998, p. 48.
[105] Hayes, Maurice. 'Conference Seminars: The Arts – Report to conference.' *Cultural Traditions in Northern Ireland – 'Varieties of Irishness.' Proceedings of the Cultural Traditions Group Conference*, edited by Maurna Crozier, Belfast, Queens University Belfast, 1989, p. 89.
[106] Ibid., p. 90.
[107] Hawthorne, James, 'Addresses and Discussion: Chairman's Introduction', in ibid, p. 28.
[108] Ibid., p. 30.

The CTG's critical cultural outreach:

The CTG convened conferences and facilitated workshops to explore the existing and constantly altering issues within and across the two main opposed as well as the other cultural minority communities.[109] Proceedings from these conferences present a cross-section of the group's critical reviews from its own members as well as from external commentators from the field of arts, education, politics, academia and journalism.[110] Overall, the Group underscores the diversity within and across cultures as a source of strength for the task of rehabilitating communities' lives. The conference titles reflect this theme and focus, for example, 'Varieties of Irishness' in 1989; 'Varieties of Britishness' in 1990; 'All Europeans Now?' in 1991; 'Varieties of Scottishness' in 1996; and 'Cultural Diversity in Contemporary Europe' in 1998.

The 1989 conference commentary on the role of the arts emphasises how individual artists, more so than educationalists, contribute singular types of cultural resource through their creative explorations of the collective perception of 'threat' from the cultural other.[111] As 'socialised individuals', distinct from 'lone rangers', they can demonstrate 'anarchic' ways of challenging conventional perceptions of culture and difference that reflect communal as well as subjective levels of consciousness.[112] Maurice Hayes suggests that as 'animateurs', individual artists have a purposeful social role or 'civic duty'[113] to make their skills and constructive perceptions 'available to other members' of society. By the 1998 conference, the emphasis has shifted from commendation of the role of individuals to encouraging communities to formulate and express their experiences in unguided ways. This shift can reflect the GFA's formal recognition of creative groups as part of civic society. Equally, it can reflect criticism that individual artists, like journalists during the Troubles' period tended to place one of the communities in a more favourable light in their assessment of situations of conflict.[114] Colin Graham's work on post- and Peace Process photography, as noted in the introductory chapter, distinguishes the documentary, photojournalist or archivist approach of the photographers he selects from the sensationalism and opportunism of much Troubles' photography.

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[109] Frazer, Hugh and Mari Fitzduff. *Improving Community Relations*. Belfast, Community Relations Council, 1986, p. 39.
[110] *Varieties of Irishness, edited* by Crozier, p. 62.
[111] Hayes, 'The Arts – Report to conference' in ibid., p. 87.
[112] Ibid., p. 88.
[113] Hayes, Maurice. 'Richness in Diversity' in *Cultural diversity in contemporary Europe*, edited by Crozier and Froggatt, p. 145.
[114] Hawthorne, 'Addresses and Discussion: Chairman's Introduction' in *Varieties of Irishness*, edited by Crozier, p. 57.

Discussion of museum curators in the 1991 conference underlines the role they have in 'challenging' stereotypes and 'transforming' relations.[115] Local museums were to 'stimulate' personal, communal and inter-communal contemplation on contemporary meanings of cultural heritage and tradition as well as provide a space for reflection on experiences of cultural conflict.[116] The CTG designed programs for both communities to learn more about their own heritage and tradition before they might acknowledge the equivalent in the main opposed community. This preliminary intra-cultural, 'capacity building'[117] approach should facilitate a sense of familiarity and security in communal identity, and develop awareness about the 'richness'[118] of diversity in their own historical identities. Perceptions of 'fear' should gradually give way to relationships based on 'trust'.[119] Moreover, the distinction raised between cultural heritage and tradition is still a divisively controversial and even deadlock issue, particularly when it comes to the language issues at the current time of writing.[120] To outline, the 1997 conference drew attention to indiscriminate and dubious ways of selecting examples of heritage for exhibition.[121] Nic Craith notes that cultural heritage artefacts only become part of a 'living' tradition when the members of that cultural or communal tradition confirm their continued contemporaneity. Despite that general prerequisite, the implementation of inclusivist policies, such as 'parity of esteem', state that any aspects of cultural expression are appropriate and useful in the aim of redressing comparative neglect in public strategies of cultural representation.[122] The prioritisation of representing Irish heritage to compensate for the previous lacking cultural rights of the Irish/Catholic/nationalist community led to claims from the British/Protestant/unionist community that their Ulster Scots heritage should be equally officially represented. However, the contemporary relevance of this heritage has been widely questioned.[123] In response, the CTG encouraged individual members of the two main cultural communities to reflect on the relevance

[115] Hayes, Maurice. *Whither Cultural Diversity?* Belfast, Community Relations Council, 1991, p. 62.
[116] Turner, Brian. 'Local Studies – Report to conference' in *Varieties of Irishness*, edited by Crozier, p. 112.
[117] Also known as a 'cushioning' approach Ibid., p. 63.
[118] Glendinning, Will. 'Diversity: An Advantage or Disadvantage?' in *Cultural diversity in contemporary Europe*, edited by Crozier and Froggatt, p. 122.
[119] Onestini, Cesare. 'European Programmes in the Field of Education' in ibid., p. 79.
[120] 'Power-sharing talks collapse at Stormont.' BBC News, UK. Retrieved at:
https://www.bbc.com/news/uk-northern-ireland-politics-43064009
[121] Sola, Tomislav. 'The Role of Museums in Sustaining Cultural Diversity' in *Cultural diversity in contemporary Europe*, edited by Crozier and Froggatt, p. 108.
[122] Hooper-Greenhill, Eilean. 'Museums and Cultural Diversity: A British Perspective' in ibid., p. 118.
[123] Nic Craith, *Plural Identities Singular Narratives*, p. 115.

of their museum visit to their experience of the outside world.[124] The arising individual 'internal dialogues'[125] should have the private space to freely discern the relevance of heritage artefacts in their own culture. The CTG also encouraged individuals to reflect on the socioeconomic benefits that tolerant co-existence could bring. This sort of enticement played on both separate cultural communal 'grand narratives'[126] that they are the victims of being a disenfranchised or existentially threatened minority.[127] The CTG's way of linking peace with prosperity here indicates that economic incentive tactics precede the GFA's Peace Process strategies, as outlined in the introductory chapter. Carson's contextual frame of reference, I argue in Chapter Two, also comments on the forced link between peace and prosperity as early as the 1998 translation volume, indicating the established validation of this equation.

Still, the CTG aimed overall to engender mutual curiosity and respect across the main communal divide and promote a sense that tokenistic forms of representation are inadequate.[128] The 1991 conference also demonstrates the Group's criticism on liberal openness to claims of cultural heritage that led local museum visitors to feel like 'wandering tourists … in … (their) own cultures' represented by unfamiliar artefacts.[129] This subjective sense resonates with Gamble's and McConnell's later poetic analyses of Gillis' and other Peace Process poets' representations of a commercial landscape characterised by global consumer culture in the post-GFA context. As outlined earlier, the displacement of historical local trade and market landmarks by global chains, multinational residential, retail and entertainment franchises raise a postmodern sense of alienation and uncertain sense of 'home'. Chapter Four's textual analysis of Carson's treatment of Rimbaud's 'critique of industrial society'[130] illustrates Carson's commentary on urban experience and subjective identity in the post-Peace Process period. This chapter's comparative treatment of Carson's approach to translating Rimbaud in *ItLo* and *TAP* also raises a sense of dislocated and disorienting, transient setting for the translated-subjects. Further, Chapter Five's focus on the theme of commemoration considers types, sites and durations of commemorative object and practice. A wide range of commemorative approaches and projects both before and after the GFA

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[124] Kennedy, Brian. 'Art: A Mirror to Diversity' in *Cultural diversity in contemporary Europe*, edited by Crozier and Froggatt, p. 133.
[125] Ibid.
[126] Kelly, *Irish Review*, p. 15.
[127] Arthur, Paul. 'Initiatives for Consensus: Minority Perceptions.' *Consensus In Ireland*, edited by Townshend, Oxford, Clarendon Press, 1988, p. 65.
[128] Sola, 'The Role of Museums' in *Cultural diversity in contemporary Europe*, p. 109.
[129] Ibid., p. 108.
[130] Carson, *ItLo*, p. 12.

illustrate how the traditional museum commemorative space has been reimagined through various independent and alternative government funded initiatives. I argue that the translation volumes comparatively examined in this chapter, *TAP* and the *Táin* both comprise kinds of commemorative objects constructed out of Carson's stylistic reproduction of a fatalistic sense of identity as 'self' confronts 'other'.

As noted in the introductory chapter, Carson made a career move in 1998 as a public performing and educational creative practitioner in the field of music to the field of literature. His former cultural arts role involved promoting traditions of Irish music across the two main cultures of conventional and evolving contemporary playing styles, settings or venues and audiences. His later role involved artistic outreach in public contexts through literary poetic mediums, forums and outlets for creative expression and critical dialogue. Carson's prefatory statements in the four translation volumes succeeding *TAP* extend this role as forms of critical and creative outreach. The following enquires into his use of these prefatory statements and briefly outlines the distinctiveness of his approach to cultural mediation in the post- and Peace Process period.

Carson's use of prefatory statement in four translation volumes:

To begin with, Carson's omission[131] of a prefatory section in *TAP* can make other extra-poetic aspects of this debut volume stand out with greater significance, such as the cover image of a flag-decorated Parisian street parade celebrating the French 1848 June anniversary in the year 1878 and the subtitle to the main, '*Versions* of Sonnets by Baudelaire, Mallarmé, and Rimbaud'.[132] Inclusion of a prefatory statement may have indicated his poetic translational intentions for selecting, grouping and sequencing the three poets and thirty-four sonnets he chose. Carson might also have elaborated on the original poets' forms and styles of response to their own distinct cultural and socio-political and literary contexts of composition, and suggested his own kind of translational responsiveness to his context of writing. Alternatively, he may have purposely left the broadest possible range of interpretation open, as he would do in an original poetic volume. Carson does use prefatory statements in the four later translation

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[131] To note here, Carson dedicates *TAP* to Paul Muldoon, who, contrary to conventional literary expectation when editor of *The Faber Book of Contemporary Irish Poetry* did not provide an introductory section to this anthology that might have stated justification for his inclusion of certain poets and poetic pieces and exclusion of others.

[132] Carson, *TAP*, p. 5 (my italicisation).

volumes and these are helpful points of reference when discerning his approach to each translation project.

Taking the kinds of lyric volumes first, and then the kinds of epic, the lyrical volumes consist in his 'hybrid'[133] formal poetic versions of poetic prose pieces, *ItLo* (2012) and *TMC/CaMO* (2005) and the more epic kinds of texts, *The Inferno of Dante Alighieri* (*Inferno*, 2002) and *The Táin* (*Táin*, 2008). It is noteworthy that the four later volumes were commissioned by agencies external to that regional context[134] and that Carson seemingly only reluctantly accepted these commissions. The four commission offers came from such diverse individual and institutional broadcasting, publishing and exhibiting organisations as: a program coordinator at the South Bank Centre London, followed by a senior editor at Faber and Faber,[135] Penguin Classics's senior commissioning editor (*Táin*), and the Illuminations art gallery curator of Maynooth University's English Department (*ItLo*).[136] Carson was approached by all of the above, not *vice versa*.[137] His day-to-day experience of growing up, living and working in Belfast, then, did not directly led to his selection of the original texts he translates. Indeed, Carson explicitly states in three of the above translations that: 'I was reluctant to undertake the commission' for the *Inferno*; '(i)t would never have occurred to me otherwise' for the *Táin*; as well as, 'I would not have thought of (translating this work) otherwise' for the *CaMO/TMC*. Carson says about *ItLo* that he 'thought he might attempt' to translate some of the poems from the original volume '(s)hortly after[wards]' completing *TAP*, but then 'retired defeated and forgot about the (project)' (that would become *ItLo*). However, Carson seems to draw attention to his public cultural role through the particular use of annotation in his *Inferno*, where he infers self-reflexive questioning of his translational intention for the main poetic translational persona he adopts, that is, *his* character of Dante. This instance arises in the endnotes where he asks whether the character of Dante, or his version of Dante to which his own note refers, '(i)s …

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[133] Carson, *ItLo*, p. 13.

[134] *TAP*, it seems then, is produced more in the manner of an original volume of poetry, appearing without acknowledgements, annotations or critical introduction, and issued by his usual original poetry publisher.

[135] In 2000 Carson was requested to translate only Canto XXXI, but with '(f)urther encouragement by … (his then) editor, he proceed to translate the complete the Inferno). Alighieri, *Inferno*, translated by Carson, ix. *TMC/CaMO* was also commissioned by the Committee of Cuirt Festival in subsequent association with Cumann Merriman.

[136] The scope of this thesis does not include an examination of the commissioners' particular agendas.

[137] Carson states this himself in interview. Kennedy-Andrews, Elmer. 'Introduction: For all I know. Ciaran Carson in conversation with Elmer Kennedy-Andrews' in *Carson: Critical Essays*, edited by Kennedy-Andrews, p. 18.

pandering to his audience, [a Galetto too]?'[138] An additional endnote reference to a character playing the role of 'a match-maker, and a peacemaker'[139] further implies that a translator as either self-appointed or commissioned moderator or mediator between different or opposed cultural contexts may be feigning or posing their transcendence of difference or conflict on an intercultural level. A summary of Carson's prefatory statements offers considerable insight into his sense of process as a self-reflective practitioner in a public role, and highlights the particular as well as common limitations and opportunities that the four separate projects involved.

Beginning with the lyric volumes, Rui Carvahlo Homem asserts in relation to *TMC/CaMO* that there is a 'close relation between Carson's enlightening Foreword to this volume and the actual translation strategies to be found in his version',[140] which can suggest a pedagogical kind of approach on Carson's part as a public figure of artistic cultural outreach. Carson's metaphorical analogy for poetic translation as 'journey'[141] in *TMC/CaMO* is closely related to his metonym for 'translation as mutation' in *ItLo*[142] with both promoting kinds of transformative processes that might take place in a project of poetic translation.

Both lyric volumes, *TMC/CaMO* and *ItLo* have a number of areas in common: the consistent use of rhyming couplets, the aim to adhere to the same syllable count,[143] and the attempt to carry over the 'musical prose'[144] of Rimbaud's *Illuminations*' prose poems and to re-establish the 'flow' of the original language in *TMC/CaMO*.[145] The volumes' common uses of an abstract sense of space can provide textual settings for Carson entry into a dream-world',[146] 'an enchanted realm',[147] 'a foreign country',[148] 'another dimension'[149] and 'that otherworld'[150] in which language converges in *TMC/CaMO* at the level of bilingual competency. In *ItLo* Carson

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[138] Alighieri, *Inferno*, translated by Carson, Notes ref. C.V L136-7, p. 251.
[139] Ibid., Notes ref. C.XVI L70, p. 267.
[140] Homem, *Poetry and Translation in Northern Ireland*, p. 180.
[141] Ibid., p. 180.
[142] Carson, *ItLo*, p. 13.
[143] Twelve in a series of four dactyls or 6/8 musical rhythm in *TMC/CaMO* and 12 in accordance with the alexandrines in *ItLo*. Merriman, *TMC/CaMO*, translated by Carson, p.11, and Carson, *ItLo*, p. 13.
[144] Merriman, *TMC/CaMO*, translated by Carson, p. 13.
[145] Ibid., p. 15.
[146] Ibid., p. 13.
[147] Ibid., p. 14.
[148] Ibid., p. 14.
[149] Ibid., p. 14.
[150] Ibid., p. 14.

says he gains 'visions of another world'[151] in the process of 'necessarily becomes Another'[152] while translating the prose poems with his 'passable French'.[153] Again, in *TMC/CaMO* further kinds of contact with the formless occur as communication with the dead. For instance, just as Carson claims to have been 'touched (in a dream) … by the hand of the Master (Merriman)'[154] in a 'celebration of authorial empathies',[155] in *ItLo* he reports he 'had a kind of illumination of (his) own' in the manner of 'Rimbaud('s) divine or poetic inspiration'.[156] Carson also adds a more concrete sense to the above metaphor of journey and metonym of mutation, firstly by describing this journey as being taken through 'the constraints of rhyme, assonance and meter'[157] where these constraints serve more as signposts than obstacles along which to 'follow Merriman's couplets and quatrains as closely as possible, following in his footsteps as it were'.[158] Secondly, the journey apparently brings him to 'that otherworld' that is akin to a 'dark wood' where it is difficult to find expression by direct contrast with the abundant 'word-hoards' indicated by 'house … lights'.[159] A sense of ultimate safety, then, is counterweighted by a sense of loss as the particular 'frame of words' that 'usually' seem '*right*',[160] to Carson and with which he 'arrives'[161] back in 'the light of this world',[162] are 'ever threatening to boil and vanish into thin air through [their] (its) own excesses'.[163]

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[151] Carson, *ItLo*, p. 12.

[152] Ibid., p. 13 (Carson's capitalistion).

[153] Ibid., p. 12.

[154] Merriman, *TMC/CaMO*, translated by Carson, p. 15.

[155] Homem, *Poetry and Translation in Northern Ireland*, p. 180.

[156] Carson, *ItLo*, pp. 11-12.

[157] Merriman, *TMC/CaMO*, translated by Carson, p. 15.

[158] Ibid., p. 15.

[159] The hyphenated compound, 'word-hoard' can be taken as a subtle tributary allusion to Heaney as poet as well as poetic translator in lieu of stated consultation of his version of Merriman's poem entitled, *The Midnight Verdict*. In addition, the analogy of journey through the 'dark wood' can partially refer to Robert Frost's 'Stopping by Woods on a Snowy Evening' and/or 'The Road Not Taken'. The latter connection is strengthened by Carson's use of Frost's poem when founding editor of the literary journal, *The Yellow Nib* to introduce his concept of translation through illustration of the poem's development of argument. Merriman, *TMC/CaMO*, translated by Carson, p. 14. (Carson, Ciaran. '''Whose Woods These Are''': Some Aspects of Poetry and Translation.' *The Yellow Nib*: *The Literary Journal of the Seamus Heaney Centre for Poetry*, edited by Ciaran Carson, vol. 2, Belfast, Queens University Belfast, 2006.)

[160] Merriman, *TMC/CaMO*, translated by Carson, p. 15 (Carson's italicisation).

[161] Ibid.

[162] Ibid., p. 14.

[163] Ibid., p. 13.

When turning Rimbaud's prose poems into a specific 'hybrid'[164] of 'twelve-syllable rhyming couplets'[165] and variation of sonnet, Carson uses the analogy of making a work of 'restoration, or 'renovation'.[166] The construction analogy tangentially links with the 'house … lights' signifying the presence of 'word-hoards'[167] but the only 'journey' implied is in the form of a process of salvaging and sorting within an encountered destination. Carson's self-discerning act of stylistically becoming '(a)nother' is achieved through his sense of the 'variation(s) of pace and rhythm'[168] and the more tangible practice of 'deliberation[s]'[169] over phrasal and poetic features as well as identification and articulation of the 'different voices, different keys'[170] of the original's poetic uses of tone. What appears to be the '*right*' word in his *TMC/CaMO* is differently emphasised as series of compromises reached between singular and plural subjective voices in *ItLo.* The above aspects of form, structure and rhyme relate closely with Carson's apparent processes of stylistic mutation and handling of formal constraints in his translated lyric volume, *TAP* that also consists in twelve syllable lines and an enveloped rhyme scheme.

Carson also emphasises the importance of adhering to the rhyme scheme and verse forms of the originals in the longer, epic kinds of text, the *Inferno* and the *Táin*. For instance, he states in his introduction in the *Inferno* that, '*o*ccasional assonance … alliteration … periphrasis and inversion … (were used to) accommodate the rhyme', and that the rhyme scheme constitutes 'the matter of the poem'.[171] Carson methodically reproduces each *terza rima* verse passage as such by contrast with other translators and adapters who he notes have often presented these passages as prose. Equally, the act of journey that is central to both texts' narratives also serves as an analogy for Carson's translational process, where he 'walk(s) through the streets of Belfast'… as Dante walked through Italy'[172] to gain closer attention to common and lyrical aspects of local speech. The physical act of walking as stylistic translational

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[164] Carson, *ItLo*, p. 12.
[165] Ibid., p. 12.
[166] Ibid., p. 13.
[167] This analogous process is also used as part of a description of interpreting the whole 'archaeological site' of the *Táin* as Carson writes in his Introduction to that translation: 'One could easily see it [the *Táin*] as a magnificently ruined cathedral, whose fabric displays the ravages of war, fashion and liturgical expediency: a compendium of architectural interpolations, erasures, deliberate archaisms, renovations and restorations; a space inhabited by many generations, each commenting on their predecessors'. Introduction, *Táin*, translated by Carson, xiv.
[168] Carson, *ItLo*, p. 13.
[169] Ibid., p. 13.
[170] Ibid., p. 13.
[171] Alighieri, *Inferno*, translated by Carson, xix.
[172] Ibid., xxi.

journey facilitates the process of developing a 'demotic and inclusive'[173] expression that

manifests as the 'different voices, different keys' in *ItLo*.[174] Carson also states that he draws on

'the internal assonance and rhyme of Irish language poetry' and mixture of language registers

found in 'the Irish ballad-makers of the eighteenth and early nineteenth centuries'[175] to achieve

a sense of inclusivity.

Carson does not make a direct link between stylistic variation and the metaphor of

journey in the *Táin*. He draws on the original text's '[stylistic] heterogeneity'[176] to reproduce his

own combination of 'visibility' and 'invisibility'[177] as a poetic translator through his use of a

variety of registers, direct speech or dialogue, verse structures and grammatical constructions.

He applies the metaphor of 'journey' to the encounter between one translator's interpretation

and his own, particularly where he has chosen one main version to consult, in this case, Thomas

Kinsella's 1969 version.[178] Carson also applies the metaphor of journey to the textual content of

battle advance as well as to the sites of battle as borders to cross between the real and

imaginary, entering in and out of the 'Otherworld'.[179] Struggle at the battle site can lead to a

negotiated understanding of different concepts of the otherworldly, or spirit existence beyond

physical existence. Carson suggests this kind of spiritual dialogue through his reference to the

gradual, reciprocal process of societal transition from pagan tribal to western Christian

civilizational culture ongoing at the time of the original composition, or oral re-countings of the

Táin. He also notes that the *Táin* is located within 'an imaginative realm rather than any definite

historical period.[180] Any parallels with the contemporary context of his translation are thus to be

considered 'fanciful'.[181] By comparison, Carson suggests in the prefatory statement to his

Inferno that the individual journey back and forth between the 'worlds' of translational and

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[173] Ibid.

[174] Carson, *ItLo*, p. 13.

[175] Alighieri, *Inferno*, translated by Carson, xx.

[176] *Táin*, translated by Carson, xxvi.

[177] As noted in the introductory chapter, Homem argues that Carson remains 'visible' while translating in a 'fluent' or 'naturalised' style, which reimagines received prevailing understandings of visibility as advanced by translation critic, Lawrence Venuti in: Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. Edited by Lawrence Venuti, London, Routledge, 1995, p. 151.

[178] *The Táin*. Translated from the Irish epic *Táin Bo Cuailnge* by Thomas Kinsella, Oxford University Press, 1969.

[179] *Táin*, translated by Carson, xviii.

[180] Ibid., xix.

[181] Carson uses the adjective 'fanciful' when describing the approach to '[fanciful] etymology' used in the *dinnseanchas* tradition. This tradition underlies his own stylistic approach to the original text and informs his approach to annotation. *Táin*, translated by Carson, xix.

original voice might obliquely place him in contact with the original author, Dante. Carson suggests that Dante's residual, ghostly presence continues in the present day, noting:

> there are persons living who have set eyes on the children of the children who saw Dante.[182]

Carson finally cites advice from his own local culture to '"(n)ow tell the story in [your] (his) own words"' in his prefatory statement to the *Inferno*.[183] The ambiguous identification of that personal pronoun 'your' for an individual or a group in the second person allows him to integrate both voices to reflect the subjective and the cultural.

This chapter has established a link between the ways central agencies developed their approaches to cultural mediation up to 1998 and how Carson's 1998 turn to poetic translation can critically comment on practices of cultural mediation before and after the GFA. The critical analogy compares the central mediating agencies' standard approaches with Carson's creative kinds of cultural mediation through his uses of poetic form and layered stylistic expression. The next chapter provides a close textual analysis centred on the theme of representation in dialogue in two versions of sonnets from Baudelaire in Carson's in *TAP*. Chapter Two draws on the established analogy in a way that illustrates the incisiveness and discretion of Carson's uses for poetic translation as a mode of contextual criticism.

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[182] Alighieri, *Inferno*, translated by Carson, xvi.
[183] Ibid., xx.

Chapter Two: Inter-subjective poetic dialogue in Carson's stylistic approach to

Baudelaire in *The Alexandrine Plan*

Moral positions in a cross-communal context:

      This chapter examines two sonnets Carson translates from Baudelaire in the fourth

sequence, 'Part IV', in *TAP*, entitled 'Coexistences' from 'Correspondances' and 'Just Crazy About

You' from 'Le Possédé'. The analysis of Carson's sonnet-versions[1] focuses on how he responds to

Baudelaire's uses of alliteration, assonance, line structure and end rhyme to raise critical

commentary on his context of translating. More specifically, Carson's translational style

comments on the GFA's representative structures for the facilitation of dialogue between the

two main opposed communities on interlinked political and civic levels. Carson carries over the

'lyric 'I' voice of all thirty-four sonnets he selects to translate in *TAP* and turns the original

subjective poetic statements into inter-subjective translational statements. Baudelaire's

subjective lyric style and Carson's own original subjective poetic style combine in the

translational exchange of styles to produce an inter-subjective level of expressive statement.

'Lyric-I' statements are conventionally associated with a private individual level of expression.

Carson's selection of the sonnet as a 'lyric-I' form, then, can represent traditional

British/Protestant/unionist understandings of civic engagement as a private and individual act of

expression. The Irish/Catholic/nationalist understanding of civic engagement, as noted in

Chapter One, requires communal expression and official public acknowledgement of activity. I

refer to the lyric-I statements in translation as inter-subjective acts of expression between

poetic subjects, but also wish to consider translated statements as *intra*-subjective expressions

because they reflect Carson's internalisation of a conflict between the above cultural communal

concepts of civic expression and engagement. Also, the inter-subjective stylistic exchange is

internally controlled by the translator as individual subject. The intra-subjective level of

expression withholds Carson's process of deliberation over his alternating prioritisations of

subjective, culturally symbolic and literal factual formulations that cumulatively reveal his

critical engagement with prevailing moral positions in his context of translating. Carson's

contextual commentary here critically responds to the supposed appropriateness of both

individualist and communal expectations for civic expression in public spaces. He echoes a

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[1] I use the hyphenated compound, 'sonnet-version' to paraphrase Carson's description, 'versions of
sonnets from [Baudelaire, Mallarmé and Rimbaud]' on the front cover of his translation volume.

'chameleon'[2] and amphibian approach to poetic translational commentary prevalent in his original poetry, and demonstrates thereby his 'litera(cy) in both local cultures'.[3] Carson's cross-cultural communal 'literacy' identifies different moral layers or '"filters"'[4] that shape perceptions of meaning. This capacity does not serve to clear and erase the filters but to suggest plural ways of looking at and through them. Carson, thus, can appear to hold a 'cultural integrationist' position by stylistically reflecting the GFA's cross-communal structures for representation in political and civic dialogue. On the other hand, his use of Baudelaire's image of the sun in both sonnet-versions, with the addition of the moon in 'Just Crazy About You', illustrates how he uses the originals' symbolism of light as mediums that comment on obscurity and shadiness in spaces designed or cross-communal expression.

This main chapter focus centres on questions of dialogue and transparency in the strategic interventions of the Peace Process to facilitate cross-communal understanding and cooperation within a range of civic organisational types in Northern Ireland. The discussion begins with an overview of Carson's structural and stylistic approach to the volume, *TAP* as a whole, and then sets out the main points of interest Carson carries over from Baudelaire's two sonnets under view. These points of interest, additional to focus on technical poetic uses of medial caesura, volta and rhyme scheme, consist in Carson's modification of Baudelaire's thematic dichotomy, and his utilisation of Baudelaire's diverse political alignments to complicate his own political position. A close textual analysis on Carson's sonnet-versions follows, beginning with his 'Coexistences' and then 'Just Crazy About You', with continual reference to this chapter's theoretical and critical framework for poetic analysis and contextualisation. This framework uses Habermas's concept of a universally emancipatory inter-subjective approach to intra-cultural dialogue, or dialogue that takes place within a cultural community, as the main theoretical approach to the analysis of Carson's translational style. Habermas's work has influenced mainstream integrationist thinking in the mid-1990s on methods of establishing and maintaining dialogue in Northern Ireland, specifically by cultural critics Jennifer Todd and Joseph Ruane. Todd and Ruane apply Habermas's theory of constructing 'ongoing'[5] dialogue in the mid-

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[2] Hayes, 'The Arts – Report to conference' in *Varieties of Irishness*, edited by Crozier, p. 91.
[3] Ibid., 93.
[4] This filter effect has been critically noted and illustrated in Carson's original poetry publication of the same year, *TToN*. Alexander, Neal. 'Deviations from the Known Route: Writing and walking in Ciaran Carson's Belfast.' *Irish Studies Review*, vol. 16, issue 1, Taylor and Francis, 2008, p. 50. http://dx.doi.org/10.1080/09670880701788304
[5] Habermas, *Communication*, p. 56.

1990s' Northern Irish context through their 'social transformative' approach. The poetic analysis incorporates central reference to this transformative approach, as well as to the Northern Irish republican and unionist two separate traditions of 'civic language'.[6]

Carson's use of medial caesurae:

To begin with, Carson's choice of nineteenth-century French symbolist poets for *TAP*, namely Rimbaud and Mallarmé in addition to Baudelaire, suggests his reference to the French symbolist innovative usage of the medial caesura.[7] This poetic feature establishes formal counterpoint or semantic antithesis at the middle syllabic point in the twelve syllable alexandrines.[8] A subjective aspect of poetic expression lies on one side of the medial caesura and a typically cultural type of expression takes up the other side. Carson cannot always mirror the originals' medial point of tension due to the phraseological demands of syntax, semantic and connotative meaning in the language of translation as well as his own 'descriptive' and idiosyncratically 'visible'[9] use of language, metaphor, sound and rhyme. He works within these semantic, syntactical and stylistic constraints to formulate his '(own) [my] alexandrine plan'[10] without changing the sonnet form and line length, declaring:

> I am couched in the blue like an unblinking Sphinx
>
> /
>
> And nothing will disturb my alexandrine plan;
>
> I do not weep, nor smile. So everybody thinks.[11]

Carson's use of the personal possessive pronoun in this phrase that appears in the final sonnet-version of the volume, 'Beauty', from 'La Beauté' contrasts with the volume title's use of the more impersonal definite article, The *Alexandrine Plan*. The particularity of his final translated-poetic persona's plan lies in his interlinear rearrangement of the caesural and counterpoint position between subjective and culturally symbolic statements. The first person pronoun, 'my',

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[6] Wilford, Rick and Wilson, Robin. *A Democratic Design? The political style of the Northern Ireland Assembly*. Belfast, Democratic Dialogue, 2001, p. 57.
[7] 'Medial Caesura'. *Encyclopaedia of Poetry and Poetics*, edited by Preminger.
[8] Ibid.
[9] Homem, *Poetry and Translation in Northern Ireland*, p. 17.
[10] 'Beauty'. Carson, *TAP*, p. 85.
[11] Ibid.

draws attention to his intra-subjective way of establishing tensions between subjective and culturally symbolic expression in his own context of writing. Carson's use of the volta[12] or turning-point in thought between the uniformly divided quatrains of the opening octaves and sestets further demonstrates his utilisation of the original sonnets' form to construct his translational style of commentary.

Fabricating a republican utopia:

Carson's 'Coexistences' and his 'Just Crazy About You' appear in the fourth and final '(p)art' or sonnet sequence consisting in eight versions of sonnets selected from Baudelaire. The sonnet-version, 'Coexistences' can be viewed as a meta-statement on 'excess',[13] or the imaginary ideal of potential reality as Baudelaire's metaphorical idealisation of the sun as a transformative substance released through the poet as 'alchemic'[14] stylist. The opening image in 'Just Crazy About You', is '(t)he (crepuscular) sun', disappearing behind cloud-shadow as Carson covers it through his use of the genitive phrase, 'shroud of crape' that replaces Baudelaire's prepositional phrase, 'd(ans)'un crêpe':

> The sun has drawn on his shroud of crape. Like him,
>
> O moonlight of my life, you disappear for days
>
> Within a fog of smoke and booze. Let me re-phrase(.)

The word 'shroud' also appears in 'Coexistences' and further links the two sonnets-versions, as later illustrated. Carson's particular 're-phrase' of Baudelaire's symbolic treatment of the sun can be understood more clearly with the following background to Baudelaire's associated uses of this symbol.

During Baudelaire's 'radical republican' phase of writing the act of poetic composition was associated and equated with the ripening process of the sun.[15] His poetic style was thus imagined to convert the material of ordinary language into symbolic utopian expressions of

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[12] 'Volta'. *Encyclopaedia of Poetry and Poetics*, edited by Preminger.
[13] Corcoran, Neil. *Poets of modern Ireland: text, context, intertext*. Cardiff, University of Wales Press, 1999, p. 114.
[14] Burton, D.F. Richard. *Baudelaire and the Second Republic: Writing and Revolution*. Oxford, Clarendon Press, 1991, pp. 88-89.
[15] Ibid., p. 265.

radical democratic liberation in a successful 'republic of "Christ"'.[16] Carson explores his own

translational and Baudelaire's poetic agendas on inter- and intra-subjective levels to raise his

critical response to uses of cultural symbolism in contemporary Northern Irish radical discourse.

His sonnet-version highlights issues he faces in translationally 'faithfully' carrying over

Baudelaire's transformative and 'radical republican' poetic statement to a Northern Irish context

of conflicting radical morality. Baudelaire's own original intra-subjective dialectic of opposition

between lightness and darkness as images of hope and despair describes his relationship with

the republican idealism of his context of composition. Carson's regional political context of

conciliation through political accommodation aspires to the ideal of cross-communal integration

facilitated by consociational democratic principles. Carson's context of desirable political

outcome relies on this forced or synthetic foundation as distinct from a 'natural'[17] or 'alchemic'

production of a radically inclusive outcome. Carson's equivalent to Baudelaire's intra-subjective

poetic statement, then, draws its internally conflicted state from the prevailing and conflicting

communal sets of morality in his context of writing to produce a 'derivative'[18] intra-subjective

statement. For instance, the metaphorical significance of Baudelaire's sun is transferred from its

original context of idealism to a loosely 'descriptive'[19] sonnet-version. Carson arranges his

culturally linguistic syntax and sets up an inter-subjective poetic style to produce a visual and

tonal 'texture' of expression. This expression combines stylistic texture with contextual criticism

to produce what Tymoczko calls 'contextural' commentary. Carson's phonic, structural linear

and formal intensity constructs its own particular luminosity through his interaction with

Baudelaire's lyrical and symbolic use of light and darkness. However, Carson does not imitate

ideal forms of utopian 'excess' in the form of radical social transformation[20] through his inter-

and intra-subjective statements, or individual emancipation through self-reflective deliberation

on ideological discourses.[21] Instead, his localising approach presents the new structures for all-

inclusive governance as uncertain and unstable foundations for a utopia that might realise cross-

communal coexistence and cooperation. Whereas Baudelaire's selected originals in Part IV of

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[16] In the radical republican context of 1848, the first French republic was described as a 'the Republican Christ and Christ the Republic'. Burton, *Baudelaire and the Second Republic*, p. 209.

[17] Ibid., pp. 89, 190 & 296.

[18] Homem, *Poetry and Translation in Northern Ireland*, p. 17.

[19] Ibid. p. 17.

[20] Todd, Jennifer and Ruane, Joseph. *The Dynamics of Conflict in Northern Ireland: Power, conflict and emancipation.* Cambridge, Cambridge University Press, 1996, p. 304.

[21] Habermas, *Communication*, p. 175.

TAP are the inscrutable end-products of almost two decades' revision from initial to final draft for publication,[22] Carson's sonnet-versions do not conceal the superficial fabrication of the GFA's cultural integrationist idealism.

Versions contained in the original:

Baudelaire's dates of revision for the sonnets Carson has selected for *TAP* as a whole span his pre-revolutionary republican and socialist activism in 1848 through his own gradual course of de-politicisation.[23] His ultimate detachment occurred despite an outwardly public involvement in politics right up to his ultimate rejection of all forms of governance, including anti-constitutionalism, spiritual and religious belief systems.[24] Carson's choice of sonnets for Part IV may appear to deliberately represent the above spectrum of association and rejection that Baudelaire exhibits through his altering positions of allegiance and his ultimate political 'retreat'.[25] However, Carson does not typographically reproduce the original sonnets' publication dates anywhere in *TAP*, even though they were printed after each sonnet in the three volumes of literal translations he used for consultation purposes.[26] Consequently, Carson deflects attention from the signifying potential of Baudelaire's republican and anti-republican phases in those radical and moderate expressions. Alternatives are also possible: draft versions of Baudelaire's original sonnets in Part IV can either comprise the spiritual and political idealism of their pre-depoliticised contexts of production or the anti-humanist and politically disillusioned tendencies of Baudelaire's post-revolutionary years. The final versions of Baudelaire's original sonnets present these alternatives as two divergent types of utopian or transcendent 'excess' that either project the beneficent effects of the sun and of a communally instated poet,[27] or state a social imperative to actively disregard this imaginary presence. Burton notes that Baudelaire's 1848 working artist's residence in a provincial community may have prompted his personal conviction through the community's Christ-like faith in radical republican policies that prioritised the need for better working conditions and higher wages as well as

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[22] Regarding the eight sonnets in the sequence, two of these eight sonnets are 'variously dated' as 1845 or 1846 and 1842 or 1843, both of which were republished in 1855 and 1857, and the rest were published in 1855, 1857, 1858 and 1861. See Baudelaire, Charles. *Baudelaire: The Complete Verse*. Edited and translated by Francis Scarfe, London, Anvil Press Poetry, 1986.

[23] Burton, *Baudelaire and the Second Republic*, p. 355.

[24] Ibid., p. 357.

[25] Ibid., p. 357.

[26] Carson, *TAP*, p. 87.

[27] Burton, *Baudelaire and the Second Republic*, pp. 89, 190 & 296.

lower taxation on agricultural, and in particular, wine production.[28] However, Baudelaire also derives a source of transcendent 'excess' from his subsequent 'inhuman retreat' from professional and practical activism.[29] His original sonnets contain these 'tactical evasion(s) and diversion(s)' of idealism that link poetic intention to political conviction[30] in his peculiar or 'singular' treatment of 'a conventional subject and style of poetry'.[31]

Carson's version escapes the original:

Translations in general are under vastly less expectation or pressure to consolidate a defining vision for their target society and rather offer just one of many complementary outlooks for this 'exemplary' purpose.[32] By choosing Baudelaire, Carson's intra-subjective reproduction of his conflicted approach to alchemising a utopia has translational, if not original poetical, license to evade moral posturing and guidance. Certain main poetic and linguistic components of Baudelaire's original sonnets, 'Correspondances' and 'Le Possédé' offer poetic and grammatical 'portals'[33] of insight into Carson's derivative intra-subjective style of commentary. These 'portals' or opportunities consist in the medial caesura, volta, rhyme scheme (in its aural and semantic aspects), grammatical liaison, uses of the singular and plural case, and use of reflexive, transitive and intransitive, active and passive voice verbs. Carson can escape association with superficially equivalent Northern Irish radical republican idealism in his sonnet-version of 'Correspondances' through his negotiation of Baudelaire's syntactical and formal features. Carson's localised manipulation of Baudelaire's poetic tactics of evasion allows him to formally extricate and ideologically 'emancipate'[34] himself from the original sonnet's republican idealism and also from his own equivalent radical republican context. At the same time, Carson can be understood as remaining 'faithful' to Baudelaire's apparent sympathies with

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[28] Rudé, George. *The Crowd in the French Revolution*. Oxford University Press, 1967, pp. 86-89.
[29] Baudelaire perceived his disillusionment and ultimate complete detachment from urgent issues of social welfare as an 'inhuman retreat' from those he and his association with radical and socialist movements represented. To suppress this crisis of conscience, he developed an inward level of detachment or 'depoliticisation' while outwardly demonstrating concerned and active political involvement. See Burton, *Baudelaire and the Second Republic*, pp. 355, 357 & 359.
[30] Ibid., p. 355-356.
[31] Baudelaire says this about *LFdM* in Scarfe, *Baudelaire*, p. 5.
[32] Venuti, *Translation Studies Reader*, p. 21.
[33] Benjamin, Walter. *The Writer on Modern Life: Essays on Charles Baudelaire*. Cambridge Massachusetts, The Belknap Press of Harvard University Press, 2006, p. 52.
[34] Todd and Ruane argue for an 'emancipatory' or socially transformative approach to solving communal conflict in Northern Ireland. Todd and Ruane, *The Dynamics of Conflict in Northern Ireland*, p. 290.

a continuous tradition of Christian-republicanism[35] through his use of language associated with Catholic ritual. Carson's experimental as well as conventional use of interlineal assonantal rhyme combines both possibilities of interpretation. This sort of ideological emancipation and translational faithfulness are also evident in his sonnet-version, 'Just Crazy About You', in which Carson uses sound patterning to establish an oblique connection with Baudelaire's subject's urge to resolve the tension between subject and object, and with Baudelaire's treatment of poetic setting as a demonised space. The first close textual analysis focuses on Carson's 'Coexistences' translated from 'Correspondances', which sonnet Carson previously translated in his 1993 poetry publication, *FL* that consists in mainly original pieces and translated versions from the Irish, Welsh, French and Latin. The second close textual analysis on Carson's 'Just Crazy About You' takes the more narrow focus noted above, subsequent to a broader consideration of the transparency of structures for dialogue in the Peace Process as reflected in 'Coexistences'.

Close textual analysis of Carson's 'Correspondences':
Two sonnet-versions of 'Correspondances' by Carson:

An initial comparison of the titles Carson gives his versions in *FL* and *TAP* identifies his incorporation in the latter version of a register of language associated more typically with sociological descriptions of inter-communal relations. Translated in *FL* literally as 'Correspondences' with the italicised note, '*after Baudelaire, "Correspondances"*, this title is quite distinct from *TAP*'s title, 'Coexistences'. Carson's 1998 version separately foregrounds his use of two types of coded communal linguistic expression that consist in one instance in republican 'communiqués' and 'slogans' and in another the Catholic religious 'chant(ing)' that takes place in 'hidden sanctums'. For instance, the opening quatrain has:

… Man stumbles through the Forest of Belief,
Which watches him with pupils of its hidden sanctums(,)

followed by the first tercet's:

There are communiqués of scent which bloom like oboe

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[35] Burton, *Baudelaire and the Second Republic*, p. 209.

> Music on the skin of babies,

and the final tercet's:

> … things awry and slant,
> … drift together in an ambient incense musk,
> And chant their holy slogans in the ambient dusk.[36]

Drawing an oblique and latent relation between these codes through these interlineal verbal units, Carson begins to explore the compounded layers of the communal identity triad outlined above. The 1993 version by contrast draws together cognitively incomprehensible blends of sound that are 'buzz(ed) and mingle(d)', 'yawn(ed) and growl(ed)' in '*oms* and *ahs*'[37] and 'blurt(ed) out' in a 'babble', or so it seems to the version-speaker positioned 'at', … / the verge' or attending at the outer limits of comprehension. In the equivalent to the original's second quatrain, the:

> (s)elf-confounding echoes buzz and mingle through the gloomy
> > arbours;

and in the equivalent to the original's first tercet:

> (t)he quartet yawns and growls at you with amber, rosin,
> > incense, musk;

and in the equivalent to the original's final tercet Carson close with the image of:

> Prairie greens, the *oms* and *ahs* of oboes, soft as the bloom
> > on infant
> Baby-skin(.)[38]

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[36] Carson, *TAP*, p. 71.
[37] Carson, Ciaran. 'Correspondences.' *FL* in *Carson: Collected Poems*, p. 243 (Carson's italicisation).
[38] Ibid, p. 243.

It is as though Carson as translator were in sympathy with the original poetic speaker as cultural outsider in Carson's own sonnet-version steeped in local cultural reference to traditional Irish 'music'. The 1993 version tends to mystify comprehensibility while the 1998 version tends to imply codification. In other words, the combination of a cultural semiotic[39] and religious mode of expression are replaced by the political and religious at either end of a half decade of peace agreements between both publications. Carson mystifies how comprehension operates successfully through the use of non-cognitive expressions in a communicative situation in the 1993 version. His use of animal sounds here reflect a 'bucolic' tradition associated with the Irish/Catholic/nationalist cultural community. To explain, the Northern Irish republican tradition developed its own kind of civic language as well as the Northern Irish unionist tradition, known as 'civic republicanism' and 'civic unionism' respectively. A third civic language represented the cultural integrationist ideology, known as the 'social transformative' approach. Both cultural communities became mutually suspicious of each other's 'civic language' in the lead up to the GFA, and viewed it as a 'smoke screen' to attract moral and material support from British and wider international bodies. Civic unionists 'ridiculed' the Irish/Catholic/nationalist community's claims to a historical tradition of civic republicanism. This tradition itself was derided as a 'bucolic theocracy'[40] that originated in 1789 with the Jacobins and continued with Wolfe Tone and the United Irishmen in 1798.[41] Rick Wilford and Robin Wilson observe that 'Irish Republicanism (has claimed a) moral high ground'[42] based on its derivation from the original and celebrated American and French republican principles of equality and liberty. Civic representatives of the Irish/Catholic/nationalist community have emphasised this longevity in order to undermine the civic unionist tradition that it claims has 'rarely had a civic character'.[43] Wilford and Wilson also point out the 'uncertain relationship with democracy' that traditional republicanism has demonstrated.[44] The 'social transformative' approach promotes a sense of civic 'duty' for each individual to actively improve inter-communal relations, and is similar to the

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[39] The equation of music with culture here does not attempt to tie the practice of music to a then integrationist culturalist agenda that drew on the 'living tradition' of Irish music as an opportunity to promote inter-communal appreciation and positive recognition.

[40] Ibid., p. 114.

[41] Ibid., p. 111.

[42] Wilford, Rick and Wilson, Robin. *The Trouble with Northern Ireland: The Belfast Agreement and Democratic Governance*. Dublin, Think-Tank for Social Change (TASC), New Island Press, 2006, p. 48.

[43] Ibid.

[44] Ibid.

cultural integrationist strand of the GFA. Carson's 1993 version of Baudelaire's 'Correspondances' makes use of this 'rusticative' connection[45] not only through Carson's characterisation of musical sound but also by the instruments that make them. '(H)orsehair' and 'catgut' form part of that material and produce 'growls' and 'yawns' when the 'quartet' play, as illustrated in Carson's equivalent of the original sonnet's first tercet, the first half of which is quoted above, and the second half states:

> Horsehair on the catgut is ecstatic with its soul and spirit
>> music(.)[46]

Discerning 'poetic' from 'poetical' statements:

The historical foundations of these civic traditions, their 'languages', strategies and mutual suspicion in the contemporary context of Northern Ireland provide an ideological context to Carson's levels of inter-subjective and culturally symbolic translational statement. Carson prioritises the culturally symbolic level either with reference to Baudelaire's time and republican revolutionary context of writing or with reference to his own context's odd copy or visible 'imitation' of the original sonnet and its type of republicanism. Carson makes implicit where his translational simulation of continuity between the contexts of republican tradition can no longer hold across the founding context of civic republicanism in 1789, and through Baudelaire's time of writing in 1848 to Carson's in 1998. Carson selects single verbal units, phrases, and poetic techniques to draw attention to his 'poetical' imitation of Baudelaire's subjectively poeticised context through a subjective 'relation to reality'.[47] Some quotation lines recur in the close textual analysis as the argument examines layers of usage within lines, words and alliterative and assonantal patterns. The term 'poetical' here is intended to contrast with the term 'poetic'. [48] Peter McDonald illustratively argues the difference between these terms through a comparative analysis of a poem by Heaney and another by Carson. These are 'The Toome Road' and 'All Souls', published in Heaney's 1979 *Field Work* and Carson's 1993 *FL* respectively. McDonald's argument centres on stylistic ways of categorising acts of 'violence'[49] in

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[45] Kelly, *The Thriller and Northern Ireland*, p. 83.
[46] Carson, 'Correspondences', p. 243.
[47] Habermas, *Communication*, p. 68.
[48] McDonald, *Poetry and Northern Ireland*, pp. 49 & 74.
[49] Ibid., p. 49.

the Troubles context of Northern Ireland. He takes issue with prevailing trends in criticism on poetry at his time of writing in the mid-to-late-1990s that associate subjective poetic levels of expression with a culturally ideological or symbolic cause in view of the poet's cultural communal background of belonging. 'Double standards' arise as contemporary republican acts of violence solely appear to be provoked and never offensive whereas 'state' violence demonstrates factual, or unequivocally literal examples of violence.[50] Baudelaire's sonnets can also represent critical conflation of a subjective poetic statement with the culturally symbolic that results in an exemplary radical republican poetical statement in view of the cultural symbolism attributed to his use of the colour red, blood and wine. If Carson's background of belonging would 'poetically' associate him with the Northern Irish republican tradition, then his decision to translate Baudelaire could extend that basis for association with the founding French republican ideals of Baudelaire's frame of reference. Carson's 'Coexistences', though, demonstrates an unravelling[51] bond between subjective, culturally symbolic and factual literal levels of such poetical statements through his 'integrated linguistic relation to reality'[52] that takes place on a self-regulative level of engagement with his context of writing. His inter-subjective expression of an original 'poetical' statement and the sonnet-version's translated-poetic statement can reflect his rejection of critical conflation of Baudelaire's statement rather than an imitation of the original sonnet's critically received meaning. Carson's publication of 'Coexistences' in 1998 carries out a poetic 'sabotage'[53] of a Northern Irish republican anniversary in 1998 that links this year with 1789, 1798 and 1848. He 'empt(ies) out'[54] the '"vernacular sentimental"'[55] basis of this link by separating out the levels of poetic statement

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[50] Ibid., p. 44.

[51] Carson's use of the verb 'to unravel' recurs as a verbal motif for the dissociation of over-determined objects, such as in the poem, 'Linen', from his original volume, *TNE* (1976), in which this object associated with Northern Irish Protestant owned industry withholds individual 'lives (that) are ravelled and unravelled' into it. By delineating and foregrounding the presence of subjective experience from within its collectively stereotyped construction by an opposed cultural perception, Carson introduces his expression of that concern on an inter-communal level of reference. Carson, 'Linen.' *TNE* in *Carson: Collected Poems*, p. 28.

[52] Habermas, *Communication*, p. 68.

[53] McDonald, *Poetry and Northern Ireland*, p. 76.

[54] Through his analysis of a structuring of the 'camp' Richard Kirkland traces an analogy for the dissolution or 'empty(ing)' out historical content of any significance or 'detail' through a prevailing 'sentimental' narrative that appears in the 'form' of 'lament' for an 'irretrievable loss' and the 'irreconcilable' cultural relations between Nationalist and Unionist communities at the immanent point of political agreement. Kirkland, Richard. *Identity Parades: Northern Irish culture and dissident subjects*. Liverpool University Press, 2002, pp. 141-143.

[55] Ibid., p. 162.

and 'lament'.[56] Carson performs as an alternatively attending and speaking figure and 'involved' Northern Irish poetic translator with an the everyman 'stake' in supporting the new politically linked civic structures. He demonstrates a self-reflective relationship with his cultural communal context and its cultural historical associations. By engaging on an inter-subjective poetic rather than subjective poetical level, he avoids the danger of individual disassociation from civic issues that can reflect a social kind of 'fracture'.[57] Burton argues that Baudelaire conveyed personal disgust at his own 'inhuman retreat' from the social and political issues that threatened to claim his stylistic expression and cultural identity for those purposes.[58] Carson more positively treads a culturally symbolic minefield of potentially anti-integrationist expression by selecting lexis associated with Northern Irish radical republicanism. He advances through the civic languages of cultural integrationist, or social transformative and radical republican idealism and like Baudelaire's poetic personae, evades accusations of indifference.

Carson immerses his translated-speaker in a force field originally posited by Baudelaire to prioritise his personal repulsion at each and every type of ideological conscription of his poetic expression from late 1848 until his death in the early 1860s. Four original sonnets Carson selects for 'Part II' in *TAP* illustrate Baudelaire's personal taunt at ideological manipulations wherein the poetic speakers' physical bodies are consumed by insects, wild and mythical animals, and birds of prey. These poetic objects are metaphors for corrupting and corrupted social representatives and their polity of followers. However, Baudelaire's literary body or poetic oeuvre comes to thrive on ridiculing such invasions.[59] As an instrument of revision in his role as 'contexturalising' translator, Carson invades Baudelaire's text for utilisable material as a momentary parasitic resident looking for possible alternatives of tropes for signification of Irish/Catholic/nationalist practices. Further, Carson's own practice of traditional Irish session music infers his improvisational approach to traditional compositions through the spontaneous

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[56] Ibid., p. 163.

[57] The Introduction chapter notes how Falci identifies Carson's use of fracture in his original pre-GFA poetic narratives to raise multiple, challenging 'counter' voices to the grand narratives of nationalism and unionism. Carson's post-GFA approach deals with a social kind of fracture in a different way, as illustrated in the following chapters.

[58] Burton, *Baudelaire and the Second Republic*, p. 355.

[59] In one of these examples, the noun 'body' appears both in the literal translation and Carson's version of Baudelaire's 'Le Mort joyeux', translated respectively as 'Dead But Happy' and 'O Happy Death'. The three other sonnets referred to illustrate this infestation of the physical body in less direct and more metaphorical ways, in 'Le Couvercle', 'Duellum', and 'Causerie'. See Carson, *TAP*.

rearrangement of sequential 'sets' in potentially infinite series of improvised repetition.[60] This repertoire raises alternative playing versions on cue or in synchronisation with the immediate and altering circumstances of communal playing. Such an approach resonates with Baudelaire's use of a 'singular'[61] poetic repertoire that on one level operates in spontaneous resonance with the moment of composition, yet on another occurs in the absence of community and in retrospective contemplation. The 1998 version retakes the 1993 version's potential conscription of traditional Irish music to promote a cultural ideology and places it into a wider framework of interpretation through his reconsidered stylistic approach.

Baudelaire's universalist subjectivity 'corresponds' to Northern Irish republican cultural symbolism:

Baudelaire's original provides a template of harmonious universal interconnectivity between particular sounds and images. Carson's two different treatments of this 'exemplary'[62] sonnet provide, in the 1993 version, a subjective connection between sound and smell in the cultural communal musical and religious practices, and in the 1998 version a further link between sound and smell in republican political modes of communication and cultural communal religious practice. Carson transfers the musical style of reference that subjectively characterises his cultural communal experience in the first kind of tercet in his 1993 'Correspondances' into a different communicative form in the first tercet of his 1998 'Coexistences'. The latter signifies a political frame of reference through his choice of words, 'columns', 'auxiliaries' and 'pupils' in the opening quatrain, 'communiqués', 'smoky flambeau', and 'meadows', and 'slogans' in the two tercets. The first quatrain has:

Nature is a temple, in which vibrant columns

Sometimes utter green, confused auxiliaries of leaf

And verb; Man stumbles through the Forest of Belief,

Which watches him with pupils of its hidden sanctums(,)[63]

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[60] Keane, Damien. 'The Irish for Avant-Garde?' *The Irish Review*, Cork University Press, Winter 1999 - Spring 2000, p. 158.

[61] Scarfe, *Baudelaire*, p. 4.

[62] Scott, H.T. David. *Sonnet theory and practice in nineteenth-century France: sonnets on the sonnet*. Hull, University of Hull, 1977, p. 23.

[63] Carson, *TAP*, p. 70.

and the sestet has:

> There are communiqués of scent…/
>
> … or the verdant
>
> Noise of meadows; others, like a smoky flambaeu,
>
> Light the vast expansiveness …
>
> /
>
> And chant their holy slogans in the ambient dusk.[64]

Of initial consideration here is the noun 'meadows', which provides an inter-sequential aspect of Carson's reference to specifically Northern Irish republicanism in view of his representation in 'Part I' of Arthur Rimbaud's soldier in a 'wild', 'grass(y), 'greeny dip'.[65] While the noun denoting the military register in this sonnet, 'soldier', is used by both Rimbaud and Carson as:

(a) soldier sleeps there(,)

from Rimbaud's:

> (u)n soldat …/
>
> /
>
> Dort(,)[66]

the adjectives of colour indicate Carson's deliberate descriptive reference to metonyms for insurgent militancy when he could have used the more direct symbolic possibility of Rimbaud's:

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[64] Ibid.

[65] The opening quatrain of Carson's sonnet-version of Rimbaud's 'Le Dormeur du val', translated by Carson as 'The Sleeper in the Valley' is reproduced as: 'It's a greeny dip where a crazy guggling rill / Makes silver tatters of itself among the grass;/ Where the sun pours down from the wild high mountain-sill;/ It foams with light like bubbles in a champagne glass'. Carson, 'The Sleeper in the Valley', *TAP*, p. 15.

[66] Ibid, pp. 14-5.

… un trou de verdure(.)

The language of political insurgency is indirectly suggestive in this depiction of peace time after the implicit event of violence. Further, there are no equivalents to the above listed nouns and adjective in Baudelaire's original, which suggests their textual presence is a more visible contextural network of coded reference that, as illustrated presently, describes methods of and locations for communicating secret information within illegal paramilitary organisations. Also, just as Baudelaire aims to have the particular 'images' of the mainly olfactory sensory stimulants[67] correspond with the particular 'sounds' and semantic meaning of the end words in his chosen rhyming scheme:

> Comme de longs échos qui de loin se confondent
> Dans une ténébreuse et profonde unité,
> Vaste comme la nuit et comme la claré,
> Les parfumes, les coleurs et les sons se réspondent(,)[68]

Carson similarly but distinctly aims to have the smells and sounds he describes demonstrate a uniformity of relation to the scattered interlinear network of signifiers listed above.

Baudelaire's achievement of uniformity exemplifies a way of composing in the 'nascent Symbolist'[69] poetic tradition that firstly begins on an intuitive level with a selection of sounds to construct the rhyme scheme. These pairs of sounds then prompt suitably corresponding types of content, imagery, and style that characterise the Symbolist tradition. David Scott explains how Baudelaire initiated this Symbolist movement in critical response to the mid-nineteenth-century Parnassian tradition that prioritised 'objectivity' and 'formality' of thought and line over the preceding Romanticist evocation of 'mystery' and 'feeling'.[70] By comparison, Carson selects styles for innovative use from political as well as poetic types of tradition: Baudelaire's Romanticist Symbolism that combines the late-eighteenth-century with the mid- to late-nineteenth-century, and a prevailing Northern Irish republican application of late-eighteenth-

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[67] These are described through simile and metaphor and provide the main content in his original. See Scarfe, *Baudelaire*.
[68] Carson, *TAP*, p. 70.
[69] Scott, *Sonnet theory and practice*, p. 37.
[70] Ibid., pp. 47-8.

century republican ideals. Carson appears to manifest the political content that Baudelaire overlooked from the first 'pre-political'[71] date of publication of this sonnet, 1845-6, and subsequently rejected by the later date of publication in 1857 in his totally depoliticised state.[72] The original sonnet then can demonstrate the realised excess of a completely apolitical existence as utopia for the purely innocent as well as the confirmed disillusioned, as Baudelaire respectively was at these stages. It also implicitly records the lapse between the first and the final publications during which period his support for and directly active militancy in 1848 culminates in not the simplistic peaceful state of innocent return, but a chronic hostile condition on a private subjective rather than public communal level of expression. Baudelaire's 'exemplary' sonnet illustrates excess as repressible hostility, a hostility made reversible through the aggressive act of self-excoriation for previous involvement in a violent social phase. The disruptive militant episode of 1848 disturbs the uniformity of '(c)orrespondences' or permanent and infinite correspondence as manifested through Carson's version that reveals a never utterly lapsed connection between a peaceful and violent personal and social condition. Baudelaire's self-accusatory 'inhuman retreat' becomes Carson's advance through a minefield of repressed prior associations.

Carson's contextural use of end-rhyme and the difficulty of keeping to the subject:

In tracing correspondences between the above-mentioned poetic and political styles of influence, Carson appears to have composed fusions in single verbal units to signify the particular relation between Baudelaire's combination of style and Northern Irish republican claim to express the original 'universal' and organic continuation of the founding principles of republicanism.[73] Three end words highlight a potential in Carson's version to fuse the contexts of both original and version most clearly, namely, '(b)elief',[74] 'mirror' and 'flambeau' in the first and second quatrain and first tercet respectively, which place Carson's network of privately coded republican signifiers in the visible position of the traditional rhyme scheme. The spaces where:

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[71] Burton prefers to say pre- rather than anti-political when referring to Baudelaire's position before 1848. Burton, *Baudelaire and the Second Republic*, p. 355.
[72] Ibid., p. 355.
[73] Wilson, Robin, Wilford, Rick and Claussen, Kathleen. *Power to the People?* Dublin, TASC, New Island Press, 2007, pp. 24-5.
[74] This noun is presented as a proper noun through its capitalisation in the middle of a line.

> (m)an stumbles through the Forest of Belief,

and:

> … cloud together in the inner or
>
> The outer space of constellations in a mirror,

or in:

> … the verdant/
>
> Noise of meadows; … like a smoky flambeau

are all outdoor public spaces that provide shady cover for furtive movement. Carson thereby

indicates his use of a guiding framework that draws on his close local knowledge of Northern

Irish republican and paramilitary strategies and tactics to proceed in dialogue. His approach to

selecting end words for a rhyme scheme compares with Baudelaire's Romantic Symbolist

tradition of initiating a rhyme scheme by intuitively assessing and arranging pairs of culturally

environmentally resonant and complementary or contrastive sound.[75] By viewing Carson's use

of end rhyme in these instances as an inter-subjective instance of stylistic exchange between

Baudelaire and himself, this inter-subjective exchange demonstrates intuitive attention to the

continued undertones of tactics and resistance in local environmental conditions.

Carson's preferred focus for selection converges with what Jennifer Todd has since

identified as the 'turns' and ellipses that occur in personal narratives in their delivery of opinions

about ordinary local issues and their perceptions on restructured community relations and

funded projects that have been transcribed for commissioned evaluative report on progress in

the decade after the GFA.[76] Jennifer Todd and Joseph Ruane argued for the 'differentiation' and

'disassembling' of fused complexes of cultural communal identity in 1996 so that 'willing'

individuals could discuss any distinctions and contradictions regarding their designated

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[75] Scott, *Sonnet theory and practice*, p. 19.

[76] Todd, Jennifer. 'Trajectories of Change. New Perspectives on Ethnicity, Nationality and Identity in Ireland.' *Field Day Review 3*, edited by Seamus Deane and Brendan MacSuibhne, Dublin, Keogh Institute for Irish Studies, 2007, p. 89.

collective groups that have limited their senses of identity on levels of religious denomination, ethnicity, class, and political affiliation.[77] Through Todd's more recent, sociological field work, she hones the interpretative focus on general forms for socio-political 'emancipation' to a specified level of attentiveness. She assesses here how communicative taboos indicate basic stasis in the project of transition into a reconciled, cooperative society, as well as senses of the irrelevance of that project. Her project involved asking individual members from either community to describe their personal relation to aspects of the fused designation of their cultural communal identity. Respondents prevalently switched from a particular aspect of their identity that they were relating to a field work interviewer to another area without concluding the former. They open a gap in their narrative, thereby, that Todd signposts as a 'turn' and 'elision'. The descriptive lead up to and pick up from this 'turn' should inform the heart of the field workers' interpretative focus. This approach yields personally acquired, differentiated senses of the 'appropriateness' of established links between these aspects or categories.[78] Carson similarly situates deliberate acts of occlusion at prominent textual points in the end-words comprising part of the rhyme scheme. He challenges standard integrationist expectations of popular endorsement of the GFA's progress with reconciliation in that way. He also highlights covert, tactical manners of evading expected answers on a subjective poetic level that positions coded language at pivotal verbal units throughout the versions. The intuitive starting points of Baudelaire's Romantic Symbolist approach is apparent in Carson's end-word choices, despite the impersonal aspect of their signification of republican code rather than prompt for aesthetic consonance and dissonance with the cultural environment. When Carson is viewed in the dialogic position of listener, as distinct from speaker, he deflects taboo and indicates continued violence and hostility. Baudelaire's organic scheme for universalist expression becomes Carson's tacit exposure of tactical deflection during monitory assessment.

Medial caesurae:

The capitalised noun phrase, 'Forest of Belief' in Carson's version serves as a focal point in the opening quatrain that refers through its capitalisation to the specific meaning of Baudelaire's equivalent, 'forêts de symboles'. Before elaborating on the particular correspondence between these proper noun phrases in their end word position, an overview of

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[77] Todd and Ruane, *The Dynamics of Conflict in Northern Ireland*, p. 156.
[78] Todd, 'Trajectories of Change' in *Field Day Review 3*, p. 85.

the placement of the medial caesurae in the original and version contrasts the consistent uniformity of Baudelaire's usage with the more erratic and frequent type of occurrence in Carson's. For instance, their pattern of occurrence throughout the original divides in the precise middle of each alexandrine, leaving six syllables either side of a type of caesura that issues from grammatical shifts that are indicated by the introduction of either: genitive phrase; relative pronoun; coordinate conjunction; and simile or comparison phrase that comment in various complementary and contrasting ways on the preceding six-syllabic phrase. There are three partial exceptions to this division occurring in the final lines of the second quatrain, the first tercet and the second line of the final tercet, yet which are consistent in their difference as a group. These lines comprise miscellaneous lists of particular, illustrative details that prolong the focus on a subject or object rather than proceed it with a sub-clause or phrasal unit. In these lines, Baudelaire firstly lists a range of sensory categories:

Les parfums, les couleurs, et les sons…(,)

then offers random descriptions of these:

– Et d'autres, corrompus, riches et triumphant,

and finally imagines their disintegrating, diffusing substance that is:

Comme l'ambre, le musc, le benjoin et l'encens(.)

These are the only lines that contain Baudelaire's use of a comma to emphasise the caesural pause with the exception of one line containing the conventional Symbolist type of caesural division, in which a comma obliquely sets a synesthetic against a common simile phrase:

Doux comme les hautbois, verts comme les prairies(.)

Carson's medial caesurae, by comparison, are most visible through his shifts in intonation that generally occur with the introduction of a prepositional or relative phrase, comma and semi-

colon, and to lesser extents after the *rejet* caused by an enjambed phrase,[79] as well as before a genitive case or coordinate conjunction. Only one line, the opening line, divides precisely in the middle, while five out of the sonnet's fourteen divide twice within each line, and the remaining eight contain irregular counts of syllable on either side of a single division. Taken together, these locations cumulatively trace a scattered caesural pattern across the version. Carson's version, then, signifies a 'radical' translational deviation from the classical uniformity of Baudelaire's original. A more pragmatic inquiry into the significance of distinctions between the original and the version's approach to interlinear structure suggests, however, that this difference is primarily necessitated rather than subjectively willed. Each line has to accommodate the semantic meaning or content of the original in view of the general, implicit agreement a translator makes before considering stylistic distinctions and contextual concerns, or contextural commentary. Carson is required to reorder the syntactical structure and alter the length of phrases and sub-clauses as well as supplement syllables for the pronounced '-e' at the end of French words which precede words beginning with a consonant.[80] Further aspects of rearrangement make up Carson's style of representation, such as the correspondence between sound and image, his alignment of end-rhyme, interlinear alliteration and assonance with contextural commentary within his own version. The syntactical and subjective poetic choices for the situation of caesurae can represent Carson's deliberate attentiveness to the unpredictable, localised occurrence of narrative occlusion that records avoidance of suspected continued involvement in sectarian attitudes, relationships, and conduct in an imminent post-Troubles context.

Carson's contextural use of rhyme-scheme:

Carson's end-phrase, 'Forest of Belief', rhymed with 'leaf' as part of the 'b' rhyme in the 'abba' scheme of the opening quatrain, quoted in full above, concludes a line containing a coordinate phrase *rejet* followed by semi-colon and the centrally placed verb, 'stumbles'. The stem vowel and plural case of this end-word matches the stem vowel and numerical case in the a-line rhyme end-words, 'col*um*ns' and 'sanct*ums*'.[81] The recurrence throughout the quatrain of the letters 'm' and 's' in the initial and medial words are here listed in consecutive order of

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[79] 'Rejet'. *Encyclopaedia of Poetry and Poetics*, edited by Preminger.
[80] Scott, *Sonnet theory and practice*, p. 25.
[81] These and all further italicisations are my own.

appearance for 'm' in: 'temple', '(S)ometimes', 'him'; and for 's' in 'is', 'confused auxiliaries', '(F)orest', 'watches' and 'pupils'. Their extension of the a-line end-rhyme traces an inward diffusion of the conventional main focus on the end-rhyme position to establish a consonantal pattern that works in from the end-rhyme scheme to the central position of the verb 'stumbles'. By comparison, the end-rhyme pairs in Baudelaire's original scheme in the a- and b-line, respectively, 'piliers' with 'familiers'; and 'paroles' with symboles', also variously condense the predominant recurrence throughout the quatrain of the letters, 'l', and its capitalised version, 'L'; 'r' in both its medial and end varieties of pronunciation; and silent end '-s', and its variations, '-iliers' and '-les' and pronounced, '-s-', '-ss-':

> La Nature est un temple où de vivrant piliers
> Laissent parfois sortir de confuses paroles:
> L'homme y passe à travers des forêts de symboles
> Qui l'observant avec des regards familiers.[82]

While the letter 'm' occurs three times in the quatrain, the main consonantal and syllabic stress of these occurrences rests on the letters 'l', 'L' and on the diphthong '-iliers' in the words, 'temple', 'L'homme' and 'familiers'. As there is no discernibly significant equivalence in Carson's use of 'l', 'r' and 's' in the opening quatrain, his suggested replacement of this predominance with the sound 'um' spatially resembles that intuitive occurrence and inwardly directed diffusion. Moreover, the recurrence of closely equivalent sounds to 'um' in French: in the comparative word 'c*om*me',[83] which is repeated six times throughout the sonnet; in a main category noun, 'parf*um*s'; as well as in the adjectives, 'corr*om*opus … (and) tri*om*phants'; and list of nouns, 'l'*am*bre, le *mu*sc'; highlight its significance on the theme of correspondence through descriptive simile. These include:

> Comme de longs échos…/
> /
> Vaste comme la nuit et comme la clarté,
> /

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[82] Carson, *TAP*, p. 70.
[83] Literally meaning 'like' and 'as'.

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Il est des parfums frais comme des chairs d'enfants,

Doux comme les hautbois, verts comme les prairies,

/

/

Comme l'ambre, le musc, le benjoin et l'encens(.)[84]

By prioritising the sound, 'ums' as his a-line end-rhyme, Carson draws attention to its equivalent indication of semantic significance for the locally specific type of universal interconnectivity he attends to in his context of translating. Emerging within the b-line while matching the a-line end rhyme, it links the b-line end-rhymes 'leaf' and 'Belief' in a contradictory semantic relation. To outline, the 'confus(ion)[ed]' that characterises the single 'leaf' and the uncertain third person singular, the collectively representative 'Man (who) stumble*s*',[85] arises despite the 'symbol(ic)[es]' certainty of the original phrase denoting universality of comprehension. Baudelaire's 'forêts de symboles', which appears for Benjamin to be a kind of inverse Babel in which a simultaneous diversity of expression gives way to a 'pure 'language' or 'Ur-language',[86] represents an 'expansi(ve)[on]'[87] environment. Carson's 'Forest of Belief' by comparison draws its particular coherence through reference to the militaristic codes, hierarchies and inner circles to which his substitutions for the following original words locally refer: 'piliers' is replaced with (marching) 'columns'; 'symboles' with a specific 'Belief'; and inserted words that have no precedent in the original, such as 'green', auxiliaries', 'pupils', and 'hidden sanctums'. As the poetic object 'st*um*bles through' 'col*umn*s' and 'sanct*um*s', Carson traces fault-lines that surface throughout the rest of the octave and the sestet in his further local particularisation of instances where the 'confused' contextual subject cautiously negotiates his use of the signifiers of

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[84] Carson, *TAP*, p. 70.

[85] My italicisation. The third person singular is the only form in the conjugation of the regular verb 'to stumble' that takes an 's'.

[86] The prefix 'ur-' in German signifies fundamental and original meaning. For example, 'die *Ur*sprache' can mean the first type of communication ever devised for use.

[87] The original and literal version use the word 'l'expansion' and 'expansion'. This is a space in which the individual can reconcile confusion or disharmony between particular statements and meanings, or the 'confuses paroles' s/he perceives in his/her 'familiers' (literally in English, 'familiar').

sectarian attitudes and involvement. In that hesitant act, he confirms the continued prevalence of these cultural communal influences on mainstream environmental issues.

Carson's contextural use of the volta:

To continue, Carson chooses words containing variations of the 'um' sound that describe tactical methods by which Northern Irish republican paramilitaries operate and which have been borrowed in historical instances from the French language[88] and entered the English dictionary as part of common and less frequent usage. In order of appearance, four such words are specifically linked and positioned at both interlinear and end rhyme sites: two are placed in the two lines on either side of the volta; the third is placed in the final line of the first tercet; and the fourth occurs in the second line of the final tercet. In line 8, the:

> (s)himmery perfumes, colours, sounds, all shift and sway.

> There are communiqués of scent …

that in the sestet are:

> … like a smoky flambeau,

> /
> (Which) drift together in an amber incense musk.[89]

'(P)erf*um*es' and 'com*mu*niqués' comprise an interlinear pivot at the volta, while 'fl*am*beau' and '*mu*sk' take the 'e' and 'g' line end-rhymes respectively.[90] To begin with the first two as a pair,

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[88] Except in the case of English 'musk' and French 'musc', which takes a common derivation from late Latin (See footnote below for further explanation.) Musk. *OED.*

[89] Carson, *TAP*, p. 71.

[90] 'Perfume: 1533 […– Fr. (French) *parfum*, f. (feminine noun)] **1a**. *orig*. The odorous fumes given off by the burning of any substance, eg. incense. **b**. Hence, the volatile particles, scent, or odour emitted by any sweet-smelling substance; fragrance. Also, Perfume: *v*. (verb) 1538. It. (Italian) lit. (literally) smoke through. **1** trans. (transitive verb) To fill or impregnate with the smoke or vapour of some burning substance; esp. of incense or the like.; Communiqué – 1852 [Fr., pa. pple. Of *communiquer* communicate, used subst.] An official intimation of report.; Flambeau: 1632 [-(O) Fr. *flambeau* … FLAME (English).] A

the 'um' sound takes the stressed position in both words and is said forwards in the first instance as 'um', and backwards in the next as 'mu'. In relation to the scansion of their locations of stress, the iambs 'per<u>fumes</u>' and, 'com<u>mun</u>-'[91] are followed by the dactyl, '(s)himmery', and the trochee, '(t)here are' respectively. Their typographical duality draws a pivotal chiasmus[92] at the volta, which antagonistic relation also maintains on a semantic level in view of the operative processes both nouns as material substances describe. In a converse analogous way, both nouns signify covert structures of release through subliminal or clandestine processes of diffusion or distribution respectively. For instance, the signifier 'perfume' consists in a flammable liquid substance that when set alight manifests its presence, yet in that instance becomes immaterial or formless. Comparably, a communiqué, or unit of coded information, successfully delivers its potentially consequential content by remaining outwardly incomprehensible. Of note here also is the historical moment in which the word communiqué was first shared between French and English. According to the *OED*, it was first recorded in English in 1852, which year situates its significance in the period of revolutionary socialist reform that had emerged and spread throughout Europe, and in particular the main European capital cities, including Paris and London as well as Berlin and Vienna, in 1848.[93] The kind of revolutionary expression in this mid-to-late-nineteenth-century period that occurred in Paris describes the volatile potential and actual consequences of forms of socialist pressure issuing from outlawed 'conspirateurs' and 'ultra-left'[94] underground radical republican groups and secret societies. These were initially formed in 1848 by public representatives but were soon taken over and managed by ordinary citizens, known as 'le menu peuple',[95] who prioritised 'particular local grievances'[96] over republican ideals. A communiqué in this context has the potential to lead to public riot and commercial destruction in the aim of obtaining universal suffrage for the common man, or 'the people', in which effort it distributes its message through private to public knowledge and consequence. The contagious volatility of its potential presents an operatively analogous link with the purposeful exhaustion of perfume as a flammable substance or, etymologically

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torch; esp. one made of several thick wicks dipped in wax; a lighted torch.; <u>Musk</u>: [late L. (Latin) *muscus*...]. Also, <u>Musk</u>: *v. rare*. 1632 trans. To perfume with or as with musk.' *OED*.

[91] The location of stress in the word is underlined.

[92] Or 'placing crosswise'. See 'Chiasmus.' *Encyclopaedia of Poetry and Poetics*, edited by Preminger.

[93] Rudé, *The Crowd in the French Revolution*, p. 110.

[94] Burton, *Baudelaire and the Second Republic*, p. 308.

[95] Rudé, *The Crowd in the French Revolution*, p. 80.

[96] Ibid., p. 80.

understood, process in its original Latin form, 'by fire', or 'par flamme', which describes the process by which a 'sweet-smelling'[97] substance becomes a gaseous 'scent'.[98] The action, by or per flame, that gives rise to the object 'perfume' in English, or 'parfum' in French, describes the concrete nominalization of this process with the result that the noun both withholds and releases the potential to simultaneously manifest and dissolve its material presence. The catalyst of ignition as intervening act comprises an external, third element or tactical application that provides an analogy with the functional use of an individual mouth to contain and release coded statements. That function takes the form of persistent momentum as the communiqué only realises its potential by habit of perceived necessity in the context of illegal, paramilitary republican protectionism before an imagined trust in the new structures for local governance becomes commonplace. Carson's pivotal linking of the descriptive phrase '(s)himmery perfumes' with the genitive statement, 'communiqués of scent' at the *volta* assonantly as well as alliteratively and rhythmically compounds the internal tension in both their forms of expressive and syntactic realisation through material. Just as the use of the liquid substance of perfume evaporates, so too the articulate capabilities of the individual's mouth become inhibited under sets of expectation from both local and regional interventionist schemes.

Carson's contextural use of inter-subjective voice:

Viewed thus, the 'um' sound patterning[99] opens a crux in Carson's version for his locally inflected interpretation of Baudelaire's Symbolist use of vocal dualism to enter as an ornamentally varied keynote. For Baudelaire, by comparison, this duality is signified by both the sound of and the typographical sign of the letter 'o', as pronounced and shaped in French as it is in English. This sound and the sign, which latter includes the naming of the sign, usually takes the end rhyme position as a counterpart to the sound of the suffix, '-ieux'. This suffix typographically signifies nullity through the use of the letter 'x', and by extension aurally describes exhaustion through the closure of the vowel by a consonant and the physical closing of the mouth by contrast with the opening of the mouth on pronouncing the sound of the letter 'o'.[100] The group of words listed above from Baudelaire's original: 'c*om*me', 'corr*om*pus',

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[97] 'Perfume.' *OED.*
[98] Ibid.
[99] 'Sound Effects in Poetry. *Position and Pattern.' Encyclopaedia of Poetry and Poetics*, edited by Preminger.
[100] Scott, *Sonnet theory and practice*, p. 40.

'tri*om*phants', 'l'*am*bre', and '*mu*sc', all occupy interlinear positions as well as restrain the formal expressivity of the character and sound of 'o' within the verbal stem. They semantically link particular examples of correspondences between the profane and the sacred, and the permanent and transient respectively.[101] Subjectively internalising these phenomena, Baudelaire's poetic subject, 'L'h*omm*e'[102] develops a capacity to 'ch*ant*a*nt* les transp*o*rts … des s*ens*' or 'chant the ecstasies… of the senses'[103] by the final line having initially spoken in 'c*o*nfuses par*o*les' or 'a babel of words'[104] in the second line and experienced the 'pr*of*onde unité' or 'deep oneness'[105] of a universal interconnectedness. Baudelaire closing tercet encapsulates this sense of a reconciled ending between man and environment in the closing tercet:

> … l'expansion des choses infinies,
>
> /
>
> Qui chantent les transports de l'esprit et dans sens.[106]

An interlinear stem sound pattern appears then to trace an aesthetic purpose for the original's intuitive communion with the environment of poetic composition, which Carson uses on a textual material level as aural information on which to base a local expressive capability for his contextual translated-subject. Thereby, he appropriately disturbs contemporary republican claims of their universalist cooperation with mainstreamed schemes for reconciliation. Rather than reproduce the sound of the interior letter 'o', he attends to the closer schematic sound of the name of the letter 'o' in the b-line 'par*o*les' and 'symb*o*les', for which he inserts the schematic and semantic equivalents, 'leaf' and 'Belief'.[107] In doing so, Carson can sound

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[101] '*Ambre* or Amber **2.** (is) a perfumed, yellow fossil resin substance. Also, *Benjoin* or Benjamin is **1.** a resinous substance obtained from a tree of Sumatra. **3.** (It) crystallises in shining prisms.' *OED*. While 'benjoin' does not contain the same vowel sound as the other particular examples, the first part of the diphthong that makes up its second syllable offers a shortened pronunciation of the sound of the letter 'o'.

[102] Scarfe's translation has 'mankind' and Carson's version has 'Man'.

[103] Literal translation, Scarfe, *Baudelaire*.

[104] Ibid.

[105] Ibid.

[106] Carson, *TAP*, p. 70.

[107] Baudelaire further deploys the sound of the name of the letter 'o' in the interlinear words: sortir, echos, l'expansion, choses.

'poetical' and moreover 'sentimentally' vacuous[108] in his imitation of a Symbolist approach to transcendent or ecstatic experience.[109] To acknowledge this possibility of stylistically signifying a republican excess of reality, Carson signposts the contexts of cultural communal experience where that potential resides, namely in ritual events of religious congregation by the Irish/Catholic/nationalist community. He selects certain nouns and adjectives signifying this area of communal belief and practice as expressions of furtive caution in a narrative that claims sympathetic association with the inclusive founding ideals of republicanism. Still, the translated-speaker cannot wholly reconcile themselves on the personal levels of peaceful, catholic conduct and continued tension in inter- and cross-communal contexts of rehabilitative reconciliation.

Carson's contextural use of sound-patterning:

To illustrate, Carson's choice of end rhymes as well as selection of interlinear words containing the sound of the name of the letter 'o' demonstrate his use of religious vocabulary to express the 'bucolic theology' of civic republicanism.[110] He does this in circumstances of inter-communal cooperation whereby the local translated-speaker takes recourse to that universalist script as a 'smoke screen' of civic language. The sound of the name of the letter 'o' as potential site for Irish/Catholic/nationalist communal absorption in contemporary republican rhetoric represents an inconspicuous post-Troubles manner of communiqué and diffusion that supports international funding applications for local rehabilitation. These effective code words include, in order of appearance: '*oboe*', 'mead*ow*s', 'sm*o*ky', 'flamb*eau*', 'h*o*ly' and 'sl*o*gans', with the two non-English types, 'oboe'[111] and 'flambeau'[112] taking the e-line end rhyme in the first tercet, that in relation to the rest draw a sound pattern across the sestet. As a whole, these demonstrate the conventional Symbolist function of the sestet to structure a particularistic reflection of the universal visionary statement of the octave.[113] Combining republican guerrilla insurgency with public Catholic practices in the words, 'mead*ow*s' and 'sm*o*ky' in L.11, and 'h*o*ly' and 'sl*o*gans' in L.14, while 'flamb*eau*' and '*oboe*' are generally associated with either respective sphere of

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[108] Kirkland, *Identity Parades*, p. 162.
[109] As quoted above, the literal translation has '… the *ecstasies* of the mind and senses' as its concluding phrase for Baudelaire's '… les *transports* de l'esprit et des sens'. Scarfe, *Baudelaire*.
[110] McGarry and O'Leary, *Consociational Engagements*, p. 48.
[111] 'Name of a reed-stop in an organ. 1700, Italian *oboe.*' *OED*.
[112] 'Flambeau: 1632 [-(O) Fr. *flambeau* … FLAME (English).] A torch; esp. one made of several thick wicks dipped in wax; a lighted torch.' *OED*.
[113] Scott, *Sonnet theory and practice*, p. 59.

activity, this pattern retreats from the top edge of line 9 to the middle of line 11 and across to that edge then back to the middle of line 14 in a lightening fork shape. This subliminal image suggests Carson's opportunity to render Baudelaire's realisation of 'clarté' or 'light'[114] in an intuitive way for his octave end rhyme. Instead of implying the sudden emergence, or symbolic resurrection of a 'Christ the Republic' of an enlightened progressive cultural communal outlook, the semantic and visual aspect of this pattern in Carson's version reflects momentary, sporadic sources of enlightenment as universal transcendence of sectarian division and hostility that portends the onset of change. No shift becomes apparent in the atmospheric environment of tension towards ideal harmony of relations in the sonnet-version as it reflects on its own octave's diffusion and perfumed, or inter-communal bargaining incentive sweetening of volatile relations. More specifically, the choice of a single handheld light source in the noun 'flambeau' imagines a private individual site from which to discern more effective manners of utilising peace-funding resources and schemes rather than an aspirational space directed by international standards and comparative experience of 'most effective' practice. These individual contexts of concern can prioritise more 'appropriate' ways of utilising moral and material[115] interventionist support that is not necessarily insular, but more in line with the short- and long-term consequences of these in ordinary altering circumstances in mainstream issues. Baudelaire's 'clarté' as a description for the radical republican symbol of the sun and its transformative potential to provide in an egalitarian democracy of universal male suffrage[116] becomes particularised in Carson's version. Any powers of poetic alchemy Carson might design to enlighten the outlook and realign the civil conduct of a contextual subject can disintegrate in significance on encounter with existing fragmented forms of appropriate effectiveness. His reformulation of 'others' who:

…chant their holy slogans in the ambient dusk

for: 'd'autres …/ / /(q)ui':

… chantant les transports de l'esprit et des sens(,)

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[114] Literal translation, Scarfe, *Baudelaire*.
[115] EU LEADER project states it seeks to provide both. http://www.ruralnetworkni.org.uk/about-programme/LEADER
[116] Burton, *Baudelaire and the Second Republic*, p. 132.

deliberately draws on the false friends in translation, 'to chant' and 'chanter'. Carson's use of the French verb changes the primary dictionary definition of the intransitive verb, 'to sing' into its secondary meaning of the transitive use of the verb, 'to chant',[117] which applies to contexts of communal or congregational ritual inculcation. The significance of selecting a seemingly compatible yet untrustworthy choice in translation[118] highlights Carson's transferral and utilisation of textual material as detachable from an established essential meaning. His contextural commentary, then, may align with the original context on the aspect of a republican context, but in its textural or stylistic aspect deliberately misconstrues the critically received universalist intention of the original.

Carson's translational 'reliability':

Such untrustworthiness is not 'poetical'[119] in its guaranteed sentimentality for transcendence of experience, but 'poetic' in the sense that it has several functions that take various levels of priority in any single interpretation.[120] In that regard, the descriptive substitution of 'les transports' or 'ecstasies'[121] with 'holy slogans' demonstrates how convenient justifications of expressive method and popular objective for a set of ideals can appear effectively benevolent. They can also prolong expectation for funding resources as part of a zero-sum game of competitive application. The 'amber incense musk'[122] and 'ambient dusk' with which Carson concludes his sestet and rhyme scheme consolidate the fused yet still volatile diffusive potential of a republican sense of community for Irish/Catholic/nationalists that provides these citizens with a moral sense of solidarity and elevated civic language that advocate requests for continued international investment.

Carson's sonnet-version infers a contextual background of debate over the most appropriate forms of civic expression and cooperation raised by cultural integrationist and

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[117] 'II. 2. to chant or intone (a lesson or mass, etc.).' *OED.*
[118] Even though the literal translation selects this verb also it remains more literal throughout the rest of the relative clause in which this verb appears.
[119] McDonald, *Poetry and Northern Ireland*, p. 74.
[120] 'Poetic Function.' *Encyclopaedia of Poetry and Poetics*, edited by Preminger.
[121] Also, a synonym for 'transports' is 'correspondance', the title of Baudelaire's sonnet: see http://www.wordreference.com/fren/transports
The literal translation by Scarfe prioritises the figurative, transcendent meaning of the noun. Scarfe, *Baudelaire*.
[122] See footnote above on amber as a fossilised, perfume yielding substance.

radical republican representatives in the Peace Process. He utilises the form, verse and line structure and the rhyme scheme of the original sonnet to sketch a diagram of tension between his individual subjective and intra-cultural communal, contextualised statements. The foregoing delineation of this contextural commentary makes clear how Carson signals his subjective dissociation from collective representations but without modelling fractured and depoliticised individual experiences. He selects and arranges lexes that correspond on sonant levels with the equivalent original lyrical arrangement in ways that link the two contexts of connotation to radical republican cultures of activity. Carson's inter-lingual achievement here demonstrates his prioritisation of the lyrical level of correspondence over the semantic, resulting in his mainly 'visible' and 'descriptive'[123] translational style. His choice to translate a lyric, or a first-person speaker from an original text that celebrates unity in particularity suggests that his translational purpose aligns with the cultural integrationist agenda. The erraticism of Baudelaire's republican allegiance, however, is more indicative of the force field of debate on civic expression generated around the time of Carson's publication. Carson's equivalent 'chameleon' infiltration of different ideological positions demonstrates how he works within rather than rejects the collective structures that partially characterise him as an individual working in the public arts sphere. His use of poetic translational characterisation demonstrates deliberate, self-conscious ways of surviving as a subject 'involved' with a community rather than as a socially fractured, or transcendent individual. The following close textual analysis of 'Just Crazy About You' focusses more particularly on single-communal, or communally insular[124] ways of coexisting. Carson's use of a 'symbolic' rather than 'imaginary' approach to contextual characterization of his translated-subject and -object demonstrates a more simplified and narrower approach to translating the two main characters.

Close textual analysis of Carson's sonnet-version, 'Just Crazy About You':
Spatial stereotyping:

The poetic setting in Baudelaire's sonnet is key to the dichotomy raised between his original speaking subject's attraction and repulsion toward his poetic object, who the subject addresses and describes as animating an urban crowd or collective. Carson's selection of this sonnet allows him to infer commentary on the communal urban experience of marching to

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[123] Homem, *Poetry and Translation in Northern Ireland*, p. 18.
[124] Cochrane and Dunn, *People Power?* p. 52.

demonstrating in a single-communal context. The following critical interpretation of Carson's translated-object's single-communal expressions draws on Aaron Kelly's criticism of the stereotypical spatialisation of sectarian conduct and conflict in the Troubles' thriller genre. By taking a 'symbolic' as distinct from 'imaginary' approach to contextual characterization of his translated-object, Carson caricatures the stereotype of collective communal spaces that Kelly identifies, as outlined in the introductory chapter to this thesis. At the same time, Carson establishes a kind of alliterative and assonantal pattern that corresponds with Baudelaire's poetic subject's use of tone and argument to resolve an ideologically undesirable protest. Kelly's focus on the 'suppression' of class conflict through 'illusions' of cultural communal solidarity and the 'redemption' of a working class by its culturally associated middle class[125] holds parallel with the GFA's cultural integrationist effect of sidelining single-community groups and promoting reconciliation through cross- and inter-communal organisations.[126] This close textual analysis argues that Carson comments on the simultaneous acknowledgement and discouragement of 'insular'[127] single-communal activity that takes place specifically without the cultural 'other'. The GFA's mainly politically moderate-led production and yet accommodation of radical right and left parties facilitates such ambiguous approaches to pluralism.[128] The lyrical form of the sonnet typically seeks subjective lyrical resolution out of a conflict,[129] but Carson's use of phoneme in his sonnet-version demonstrates how the translated-subject mirrors his stereotype in an 'infernalised'[130] environment in a way that does not 'redeem' it, but acknowledges ordinary, insular communal practices.

As outlined in the introductory chapter to this thesis, Kelly proposes how Troubles thriller representations attribute both nationalists and unionists in Northern Ireland with a view of their respective cultural communal history as 'pastoral' and 'tribal'. These historical 'grand narratives' are based on a 'rusticative' ideology that promotes both cultural communities'

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[125] Kelly, *The Thriller and Northern Ireland*, p. 83.
[126] Cochrane and Dunn have noted how members of the CRC have been called 'toffs against terrorism' and 'the fur coat brigade', reflecting liberal humanist perceptions that the Troubles are 'only a working-class problem'. Cochrane and Dunn, *People Power?* p. 92. Further, Wilford and Wilson note how the nationalist community viewed government initiatives and schemes to improve community relations as a patronising form of post-colonial British state intervention. Wilford and Wilson, *The Trouble with Northern Ireland*, pp. 5-6.
[127] Cochrane and Dunn, *People Power?* p. 52.
[128] Kerr, *Imposing power sharing*, p. 66.
[129] 'Lyric.' *Encyclopaedia of Poetry and Poetics*, edited by Preminger.
[130] Kelly, *The Thriller and Northern Ireland*, p. 83.

senses of their rural, 'paradisiacal' origins. Both common traditions serve to counteract derogatory social perceptions of contemporary working class urban existence in areas affected by socioeconomic depravation and the threat of sectarian violence and intimidation. Carson's use of urban setting in examples of his original poetry in the volume, *BC* also contains reference to rural traditions as part of his widely critically received attempt to undermine nationalist grand narratives.[131] However, Carson does not embellish Baudelaire's literal or phraseological content with reference to rural tradition mixed in with the semantic description of an urban lifestyle. Instead, in the act of speaking through Baudelaire's 'perverse' poetic subject[132] Carson partially carries over the original sonnet's attempt to arouse a sense of moral horror at the subject's holistic embrace and 'worship' of a 'hellish' poetic object.[133] Carson symbolically interprets this act of willful immersion in a demonized and pathologised environment as a reflection of personal disintegration and insanity, reflected in the penultimate line:

There's no bit of me that you haven't driven mad(.)[134]

Kelly's further outline of a 'trauma paradigm' explores a manner of pathologising people living in stereotyped sectarian environments. He points out that this paradigm imagines the effects of traumatic communal tension and conflict to be 'silent', 'singular' and thus unknowable and irresolvable. Kelly challenges this interpretation of communal trauma, viewing it as the exclusive tool of 'analyst-critics'[135] who are removed from the experience. Carson's choice of equivalent lexes and phrase, use of assonance and alliteration, and reference to cultural communal ritual construct a translational statement that ultimately reveals communal agitation within routinely chaotic, toxic states. Carson insinuates a response to this environment through his use of assonantal patterning that links the translated-subject's final address to the translated-object's stereotyped condition. The following close reading of Carson's sonnet-version illustrates how he achieves this stylistic commentary on intra-communal expression in single-communal forms of activity.

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[131] Homem, *Poetry and Translation in Northern Ireland*, p. 168.
[132] Burton, *Baudelaire and the Second Republic*, p. 27.
[133] Kelly, *The Thriller and Northern Ireland*, p. 89.
[134] Carson, *TAP*, p. 73.
[135] Kelly, 'Trauma and Event', *Irish Review*, p. 26.

Muted defiance:

Baudelaire's title 'Le Possédé', literally translated as 'The Possessed'[136] introduces the proliferation of the 'lip unvoiced' plosive stop 'p', which Carson counterpoints with its plosive, lip voiced 'corresponding sonant' 'b' that 'implodes' or 'shuts off' the 'speech sound'.[137] This sound effect also occurs in the initial consonantal blend 'bl'. Baudelaire pivotally links his ten recurrences of initial 'p' through nouns, adjectives and verbs to signify defiant states of mind and dynamic postures. His original poetic object as outcast insurgent appears in Carson's sonnet-version as a self-anaesthetised individual who corresponds with the original poetic object as an individual living in the margins of contemporary society. Baudelaire's use of the unvoiced plosive further indicates his subject's physical and emotional expressions through postures depicted in the active verbs: '(*p*)osséde(r)', '*p*longe(r)', and '*p*avaner', and the negative indicator, '*p*as'. His original subject's resistant internal states surface in the nouns, '*p*énombre', '*p*oignard', '*p*runelle', as well as a disposition towards a perverse type of '*p*laisir' also expressed in the adjective, '*p*étulant' and the interruptive coordinate conjunction '(*p*)ourtant'. These examples occur in the title, 'Le Possédé' and in mainly in the second quatrain and first tercet:

> … plonge tout entière au gouffre de l'Ennui;
>
> Je t'aime ainsi! Pourtant, si tu veux aujourd'hui,
> Comme un astre eclipse qui sort de la penombre,
> Te pavaner aux lieux que la Folie encombre,
> C'est bien! Charmant poignard, jaillis de ton étui!
>
> Allume ta prunelle à la flamme des lustres!
> /
> Tout de toi m'est plaisir, morbide ou petulant;
>
> /
> Il n'est pas une fibre en tout mon corps tremblant

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[136] Scarfe, *Baudelaire*.

[137] 'Plosion.' *OED*.

> Qui ne crie: *Ô mon cher Belzébuth, je t'adore!*[138]

Carson receives that outcast or invisible breath as an emissary of Baudelaire's conflicted relationship with radical republicanism. Carson does not echo this relationship but contains the sound in his self-reflective translational process of responding to Baudelaire's complex and evasive[139] manner of involvement in social and political issues. Carson selects equivalent vocabulary beginning with the corresponding sonant for Baudelaire's predominant 'p', that is, 'b'. The selected vocabulary capitalises on Carson's daily proximity with contemporary popular culture in Northern Ireland relayed in 'ordinary language' rather than in a 'poetic language' that has the potential to initiate a poeticised narrative.[140] Carson's equivalents for Baudelaire's sonant enunciation demonstrates his representation of the translated-object's retreat into an unreflective state of intoxication. This original sonnet's new translated-object as radically politicised outcast becomes a self-oblivious, intoxicated figure. Carson reinforces this characterization through his alliterative interrelation of communally exclusive venues, blinding perceptions and toxic substances in the words: '*b*ooze', 'nightclu*b*', 'full *b*eam', '(street-riot) *b*laze', '*b*lind', '*b*it' and '*B*eelze*bub*'. This series arises throughout the whole sonnet-version from line 2 until the closing word:

> … you disappear for days
>
> Within a fog of smoke and booze…
>
> /
>
> But if today you want to catwalk through the blaze
>
> /
>
> /
>
> Paralyse them with the full beam of your eyes
>
> Like headlamps; blind them with lust…
>
> /

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[138] Carson, *TAP*, p. 72.

[139] Burton discusses Baudelaire's 'tactics of evasion'. See Burton, *Baudelaire and the Second Republic*, p. 363.

[140] McDonald, *Poetry and Northern Ireland*, p. 74.

So be what you are, at home, or in the nightclub;

There's no bit of me that you haven't driven mad,

That doesn't shout, 'I worship you, Beelzebub!'[141]

These locally founded sites[142] and communally recreational states of mind accommodate postures and states that transcend ordinary reality, facilitating ecstatic exorcisms of culturally symbolic 'evil' as personified by the translated-object '*Beelzebub*'.[143] Translated without localised demotic variation from Baudelaire's original '*Belzébuth*', Carson carries over the archaic diction of this final word in a deliberately unusual 'invisible' or 'imitative' manner. Carson's switch to alliteration with 'b' sounds from Baudelaire's choice and series of initial 'p' words for his poetic object, (which celebrate a sense of defiance and dynamism) betrays a tone of apathy and stasis at the prospect of broadly based cross-communal integration across the region. This is particularly apparent for civic and communal organisations that focus on ordinary issues of social welfare in single-communal contexts rather than on vague concepts such as inter- and multi-culturalism.[144] The general decision by such local, single-communal organisations not to enter the new political institutions, apart from the Northern Ireland Women's Coalition (NIWC),[145] demonstrates their lack of conviction in the innovative interlink between local and state levels of engagement.

<u>Carson's use of sound patterning:</u>

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[141] Carson, *TAP*, p. 73.

[142] The generic place noun, 'nightclub', refers by local association here with 'social clubs' that are situated in residential communal areas for the exclusive entertainment of those local and related cultural communal residents, and which have full alcohol serving licences.

[143] In Carson's semi-autobiographical novel, *The Star Factory*, Carson has attributed multiple names and descriptions to the figure of the devil which he derived from the story he has 'translated from his (father's) Irish, *Liam na Sopóige*, from sop*óg*, … which the *OED* defies as 'the phosphorescent light emitted by decayed timber' (p.147-8)' when his father used to 'begin to tell a story' (*TSF*, p.142). This list, even within the space of half a page, describes the devil as: 'His Satanic Majesty', 'Lucifer', 'Satan', 'Mephistopheles', 'the Cloven Hoofed One'(p.144), 'Your Man', 'The Lord of the Flies, 'Old Nick', 'the Black Prince', 'Old Scratch', 'The Devil' (p.145) and 'His Black Nibs' (p.146). See Carson, *The Star Factory*, pp. 142-148.

[144] Cochrane and Dunn, *People Power?* p. 20.

[145] Chapter Four illustrates the emergence and role of the NIWC in relation to the 'Part I' sequence of sonnet-versions translated from Rimbaud in *TAP*.

The sonnet-version contains a network of interlineal assonantal patterning and enveloped end rhyme words. An overview of this wider pattern provides a basis for reference on further enquiry into Carson's portrayal of a disenfranchised mockery of integrationist strategy. To begin with the title, the diphthong 'ou' frames 'Just Crazy About You' on the level of phoneme, whereby '(a)b*ou*t' in his title and 'sh*ou*t' in the final line consolidate the use of this prolonged vowel sound as a framing device. This interlineal phonemic link serves as a counterpoint to the vertical axis of the rhyme scheme where Carson chooses a closing consonantal sound in English for the b-line end words repeated in both quatrains and the c-line end words in the first tercet. These list: 'da*ys*' and 're-phra*se*', 'bla*ze*' and 'ama*ze*', and 'ey*es*' and 'exerci*se*', and match the closing consonantal sound of '-ieux' in French. The whole lines belonging to the b-line end rhyme runs in the abba/abba/bbc/dcd scheme as:

> O moonlight of my life, you disappear for days
>
> Within a fog of smoke and booze. Let me re-phrase:
>
> /
>
> /
>
> But today if you want to catwalk through the blaze
>
> Of incandescent, sinful Paris, to amaze
>
> The raddled multitude…
>
> Paralyse them with the full beam of your eyes
>
> Like headlamps; blind them with lust, just for the exercise.[146]

When this end-rhyme sound is paired with the end-rhyme sound '-or', as already outlined in the analysis of 'Coexistences', it indicates exhaustion or nullity in contrast with the fullness of the sound of 'o', even though the 'o' sound ambiguously contains both fullness and emptiness. In 'Just Crazy About You' the use of the typological sign 'o' receives varied pronunciation in combinations such as 'oo' in 'moon' and 'booze' and '-ough' in 'through'. The long sound of the letter 'u' that these diphthongs take recurs in the six instances of singular pronominal address in

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[146] Carson, *TAP*, p. 73.

'you', and in the suffix '-ude' from the single collective noun 'multitude'. Instead of the light pronunciation of the consonant 'r' in the French '-or', the strong pronunciation but absent imprint of the letter 'w' both closes and extends these diphthongs, and this also occurs in the single vowel word 'O'.[147] Additionally and alternatively, the sound of the letter 'w' appears visibly as well as audibly in the diphthongs 'ow' and 'aw' in 'wallow' and 'drawn', and in the aspirated and non-aspirated consonantal blend, 'wh' in: 'whim', 'when', and 'what', and as a single consonant in 'catwalk', 'want', 'with', and '(w)ithin'. Such variation within the version's framework sets up Carson's peculiar interlinear modulation rather than a French symbolist binary opposition through related sound at the schematic end-word profile of the sonnet form. However, as mentioned above, the final word that is end-rhymed with 'nightclub' – 'Beelzebub' – uses the version of the pronunciation of Beelzebub that takes the neutral vowel, the *schwa*. The *schwa* vowel sound compares with another version of pronunciation of the suffix that takes the long sound of the letter, which would match the interlineal rhyme with 'moon', 'booze', 'you', 'through' and the '(t)he … multitude'.[148] The end word 'nightclub' prompts the archaic pronunciation of 'Beelzebub', placing this powerful, ancient presence in a dingy urban setting; the demonization of the 'other' becomes part of ordinary reality in a peaceful but divided society. Carson's use of the 'movable', neutral *schw*a[149] for his pronunciation of the anachronistic word depicts the devilish translated-subject as trapped in a 'hellish' space of the normalised perceptions that shape it. This social space designed for pure entertainment does not offer actual transcendence of the presence of the 'other' through kinds of intoxication by 'booze', the 'moon', an idealized 'you' or a 'multitude' or clubbers. By day,[150] Carson's carrying over of the opening line's 'shroud' suggests a dim view of transcendence in the inferred religious type of single-communal activity at public Catholic mass:

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[147] The initial word in the second line of the opening quatrain is 'O'.

[148] **Beelzebub**: (bi e lzĭbəb)*. [OE. *Belzebub*, ME. *Beelzebub*, *Belsabub*, - Vulg. *Beelzebub* tr. (i) Hebrew: *ba'al ze bûb***

*The final vowel in the first phonetic spelling is identical to the pronunciation of the schwa, or *sheva*. The following *OED* definition of the vowel sound is appropriate:

Sheva: (ʃəvâ·). 1582. [Rabbinic Heb. *ðewâ*, app. arbitrary alt. or '*šaw*' emptiness, vanity.] **1.**Heb. Gram. The sign under a consonant letter to indicate (what Jewish grammarians regard as) the absence of a vowel. *Movable s*.: the neutral vowel (ə).

**The final vowel in the second phonetic spelling is pronounced as the *o* in 'alt*o*gether'. *OED*. This second pronunciation of the end-rhyme word, 'Beelzebub' matches the vowel-sound in 'you', and the other 19 '*û*' sounds.).

[149] 'Schwa.' *OED*.

[150] Carson could have translated this literally from Baudelaire's 'aujourd'hui', or alternatively selected it from the literal translation, 't*o*day'.

> The sun has drawn on his shroud of crape. Like him,
>
> O moonlight of my life, you disappear for days(.)

The 'shroud(ed) … sun' appears to be compensated by the street-riot 'blaze' that normally takes place after dark as a frequent outcome of outbreaks of conflict during daytime parades, marches, or rights rallies at local 'peace-wall', 'flashpoint' sites of tension and conflict:

> But if today you want to catwalk through the blaze
>
> Of incandescent, sinful Paris, to amaze
>
> The raddled multitude… (.)[151]

The people who commune – '(t)he *raddled* multitude'[152] – are not as internally diverse or distinct as Carson's use of adjective implies. However, the translated-object's 'cat*walk*' does demonstrate a singular way of walking that is different from a communal parade march. Carson's choice of noun, 'catwalk' echoes the original sonnet's verb, 'se pavaner', meaning 'to parade oneself' and raises a subjectively spontaneous manner of walking.[153] Noteworthy here, Carson's original poem in *FL*, 'On Not Remembering Some Lines of a Song' pans the way communal marchers engage and disengage with a parade event:

> … the parade
>
> Had ended hours ago
>
> And (on) the Sabbath quiet of that Monday
>
> //

 … the marchers learned to walk again by rote.[154]

This poem also includes a number of descriptions of moving, such as, 'children's skipping' and the 'synchronised / … swing (of) pipe band (marchers)', as well as creative movement linking music with the sky in phrases, such as, 'binary (and) … stave … twilit music(al) … notation', 'television jingles', 'the …alphabet of stars', 'fancy skywriting', and 'Celtic dogfights, loop- / The-

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[151] Carson, *TAP*, p. 73.
[152] My italicisation to emphasise the synonymous meaning of raddled as 'intertwined'.
[153] See Carson, 'On Not Remembering Some Lines of a Song.' *FL* in *Carson: Collected Poems*, p. 231-2.
[154] Ibid., p. 232.

loops and tangents'. Every way of moving together or in solitude occurs in semiotic systems or according to convention, such as the cultural communal parade. Still, personal experiences of the sequence of movement is continually creative. Carson might further acknowledge this kind of liveliness and unpredictability by his insertion of Baudelaire's initial 'p' sonant at the pivotal site of his sonnet-version's volta in the first word position. As described above, Baudelaire's recurring use of this sonant is indicative of self-willed individual activism rather than communal ritual convention. Carson's explosive sonant, however, appears as the imperative command, '(*p*)aralyse them', followed by the next line's imperative command and return to the implosive pair, '*b*lind them'. This repeated imperative statement contrasts with the original precedent at the *volta* and start of line 10. Where Baudelaire has:

> Allume [ta prunelle a la flame des lustres!]
> Allume [le désir dans les regards des rustres!](,)[155]

Carson has:

> Paralyse them [with the full beam of your eyes
> Like headlamps]; blind them [with lust, just for the exercise.][156]

The semantic level of meaning in these verbs compounds a perception of communally exclusive forms of activity as 'regressive' (blind and paralysed) by contrast to 'progressive' (enlightened and upwardly mobile), cross- and inter-communal types of engagement.[157] Nevertheless, Carson appears to link the sound of 'z' that closes '(p)araly*se*' to his b-line end-rhyme 'z' in the octave end words, 'day*s*', 're-phra*se*', 'blaze' and 'amaze' and the sestet's 'eyes' and 'exercise'. It is conventional to link the visionary octave with the reflective and revisionary sestet, and here Carson does so through his choice of end words that draws attention to this sonnet convention as a structural mode of continual, obsessive revision, review and re-phrase. The ordinary potential for self-reflection in the translated-object comes through in this alliterative connection of semantic choices for an inventive, subjective approach to translation. Carson's choice of a

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[155] Carson, *TAP*, p. 72.
[156] Ibid., p. 73.
[157] Kelly, *The Thriller and Northern Ireland*, pp. 99 & 108.

poetic mode that has no words of its own, or is 'silent' about a 'singular' context of trauma,[158] unfolds various tonal patterns into an emerging representation of subjectivity that is continually gathering itself to speak. Rallied rather than raddled selves as translated-subject and -object are composed of sonant response and resistance to inter-subjective poetic encounter in a common republican tradition of protest. Kelly's criticism of interpretations of communal trauma as unknowable to 'foreign' others[159] and irresolvable for individuals within the affected community resonates with Carson's translational approach. Carson takes and turns a foreigner's words around the local mouth to disturb buried struggles at speaking communally repressed experience.

To illustrate, Carson also uses the alternative 'nasal' form of the voiced stopped sonant 'b', that is, 'm', to close the b-line end-rhyme '-im'. The 'Pit of Ted*ium*', as translated from 'au gouffre de l'Ennui',[160] raises a spatial and temporal sense of apathy in abandonment where the translated-object resides during '(its) [your] dusky inter*im*' (for which there is no discernible precedent in Baudelaire's original). Baudelaire's poetic object's desires[161] to be publically engaged become for Carson's contextual translated-object a willful but non-committal 'wh*im*'. The following lines give the narrative:[162]

> You often wallow in the Pit of Tedium.
>
> I love you when you're like that, in your dusky interim;
> But if today you want to catwalk through the blaze
> /
> … then let that be your whim.[163]

However, Carson's continual experimental 'exerci*se*' of his translational practice breaks down stereotypes of his archaic or intransigent translated-object. The end-rhymes, 'exercise' and 'ey*es*' '((l)ike headlamps)' foreground the image of an individual witness to events of conflict –

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[158] Kelly, 'Trauma and Event', *Irish Review*, p. 26.
[159] By 'foreign' I mean others who do not share that cultural experience.
[160] '(T)he pit of tedium', literal translation: Scarfe, *Baudelaire*.
[161] B's original: '…si tu veux aujourd'hui'. Baudelaire in Carson, *TAP*, p. 72.
[162] Carson, *TAP*, p. 73.
[163] Ibid., p. 73.

not as innocent crossfire casualty or martyred activist participant – but as a self-reflective individual engaging in discouraged single-communal activity. From the opening line, Carson reflects on the fraught state of the translated-speaker who by the final line 'sh*out*(s)' through the 'shr*ou*d' '(a)b*out*' patronizing cultural interventionist strategies to 'improve community relations'.[164] The nightclub's offer of routine ecstatic escapism from the effects of local tension, and active participation in local urban street demonstrations represent routine, single-communal ways of living with a chronic sense of communal trauma. Carson does not offer a 'critic-analyst' way of damning, pitying or resolving this state, but reflects its hesitant states of self-exposure and self-release to the moral horror of liberalist others presuming they can define or 'paralyse' it as a cure.

The next chapter continues with issues of communal self-expression in formal and informal types of public space. Carson's translation of the *Inferno* as epic rather than lyric kind of text requires a different textual approach when illustrating Carson's use of characterisation and setting. Chapter Three, then, focuses on Carson's translationally localised spaces inhabited by an anonymous collective body. Contextual circumstances in the civic sphere altered considerably between the publication of *TAP* and the *Inferno* as evident in the collapse of power sharing structures in 2002 and return to Direct Rule from Westminster.

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[164] A title of one of the CRC's early pamphlet publications, as noted in Chapter One of this thesis, is entitled, Improving Community Relations. Frazer and Fitzduff, *Improving Community Relations*.

Chapter Three: Collective modes of utterance in Carson's stylistic approach to Dante's

Inferno

Carson's 'localising' translational approach:

Carson's 2002 translation of the *Inferno* emerges during a period of gradual structural collapse in the political sphere that directly affected and suspended formal work in the interlinked civic sphere. His translational approach is situated against these background circumstances as a stylistic mode of commentary on the way macro-level political issues impact the micro-level civic sphere of single-, inter- and cross-communal representation. His characterisations of speech by the original poetic characters, his treatment of the setting, and uses of capitalisation to signify certain figures, settings and atmospheres combine to illustrate his style of commentary. Carson's has the original text's collectively grouped characters and single subjects express their situation by complaining, begging, being hostile and protesting through the use of direct and reported speech. Further, Carson utilises original textual instances of natural light, climatic features and topography to comment on the limits of political 'visibility' for individual and collective representatives. Carson's stylistic convergence of sounds, material and topography in the aerial and earth elements characterise collective expression in public spaces in his context of translating.

Carson's *Inferno* is his first commissioned translation, and this text presents him with a new challenge of handling a volume of international epic status and length, of the kind he would take on again a further five years later in his commissioned translation of the *Táin*.[1] In the current chapter, the texts used for comparative analysis of his translation comprise a range of other English translations of the *Inferno* that he consulted as well as other earlier versions that were influential on successive translations.[2] Differences identified between these make his own

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[1] To note in relation to his original publications over the four-year period between the publication of *TAP* and the *Inferno,* there were no poetry but instead three prose publications (his first): *The Star Factory*, *Fishing for Amber* and *Shamrock Tea*. The turn away from poetry volumes to these novel length works can signal his preference over that period between translation volumes to produce texts of greater length. Additionally, he states in *FfA* that this novel is as much about reading as it is about writing, and his inclusion of a comprehensive bibliography of works consulted during the writing process indicates the importance of explicitly acknowledging other 'original' influences in his original prose.

[2] The three main versions being compared here are: Alighieri, Dante. *The Vision of Hell*. Translated and introduced by the Rev. H.F. Cary, M.A., London, Cassell and Company, Ltd., 1814; Alighieri, Dante. *Hell*. Translated by H.W. Longfellow, 1857, *The Project Gutenberg EBook of Divine Comedy, Longfellow's Translation, Hell*, Release Date, EBook #1001, August, 1997, Accessed 15 April. 2015; and Alighieri, Dante

translational visibility obvious in view of his use of poetically idiosyncratic features and his particular localising approach to the translation. On a structural level, Carson demonstrates a kind of translational 'faithfulness' by adhering to the given rhyme scheme and verse form rather than rendering the original in prose or constructing his own scheme and forms. The challenge in committing to the achievement of *terza rima* in an English language version of the *Inferno* involves the schematic rhyming of almost 5,000 end words from the original Italian, which language contains a narrow suffix variation by comparison with the wide range in English. Carson's own achievement of this task, (also apparent in the equivalent other sets of challenge to maintain constant end rhyme and verse form in his *TAP*, *TMC/CaMO* and *ItLo*) can reflect his continued concern with 'master plans'[3] that variously dictate his stylistic translational practice. Indeed, his meta-poetic references to plans through the insertion in his *Inferno* of the nouns 'plan', 'plot', 'scheme', 'diagram' and 'strategy'[4] can refer to his strict obedience to a schematic framework. The following argument, however, focuses more on how he produces translational equivalence with the literal translations through his choice of semantic and stylistic phrase within the original text's 'constraints of rhyme'[5] while also commenting on the locally specific formal transition to interlinked political and civic spheres in the context of his translation.

The mood music of civic expression:

Carson's verbal expression strikingly blends units of speech with descriptions of precipitation or the sounds caused by a host of meteorological elements interacting with the material landscape. When considering this range of aural expression it is argued through comparison with other translated versions' treatments of the text's physical and atmospheric spaces that Carson's kind of inhospitable environment is significantly different from these depictions. It is important to bear in mind that the translations viewed here that retain the *terza rima* scheme, i.e. Sayers's and Carson's versions, may withhold restricted preferences in choices of synonym and collocation for stylistic descriptions of spatial and atmospheric environments as a direct result of adhering to the scheme. Equally though, the other translations under view here by Cary and Longfellow that do not use *terza rima* may also belie formal and stylistic constraints

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The Comedy of Dante Alighieri The Florentine: Cantica 1 Hell L'Inferno. Translated and introduced by D.L. Sayers, Middlesex, Penguin Classics, 1949.
[3] Homem, *Poetry and Translation in Northern Ireland*, p. 168.
[4] *Inferno*, translated by Carson.
[5] Carson, *ItLo*, p. 13.

that can have restricted preference for certain lexis and phrase. Establishing and maintaining a distinctive translational style and tone, then, can be considered a feat not just of style but consistently 'visible' style.[6] A distinctively idiosyncratic and idiomatic kind of aural environment becomes apparent when reading Carson's translation against the above three translators' versions.[7] This kind of environment can have been descriptively inspired by Carson's prefatory statement of 'tak(ing) to the road' through the rain, hail or shine of the north western European coastal city where he 'walked', '(h)unting for a rhyme, trying to construe a turn of phrase'.[8] Carson's localised translational setting or environment metaphorically illustrates the pressures of expectation that weighs on groups and individuals to be trusted that they will cooperate on cross- and inter-communal levels within and across the fields of culture, business and trade. His translational emphasis on bad infernal weather muddies a façade of transparency between the civic and political domains upheld by these institutional structures. Carson's blending of precipitation with speech inflects collective expression with a more informally local character that comes across as inappropriate, or even 'incomprehensible'[9] to the moderate-led[10] producers of the GFA.

Moral clarity and slippery speech:

Carson often signifies thoughts and speech in terms of weather where he has one of his Dante's 'sinners' refer to the 'honeyed sunlit air'[11] of 'that bright world above'[12] to describe a space of catechistic moral clarity. The living memories of the sinners can only be redeemed here depending on how the character of Dante relates the 'tale' of each.[13] When the sinners express themselves within the terms of their physical and moral situation in their actual rather than

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[6] This achievement only appears remarkable, though, when the use of synonyms and collocations do not continually repeat themselves, and when there are only seldom occasions of mixed metaphor, or overly inventive and awkward phrases.

[7] I refer to an occasional extent to three other translators who Carson to who he says he has consulted in his acknowledgements: Chipman, Musa and Durling.

[8] All above four quotations are from the introduction to Carson's version of the *Inferno*. *Inferno*, translated by Carson, xi.

[9] Habermas, *Communication*, p. 37.

[10] Hughes, *Partnership governance*, p. 139.

[11] *Inferno*, translated by Carson, C.VII, L.122. Compare with equivalent content line in Cary's 'the sweet air'; Longfellow's 'the sweet air'; and Sayers' 'the pleasant air'.

[12] Ibid., C.XXXIII, L.123. Compare with equivalent content line in Cary's 'the world aloft'; Longfellow's '(u)p in the world'; and Sayers' 'the upper world'.

[13] Ibid., C.XXVIII, L.2 Compare with equivalent content line in Cary's 'the tale'; Longfellow's 'many times narrating'; and Sayers' 'the tale'.

imagined textual settings, they can only ever 'vent some of the grief that *clouds* (their) mind'.[14]

Any 'hope' that the 'clear',[15] 'plain',[16] 'complete'[17] and 'true'[18] 'praise'[19] most of the sinners want

the character of Dante to 'testi(fy)'[20] to on their behalf upon his return '(u)p there in the tranquil

sunny clime'[21] remains aspirational and at odds with the hostility of their climatic environment

and weather-beaten physical state. Carson links these actual infernal settings also with the

sinners' torturous states of mind by the way he associates the original story's treacherous

precipices, fluid meteorological and physical material processes with their attempts at speech.

Further, when deliberating how to translate the non-verbal signals, gestures and states or

linguistically 'incomprehensible' statements made by the sinners, Carson may have 'found

(him)self pondering' not only 'the curious and delightful grammar of English'[22] but other phatic

signals.[23] Additional to this, while 'walk(ing) the streets of Belfast … to get something of that

music … (that) is by turns mellifluous and rough',[24] the sounds and effects of the material

processes of precipitation can have offered a localising or domesticating mode of translational

expression, especially for those sinners unable to comprehensibly verbalise their testimony. The

following treatment of Carson's aural climatic and material environment not only provides a

comparison with the above other *Inferno* translators, but also demonstrates how his

translational style has developed since composing the sonnet-versions in *TAP*. Also, he uses the

image of a surveillance helicopter to accentuate the oppressiveness of the aerial infernal

environment that he will recycle in his original work, *Breaking News* (*BN*) one year after the

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[14] Ibid., C.XXXIII, L.114, my italicisation. Compare with equivalent content line in Cary's 'vent the grief/ Impregnate at my heart'; Longfellow's 'vent the sorrow which impregns my heart'; and Sayers' 'vent my stuffed heart at my eyes'.

[15] Ibid., C.XVIII, L.53. Compare with equivalent content line in Cary's 'thy clear speech'; Longfellow's 'thine utterance distinct'; Sayers' 'those accents clear'.

[16] Ibid., C.X, L.39.

[17] Ibid., C.X, L.131.

[18] Ibid., C.XX, L.28.

[19] Ibid., C.VII, L.93.

[20] Ibid., C.XIX, L.21.

[21] Ibid., C.XV, L.49, my italicisation. Compare with equivalent content line in Cary's '"There up aloft," … "in the life/ Serene…"'; Longfellow's '(u)p there above us in the life serene'; and Sayers' '"Up in the sunlit life…"'.

[22] *Inferno*, translated by Carson, xx.

[23] Carson refers to '[(n)ot exactly yes but] phatic nods and whispers' in his poem 'The Irish for No', *TIfN* in *Carson: Collected Poems*, p. 110.

[24] *Inferno*, translated by Carson, xxi.

publication of the *Inferno*, thereby demonstrating the reciprocity of work in translation and original work.[25]

Clouded thinking in *TAP*:

In *TAP*, the range of references to weather consists in both poor and clement conditions, namely: rain, fog, ice, snow, storm, partial light and twilight; and clear sunlight, heat, humidity, and various reflections of the sun. Carson's selection of a number of sonnets from Baudelaire's volume, *Les Limbes*, which illustrates a general limbic condition rather than exclusive reference to the Catholic concept of Limbo, allows him to explore Baudelaire's particular manner of depicting indeterminacy and thereby to further diversify his own original poetic treatment of 'in-between-ness'. At the same time, the volume's three original poets' general categorisation as French Symbolists foregrounds the term *azur* as a symbol of visionary poetic perfection that can serve as an obvious point of reference for the 'cloud(less)' clarity of the unobtainable climatic and moralistic world above the sinners.[26] In *TAP*, Carson's stylisation of the originals' falling light caught in all states of gas, liquid and solid – in cloud and fog, dew and rain, ice and stars – describe not a punitive limbic state, but the wide range of atmospheres found in the original sonnets.

Mediums of speech:

By contrast to the *Inferno*, as Sayers comments in her Notes to Canto V in her translation of the *Inferno*, 'the darkness is *total*'[27] and in this underground world there is no light by which to detect anything in the text's physical settings and spiritual presences. She continues, though, that the character of Dante '*can* see in the dark'[28] and that 'Dante is able to see the spirits … (and) convey[s] to us (the readers) that the things he perceives during his journey are not perceived altogether by the mortal senses, but after another mode'.[29] While Sayers's morally 'symbolic'[30] Dante may be invested with supernatural powers to 'perceive … things' or

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[25] Homem has drawn attention to the connection between this original volume and Carson's *Inferno*. Homem, *Poetry and Translation in Northern Ireland*, pp. 195-196.

[26] Inferences to the symbolist *azur* recur in ordinary language descriptions of clear skies ('blue', 'in the blue', '(t)he blue infinitude of day', 'under your blue skies', 'all-blue skies', 'single-minded light', and 'azure splendour'). Carson, *TAP*.

[27] *The Comedy of Dante Alighieri*, translated by Sayers, C.V, Notes p. 102 (my italicisation).

[28] Ibid., p. 102.

[29] Ibid., p. 102.

[30] Ibid., p. 12.

states in the dark, there is nothing supernatural about being able to detect types of weather through the sense of hearing, particularly when it is being pressurised to state-altering temperatures. Sounds of boiling, hissing, spitting and so on, are audible whether day or night, and Carson has many of these descriptions of sound also 'spew' from the sinners' mouths or their 'vents'. Notably, Carson uses the opportunity where the character of Dante asks that of Virgil to clarify and translate the 'obscure … meaning'[31] of a group of sinners' utterances to show where the noise they make takes over from that total darkness, or 'black … air',[32] giving it an aural volume and texture in the process:

> Master,' I said, 'their meaning is obscure.
> …
> outlandish tongues, and accents doloroso,
> howls, shrieks, grunts, gasps, bawls,
> a never-ending, terrible crescendo,
> …
> turning the air black as funeral gauze.[33]

Compare with:

> **Cary's**… "Master, these words import/ hard meaning." …/.../Various tongues,/ Horrible languages, outcries of woe,
> **Longfellow's** Whence I: "Their sense is, Master, hard to me!"/…/ Languages diverse, horrible dialects,
> **Sayers's** … "Sir,/ This sentence is right hard for me," I cried./…/ Tongues mixed and mingled, horrible execration(.)

As can be seen by comparison with the three translators quoted here, Carson's choice of adjective, 'obscure', as equivalent to 'hard' in the other versions[34] indicates his emphasis on the visual aspect of the verbal 'meaning' the character of Dante requests. Carson's often synesthetic

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[31] *Inferno*, translated by Carson, C.III, L25.
[32] Ibid., C.III, L30.
[33] Ibid., C.III Ls12 & 25-30.
[34] All three translators, Cary, Longfellow and Sayers, use this same adjective.

use of language, (also apparent in his original work) is used to particular effect here. His synaesthesia features often in the translation, but its early use here in Canto III at the character of Dante's first encounter with the 'sinners' at the 'gate of Hell'[35] indicates its importance for Carson as translator. 'Meaning' can be 'hard' to translate, but in Carson's version this difficulty can also surround a listener's willingness to recognise and accept the 'speech-act' of a collective speaker. To illustrate, Carson's accompanying use of the adjective, 'outlandish', by comparison with the other version's uses of '(v)arious', 'diverse', and 'mixed and mingled',[36] signals his Dante's reluctance to recognise the collective speaking body's 'meaning' as though it is too bizarre and exotic for comprehension. The other versions' choices could have offered a multiculturalist, celebratory response to the incomprehensible speech, but Carson overlooks these options to demonstrate his culturally symbolic rather than ideal imaginary approach to situations of inter-cultural encounter. Alan Gillis views Carson's uses of synaesthesia in his original poetry and prose as expressions of his 'fluid', 'ambivalent' and 'open-ended' aesthetic 'universe'.[37] This '"Twilight Zone"',[38] though, in which 'Carson (is) … forever seeking, amid mystery and shadow, the half-light of insight'[39] is also characterised by the army 'surveillance'[40] of his Northern Irish context of writing and the 'Symbolism'[41] of his pervasive influence by French symbolism.[42] Gillis underlines Carson's challenge of the 'limits'[43] of this 'matrix'[44] through examples of how Carson selectively and loosely internalises the conventions of poetic symbolism.[45] Carson's Dantean sinners' 'obscure' and 'outlandish' existence in the 'matrix of … otherness and inequality'[46] characterises them as the shady subjects of intelligence investigations in 'infernalised' and exoticised thriller stereotypes of sectarian Belfast.[47] However, Carson uses irony to characterise mass surveillance techniques in turn. A later section illustrates this stylistic approach where Carson's capitalized and biblical-sounding phrases, such as, 'a

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[35] 'The Story', introduction to Canto III. *The Comedy of Dante Alighieri*, translated by Sayers, p. 85.
[36] These examples are from Cary, Longfellow and Sayers, respectively, in the same content lines as quoted for Carson's verison.
[37] Gillis, Alan. 'Acoustic perfume' in *Carson: Critical Essays*, edited by Kennedy-Andrews, pp. 268 & 270.
[38] Ibid., p. 266.
[39] Ibid., p. 258.
[40] Ibid., p. 266.
[41] Ibid., p. 266.
[42] Ibid., p. 258.
[43] Ibid., p. 264.
[44] Ibid., p. 266.
[45] Ibid., p.258.
[46] Ibid., p. 266.
[47] Kelly, *The Thriller and Northern Ireland*, p. 89.

Higher Writ'[48] that reports 'the One True Story'[49] undermines authoritarian, mass methods of listening to speaking collectives and individuals. The obscurity of the outlandish 'other' does not simply make it more exotic and dangerous, but calls for a more innovative and attentive way of perceiving, that is, by mixing the listener's senses through synaesthesia. Jarniewicz usefully links Carson's synesthesia with his way of listing proper nouns in his *Fishing for Amber*. Jarniewicz understands Carson's lists as ways of detaching nouns from their syntactical role of signification and reimagining them as 'homeless, free-floating and exiled words'.[50] Without any 'meaning … (they) can acquire various senses and denote any object'[51] and can be 'savour(ed) ... as if they were scent, colour and sound.'[52] Carson appears to use his own idiosyncratic style to give texture, and contexture to his Dantean sinners' utterances (described above as 'howls, shrieks, grunts, gasps, bawls'), which appear above as common plural nouns, but being singular instances of expression they are as unique as proper nouns. These nouns describing incomprehensible utterances gather impact in the poetic line through Carson's use of onomatopoeia, alliteration and assonance. Viewing Carson's descriptive style through Jarniewicz's sensory and sensuous alternatives for 'meaning', the Dantean sinners' kind of utterance gains an alternative purpose for signification that does not involve logical, conclusive comprehension but invites the listener into its multisensory experience.

Carson describes the Dantean sinners' speech frequently throughout his version in onomatopoeic terms that associate verbal expression with the visceral and audible characteristics of bad weather, such as, lashes, pours, gushes, gurgles, shrieks, hisses, howls, bawls, bursts, bubbles, burbles and spits. As quoted above, he also links this kind of expression to the classical and traditional musical terms, 'doloroso', 'crescendo' and 'air', adding a semiotic system of 'meaning' to otherwise incomprehensible enunciation. Sound and vision merge in the plural meanings of the noun, 'air', lending Carson's sinners a lyrical facility that his character of Virgil accredits only an elite few, namely, 'Homer', 'Horace' and 'Lucan':

You'll note they sounded like a single lyre

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[48] *Inferno*, translated by Carson, C.VIII 104.

[49] Compare with Cary's 'that faith,/ Which is the entrance to salvation's way'; Longfellow's 'that Faith, / Which of salvation's way is the beginning'; and Sayers's '(t)he faith that sets us on salvation's road'). Ibid., C.II L30.

[50] Jarniewicz, 'Alphabets and labyrinths' in *Carson: Critical Essays*, edited by Kennedy-Andrews, p. 215.

[51] Ibid., pp. 215-216.

[52] Ibid., p. 219.

when greeting me as one of them; in this,

they make a very honourable choir.[53]

Carson's use of 'lyre' corresponds with 'voice' in four and 'cry' in two of the other versions.[54] These other versions have no equivalent noun for Carson's use of 'choir' and instead take the pronoun 'they' to refer to the Dantean sinners. In turn, Carson's use of 'choir' has no equivalence of purpose, as the Dantean sinners' role appears to sing to the listener in a welcoming way, as though the listener were 'one of them'. In four of the other versions, by contrast, '(t)hey honour me (Virgil)'[55] and in one other, 'they greet … and … judge (Virgil)',[56] whereby the Dantean sinners engage in a formal way that acknowledges Virgil's superiority. Carson can thus raise a sense of inclusive equality, not necessarily across communities but between ordinary communal and formal ruling levels. He reflects here his own context's formal integration of representatives of the common polity with public officials, inferring how the new relationship between the civic and political sphere works in a reciprocally consultative way. The encounter between Dantean sinners and the character of Virgil is less bound by expectation to obediently 'greet', 'honour' and 'judge', and is more encouraging of partnered participation in a shifted site of exchange.

Cultural critics, Jennifer Todd and Joseph Ruane promoted the broadest 'participative' structures possible in the mid-1990s when the Framework Documents were being produced to re-establish dialogue and cooperation within communal relations.[57] Todd and Ruane describe their approach to institutional restructuring as 'disassembling'.[58] Disassembled structures for representation should serve to shift conventional perceptions of the cultural communal 'other' and reimagine the dominant terms of identification. By 'differentiating'[59] identity in this way, the stereotype of sectarian community relations can become less 'compounded' or politically fused. Todd and Ruane therefore encourage 'deconstruction' of 'multileveled and multi-stranded' levels in the cultural communal conflict to 'decompound' a monolithic perception of communal relations. The Civic Forum provided civic organisations with the cross-communal structures of the

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[53] Ibid., C.IV L91.
[54] Cary, Longfellow, Musa and Durling have 'voice'; Sayers and Chipman have 'cry'. See their equivalent lines to Carson's C.IV L91.
[55] Or, 'they honour', '(t)hey do me honour', Musa, Durling, Sayers, Chipman and Longfellow. See their equivalent lines to Carson's C.IV L92.
[56] *The Vision of Hell*, translated by Cary. See his equivalent line to Carson's C.IV L92.
[57] Todd and Ruane, *The Dynamics of Conflict in Northern Ireland*, p. 314.
[58] Ibid., p. 307.
[59] Ibid., p. 307-8.

GFA to demonstrate cooperation on areas of overlap across all 'multileveled and multi-stranded' aspects of the conflict. These organisations' more on-the-ground and complex understanding of communal and socioeconomic issues offered greater cultural capital to the political sphere to grasp the multifaceted issues of community relations and socioeconomic rehabilitation. However, if Carson's use of the word 'choir' suggests a sense of harmony and cooperation within the civic sphere, this ideal is undercut just three cantos later through his implication of political catch-crying. His Introduction's commitment to reproducing the language of the street through use of 'mixed register' and the 'demotic' juxtaposes the former lyricism with political soundbites. Carson's line:

> ... they bawled the slogans of their claque[60]

highlights links between organisations or collectives in the Forum and ideologically associated political representatives. As noted in later chapters, Joanne Hughes observes how not just civic but also business and industrial organisations commonly started to look for ways of working more directly with the newly elected, more radical political parties in the political sphere so that attempts to forge cooperative links within the Forum were not necessary in the short term. Carson's use of noun here – 'slogans' – matches his choice in the final line of his 'Coexistences' where he combines a political and religious register, while in his *Inferno* it combines the political with the musical. The other translations unambiguously use lyrical terms where Carson has inserted his (recycled) noun, such as 'their (the sinners') despiteful song', 'their shameful metre' and 'their rude refrain'.[61] Further, Carson's use of the genitive attribute, 'claque' appears as the equivalent for the negative adjectives in these other translations. He may reveal a moral position here, but his sinners appear as much ventriloquists of the 'bawl(ing)' weather that affects everyone than puppets hanging on a party line. The political catch-cries can echo mindless repetition as much as sidestepping, secretive deals between 'compounded', single-community civic organisations and more radical political representatives. The 'choir('s)' lyrical refrain can echo on from the cyclical nature of argument and opposition in the political sphere more than indicate smooth cooperation across the civic sphere.

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[60] *Inferno*, translated by Carson, C.VII L.33.
[61] Cary, Longfellow, Sayers respectively. See their equivalent lines to Carson's C.VII L.33.

A far richer cacophony of collective efforts at speech comes across in the types Carson uses for his sinners, such as, 'keens', 'whoops', 'trumpet(s)', 'hum(s)', 'mutter(s)', 'splutter(s)', 'blah blah blah', 'lets loose a string (of language)', '(f)licker(s)', 'wheez(es), 'hisses', 'drips'. The sinners' aural expressions from rage to melancholy seems to reproduce their different internalisations of the chemical reactivity of precipitation and its interaction with earth. However, of the twenty-eight ways of sounding the climatic environment, Carson uses a line to characterise their speech as:

> … wild barbaric rhetoric
> … (that) suit(s) the gloom of this appalling pit(.)[62]

This time, the three other translators couch the Dantean sinners' speech as verse:

> **Cary's** 'Could I command rough rhimes and hoarse'
> **Longfellow's** 'If I had rhymes both rough and stridulous'
> **Sayers's** 'Had I but rhymes rugged and harsh and hoarse

Carson's choice of adjectives, 'wild' and 'barbaric' over 'rhymes' compounds stereotypes of collective protest as 'uncivilised' sectarian acts threatening to break law and order. He seems to go against his translational tendency to establish a sense of the variety and rhythm in his sinners' speech here. This line stands out through its usage of symbolic stereotype and thereby appears deliberately reductive of the eclectic and discordant chorus that proliferates throughout the version. But Carson's experimental choice to *stay* with the terza rima of the original shows how the constraints of an Italian rhyme scheme lead him to be more resourceful and creative with his choice or lexis and phrase in English. His choices are shaped by rhyme, structure and form, and by extension, his sinners' expressions are shaped by an environment that stereotypes them as 'regressive' sectarian figures of 'the past'.[63] Carson gives local colour to that constricted state, and brings out the everyday variety of experience that can also define his contextual collective subject within its site of expression. For instance, the 'Irish bog/ (that)

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[62] *Inferno*, translated by Carson, C.XXXII L1-2.
[63] Kelly, *The Thriller and Northern Ireland*, pp. 99 & 108.

collectively immobilised (the 'colossi')'[64] or 'slippery bog/ belaboured by the rain and howling gale'[65] resounds in a morass of their audible moods. The other translators do not use the noun 'bog', except for Sayers's, and choose more definite examples of pure water bodies, 'pool' and 'lagoon'. They do not link the fluvial landscape with muddled and frustrated speech but instead treat the element of water as a separate entity. Further, Carson's use of 'slippery' suggests its other meaning of evasive or ambiguous speech, and his use of 'howling' gives his sinners' speech a sense of desperation. Carson's Dante's regular sense of hearing appears to reconstruct the visual environment, not with a visionary sixth sense attuned 'after another mode' but in a synesthetic way. His sinners' climatically shaped utterances do not need to reproduce transcendent clarity as a reflection of their moral state to ensure a change in their memory by others '(u)p there, in the tranquil sunny clime'[66] upon publication of the text. The 'honeyed sunlit air' in the idealised world cannot be so easily pitted against the 'black ... air' of actual practice. The 'corporate citizenship' that the CTG promoted, combining broader economic, social, political and cultural concerns in a coordinated, inclusive way, held out ideological structures for cooperation that would not find solid ground within the civic organisations. Carson's settings give local colour to on-the-ground realities where civic representatives echo the collapse and disintegration of ideal interventionist procedures for progress through dialogue.

Sound environments in Carson's original work:

Carson's earlier mentioned original volume published one year after the *Inferno*, *BN*, also illustrates a recurrent, overwhelming experience of disorientation and disruption in the sound and communicative environment. In this original volume, this noise is caused by the rotation of surveillance helicopter blades following local outbreaks of 'trouble' in Belfast,

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[64] *Inferno*, translated by Carson, C.XXXI, L.32. Compare with equivalent content line in Cary's 'in the pit they stand immers'd,/ ... round the bank'; Longfellow's 'in the well, around the bank'; Sayers' 'set in a ring/ And hid... down in the well below'; Durling's '"know that they are not towers, but giants, and / they are in the pit, around its rim, from the navel / downward, all of them."'; Musa's '"I'll tell you these aren't towers, they are giants; / they're standing in the well around the bank - / all of them hidden from their navels down."'

[65] '(T)hose who haunt the slippery bog/ belaboured by the rain and howling gale'. *Inferno*, translated by Carson, C.XI, L.70-1. Compare with equivalent content line in Cary's 'they of the dull, fat pool,/ Whom the rain beats, or whom the tempest drives'; Longfellow's 'those within the fat lagoon,/ Whom the wind drives, and whom the rain doth beat'; Sayers' 'all those others, whom rain/ Beats, and the wind drives, and the sticky mire/ Bogs'.

[66] *Inferno*, translated by Carson, C.XV, L.49.

whereby such aerial monitoring becomes as ordinary a part of life as the 'shuddering' wind-down of 'the washing-machine'.[67] Carson takes an alternating aerial and ground perspective of experience, then, which continues his treatment of urban mapping in his earlier volumes. Later textual illustration of his *Inferno* show Carson's continued exploration of mapping as original textual opportunities allow him.

In *BN*, the sound environment is taken over by a two-beat 'thug-thug',[68] 'gun-gun'[69] and 'blank-blank'[70] and even when these sounds have stopped, the cleanliness and relief of 'feel(ing)/ 'rinsed'[71] is always spoiled by the jarring experience of the poetic subject finding s/he is unable to 'hear/ myself/ speak'[72] and remains with 'ear-plugs' to hand for the next recurrence. The surveillance helicopter of *BN*, like the '(a)eroplane' of 1989's *BC* leaves traces that muddle and 'fuzz[ing]'[73] up 'a/ clear blue/ space'[74] or a translationally appropriated 'azure' from the original sonnet's 'l'azur'[75] in *TAP.* Reference to the oppressiveness of the frequent situation of 'a British Army helicopter eye-in-the-sky … stationed overhead'[76] is established in Carson's introduction to his *Inferno* already at the close of the first brief paragraph in which he has sketched the surrounding area of 'one of Belfast's sectarian fault lines' lying next to an 'embankment' that separates 'a Loyalist enclave'[77] from a Catholic or West Belfast residential area. Carson goes on to comment on the internalisation of the presence of the helicopter in his remark that 'everyone is watching everyone, and there is little room for manoeuvre'.[78] This contextual reference is imaginatively linked with one of the original text's characters, 'the flying monster Geryon' that Carson interchanges with a re-appropriated helicopter in which he appears to hold the controls, whereby he:

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[67] Carson, C. 'Spin Cycle.' *Breaking News* in *Ciaran Carson: Collected Poems*, 2013, p. 456.
[68] Ibid., p. 456.
[69] Ibid., p. 456.
[70] Ibid., p. 457.
[71] Ibid., p. 441.
[72] Ibid., p. 456.
[73] Ibid., p. 127.
[74] Carson, 'Breath', *BN* in *Carson: Collected Poems*, p. 441.
[75] Carson, *TAP*, pp. 80-1.
[76] *Inferno*, translated by Carson, xi.
[77] Ibid., xi.
[78] Ibid., xi-xii.

imagine(s) being airborne in the helicopter, like Dante riding on the flying monster Geryon, looking down into the darkness of that place in Hell called Malebolge.[79]

On this plane of fantasy, then, Carson occupies and controls this apparatus to imagine the safe passage of his character of Dante in line with the original character's secured passage across the textual spaces. Carson goes on to contextualise this scenario by inferring an analogy for the original's morally spatial divisions or 'circles'[80] as 'bits of wasteland stitched together by diving walls and fences',[81] which appears to him as 'a map'[82] from the aerial vantage point of 'no-go zones and tattered flags, the blackened side-streets, (and) cul-de-sacs'.[83] In *BN*, Carson imaginatively enters that aerial space through a combination of memory and fantasy in his description of flying into Belfast in the poem, 'Home'[84]where:

> my eye zooms
>
> into the clarity
> of Belfast
> streets
>
> shipyards
> domes
> theatres
>
> British Army
> helicopter
> poised
>
> motionless

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[79] Ibid., xi.
[80] Sayers and Cary's refer to the spaces or chapters that are divided by type of sin throughout the *Inferno* as 'circles'.
[81] *Inferno*, translated by Carson, xi-xii.
[82] Ibid., xi.
[83] Ibid., xi.
[84] Carson, 'Home', *BN* in *Carson: Collected Poems*, p. 432.

at last

I see everything[85]

His original speaker's subjective assertion to 'see everything' also recalls his earlier original piece in *TIfN*, 'Slate Street School', which has been noted to allude to Walt Whitman's similar poetic claims.[86] In *BN*, though, the poetic speaker is resigned to the fact that:

I couldn't

hear

myself

speak,[87]

thereby echoing a state of continual disturbance as expressed in his introduction to the *Inferno*:

(a)*s* I write, I can hear its (the helicopter's) ratchety interference in the distance.[88]

That 'ratchety' kind of sound will be replaced in the actual text with the noise of precipitation, as quoted earlier.[89] In a comparable way to the warped internalisation of the motion of the helicopter in *BN* as thoughts spinning out of control it is argued that these representations of sound aurally mirror Carson's sinners' personal states of misery when they are permitted to articulate their 'bloody awful situation'.[90] His sinners' expressions are more nuanced than the

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[85] Ibid., p. 432.

[86] 'And I am the avenging Archangel, stooping over mills and/ factories and barracks. // I will bury the city of Belfast forever under snow: inches, / feet, yards, chains, miles.' Carson, 'Slate Street School', *TIfN* in ibid., 108.

[87] Carson, 'Spin Cycle', *BN* in *Carson: Collected Poems*, p. 456.

[88] *Inferno*, translated by Carson, xi (my italicisation).

[89] To list here again, these sounds are: lashes, pours, gushes, gurgles, shrieks, hisses, howls, bawls, bursts, bubbles, burbles and spits. *Inferno*, translated by Carson.

[90] Carson has: Who were you, that through your wounds express/ your bloody awful situation?" *Inferno*, translated by Carson, C.XIII, L.137-81. Compare with Cary's: 'who … at so many points/ Breath'st out with blood thy lamentable speech[?]'; Longfellow's '"Who wast thou, that through wounds so many/ Art blowing out with blood thy dolorous speech?"'; Sayers's 'Who … through such tattered/ Wounds sighest out thy grief mingled with blood'; Musa's '"Who were you once that now through many wounds / breathes a grieving sermon with your blood?"'; Chipman's '"But who art thou that from this bleeding tree

'shuddering' internalisation of 'thug-thug' and 'gun-gun' sounds in *BN*. The frustrated expression of grievance maintains a state of 'in-between-ness'[91] which is signature of Carson's original work and, as illustrated here, this work in translation.

Types of space in Carson's *Inferno*:

To turn more specifically to treatments of space in the *Inferno*, Carson's Introduction outlines only two types of space that are quite opposite from each other – one describing the aridity of the atmosphere as a:

'… claustrophobic, cramped and medieval … wasteland … (of) blackened side-streets (and) cul-de-sacs … dividing walls and fences … (and) blank abandoned spaces';[92]

and the second quoting from his line in Canto XVIII listing water bodies that are associated with military defence, where his use of the word 'military' distinguishes his line from the other translations under view:

> ...(r)ings of ditches, moats, trenches, fosses,
>
> military barriers on every side(.)[93]

Compare with:

> **Cary's** 'full many a foss/ Begirds some stately castle, sure defence';
>
> **Longfellow's** 'As where for the protection of the walls/ Many and many moats surround the castles';
>
> **Sayers's** 'the girding fosses deep/ Dug to defend a stronghold from the foe,/ Trench within trench about the castle-keep'(.)

/ Sobbest thy sad words through the stems they broke?"'; and Durling's '"Who / were you, who through so many splintered branches / puff out with blood your sad speech?"'.

[91] To take one instance, the use of the term 'Limbo' in Carson's *Inferno* consists not only in a reference to the original text's Catholic moral frame of reference but also recalls his use of this term in his own original work. Carson has 'suspended in that Limbo wilderness'. *Inferno*, translated by Carson, C.IV, L93. Compare with equivalent content line in Cary's 'Suspended in that Limbo'; Longfellow's 'who in that Limbo were suspended'; and Sayers' 'in that Limbo dwelt suspended'. By contrast, see *Inferno*, translated by Carson, 2002, CII, L93: 'this Limbo flame' and compare with equivalent content line in Cary's 'flame of the fierce fire'; Longfellow's 'any flame'; and Sayers's 'these dark fires'.

[92] *Inferno*, translated by Carson, xi-xii.

[93] Ibid., xi, and C.XVIII L.11.

His Introduction's 'wasteland'[94] is also contrastively paired with the washed-out and dried-up 'old Belfast Waterworks' he routinely passes by on his walks. It should be noted here that the noun 'wasteland', only becoming a literary term of reference in 1922, is not even used by Sayers, and that the common noun 'desert' suffices to cover a physical and mental state of barrenness. For Carson, the modernist term, wasteland and post-industrial waterworks combine to portray a kind of symbolic landscape that can serve as an equivalent for Dante's 'wander(ing)', exilic situation, imagined as a 'ship without a sail or rudder, driven to many ports and straits and shores by the parching wind of poverty'.[95] To take the water bodies first, Carson uses a huge variety of fifty-five kinds of water body that cover all manner of rural, urban, coastal, fluvial, port, arid and religious types of space, and rural and urban planning epochs.[96] Such a range facilitates a broad modulation of vocal expression as the precipitative elements can interact differently with these spatial densities and capacities. Carson's sinners also lift their voices from spaces associated with a range of centuries, such as, the 'fen', 'moats', 'trenches', 'pier', 'canal', 'circuit', 'block', 'precinct' and 'hub'. The 'atmosphere so full of effluent'[97] in 'this pluvial hell'[98] contains Carsonian 'zone(s)'[99] and 'defensive spaces'[100] where 'your mind has walled you in'.[101] The moral punishment and physical containment of human masses has become a utilitarian a task as clinical as the machinated treatment of sewerage. None of the three translators under view have denoted the kind of bacterial damp air pollution Carson does through his use of the noun 'effluent' to describe the 'atmosphere'. Instead, they lace the air with morally negative connotations. For example, one of the sinners points out to the character of Dante that the sinners' 'soul(s) *precipitate[s]* into this

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[94] Ibid and C.I L.29. Compare with equivalent content line in Cary's 'that lonely steep'; Longfellow's 'the desert slope'; and Sayers's 'the desert hied'. See also *Inferno*, translated by Carson, 2002, C.I L64. Compare with equivalent content line in Cary's 'that great desert'; Longfellow's 'the desert vast'; and Sayers's 'that desert lost'; See also Carson's C.II L62. Compare with equivalent content line in Cary's 'the wide desert'; Longfellow's 'the desert slope'; and Sayers's 'the shadowy coast'.

[95] *Inferno*, translated by Carson, xiv.

[96] Ibid., xiv.

[97] Ibid., C.XXIX L60. Compare with equivalent content line in Cary's 'so full of malice was the air'; Longfellow's 'the air so full of pestilence'; and Sayers's 'in that air malign'.

[98] Ibid., C.VI, L.40. Compare with equivalent content line in Cary's 'through the infernal shades'; Longfellow's 'through this Hell'; and Sayers's 'this Hell of ours'.

[99] See: 'contentious zone' C.I, L132, 'a zone/ where pain's expressed by shriek and moan and gasp' C.V, L.26, 'an extensive zone' C.IX, L.110, 'the dead centre of this malevolent zone' C.XVIII, 4-5, 'this murky prison zone' C.X L58, 'that unfathomable zone' C.XXVI L.132, a 'devastated zone' C.XXX, L.15, 'that twilight zone' C.XXXI, L.11 and 'imprisoned in this zone' L93. *Inferno*, translated by Carson.

[100] *Inferno*, translated by Carson, C.XVIII, L.15.

[101] Ibid., C.XXXIV, L.106-7.

drain'[102] and the sinners' continual outpouring of grief has extensive drainage in 'the deep,/ which was *awash* with anguished tears aplenty'.[103] Carson's use of a meteorological register with the verb 'to precipitate' stands out by comparison with the three other translators viewed here who use verbs such as, 'to fall', 'to rush', and 'to drop'. The sinners who would like to have their memory altered through personal testimony have to advance themselves physically and verbally through these spaces set up for channelling and containment. Before comparing the effects of the text's precipitative elements and settings on the sinners' utterances, it is useful to recall Carsonian zones and defensive spaces from *TIfN* and *BC*.[104]

Fluid space:

Carson highlights concrete and water in these kinds of spaces in his two original volumes and combines these opposites again through an emphasis on aridity and fluidity in his introduction to the *Inferno*. 'Belfast's industrial Venice'in his prose piece on the River Farset from *BC*[105] emerges through a kind of *aisling* as Belfast's infernal Florence. If the physical figures of the sinners in the original are perceptible to the character of Dante through a gift of clairvoyance, as Sayers indicates, then Carson's clue for his Dante's perceptive capacities lies in the senses of touch and sound. Throughout, utterance facilitates image in:

> the dead black glue of the infernal mire,

> I saw, except for all the boil and hiss
> I couldn't see a thing, for nothing came

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[102] Ibid., C.XXXIII L.133 (my italicisation). Compare with equivalent content line in Cary's 'headlong she/ Falls into this cistern'; Longfellow's '(i)tself down rushes into such a cistern'; and Sayers's '(t)he soul drops down into this cistern-pool'.

[103] Ibid., C.XX L5-6 (my italicisation). Compare with equivalent content line in Cary's 'the depth … / Moisten'd with tears of anguish'; Longfellow's 'the uncovered depth,/Which bathed itself with tears of agony'; Sayers's 'the new chasm…/ Drenched as it was in tears most miserable'.

[104] These list: 'twilight zones', 'no-go areas', 'alleyways and side streets blocked with stops and /   colons', Carson, *TIfN* in *Carson: Collected Poems*, p. 93; the presence of 'ramps, barricades, diversions, Peace Lines', Carson, *BC,* in *Collected Poems*, p. 165; 'the red-and-white guillotine of the check-point'. Carson, 'Cocktails', *TIfN* in *Carson: Collected Poems*, p. 103; '(c)ul-de-sacs and ring-roads'. Carson, 'Revised Version', *BC* in *Carson: Collected Poems*, p. 176. Carson's parallel world is one where he '[I] remember(s) in (his) [my] dreams of 'Belfast's industrial Venice … a maze of dams, reservoirs, sluices, sinks, footbridges … walled-in by Titanic mills, gouts of steam … grit and smog'. Carson, 'Farset', *BC* in *Carson: Collected Poems*, p. 157.

[105] Carson, 'Farset', *BC* in *Carson: Collected Poems*, p. 157.

of it but bubbles, bursting as they kissed(.)[106]

Carson's lexical choices take common vocabulary, except for the end-rhyme phrase, 'infernal mire', and this contrasts with the more technical choices of lexis and phrasal inversion in the other translations. In specific, Carson's phrase, 'bursting as they kissed' appears in Cary's version as, 'by turns subsiding', in Longfellow's as 'resubsiding compressed', and in Durling's as 'subsiding deflated'. Carson's description of the 'glue' as 'dead black' appears in Cary's version as 'glutinous' and in Sayers's as 'viscous'. Carson's use of common vocabulary also characterises the kind selected for his Dante's description of his Virgil, demonstrating Carson's attempt to cut through the text's hierarchical levels of moral authority. A later section dealing with Carson's Dante's and Virgil's relationship illustrates this selection with reference to the kind of aerial intelligence system described in *BN*. The above quotation indicates about Carson's translational approach in general that he prioritises common language and alliteration over poetical and descriptive technical language in the ten-syllable line spaces. In the process, he also uses imagery alternative to the literal translation of the original, as deduced from the matching imagery across the other versions that is distinct from Carson's, such as the 'bubbles … kiss(ing)'. Carson takes the noun, 'bubbles' that appears across all versions and characterises its movement in an anthropomorphic way that reinforces his general descriptive association of spatial features with speech. Carson's original poetic approach of 'salvaging' and 'recycling' material continues in his translational approach where he takes single words from the consulted versions to serve his poetic purpose at a particular time. In Carson's role as poetic translator, these single words come from the consulted versions but also from his original volumes, while in his practice of original composition they only come from his previous original volumes. Homem identifies similar kinds of idiosyncratic approach to poetic translation as 'visible' yet simultaneously 'fluent', and he argues how the five contemporary Northern Irish poets he comparatively studies demonstrate this combined approach.[107] Homem's observation about a combined visible and fluent approach raises a new way of understanding the translational term 'visible', as noted earlier in the Introduction chapter to this thesis. The received definition of translational visibility predominantly understands it as either a 'foreignised' or formally,

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[106] *Inferno*, translated by Carson, C.XXI, Ls.18-21.
[107] Homem, *Poetry and Translation in Northern Ireland*, p. 18.

stylistically and semantically radical and experimental approach.[108] Homem's observation of Carson's approach is apparent where Carson takes a literal meaning from another text and applies his own connotation through use of ordinary colocation, such as bubbles kissing. Carson can remain inconspicuous in this way, while also animating the collective expression of his sinners in an unusually amicable way rather than through desperate crying. His juxtaposition of these kinds of expression also indicate signs of Carson 'salvaging' from his other poetic translational work, in this instance from the sonnet-version, 'Warriors' in *TAP*. In 'Warriors', translated from Baudelaire's 'Duellum', Carson carries over the original sonnet's use of figures of combat from classical mythology, '(c)himeras and minotaurs', to draw an analogy between that period and local contemporary fist-fights as described in idiomatic language in the opening line:

Two boys [got] (get) stuck into each other(.)[109]

Carson loosely follows the semantic meaning of the original, keeping to the 'essential' argument that the poetic characters have a love/hate relationship with each other. He makes this point conspicuous in the last line of the sestet where he chooses French loan words commonly used in the English language to paraphrase the original meaning. Baudelaire's original has:

Afin d'éternaliser l'ardeur de notre haine,

literally translated as:

In order to eternalise the passion of our hatred,

and translated by Carson as:

In mutual hate forever, voyeur and poseur.

Carson's use of 'voyeur' and 'poseur' infer the historically intertwined relationship between these language from which he is translating and the target language, indicating a problematic

[108] Venuti, *Translation Studies Reader*, p. 13.
[109] Carson, *TAP*, p. 41.

opposition of the terms 'source' and 'target' language in inter-lingual translation. This ambiguously 'foreignised' and localised use of language makes this final hemistich stand out, and thereby underscores the aspect of intimate desire in the act of hatred. The simultaneous familiarity and foreignness of this statement can have a confusing effect, just as the act of loving and hating, or 'kiss(ing)' and 'hiss(ing)' can in Carson's terza rima pair in the quotation above. In Carson's *Inferno*, the Dantean sinners make themselves heard and seen through these contradictory expressions that make it difficult to define them as supportive or disruptive presences in the context of collective representation.

Not only does Carson invest water bodies and precipitation with human emotion but also with more cognitive grammatical capability, where:

a cave not known by sight but by the sound

a little stream makes *as it sinks and sighs*,
erod(es) *by declensions* involute
the hollows of the rock *it amplifies.*[110]

As the italicised parts of the stanzas taken from Carson make clear he is also filling the water body with a degree of control over the sound and meaning it is making as though it has an ability to decline nouns and modulate its own volume. The three other translators do not anthropomorphise their equivalent 'brooklet', 'rivulet' and 'stream'. They give the water body a picturesque and sentimental quality as distinct from Carson's treatment of it as a sentient thinking and speaking entity. The image of a stream recurs in 'this waterlogged inferno'[111] where it takes the form of 'an angry stream'[112] and 'this stream (that) gushed and gurgled in its bed'.[113] Carson's stylistic approach animates the water bodies and their sedimentary structures similarly to how he mourns the loss and material decay of Belfast's private and public buildings as well as people in his original poetry. His original poetic setting is haunted in these instances, and the 'underworld'[114] of the *Inferno* offers Carson a translational space for those local voices to

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[110] Ibid., C.XXXIV L129-132 (my italicisations).
[111] *Inferno*, translated by Carson, C.VI L54.
[112] Ibid., C.XXIV L65-69.
[113] Ibid., C.XIV L81.
[114] Homem, *Poetry and Translation in Northern Ireland*, p. 13.

resound further. But of course Carson is not mourning the disintegration of an infernal landscape in the way that he mourns his real-life city. Instead, the deteriorating architecture of dwelling spaces in Carson's *Inferno* shapes the vocal expressions of the human fabric: the deceased and their representatives. The textual content of the *Inferno* offers Carson a new architectural setting to develop an alternative poetic treatment of voice and speech (reported or direct). Carson's focus on combining setting with voice, this thesis argues, indicates his response to change in institutional forms of representation for civilians in the years up to publication of the *Inferno*.

Homem draws attention to such underworld spaces in Carson's *Inferno* and *TMC/CaMO* in his separate examination of five contemporary Northern Irish poets, and argues that such spaces are common across all five poets' work in translation and adaptation. Carson's original work before the GFA in *TIfN* and *BC* proliferates with examples of urban landscapes, domestic interiors and maps of Belfast as dilapidated, broken and fraying or unravelling. His city as poetic subject is inanimate, and though it is an original subject, it is also definable by its eclectic character. Homem's observation of poetic dislocations attests to this, identifiable in Carson's poetic personae's references to Greek and Roman antiquity and nineteenth-century French Romantic literature in Belfast's stately buildings and funeral parlours, as well as World War II Germany in household porcelain in *TIfN*.[115] Subjective poetic perception is this eclectically influenced, and Carson's intertextual allusions to other contemporary Northern Irish poets in this volume, such as Heaney, highlights a general poetic condition of attempts to reimagine the city through artistic and poetic styles.[116] Carson's vision of his city, then, is filtered by historical layers of style that he 'digs' through to bring to surface expression in the medium of original poetry. Carson uses the image of the 'finger and thumb' in the personal possessive case to suggest other mediums of 'digging' or rooting oneself in the local domestic experience where his original poetic subjects works stitching 'needles' and the 'rosary' between their fingers and

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[115] For instance, in please see the poem, 'Dresden': '… Dresden broke his heart, It reminded him / of china. //// All across the map of Dresden, storerooms full of china shivered, teetered / And collapsed, an avalanche of porcelain…/ … cherubs, / … delicate / bone fragments./ He recalled in particular a figure from his childhood a milkmaid / Standing on the mantelpiece.' From 'Dreseden', p. 80-81; and the poem, 'The Irish for No': 'A lot of crockery ware came up. Delft bowls. Willow-pattern. / Chamberpots.' From 'Judgement', p. 82; 'That Greek portico of Mourne granite, / dazzling / With promise and feldspar, mirrors you in the Delphic black/ of its windows. / And the bruised pansies of the funeral parlour are dying / in reversed gold letters'. From 'The Irish for No' in *Carson: Collected Poems*, p. 110.
[116] Homem, *Poetry and Translation in Northern Ireland*, pp. 20-1.

thumbs.[117] Stitching and private reflection is silent, ruminative work that takes on a larger metonymic aspect in *TIfN* where linen cloth is stitched for personal clothing and home furnishing, or shirts and a patchwork quilt. The kind of 'digging' Carson's persona in the closing poem, 'Patchwork' engage in when stitching leads to inquisitive reflection on personal, familial, communal and perceived eccentric senses of identity.[118] Interestingly, the volume that immediately precedes *TIfN*, *The New Estate* (*TNE*), closes with a poem called 'The Patchwork Quilt' that takes the act of stitching as its exclusive focus. Carson's continuation of the act of stitching in *TIfN* develops its metonymic value for poetic composition as an act of defining and delineating composite aspects of identity. Carson's treatment of distinctiveness between personal and collective strands in individual identities in his poetry before the GFA continues to hold importance in the context of the Peace Process. Carson's poetic translational treatment of collective identity and expression in his *Inferno* builds more on his description of stitching as unstitching, or 'unravelling'[119] in *TNE*, *TIfN* and the later *BC*. This volume focuses on linen less as a fabric holding together personal and familial ties, and more on the material as a hard, industrial canvas used for city maps and post office sacks.[120] Public urban space and communication systems are mapped on to and within this canvas but cannot be contained by it, as metaphorically described by the unravelling, loose ends of the linen thread. One of Carson's personae states, 'I am this map',[121] absorbing personal identity, thereby, in the public spaces

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[117] For instance, please see the poem, 'Patchwork': '… I think that he had thumbed and fingered so / much the decades / Missed a pip or two.' From 'Patchwork', *TIfN* in *Carson: Collected Poems*, p. 119.

[118] For instance, please see the poem, 'Asylum': '… Uncle John was not all there. Yet / he had / His father's eyes, his mother's nose; and I myself, according / to my mother, / Had his mouth.' From 'Asylum', *TIfN* in *Carson: Collected Poems*, p. 114; and the poem, 'Dresden': '…Flynn … learned to speak / The best of Irish. He had thirteen words for a cow in heat; / A word for the third in a boat; the wake of a boat on / the ebb tide.' From 'Dresden', *TIfN* in *Carson: Collected Poems*, p. 78.

[119] For instance, please see the poem, 'Visiting the Dead': '(a) knot of mourners unravels upstairs' from *TNE* in *Carson: Collected Poems*, p. 50; the poem, 'Linear B': '(t)hreading rapidly between crowds on Royal Avenue' 'Smithfield Market', p. 95: '(e)verything unstitched, / unravelled – (in a) mouldy fabric' p. 99; the poem 'Travellers': 'Belfast / (t)ore itself apart and patched things up again' TIfN); and the poem, 'Asylum': 'I saw my mother; the needle shone between her thumb and finger, stitching, / darning, mending: the woolly callous on a sock, the unravelled / jumper / (t)hat became a scarf', p. 114 in *TIfN* in *Carson: Collected Poems*; and the poem: 'Ambition': '(t)hreading / (t)hrough the early morning suburbs and the monkey puzzle tree (until ///// I think / I'm starting, now, / (t)o know the street map with my feet, just like my father', p. 139, *BC* in *Carson: Collected Poems*.

[120] For instance, please see the poem, 'Turn Again': 'There is a map of the city … ///////// The linen backing is falling apart – the Falls Road hangs / by a thread', p. 125; and the poem, 'Bed-time Story': 'The empty canvas sack around his neck', p. 190 in *BC* in *Carson: Collected Poems*.

[121] 'I am this map', 'Question Time', *BC* in *Carson: Collected Poems*, p. 170.

and activities of the historical linen industry; areas mapped for political security; and private correspondence. Personal identity is immersed in collective experiences of industry, politics and inter-personal relationships here, and like the linen map, is overwhelmed or 'explodes'[122] in this state into a new, frayed version of itself. Carson's layered construction of this kind of original poetic persona looks forward to his poetic translational reconstruction of collective expression by the Dantean sinners that is shaped and coursed by the text's climatological and topographical influences.

The Peace Process' accommodation of cultural communities involved attempts by political moderates between 1998 and the collapse of these structures in 2002 to establish a middle ground that could integrate the two collective groups. Carson's sinners reflect the chaos of that middle ground which could not contain the complex and competing factors of communal need, preference, and incommensurable principles. The idealistic and poorly mapped representation of a shared social space on a linen background becomes the almost unnavigable territory of the *Inferno* in water bodies and sheer or broken rock. Carson's sinners are mouthpieces for these environmental water bodies. These choppy and deep waters issue from the text's 'River Lethe' known as 'the river of forgetfulness'. The original text attributes this underground water source with forgetfulness, and this mindless state can symbolise recurrence and re-enactment of political stalemate and impasse in dialogue. The River Lethe can represent another of Homem's 'poetic dislocations'[123] for Carson's pre-GFA prose piece description of the Belfast River Farset in 'Farset', in which Carson's persona is determined to 'get back to that river',[124] which also partially lies underground. Carson's approach to 'that river' involves his exploration of etymology and disparate cognate meanings in the river's two-syllable name in Irish. His return takes the form of examination on how this example of the Irish language and its possible meanings became anglicised. The narrative also uncovers a partial cognate link between the names, Farset and Belfast:

'Bel' in' Celtic means 'ford', i.e. Bel-feirste, the 'bel' or 'ford' or the 'farset'[125]

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[122] '   the explosion / Itself – an asterisk on the map', 'Belfast Confetti', *TIfN* in *Carson: Collected Poems*, p. 93.
[123] Homem, *Poetry and Translation in Northern Ireland*, p. 3.
[124] Carson, 'Farset', *BC* in *Carson: Collected Poems*, p. 155.
[125] Ibid., p. 155 (Carson's italicisation).

and Carson explains the significance of this link as:

> [So] Belfast is the *approach to the sandbank*, or the *mouth of the Farset* or the *approach to the ford*, since historically there was a ford at that point.[126]

Post-GFA when power sharing collapsed in 2002 for five years, the possibility of finding a 'ford' crossing, or negotiable point in dialogue would appear bleak. The *Inferno*'s new textual background of turbulent and deep water instead of threadbare and unravelling linen shows how the medium of water contains counter-currents and divisions over meaning. Indeed, Carson's opening sentences in the introduction to his *Inferno* describe him walking to the 'old Belfast Waterworks … (that) happens to lie on one of Belfast's sectarian fault lines'.[127] The power sharing structures would collapse again in 2017 mainly because of an Irish Language Act proposed by Sinn Féin was not accepted by their counterparts in the Office of the FMDFM, the DUP. This proposal sets out a bilingual policy for the region of Northern Ireland, so that for example, street signs would have to include translations of English language street names. Carson's interest in street names throughout *BC*[128] can signal the importance of these names for a sense of belonging. However, his reflection on these names covers international historical references as well as Irish etymology as he expands on the experience of conflict in other war zones in the former British Empire rather than solely on the Northern Irish experience.

Additional to water bodies, Carson uses other types of space to localise the textual environment through an idiosyncratic blend of ordinary and dream perceptions. That sense of place is conceived alternately as institutional state, geographical region, and rural and urban environment and can be characterised by Carson's particular stylisations of aridity and barrenness, narrowness, institutional and state power, municipality, abstract and otherworldliness and random simile or analogy. By comparing these instances with the other translators under view it is clear where Carson has deliberately carried over used and literal

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[126] Ibid., p. 156 (Carson's italicisation).

[127] *Inferno*, translated by Carson, xi.

[128] For instance, please see the poem 'Hamlet': '*Balaclava Street*', p. 207 (Carson's italicisation); and the prose piece, 'Question Time': 'Royal Avenue(,) … Raglan Street(,)… Bosnia Street(,) …Roumania Street(,) … the Falls and Shankill(,) … Leeson Street, Clonard Street(,) … Clifton Park Avenue, … Crumlin Road(,) … Cupar Street, … Mountjoy Street, Azamor Street, Sugarfield Street. … Centurion Street; Battenberg Street', pp. 166-168; and the prose piece, 'Queen's Gambit: 'Tomb Street', p. 129. From *BC* in *Carson: Collected Poems*.

content or has stylised space in the *Inferno* in peculiar ways. Also, capitalised nouns of place represent the otherworldly dimension of 'another', which feature of setting becomes idiosyncratic of Carson's translational style as seen in the following chapters in his translation of the *Táin*. The capitalised instances tend to show Carson's critical commentary on the symbolism of suffering in a Roman Catholic Christian context whereby instead of subjective transcendence he uses irony as a vehicle for self-distancing if not personal escape from communal and institutional states of suffering.

Restricted and wasted space:

Carson's representations of arid and barren space provide a contrast with the earlier types of space he has used, but vary only minimally from the other translators under view here. Therefore, instances that are most idiosyncratic of Carson's original work and use of intertextuality are selected in the following illustration, namely, those containing the words, 'zone', and 'wasteland', which refers to TS Eliot's text that also draws largely on Dante's *Inferno*. These instances demonstrate Carson's original poetic concerns relating to aspects of the urban fabric of Belfast that are either evacuated, divided, ghettoised or war-torn. To compare, the Carsonian term 'zone' replaces the common nouns 'realm', 'kingdom', 'region' and 'field' that suggest more large and open regions, though Sayers does use the noun 'zone' in one instance. His use of the metropolitan modernist 'wasteland' replaces the common nouns 'slope', 'steep', 'coast' and 'desert' that appear with adjectives describing the physical dimensions and capacity, such as 'great', 'wide', 'vast', 'lost', 'shadowy' and 'lonely', whereas Carson's adjectives support the urban devastation of his term with a feeling of strangeness and dejection in the adjectives 'weird' and 'gloomy Godforsaken'. His use of the noun 'wilderness' in conjunction with the Catholic term, Limbo where the other translators only have the latter term extends the sense of devastation to the rural associations of the Irish/Catholic/nationalist community of his context of translation.[129]

The common nouns, zone and wasteland, even when detached from association with Carson's original work have the effect of narrowing the sense of space in his translation. Carson's treatment of the noun 'prison'[130] appears with the passive participle 'segregated',

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[129] Carson also provides a definition for the concept of Limbo in his endnotes, stating that 'in recent times the Roman Catholic Church has become quiet on the subject of Limbo' and then proceeds to provide an earlier definition source dating from 1930. *Inferno*, translated by Carson, Notes. ref. C.IV, L24. p. 248.
[130] Ibid., C.I L36.

which reimagines the noun prison as an atmosphere rather than an institution. A further

instance links segregation and security measures taken for protection in residential areas

through the use of the language of official reportage:

> … the folk around those parts
> would relocate there for security(.)

Carson's 'underworld'[131] accentuates a sense of spatial restriction and narrowness to frame the

retrenched and defensive aspect of formal positions in the political context. He uses 'the

(ordinary) language of the street'[132] for his character of Virgil's more integrationist or

'progressive' explanation to his Dante of this state, where:

> … (y)our problem is, your mind has walled
> you in(.)[133]

The other translators, by comparison, use neutral language that does not insinuate

narrowmindedness:

> **Cary's** '"Thou deemest thou art still/ On th' other side the centre…"'
> **Longfellow's** '"""Thou still imaginest/ Thou art beyond the centre…"'
> **Sayers's** '"Thou think'st," said he, "thou standest as before/ Yon side the centre…"(.)

Carson physically sets these more fixed or 'regressive' perspectives against a landscape profile

of 'chasm(s)', 'abyss(es)', 'deep(s)', 'recess(es), 'nook(s)' and 'all the holes of Hell' and associates

his Virgil with the 'eye-in-the-sky (that is) stationed over[head]' the 'underworld' or 'the blind

world'[134] of the infernal space through the superior abilities of the character of 'Virgil's inner

eye'.[135] Carson's use of appellation for his Virgil and his typographical presentation of deistic

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[131] Ibid., C.VIII L108. Compare with Cary's 'this lower world'; Longfellow's 'this nether world'; and Sayers's 'in this underworld'.
[132] Ibid., xxi.
[133] Ibid., C.XXXIV L106.
[134] Ibid., C.III L13. Compare with Cary's 'the blind world'; Longfellow's 'the blind world'; and Sayers's 'the dark world and blind'.
[135] Ibid., ref. C.XI L113-4, p. 258.

figures signifying perceptual capacities is illustrated presently. It is worth noting his specific annotation of his Virgil's perceptiveness regarding navigating and negotiating a way through difficulty brings the extraordinary powers of that 'eye' down to earth with a common, diffusing touch. To achieve this, Carson links the external pressures of time with capacities for effective, insightful ways of making progress through tension and conflict. Carson's annotated commentary of his Virgil's ability to give a 'flawless exposition'[136] of the infernal condition normalizes that use of phrase in the text by indirectly framing it in an ironic, or tongue-in-cheek way in his 'Notes'. Here, two possible explanations for the character of Virgil's capabilities are raised in an unassuming way, namely that:

> Virgil's inner eye, presumably, is able to perceive constellations not visible in Hell; or he
> is finely attuned to his circadian clock(.)[137]

Unreal space:

To note finally in relation to types of space in Carson's version, the prospect of a subjectively imagined 'other world' arises to a small extent relative to its importance for the later translations, *TMC/CaMO* and the *Táin*. While there are seven instances of these in the *Inferno*[138] there are twenty instances of space that are symbolically representative of the Roman Catholic morality of the original story.[139] This ratio demonstrates Carson's attempt to work within the moral framework of the original *Inferno* when rephrasing representations of abstract space. He also draws attention to the way this morality shapes the psychic experience of spaces in a way considerably different from the other translators. To illustrate, Carson selects and

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[136] *Inferno*, translated by Carson, C.XI L67. This phrase has been translated by all three other translators referred to here in various ways as a clear discourse. Quotation in full is provided below.
[137] Ibid., Notes ref. C.XI L113-4, p.258.
[138] These list: 'other deep-world ferries' C.III L93, 'somewhere unimaginably deep' C.III L134,'a path of fable' C.VII L104-5, 'the strange terrain' C.XIV L12, 'the outer rim of adamant' C.XVIII L10, 'the portal of the Future Tense' C.X L108, and 'a ford across the flow/ of blood' C.XII L94-5. *Inferno*, translated by Carson.
[139] These include: 'this infernal city of the dead' C.VIII L75, 'where all the evil of the world is welled' C.VII L18, 'the dark land' C.III L130, 'a place where no light showed' C.XXXIV L95-99, 'this dreary region of the dead' C.XV L80-81, 'the inner sanctum' C.II L101, 'the dark dominion' C.III L85, 'that place of power' C.IV L72, 'these regions of despair' C.XVI L82, 'a neighbourhood called Hell' C.XVIII L1, 'that circuit of eternal shame' C.XVIII L72, and 'the ghastly haven' C.IX L32. A related kind of representation of space refers to opposite realms that are not part of the text's settings or action, located above the infernal sphere. These list: 'the world of light' C.XV L80-81, 'that bright world above' C.XXXIII L123, 'the space/ terrestrial' C.XXXIV L113-4, 'that sweet world' C.X L82, 'verdant pastures submontane' C.XXI L75 and 'the garden where the florins grow' C.XXIX L129. *Inferno*, translated by Carson.

capitalises abstract nouns and phrases combining noun and adjective that heighten the sense of apprehension and horror, such as 'the Kingdom of Despair',[140] 'this Godforsaken ghetto',[141] 'the Valley of Despair',[142] 'the Vale of Judgement',[143] 'River Dreary',[144] 'the Bridge of Sighs',[145] 'the Depths of Infamy',[146] 'the Abyss'[147] and 'the dread Abyss of Pain'.[148] By contrast, while the nouns 'abyss' and 'evil' do occur in the other translators' descriptions of related spaces they use common nouns for the main part, which kind of vocabulary grounds the infernal world in a more concrete sense of reality.[149] Carson's typographical presentation of these spectral spaces makes their occurrence uncanny as the feature of capitalisation does in further striking ways.

Carson's main uses of capitalisation in his *Inferno*[150] constitute an area of focus in which he demonstrates distinctive usage by either deviating from or following grammatical conventions similar to the other translations viewed here for comparative purposes, and secondly, by inventing capitalised noun, adjectival words and phrases where there is no prompt in these consulted versions. These two areas are significant firstly for the way in which Carson uses them to comment on his Dante's relationship to his Virgil; and secondly, how he personifies the Christian God and Bible, inventing capitalised noun phrases by turning participles, adjectives and common nouns into proper nouns and noun phrases. The second type can be viewed as idiosyncratic of his original poetry from *TIfN* through to *TToN*, though not pertaining to Christianity, which can indicate Carson's creative use of nineteenth-century poetic influence

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[140] Ibid., C.XXXIV L84. Compare with Cary's 'evil so extreme'; Longfellow's 'so much evil'; and Sayers's 'this realm of all despair'.

[141] Ibid., 2002, C.XXXII L21. Compare with Cary's '(t)hereupon'; Longfellow's (no precedent); and Sayers's (no precedent).

[142] Ibid., C.XXXI L6. Compare with Cary's 'the vale of woe'; Longfellow's 'the wretched valley'; and Sayers's '(t)hat mournful vale'.

[143] Ibid., C.X L11. Compare with Cary's 'Josaphat'; Longfellow's 'Jehoshaphat'; and Sayers's 'Jehoshaphat'.

[144] Ibid., C.XII L139. Compare with Cary's 'the ford'; Longfellow's 'the ford'; and Sayers's 'the ford'.

[145] Ibid., C.XVIII L.111. Compare with Cary's 'the summit of the rocky span'; Longfellow's '(t)he arch's back'; and Sayers's '(t)he keystone of the arch'.

[146] Ibid., C.XXXI L102. Compare with Cary's 'there/ Where guilt is at its depth'; Longfellow's 'at the bottom of all crime'; and Sayers's 'the bottom of sin'.

[147] Ibid., C.XXXIV L100. Compare with Cary's 'th' abyss'; Longfellow's 'the abyss'; and Sayers's 'the Abyss'.

[148] Ibid., C.IV L7. Compare with Cary's '(f)or certain on the brink'; Longfellow's 'the abysmal valley dolorous'; and Sayers's 'the steep brink'.

[149] Examples of these are: 'narrow', 'steep', 'abysmal' and 'extreme', 'brink', 'depth', 'gyre', 'den' and 'well'. *Inferno*, translated by Carson.

[150] Carson's version of the *Inferno* has a total of 322 lines containing either a capitalised noun, a noun phrase, or a list of nouns.

regarding the capitalisation of initials for nouns that are categorised as common in twentieth-century standard English usage.

<u>Carson's Dante's address of his Virgil:</u>

   To take the first instance, Carson appears to retract the suggestion of supernatural sensory capabilities in his Dante and Virgil, placing them in these instances on an equal level not only between themselves but also amongst the sinners. Some of these sinners also appear to possess the ability to see and hear others, as they respond to Virgil's and Dante's formal requests to talk. On the level of semantic content, Carson demonstrates close equivalence across the typical exchanges between the characters of Dante and Virgil that demonstrate Dante's professional praise and filial deference and obedience to Virgil including his agreement on the appropriate ways to formally address and respond to sinners making testimonies. Further, when asked in personal email interview about the relationship between his Dante and Virgil, Carson's response described its 'avuncular' aspect, which familial closeness of bond aligns with the other translators' use of 'F/father' when the character of Dante addresses Virgil. For instance, where Carson has 'my leader',[151] Cary has, 'the sire benevolent'; Longfellow, '(m)y Father sweet'; and Sayers, 'my gentle father['s]'. In this instance, Carson's avoidance of the nouns father, sire or parent suggests his attempt to keep distance on an inter-personal level between the two characters. This remove is also evident in the other translations consulted and viewed here through their use of a more formal register for synonyms of appellation that Carson in some cases also adopts, namely where he has 'my mentor',[152] '(m)y master'[153] and 'my sage'.[154] However, in the majority of cases Carson draws on an informal register, replacing attributives such as '(e)scort' and '(c)onductor' with 'my guide'.[155] The main aspect of distinctiveness, though, is apparent in Carson's consistent use of the lower letter case for all synonyms of appellation and the first person possessive pronoun whenever his Dante addresses his Virgil. These lexical features once more place the relationship on a common level by contrast with the hierarchical display of instruction and obedient

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[151] *Inferno*, translated by Carson, CVIII L109.

[152] Ibid., **C**XVI L13. Compare with Cary's 'my teacher'; Longfellow's 'my Teacher'; and Sayers's 'my teacher'.

[153] Ibid., CXV L97. Compare with Cary's 'my sapient guide'; Longfellow's 'my Master'; and Sayers's 'my master'.

[154] Ibid., CXII L16.Compare with Cary's 'my guide'; Longfellow's '(m)y Sage'; and Sayers's 'my Wisdom'.

[155] Ibid., CXIII L136. Compared with Cary's 'my master'; Longfellow's 'mine Escort' and Sayers's 'my gentle master'. Also, CIX L2. Compare with Cary's 'my guide'; Longfellow's 'my Conductor'; and Sayers's 'my guide'.

agreement. While the other translators use the pronoun 'my' or 'mine' they also often vary it through either omission or substitution with 'T/thou' or by replacing it with an adjective of praise that in some cases also receives a capitalised initial. Carson's repetition of the same pronoun makes the address unremarkable as though Virgil's responses are not laudable, awe-inspiring signified objects but appear more as everyday expected replies. To illustrate, where Carson has:

… my guide, my lord, and my attorney(,)[156]

the others have:

Cary's 'my guide, my master thou, and lord'
Longfellow's 'Thou Leader, and thou Lord, and Master thou'
Sayers's '(t)hou master, and thou leader, and thou lord'(.)

Further, where Carson has:

…my lord(,)[157]

the others have:

Cary's 'guide belov'd!'
Longfellow's 'Good Leader'
Sayers's 'dear guide'(.)

Such adjectives of praise are avoided elsewhere, namely 'benevolent', 'gentle', 'sapient' and 'sweet' as are those the other translators commonly use to attribute to other hierarchical figures.

Carson's references to Christianity and mythology:

Carson's use of capitalisation in the references to God are as lauding as the other translators' but reveal an ironic undertone in the capitalised adjectives, nouns and genitive

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[156] Ibid., CII L140.
[157] Ibid., CX L19.

phrases, which elongate the appellation in a hyperbolic way.[158] By comparison, the other translators' equivalents show greater economy of phrase and regular syntax. For instance, Carson has 'the guiding Principle of Mind' where Cary has, 'intellectual good'; 'Mind/ of God' where Sayers has, 'God's bounty'; 'O Height of Wisdom' where Longfellow has '(w)isdom supreme'; 'the Master of the Infinite' where Sayers has 'Hell's great Foeman'; and 'Master of Knowledge' where Longfellow has '(t)he Master'.[159] Carson's references to the Bible are also notable for the uniform way in which they use capital initials in phrases that either imitate or invent collocations. None of the other translators show uniformity in their phrasing of references to the Bible and are inclined to blend these descriptively into the surrounding prose rather than have them stand out typographically as euphemistic titles. Carson's references constitute a kind of series, then, loading the Bible with an ultimate catechistic authority that contrasts strikingly with the notion of 'a path of fable'. For instance, his phraseology includes examples such as, 'a Higher Writ', 'the Verses High', 'the Final Sentence', and 'the One True Story'.[160] The other translators' versions of these generally rely on lower-case adjectives, such as, 'the lofty verses', 'the high songs', 'the mighty sentence', and '(t)he faith that sets us on salvation's road'. Carson's phraseology casts doubt over the Roman Catholic morality of his version of the *Inferno*.[161] In a further explicit way, commentary on moralistic origin or creation stories continues in the endnotes that are predominantly used for citations and quotations of ancient Greek and Roman classical literature, mainly from Ovid's *Metamorphosis*. The Notes section is similarly almost entirely used to expand on alternative meanings, etymologies and associations for legendary figures and societies in creatively

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[158] Kathleen Shields notes how Samuel Beckett stylistically mocks the need for overreliance on the genitive case in English due to his argued translational intention to highlight the 'archaic' limitations of the language by deliberately overusing the preposition 'of' in genitive noun phrases in his translation of Rimbaud's 'Bateau ivre'. To quote Shields: 'Beckett's syntax seems deliberately flat-footed. In stanza 12 the phrase "tangle of / The flowers of the eyes of panthers in the skins of men" has no less than four "of"s.' See Shields, Kathleen. 'Three Irish Translations of Rimbaud's "Bateau ivre."' *New Comparison: A Journal of Comparative General Literary Studies*. No.19, Spring, Special Section: Eastern Europe, edited by Leon Burnett, Howard Gaskill, Holger Klein and Maurice Slawinski, Colchester, University of Essex, 1995, p. 18.

[159] These can be found at the following lines: 'the guiding Principle of Mind', CIII, L18; 'Mind/ of God', C.XI L95; Height of Wisdom', C.XIX L10; 'the Master of the Infinite', C.II L16; 'Master of Knowledge', C.IV L131. *Inferno*, translated by Carson.

[160] Carson's examples list: 'a Higher Writ' (C.VIII 104), 'the Verses High' (C.XXVI L82), 'the Final Sentence' (C.VI L105) and 'the One True Story' (C.II L30). *Inferno*, translated by Carson.

[161] The other translators do not associate this passage with fabled or legendary interpretations. *Inferno*, translated by Carson, C.VII L104-5. Compare Cary's '…we…// Enter'd, though by a different track, beneath'; Longfellow's '…we… / Made entrance downward by a path uncouth'; and Sayer's 'We made our way down by that eerie stair'.

extrapolative ways, but within the pagan Irish tradition only. Carson's *Inferno*'s Notes consist for the nearly equal part in references to the Irish pagan tradition, which inclusion adds to his alternative, adapted and underlying interpretations of the Christian biblical story. A possible translational intention for Carson as 'a match-maker, and a peacemaker'[162] then can seem corroborated by his use of endnotes. What is more, his wide-ranging reference to religious-historical schisms between the ancient Greeks and Romans, Christianity and Islam, Sunni and Shiite, the Guelf and the Ghibelline families and the 'Blacks' and 'Whites' of Dante's context of writing promote this kind of universalist, integrationist tendency. By the same token, however, Carson also implies uncertainty over his own ideological intentions, semantic equivalence and faithfulness to the 'essence' of the original by pointing out the numerous points of 'controversy' and 'debate'[163] over interpretations of Dante's authorial intentions and original meanings.

In effect, Carson's approach to this translation volume takes striking opportunities of characterisation from the collective, anonymous groups of 'sinners' to his Dante and Virgil and the landscape and environment itself to infer how politically elite levels in the new structures for governance impact on common civic levels of participation. Carson portrays the typically paternal figure of Virgil in a more common way rather than superior and omnipotent elevation of his conventional textual status. Further, Carson's association with British military aerial surveillance in his translational prefatory statement undermines the effectiveness of that system as a symbol of containing conflict. His anthropomorphic animation of the climatic and topographical environment illustrates the inappropriateness and redundancy of the artificial, 'top down'[164] democratic structures on the previously existing informal network of civic relationships that had developed independently of the political sphere and that maintained functional throughout the period of the Troubles and in particular the decades of rule from Westminster.

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[162] *Inferno*, translated by Carson, Notes. ref. C.XVI L70, p.267.
[163] Ibid., pp.248 & 295. These also occur in Notes, p.245, 246, 256, 279, 282, 289 and 290.
[164] O'Leary, B. 1993, p. 61.

Chapter Four: Cultural communal perceptions of identity in Carson's stylistic approaches to Arthur Rimbaud in *The Alexandrine Plan* and *In the Light of*.

Carson refers implicitly to the polarising issue of cultural communal identity and the values of diversity and inclusivity raised by the cross-communal party, the Northern Irish Women's Coalition (NIWC)[1] throughout the sonnet sequence, 'Part I' of *TAP* and to this cross-communal legacy in his 2012 translation volume, *ItLo*. Part I of *TAP* consists in nine versions of sonnets selected from Arthur Rimbaud and *ItLo* consists entirely of adaptations of prose pieces selected from Rimbaud's *Illuminations*. The two volumes have been selected for comparison due to Carson's return after a fourteen-year period to the same author and almost to the same translated poetic form, the sonnet. He refers to the 1998 transitional accommodationist structures in Part I of *TAP* most explicitly through his stylistic interpretation of poetic character. Carson's use of lineation, rhyme and voice in *ItLo* demonstrates through a discrete and creative style how these accommodationist structures might still withhold potential for flexible, spontaneous interaction. He also draws on similar grammatical features across both volumes, treating these features in significantly different ways between the volumes. The different treatment of Rimbaud in the 1998 and 2012 volumes reflects a more experimental yet also more subtle manner of commenting on the political and civic context approach to the later translation.

This chapter's first aspect of focus on the political and civic context centres on how women's civic groups and their agreed principles and manners of political engagement generally contributed to, and were received by other parties in the new institutions for governance. A range of socio-political commentary on women's participation in the GFA Assembly from 1998 to 2003 outlines the roles, experiences and developments of this women's 'movement',[2] its formation of a political party, the Northern Irish Women's Coalition (NIWC), and the 2006

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[1] The cross-communal party, the Northern Irish Women's Coalition (NIWC) advanced a manifesto 'protecting human rights and ensuring equality and inclusion for all groups in the political process'. They formed six weeks before the elections to the new governance structures. Cowell-Meyers, Kimberly. 'The Social Movement as Political Party: The Northern Ireland Women's Coalition and the Campaign for Inclusion.' *Perspectives on Politics* (*Perspect Polit*), vol. 12, issue 1, Cambridge University Press, 2014, p. 63. DOI: 10.1017/S153759271300371X

[2] Murtagh, Cera. 'A Transient Transition: The Cultural and Institutional Obstacles Impeding the Northern Ireland Women's Coalition in its Progression from Informal to Formal Politics.' *Irish Political Studies*, vol. 23, issue 1, 2008, p. 22. DOI: 10.1080/07907180701767948

dissolution of this party. In particular, Cochrane and Dunn examine the NIWC's attempts to establish the central value of their presence and activity on a political level while also maintaining their relevance on a civic, 'grassroots' level of representation. Carson's handling of female characters in his 1998 volume foregrounds his attention to women's civic and political activity as a cross-communal coalition party advocating gender and inclusivity in politics and prioritising socioeconomic and women-specific issues. His 2012 focus on multiple and anonymous aspects of poetic voice in conjunction with an experimental approach to poetic structure continues to infer values of diversity and inclusivity. In this later volume, *ItLo*, Carson devises formal opportunities to mirror the absence of the 'novel'[3] and 'innovating'[4] impact of the NIWC and related work of other cross-communal parties from the mid-2000 greater polarisation of leading parties. Carson's inter-cultural mode of poetic translational expression might align him with a central aim of the GFA to establish a moderate middle ground between polarised cultural-communal opposites. However, Eric Falci's commentary on 1980s' poetic positions of marginality to an institutional centre, (as noted in the introduction chapter of this thesis) indicates a more complex agenda for Carson's inter-cultural poetic fashioning of *ItLo*'s 'different voices, different keys'.[5] This chapter argues how Carson's pre-GFA 'counter-lyrical' voice, which Falci identifies in narrative fracture, digression, multiplicity and anonymity, resurfaces in new ways in the post-GFA 1998 and 2012 translational volumes. For instance, Carson's insertion of short, anonymous, off-topic statements in direct speech demonstrates his inclusion of diverse, detached and anonymous 'other' voices. This use of voice and syntax is not descriptively political, but instead illustrates an aspect of Carson's innovative ways of internalising and reproducing external influences in the increasingly international environment of Northern Ireland. Carson's approach to Rimbaud in *ItLo* demonstrates his critical style of engagement with developing alternatives to traditional concepts of identity after the collapse of the power sharing structures. His approach to Rimbaud in Part I of *TAP* echoes the NIWC's discrete aspects of political influence through their civic-based campaigns for inclusivity and equality that were also supported by international guidelines for rights and representation in politics.

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[3] Cowell-Meyers, 'The Social Movement as Political Party'. *Perspectives on Politics*, p. 68. DOI: 10.1017/S153759271 300371X
[4] Ibid., p. 63.
[5] Carson, *ItLo*, p. 13.

Before setting out the civic and political context that developed over the period between the publication of the two translation volumes, the following outlines and compares the form and structure Carson selects for both volumes. The critical enquiry and analogy argued in this chapter demonstrates how Carson's treatment of poetic form and structure stylistically reflects the challenges faced by cross-communal participants in the civic and political structures.

Volume structures and sonnet forms:

Rimbaud is the only poet Carson selects a second time for a complete translation volume. The later volume does not consist in identically structured Petrarchan sonnet forms but in versified adaptations of prose poems from Rimbaud's (also later) volume, *Illuminations*. Carson has selected twenty-five prose poems, twenty-two of which are turned into a 'hybrid'[6] kind of verse consisting in rhyming couplets that contain two alexandrines in his version of the sonnet form that is either twenty-eight or fourteen lines in length. The remaining three pieces are left as prose and serve as section dividers between two main poetry sections. Of additional note, both *TAP* and *ItLo* are the only translation volumes for which Carson has selected and sequenced the poetic units. In *TMC/CaMO*, the *Inferno* and for the most part of the *Táin,* the respective couplets and parts, stanzas and cantos and narrative and verse passages follow and cover the sequence and entirety of the original text, or in the case of the *Táin* the mainly consulted English translation.[7] As such, neither volume refers explicitly to any thematic or poetic narrative for the volumes but instead Carson's use of section titles involves musical and dramatic terminology for *ItLo*, namely 'Intro', 'Act One', 'Interlude', 'Act Two' and 'Coda' and a neutral numerical system for *TAP*, 'Part I', II, III and IV.[8] However, metonym and metaphor demonstrate

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[6] Ibid., p. 13.

[7] Carson's translation of the *Táin* does differ from the English translation by Thomas Kinsella he mainly consulted in view of his omission of certain introductory and insertion of some middle passages into his version. This prompt to edit and interpolate could have been derived from the further list of consulted translations and versions he provides in his critical introduction.

[8] It is noteworthy to consider Carson's own commentary on an aspect of his poetic translational intention for his debut volume, *TAP* as retrospectively stated in his prefatory statement to the later selection of Rimbaud's work in *ItLo* and in view of the fact that there is no prefatory statement to *TAP*. In his 'Author's Note' to *ItLo*, Carson states with reference to *TAP* that he had aimed 'to reproduce the original metre in English, and see what interpretations might emerge from those constraints, both of rhyme and the twelve syllables of the classical French alexandrine'. He adds that he had also begun to translate some of the prose pieces that comprise *ItLo* at that time, but felt that '(he) could not arrive at any form of words that did justice to the originals, to (his) understanding of what they might imply or mean, or to (his) sense of their music', and so discontinued this project. Carson, *ItLo*, pp. 12-3.

stylistic and formal coherence across *ItLo* as distinct from the numerical ordering and separation of theme and poetic styles in *TAP*. By further distinction, the later volume's section titles indicate Carson's greater emphasis on the performative as distinct from dialogic inter-subjective process of translation (as illustrated in the previous chapter). In *ItLo*, Carson's versification, end rhyme and lineation construct translational 'stage sets'[9] for his uses of rhyming lexis, phrase, punctuation and voice that act out a poetic translator's state of engaging in stylistic 'mutation' or in a metonymic process of 'translation as mutation'.[10] The volume's opening image of a 'roof-tree'[11] as fabricated structure composed of a 'central beam'[12] introduces Carson's pun on semantic meaning with the nouns 'wood[s]'[13] and 'light'[14] in 'beam'. He thereby sets up the volume's core tension between formal poetic structure and surface cultural linguistic meaning where his translational choices are always only 'in the light of' Rimbaud's work. This intertwined tension arises as he makes end rhyme choices to link the couplets, which decisional process alters his understanding of the language of translational composition through different or 'foreign'[15] angles as he considers various possibilities of equivalent literal, figurative and cognate lexical units in his linguistic culture. Indeed, in his 'Author's Note' Carson states his awareness of '(o)ne's "own" language begin(ning) to seem another'[16] through the very process of translating into another linguistic culture.[17] Further, the versified prose poems as versions of the sonnet form in *ItLo* specifically highlight the 'different voices, different keys'[18] that shape translated-subjectivity across the volume, understood as ''I is another''.[19] The metonym of 'translation as mutation' implies the continuation of an inter-subjective approach from its dialogic usage in *TAP* but in the later volume the central metaphorical emphasis on structural representation adds an element of impersonality to translational expression that distinguishes *ItLo* from *TAP*. This

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[9] Ibid. p. 15.
[10] Ibid., p. 13.
[11] Ibid., p. 15.
[12] Ibid., p. 15.
[13] Ibid., p. 15.
[14] Ibid., p. 15.
[15] Ibid., p. 13.
[16] Ibid., p. 13.
[17] Carson's title of his translator's introduction section as 'Author's Note' could be a play on 'Arthur' Rimbaud's name, suggesting that he is assuming Rimbaud's identity in an authoritative way in view of his radical adaptation of the original prose pieces.
[18] Carson, *ItLo*, p. 13.
[19] Ibid., p. 13.

feature of impersonality consists in the chosen structure of approach to lineation and verse scheme that exhibits creative ways of interacting on inter-subjective and inter-cultural levels.

Carson's preoccupation with the intertwined relationship between the stylistically 'familiar' and 'strange' foregrounds his role as mediator between cultures through the act of poetic translation. He attributes the primary significance in this interconnecting process to formal constraints that place limitations on the desire to be understood across cultures. At the time of his 1998 publication, the cross-communal NIWC had been serving as a 'conduit' between civil society and the formal political sphere from 1996 to 1998 in the lead up to their election to the Northern Ireland Assembly in 1998.[20] The NIWC had worked with other civic leaders from 1996 to gather support for a referendum to be held across Northern Ireland that could endorse a peace agreement. Upon entering the political institutions, Graham Spencer notes that opportunities regularly arose for the NIWC to use their 'mediative role' to 'translate' between the political representatives of either side of the main cultural communal divide.[21] Carson's 1998 volume takes an ironic view of the optimistic sense that the politically accommodated antagonists took lessons from the experience of cross-communal civic leaders. More positively, however, Carson's 2012 volume imagines creative ways of working as a neutrally detached actor within the polarised state of the structures. The following outlines the civic context out of which the NIWC formed. This brief overview provides a background for elaboration on the NIWC's experience of working within the consociational structures and how Carson may have imagined their reception and fate.

From civic activity to political representation:

The NIWC formed out of a composite of civic, community and peace and reconciliation groups that set women's issues as their main remit and have both cross- and single-community profiles. Cochrane and Dunn focus on a large sector within the wide variety of civic groups, as mentioned in Chapter One of this thesis, known as Peace or Community and Reconciliation organisations (P/CROs).[22] The women's groups that formed the NIWC in 1996 came from this

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[20] Spencer, Graham. 'Reporting Inclusivity: the Northern Ireland Women's Coalition, the News Media and the North Ireland Peace Process.' *Irish Journal of Sociology*, vol. 13, issue 2, 2004, p. 59.
[21] Thomson, Jennifer 'Thinking globally, acting locally? The women's sector, international human rights mechanisms and politics in Northern Ireland.' *Politics*, vol. 37, issue 1, 2017, pp. 82 & 91. DOI: 10.1177/0263395716629973
[22] Cochrane and Dunn, *People Power?* p. 48.

sector[23] as well as other types of groups with different socioeconomic agendas and issues specific to women's needs. While the NIWC's composite roots informed their wider political movement, the reconciliatory aspect of their agenda seemed to take over the party's image in a way reductive of their scope and intentions.[24] In reality, most P/CROs were 'capacious'[25] in scope, and highly 'varied' and 'overlapping'[26] in remit with other types of civic group. More specifically, P/CROs encouraged their supporters and other types of groups to take 'personal accountability' for issues affecting them to try and contain the spread of environmental issues and prevent communities from attributing 'blame' to the 'other' side. P/CROs also took a 'hands-on' approach and mobilised others throughout phases of heightened tension, taking 'direct action' during outbreaks of street conflict. As part of the NIWC, these kinds of groups promoted their 'inter-community' and 'cross-class' profile and remit to treat the ongoing 'symptoms' of sectarian violence and intimidation.[27] Cochrane and Dunn note that this profile aligned them closely with the politically moderate, integrationist representatives.[28] However, three main areas of opinion largely shaped the public image of the NIWC, namely, its original eclectic grassroots supporters,[29] the media[30] and the main antagonistic political parties elected to the new Assembly.[31] These perceptions are considered throughout the chapter in conjunction with interpretations of Carson's way of translating female characters in *TAP*, and his usage of lineation and rhyme to give rise to a shattered but unconfined sense of character in *ItLo*.

Perceptions of the NIWC:

Grassroots supporters:

The following brief outline summarises how the NIWC's development affected the party's relationship with civic group supporters and their perception by political parties and the media. To begin with, Cochrane and Dunn note that the NIWC's apparently easy transition to formal politics led to a loss of credibility amongst their grassroots supporters, as the party

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[23] One of these groups, for instance, were called 'Women Together for Peace'. Ibid., p. 87.
[24] Murtagh, *Irish Political Studies*, p. 22.
[25] Cochrane and Dunn, *People Power?* p. 77.
[26] See Chapter One on the CRC's encouragement of single-community organisations to recognize their areas of overlap with other single-community and inter- and cross-community organisations.
[27] This sense was expressed by Women Together for Peace'. Cochrane and Dunn, *People Power?* p. 87.
[28] Ibid., p. 77.
[29] Little, *Democracy and Northern Ireland*, p. 127.
[30] Spencer, 'Reporting Inclusivity.' *Irish Journal of Sociology*, p. 51.
[31] Cowell-Meyers, 'The Social Movement as Political Party.' *Perspectives on Politics*, p. 66.

appeared to take a more 'centralist[32] position and work in a more 'conservative'[33] way at their

new level of service. The NIWC had to manage their profile as both conformist and hands-on

carefully so as not to lose the support of the voting pool that originally supported the women's

groups who made up the coalition.[34] Cochrane and Dunn further observe that the party had to

channel considerable resources into maintaining their local image as detached and trustworthy

representatives of 'bread and butter' issues as well as rights and areas of need specific to

women's experience. The NIWC came under pressure to retain their former public 'popularity',

and this priority diverted focus from potential opportunities to bring about 'regional structural

reform' in the political sphere.[35] They had to balance the need to keep up a popular public image

and to work appropriately and sensitively with diverse local requirements. However,

international agencies, such as the European Union (EU) and United Nations (UN), and the British

and Irish governments monitored requests and usage of government funding for the linked, local

civic groups. The NIWC therefore came under pressure from the political administration to spend

their budget allocation in ways that would be more accountable to central guidelines for cultural

communal intervention. These standard requirements often overlooked and dismissed long-

held, local experience and insightful ways of rethinking old solutions, which led to grassroots

supporters' frustration with the NIWC's mediation between the civic and political spheres. While

local support increased during critical periods, it soon fell as members of civic groups became

disillusioned with the lack of effectiveness the government link seemed to have.

The media:

Graham Spencer surveys how the media considered the NIWC from its entry stages into

the political sphere of engagement, underlining more broadly how the media's influence often

shaped public opinion more than any parties' way of operating.[36] Writing one year after the

NIWC lost its only two Assembly seats, Spencer reflects on the dominant 'politics of competition'

driven by the two antagonistic sides.[37] The NIWC did not attract the same kind of attention as

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[32] The women's groups as a sector was thought to be closely associated with ideological links to a British liberal type of policy that had informed the early approach of the CRC. This association was suspected and negatively viewed by the Irish/Catholic/nationalist community. Cochrane and Dunn, *People Power?* p. 87.
[33] Ibid., p. 87.
[34] Ibid., p. 87.
[35] Cowell-Meyers, 'The Social Movement as Political Party.' *Perspectives on Politics*, p. 67.
[36] Spencer, 'Reporting Inclusivity.' *Irish Journal of Sociology*, p. 44.
[37] Ibid., p. 60.

these main antagonistic parties from the media due to its focus on commonly neutral and women-specific issues rather than ideologically charged and 'contested' issues. The media tended to focus on imminent threats of a return to violence if more parties rejected core terms and bargaining in the GFA. This sensationalist approach led to oversimplified understandings about the process of establishing peaceful coexistence.[38] Far less interest was given to the slow process of moderation and compromise, and its long-term focus for agreement on complex, interconnected issues that concerned all parties. However, the NIWC had held a 'novelty' factor for the media in the led up to its successful election as advocates for gender equality in politics. When the novelty passed, the party's main and varied type of political activity as a cross-communal influence was not treated as pioneering enough to take keen, consistent attention. Instead of reporting on how the party developed and influenced other parties, the media tended to demote the role of the NIWC as auxiliaries to the historically more controversial and increasingly dominant parties. Their cross-communal presence was framed more as 'decorative' rather than 'substantial' or crucial despite the main aim of the Peace Process to establish a middle ground of comprise across the main political divide. Adrian Little constructively criticises this viewpoint (one year before the NIWC lost their seats in 2003) by arguing for a 'radical' delimitation of the definition of the term 'politics' not only by male-dominated parties but also within feminist politics in Northern Ireland.[39] Little's reference to a 'feminist politics of difference' provides insights into how female politicians could have challenged the stereotypes that reductively 'essentialised' their political aims.[40] Further, Jennifer Thomson emphasises that intervention by international bodies in local level of activity required 'critical interpretation' by local leaders to be effective and appropriate.[41] The above noted frustration of grassroots supporters with the NIWC's partially international framework of reference could suggest a lack of critical engagement, or a lack of political air time to deliberate the relevance of international standards in locally specific contexts.

Other parties in the new structures for governance:

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[38] Ibid., p. 54.
[39] Little, Adrian. 'Feminism and the politics of difference in Northern Ireland.' *Journal of Political Ideologies*, vol. 7, issue 2, 2002, p. 168.
[40] Little, *Journal of Political Ideologies*, p. 164.
[41] Thomson, 'Thinking globally, acting locally?' *Politics*, p. 83.

The NIWC designated itself as 'inclusive other' rather than 'nationalist' or 'unionist'[42] and did not electorally threaten the other main parties that mostly represented single community 'ethnic voter blocs'.[43] The PR (STV) voting system, (as outlined in the introduction chapter) resulted in smaller, single-community parties transferring their lower order votes to larger parties representing the same community rather than across the main political divide.[44] This system increased the intra-communal votes and did not lead to the 'cross-cutting links'[45] that Lijphart envisages for consociational democratic structures.[46] Cera Murtagh notes that the NIWC could have developed a challenging presence if the voting system had involved an alternative to the STV attachment, such as a form of party list system.[47] However, the main political parties regarded and occasionally ridiculed the NIWC as 'confused' and 'inchoate' in political purpose, in particular because they would not state their constitutional position on the issue of sovereignty.[48] Still, the main parties were under international pressure from the United Nations Human Rights Commission (UNHRC) and European Commission for Human Rights (ECHR) to show recognition and solidarity for the NIWC's equality rights agenda.[49] Kimberly Cowell-Meyers argues that the NIWC's formation and entry into politics prompted the other parties to 'innovate' in the same way by running female candidates for election seats. However, the main parties still tended to prioritise the supposedly more important, controversial issues over lower-profile, localised issues specific to women's needs.[50] Moreover, Thomson comments that the main parties did not appear pressured by international human rights laws supporting certain women specific issues being raised by the NIWC.[51] Thomson states further that the general topic of human rights in the Northern Irish context was so deeply divisive that the inability to come to agreement on any aspect became an acceptable situation.

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[42] Murtagh, 'A Transient Transition.' *Irish Political Studies*, p. 29.

[43] These are also referred to as 'ethnic voter blocs'. Wilford, *Belfast Agreement*, p. 58.

[44] Murtagh, 'A Transient Transition.' *Irish Political Studies*, p. 28.

[45] Wilford, *Belfast Agreement*, p. 58.

[46] Wilson and Wilford, *The Trouble with Northern Ireland*, p. 44.

[47] A PR-party list system centrally ranks a region's candidates by the number of votes their parties receive. Seats are then allocated proportionate to this number. The singular support for the NIWC would have kept them in a competitive position. Murtagh, 'A Transient Transition.' *Irish Political Studies*, p. 29.

[48] Murtagh, 'A Transient Transition.' *Irish Political Studies*, p. 34.

[49] Thomson, 'Thinking globally, acting locally?' *Politics*, p. 86.

[50] Hayes, Bernadette and McAllister, Ian. 'Gender and consociational power sharing in Northern Ireland.' *International Political Science Review*, vol. 34, issues 2, Sage, 2012, p. 129. DOI: 10.1 177/0192512112452170

[51] Thomson, 'Thinking globally, acting locally?' *Politics*, pp. 86-7.

The formalisation of the women's movement:

The above perceptions of the NIWC outlines certain aspects of their acceptance and integration as participants in the accomodationist structures from 1998 to 2003. Carson's portrayal of female alongside male characters in his translations from Rimbaud in 1998 demonstrates his alertness to the celebrated novelty of the appearance of women on a level of political engagement alongside their male counterparts. He stylistically reproduces these female characters as their stereotyped images, taking translational opportunities to highlight their subordinate role and side lined positions in a male-dominated poetic narrative. Carson's characterisation also plays on narrow and essentialist interpretations of the role of women as inherently law-abiding and ecumenical '(w)omen for (p)eace' as distinct from the '"men of violence"'.[52] The following analysis of three sonnet-versions from *TAP* illustrate Carson's stylistic commentary on this contextual period around 1998. Subsequent analysis of the 2012 volume shows where the integrationist ideals and practices of cross-communal parties like the NIWC have left ghostly figments of their legacy. In a 2013 interview with Boston University's Meg Tyler, Carson says that his versions of Rimbaud's prose pieces 'struck (him) … (to be) all about *aisling* …, (from) another world'.[53] As noted in previous chapters, Carson has also referred to his 2003 *Inferno* as a kind of *aisling*, where the main character is aroused to redress political and religious corruption, and he also accepted the commission to translate a text written in the eighteenth-century *aisling* tradition, *Cúirt an Mheán Oíche* (*TMC/CaMO*) in 2005. His continued sense of this genre when working on the adaptations for *ItLo*, (which do not have the narrative content or characters that normally constitute an *aisling*) indicates an intention to invest *ItLo* with a sense of haunted politics. Later textual analysis in this chapter illustrates how Carson goes about this. The following close textual analysis focuses on his translational 'domestication' of Rimbaud's poetic characters and their narrative relationships as a way of commenting on the formalisation of the women's movement.

Translated-subjectivity as stereotype in *TAP*:

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[52] Cowell-Meyers, 'The Social Movement as Political Party.' *Perspectives on Politics*, p. 93. I have also referred to the term, 'men of violence' in reference to Peter McDonald's discussion of Carson's *TIfN* in Chapter Two of this thesis.

[53] Ciaran Carson in interview with Meg Tyler, 'Irish Voices: A Reading and Conversation with Ciaran Carson.' Boston University, 8th April, 2013, https://www.youtube.com/watch?v=oOtJe7jgdcs

The male translated-subject in the first quatrain of *TAP*'s opening sonnet-version, 'The Green Bar'[54] is referred to in the first person while in the second quatrain Carson identifies this character in the third person. This male translated-subject has become a caricature of himself, 'Punch' in the colloquial phrase, '(p)leased as Punch':

> Pleased as Punch, I stretched my legs beneath the shamrock
> Table.[55]

The phrase refers to the 'argumentative and aggressive'[56] character from Punch-and-Judy shows in historical British popular culture. It also refers to caricatures of the perceived ethnic Irish character that appeared in the nineteenth-century *Punch Magazine*. Carson's choice of phrase then, when compared with the plain prose[57] translation's '(h)appy'[58] from '(b)ienheureux',[59] seems to deliberately allude to British culture. Rimbaud's original poetic subject remains as first person speaker throughout, demonstrating the completeness of his subjective 'lyric-I'[60] statement. Carson's male translated-subject embodies an unconsolidated subjective and cultural identity that turns the potential uniqueness of a poetic simile into the stereotype of a cultural symbol. This interpretation of a poetic subject is followed by a more complete absence of subjectivity in Carson's description of the female translated-subject appearing alongside Punch in the second quatrain as:

> … this vacant waitress in a tit-enhancing frock(.)[61]

By the final quatrain, however, she has:

> … turned herself into a ray

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[54] Rimbaud's original title is 'Au Cabaret-Vert'. Carson, *TAP*, p. 12.
[55] Ibid., p. 13.
[56] O*ED*.
[57] Carson refers in his 'Notes' section in *TAP* that the translations he has consulted as 'plain prose' versions. Carson, *TAP*, p. 87.
[58] Authur Rimbaud, *Authur Rimbaud: Collected Poems*. Edited and introduced by Oliver Bernard, Penguin Books, London, 1982, p. 106.
[59] Carson, *TAP*, p. 12.
[60] Lyric. *Encyclopaedia of Poetry and Poetics,* edited by Preminger.
[61] Rimbaud's original has '… la fille aux tétons enormes, aux yeux vifs', Carson, *TAP*, p. 12.

Of sunshine, like an unexpected Lady Day(,)[62]

which simile essentialises her as a ritual sign on the Christian calendar that marks the festival day of the Annunciation celebrated in England, Wales and Ireland.[63] Carson makes a textual opportunity where there was none in the original to raise two juxtaposed aspects of his female translated-subject as a seductive and pious character. His translated-subject can take on a biblical dichotomisation of 'woman' as whore or angel in the religious aspect of his context of writing. Carson's multifaceted characterisation in the socio-political sectarian context of his poetic translational statement can refer to the complexity of defining female civic and political subjectivity in a unified way. Rimbaud introduces his original female subject as 'la fille', or 'the girl':

> … Et ce fut adorable,
> Quand la fille aux tétons énormes, aux yeux vifs,[64]

and subsequently refers to her with the demonstrative pronoun phrase '(c)elle-lá'. Carson carries over Rimbaud's definite, demonstrative qualifications of her in the above-quoted, 'this vacant waitress',[65] carrying over her original objectification to establish her use as a blank canvas on which to project the ideal of ecumenism in societies with multiple Christian denominations. Additionally, however, Carson uses the indefinite article, 'an'[66] when signifying this female embodiment of cultural and religious integration as 'an unexpected Lady Day', as quoted above. '(T)his vacant waitress', who is also 'a[n] … Lady Day', appears on one hand as a citizen in her ordinary physical reality and circumstance as imagined and moderated by the authorising and translating male poets. On the other hand, Carson's indefinite signification of her as 'a[n] … Lady Day' can delimit her prescribed physicality and textual material situation by investing her with an unknown potential to transcend sectarian perceptions of difference and division. His incorrect use of the indefinite article for a proper noun, though, – *a* Lady Day –

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[62] There is no precedent in the original for Carson's reference to the female character here, except through use of pronoun to indicate that she is carrying out an action for the male character: 'Celle-lá… //// … m'emplit la chope immense'. Ibid., p. 12.

[63] http://www.fisheaters.com/customslent6.html

[64] The orignal has: 'la fille'. Bernard, *Rimbaud: Collected Poems*, p. 106.

[65] Carson, *TAP*, p. 13.

[66] Ibid., p. 13.

gives his female translated-subject the attributes of a common noun in addition to the singularity of a proper noun. His Lady Day thereby represents only one item of a mass commodity and, as such, she appears as the opposite of a delimited subject with infinite potential to embody multiple forms. Carson also challenges the simplistic idealism of transcending religious difference in his further treatment of the male translated-subject. His reference to British culture in the above-quoted phrase, '(p)leased as Punch' deliberately only portrays the character from the torso up. Where the translated-subject's body meets the 'shamrock / Table',[67] as distinct from the literal translation's 'green table', 'beneath' which its 'legs' are 'stretched',[68] he becomes associated with Irish culture in view of the emblematic association of the adjective 'shamrock'.[69] The shamrock, as a symbol of the Christian concept of the Holy Trinity, loses its ecumenical possibility in the sectarian context of Carson's publication. Instead, it represents a typical Irish/Catholic/nationalist caricature of cultural communal identity from the torso down. The resulting translated-subject is divided across the middle, stylistically echoing the politically accomodationist structures in which the male-dominated parties are separated by polarising cultural communal difference.

Foreign perspectives:

Carson visually dramatises the new political participants dressed for their stereotypical roles and expectations in the accomodationist structures. The importance of his stylistic commentary for the new political role of women lies in his juxtaposition of physically situated realities with the stereotype of female representatives as 'peace-loving' and 'life-giving' figures.[70] Carson's use of poetic translation as a mode of commentary allows him to foreground a sense of the strange novelty of reaching agreement on innovative, all-inclusive peace process guided by international monitors and relationships. The translational mode here also facilitates a discrete way of mirroring the media's 'oversimplified'[71] image of the sudden rise and celebration of gender equality and party inclusivity, as if these aims could manifest effectively from one day to the next.[72] Carson's poetic expression of his context's cultural symbolism in a

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[67] Ibid., p. 13.
[68] Bernard, *Rimbaud: Collected Poems*, p. 106.
[69] Carson, *TAP*, p. 13.
[70] Cowell-Meyers, 'The Social Movement as Political Party.' *Perspectives on Politics*, p. 67.
[71] Spencer, 'Reporting Inclusivity.' *Irish Journal of Sociology*, p. 54.
[72] '(t)he general media view was we've got agreement today so we've got peace tomorrow.' Ibid., p. 57.

'foreign' setting allows him to shift the central relevance of these symbols. By re-framing cultural symbolism in an external, neutral cultural setting, he opens their appropriateness to question as fixed descriptions of identity. The local-level women's groups that kept a civic level working relationship with the NIWC also had the opportunity to draw critically on international perspectives to review their local circumstances and activity. Cowell-Meyers explains that the 1995 United Nation's Fourth World Conference on Women in Beijing encouraged participation from women in Northern Ireland to report to the conference on their kinds of local situation.[73] The following year, the Northern Ireland Women's European Platform (NIWEP) led a movement to propose measures for the inclusion of female representation in political parties governing the province. None of the then established Northern Irish, male-dominated parties considered these measures, and so the women's movement decided to form their own party, the NIWC.[74] Still, international support and guidance for the consequent NIWC provided only a starting point for discussion and promotion of women-specific issues as well as cross-communal cooperation. Carson's ironical reproduction of a transcendent female stereotype reflects this historical moment of heightened promise and heavy expectation for this new political presence. He critically foreshadows, thereby, continual deferral of the NIWC's attempts to prioritise neutral 'bread and butter' as well as women's issues in debate.[75] Carson's 'Lady Day' as an off-the-shelf figure of cross-communal idealism serves as a ventriloquist's puppet in the male-dominated parties' staged show of international solidarity and supposed will to 'return to normal politics' in Northern Ireland.[76] Carson's female translated-subject is not a direct contextual representation of the NIWC but instead a reflection of the general disregard for that party's political and civic leaders' complex and locally focussed contribution.

Absorption of the NIWC into political conduct and activity:

Further textual illustration shows how Carson reshapes lyrical interactions between a main male and female character. His stylistic approach raises commentary, thereby, on ways in which the NIWC's issues were consumed by the main accomodationist agenda. Before providing illustration, the following outlines the kind of alternative the NIWC offered and why the

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[73] Cowell-Meyers, 'The Social Movement as Political Party.' *Perspectives on Politics*, p. 68.
[74] Thomson, 'Thinking globally, acting locally?' *Politics*, pp. 86-7.
[75] Murtagh, 'A Transient Transition.' *Irish Political Studies*, p. 23.
[76] O'Leary, *Antagonism*, pp. 350-1.

international frame of reference could not sustain their advance from local movement to legislative action.[77]

The NIWC entered a political environment characterised by martialism[78] and competitiveness driven by the two main antagonistic sides against each other. While the NIWC as a cross-communal party did not intensify this dynamic in debate, their principle of inclusivity meant that they supported the participation of all parties. The NIWC were even the only party of all signatories to the GFA to encourage the DUP to participate in the new institutions after it had rejected the terms of the agreement in 1998, mainly due to the outstanding issues of ammunition decommissioning and the release of paramilitary prisoners.[79] The NIWC members worked according to the 'spirit of the Agreement' on such areas of topicality, rechannelling their long-held experience of mediating and problem solving in local sectarian and varied social contexts of need.[80] Cowell-Meyers argues that the NIWC also had a 'pluralising' effect on other parties, as their 'innovative' presence necessitated other parties to include women in order to stay competitive amongst voters.[81] However, the NIWC's 'generous (and) non-competitive '"politics of care"'[82] that focussed on chronic issues, such as welfare, health and education, was not taken as seriously as the supposedly 'real', ideologically charged issues.[83] Further, despite the inclusion of women in the other main opposed parties, these female nationalist and unionist party members tended to devalue the NIWC's 'feminine style' of politics as 'ineffectual and inappropriate'.[84] Thomson states that policy proposals that were crucial to women's civic groups throughout the Troubles, such as the United Nations Security Council Resolution 1325 (UNSCR 1325), and measures raised in the Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW) were rarely prioritised in ministerial debates.[85] Further, the GFA text contains the intention for the European Commission for Human Rights (ECHR) to work with a future Northern Irish Human Rights Commission (NIHRC) to establish a Bill of Rights for Northern

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[77] Thomson, 'Thinking globally, acting locally?' *Politics*, p. 84.
[78] Spencer, 'Reporting Inclusivity.' *Irish Journal of Sociology*, p. 48.
[79] Ibid., p. 55.
[80] Cowell-Meyers also notes that the party members and their civic supporters offered a progressive alternative to party deadlock based on their practical experience on local levels throughout the period of Direct Rule from the early 1970s to 1998. Cowell-Meyers, 'The Social Movement as Political Party.' *Perspectives on Politics*, p. 73.
[81] Ibid., p. 66.
[82] Murtagh, 'A Transient Transition.' *Irish Political Studies*, p. 34.
[83] Ibid., p. 33.
[84] Ibid., p. 35.
[85] Thomson, 'Thinking globally, acting locally?' *Politics*, p. 84.

Ireland.[86] However, Thomson observes that still in 2017 successive governments have not formed this bill due to the abovementioned contested nature of rights in Northern Ireland,[87] and that the 'women-friendly policy' contained in UNSCR 1325 has not been endorsed. Still, policy proposals relating to women's experience may have gained more presence in debate through their alignment with the EHCR and UN values and these interpretations of conditions affecting women across particular regions.[88] Thomson centrally concludes that even if local level organisations connect in empowering ways to international forums, there is no guarantee that the domestic political sphere will recognise and implement the desired policy. Carson stylistically reproduces the lyrical relationship between Rimbaud's original female and male poetic subjects as a reflection of the above lack of effectively inclusive debate on the emerging political stage. The above sonnet-version and a later instance in Part I of *TAP* shows how Carson achieves this through his translational staging of the female characters' appearances, and disappearances.

Paper puppetry:

Carson's sonnet-version, 'Miss Malinger', translated from 'La Maline',[89] reproduces the female translated-subject as 'a walking centrefold', or an image from contemporary popular culture designed by the media for what they think the consumer population wants to see. The only precedent for this kind of description can be Rimbaud's description of her childish pout:

[En faisant, de] sa lèvre enfantine, une moue(.)[90]

More radically, Carson's sonnet-version does not imitate the original's narrative voice but instead alters the voice as a statement in direct speech that issues from the narrating male translated-subject as words he puts in the female translated-subject's mouth. While Rimbaud's subject only refers to the expression of an attitude *around* the mouth, Carson inserts his description into a frame of mass produced desirability. Undefined and plural, this female translated-subject shares parallels with Carson's Lady Day, and as such is also a figment of the

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[86] Ibid., p. 87.
[87] Ibid., p. 87.
[88] Ibid., p. 85.
[89] Carson, *TAP*, pp. 24-5.
[90] Ibid., p. 24.

male translated-subject's desire for a female presence that fills an attractive and decorative role but cannot act according to her own will. Carson's translation for the original quote above reports the male narrating voice as saying:

She seemed to say, 'I'm like a walking centrefold.'[91]

The closing line in the original sonnet does contain direct speech, and Rimbaud's poetic subject describes how the female subject's words are delivered in a very low tone of voice. Carson's male translated-subject once again imagines what the female translated-subject would say to him, and takes her own voice out of her mouth and puts it into his own. While Rimbaud's female subject states:

Tout bas: 'Sens donc: j'ai pris *une* froid sur la jour…',[92]

Carson's male translated-subject says that she:

(o)f course, breathes in my ear, 'Feel here, dis cheek's caught cold.'[93]

Carson also plays loosely with his description of the male translated-subject's behaviour, inserting similes where there are no precedents to equate him with brutality and divinity:

… I forked a platter
Of some Belgian grub into me *like a hungry brute*,
Sprawling in my high chair *like a baby satyr*.[94]

Rimbaud has:

Je ramassais un plat de je ne sais quell met

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[91] Ibid., p. 25.
[92] Ibid., p. 24 (Rimbaud's italicisation).
[93] Ibid., p. 25.
[94] Rimbaud's equivalent lines do not contain similes that add description of the male subject and instead only describe the setting interior. Carson, *TAP*, p. 25 (my italicisation).

Belge, et je m'épatais dans mon immense chaise.

These similes displace and condense the original descriptive space of the interior setting and still life objects as Carson deliberately makes space for his translational agenda for characterisation. His commentary here indicates the kind of duplicity outlined above in the political context of his sonnet-version, where inclusivity is accepted on paper but not honoured in debate. The brutishness also echoes the kinds of 'extreme comments' or insults levelled at women in the first year of their political participation.[95] Cowell-Meyers notes that the two NIWC members who had won seats in the first elections in 1998[96] were 'referred to as "whingeing", "whining", "silly", "feckless", "cows", "scum", and "stupid women", told to "get back to the kitchen", go home "and breed", and "stand by their men"'.[97] More so, Carson's manipulation of direct speech as illustrated above can refer to the range of safeguards placed to ensure self-protection for cultural 'minorities' who sense their cultural communal identity, rights and ideals are under threat from another 'minority'. These safeguards, such as the petition of concern, minority veto, parallel consent, weighted majority[98] only served to protect the two main cultural communal 'minorities' as they were the only parties that could prevent cross-communal agreement.[99] The other, actual and far smaller cross-communal parties did not have the seats required to block a decision that both of the main antagonistic parties had already agreed to. Murtagh observes that the cross-communal parties, such the NIWC and the Alliance Party of Northern Ireland (APNI), were therefore systematically 'on the periphery in terms of decision making'.[100] Carson more strikingly spells out his reference to women's voices being edged or drowned out in 'The Green Bar', referred to above. Here, Rimbaud's original female subject already assumes a subordinate relation to the male subject in the role of a waitress serving him. Carson's female translated-subject, Lady Day, radiates a servile willingness to please, as a deity of ecumenism and transformational potential for a society divided by sectarianism. Carson loosely paraphrases Rimbaud's original description through his shifts in

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[95] Cowell-Meyers adds that '(b)y the time the Assembly was convened in December 1999 … there were no comments that extreme aimed at women politicians in the chamber.' Cowell-Meyers, 'The Social Movement as Political Party.' *Perspectives on Politics*, p. 72.
[96] These NIWC members are Monica McWilliams and Pearl Sagar. Ibid., p. 72.
[97] Ibid., p. 72.
[98] Wilson, Wilford and Claussen, *Power to the People?*, p. 30.
[99] Please see the Introduction chapter of this thesis for an outline of consociational safeguards and their purpose.
[100] Murtagh, 'A Transient Transition.' *Irish Political Studies*, p. 29.

meaning and insertions of adjective, verb, simile and onomatopoeic utterance to demonstrate his Lady Day's absorption into the split or polarised male translated-subject. Where Rimbaud briefly refers to his female subject as smiling ('(r)ieuse') in the first tercet and proceeds to limit description in the whole sestet to the still life, twilit scene, Carson uses the whole second tercet to turn his female-translated subject's waiting service into her self-sacrifice:

> … then she filled my beer mug

> With a bright smile, and turned herself into a ray
> Of sunshine, like an unexpected Lady Day.
> I guzzled it all into me. *Glug. Glug. Glug. Glug.*[101]

Carson's female translated-subject, as a contextually viewed mediator between the two main, male-dominated parties, becomes absorbed in a space for collective self-expression that holds little meaning for the 'bread and butter' and women-specific issues that informed the NIWC's priorities and interests.

Peripheralisation of diversity:

Carson continues to foreshadow how the middle ground parties, or self-designated 'inclusive other' become less visible to the extent of appearing unknown or anonymous by comparison with the foreground protagonists in the political accommodation of historical conflict. Throughout his sonnet-versions in Part I of *TAP*, Carson takes all possible opportunities to reproduce Rimbaud's poetic personae and cultural archetypes with nominal attributes defining anonymity, genericity, and reductive stereotyping. His apparent lack of regard for the specificity of cultural connotation in the original archetypes runs the risk of appearing translationally unreliable and reductive of cultural difference.[102] Carson allows this possible reception for the sake of commenting on his context in the manner argued throughout this thesis. Further, his loosely descriptive approach that is all the more conspicuous in a bilingual volume draws attention to a poetic practice that promotes transgression of 'essentialist'

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[101] Rimbaud's original has: 'Celle-là, …/ Rieuse, m'apporta des tartines de beurre,/ Du jambon tiède, dans un plat colorié, // Du jambon rose et blanc parfumé d'une gousse/ D'ail, - et m'emplit la chope immense, avec sa mousse/ Que dorait un rayon de soleil arriéré.' Carson, *TAP*, pp. 24-5.
[102] Cronin, *Translating Ireland*, p. 96.

meanings, phrasal deviation, vocal multiplicity and digression from critically received poetic arguments. Falci, as noted earlier, deals with Carson's manipulation of narrative structure and voice in his pre-GFA poetry volumes, *TIfN*, *BC* and *FL*. Carson uses his original poetic long line and a variety of structures, forms and lengths of poetic unit in which to incorporate these digressions and multiple poetic voices. He does not give himself the same kind of formal and structural flexibility in *TAP* to achieve this style of commentary that has typically allowed him to undercut the grand narratives of nationalism and unionism. Yet he still manages to critically undermine the fait accompli of the accomodationist structures and their 'peripheralisation' of difference.[103] Carson's way of replacing Rimbaud's cultural archetypes, then, indicates his reference to diversity of political voice in his context of commentary, but only through a profile that recedes into background anonymity rather than central cultural visibility. For instance, Rimbaud's use of 'Boquillon' is translated as 'Joe Bloggs'; 'Pitou' as 'one guy', his poetic alter ego, 'Petit Poucet' as 'a dwarf'; 'Dumanet' as 'another half-wit'; and 'the mothers' as 'Mrs/ Nobody'. Of all of these anonymous character appearances, Carson only incorporates his 'Mrs/ Nobody' into the translated-poetic narrative of a sonnet-version. This translational act indicates his sense of critical resistance to stereotypes about women as 'national symbols of loyalty, maternal self-sacrifice, passivity and victimhood'[104] and 'as mothers and "care-takers of the family"'.[105] Before looking at how he achieves this, it is useful to consider a contrary suggestion that the women's movement may have internalised this stereotype for their initial political advancement. With this perspective in mind, Carson's characterisation of 'Mrs/ Nobody' appears to consider the positive value of her duplicity.

<u>Alternative feminine politics:</u>

As noted in the introduction to this chapter, Adrian Little raises criticism on the ways that the women's sector of civic and political engagement may have reinforced 'maternalist and essentialist' stereotypes.[106] Little views this self-image as a feature of the first wave of feminism[107] whereby women as a whole take on a peaceful profile that directly opposes a stereotype of men as confrontational and warmongering. He considers the kind of women's

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[103] Murtagh, 'A Transient Transition.' *Irish Political Studies*, p. 29.
[104] Ibid., pp. 23 and 32.
[105] Cowell-Meyers, 'The Social Movement as Political Party.' *Perspectives on Politics*, p. 67.
[106] Ibid., p. 67.
[107] Little, *Journal of Political Ideologies*, p. 164.

politics led by the NIWC from the mid-1990s until his time of writing in 2002 as indicative of the first wave of feminist politics. In that analysis, the party adopted a 'strategic essentialist' interpretation of women that promised to transform conflict into cooperative and reconciled political relations.[108] Little situates this 'unrealistic' thinking in the wider framework of considering how liberal democracies work. Liberal democracies, he states, are characterised by confrontation and tension and draw on these to sustain an ongoing dialogue in a particular kind of balance. There is no need or even possibility to establish harmony, and if this aim were the main approach in a political democracy, dialogue would become oppressive and impoverished.[109] Little therefore promotes a 'radical politics of difference' developed over later waves of feminism that considers the socioeconomically situated differences within a broader women's movement as a way of understanding and differentiating political need. By pointing out these differences within a monolithic notion of what woman need and can contribute to the political domain, Little encourages the NIWC members to direct their focus on to their own self-reflective dialogue. Cochrane and Dunn's earlier outlined attempts by government-funded women's groups to maintain the support of their original grassroots' members substantiates the difficulties of remaining relevant to a widely heterogeneous base, particularly with the added sectarian division of civic communal groups. However, Little, Cochrane and Dunn are all writing in 2002 and as such have less capacity to encompass the wider angle of the NIWC's influence in the political forum and on civic groups benefitting from aspects of policy review on bread and butter and women-specific issues, and gender balance redress across most parties. Murtagh's later 2008 argument centres on the 'transversal' features of the women's civic movement, and how it facilitated and shaped the NIWC's influence in the new political arrangements. Murtagh explains that transversal movements are grassroots in origin and comprise non-hierarchical, bottom-up activist networks from heterogeneous communities who share common objectives. She notes that this kind of movement arose with second wave feminism, which promotes a participatory type of democracy. The NIWC's arguably transversal character provided a form of resistance within the consociational structures in the first years of the implementation of the GFA before the middle ground collapsed in 2002. Cowell-Meyers also notes that after the NIWC disbanded in 2006, some of their members were appointed to the NIHCR and the Equality Commission (EC) and are involved in programs promoting official level representation of

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[108] Ibid., p. 164.
[109] Little, pp. 173-4.

women, namely, 'Women in Local Governments' and 'Democrashe'.[110] Fidelma Ashe's 2015 work on 'gendering demilitarisation and justice in Northern Ireland'[111] also reports how women are involved on local levels in restorative justice schemes across Northern Ireland that provide alternatives to paramilitary punishments methods. Carson's characterisation of his 'Mrs/ Nobody' reflects the complexity of understanding women's roles as part of alternative strategies for rehabilitation and reform amid continuing contexts of conflict within as well as between the two main communities.

Ireland

Alternatives within limits:

The name Carson gives to his female translated-subject, 'Mrs/ Nobody', (in the sonnet-version, 'Sick', from Rimbaud's 'Le Mal') might not betray any telling signs of her identity, but the title, 'Mrs' does associate her with religion, or the religious institution of marriage. Carson's re-imagination of her action in the closing line shows how his female characterisation in this sonnet-version contrasts with that of his Lady Day and the centrefold dichotomous objectification of women. Carson's 'Mrs/ Nobody' also contrasts with the capitalised references to feminine deities in the same sonnet-version, which appear as:

– O Nature, you who sanctified their human shape,

And who conceived them in the joyful grass of Hymen!...

and:

– All this while the God smiles on …

/

Lullabied by blue Hosannahs of the Past Tense(.)[112]

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[110] Cowell-Meyers, 'The Social Movement as Political Party.' *Perspectives on Politics*, p. 69.

[111] Ashe, Fidelma. 'Gendering Demilitarisation and Justice in Northern.' *British Journal of Politics and International Relations*, vol. 17, 2015. p. 665. DOI: 10.1111/1467-856X.12066

[112] Rimbaud's original has: '– Pauvres morts! dans l'été, dans l'herbe, dans ta joie,/ Nature! ô toi qui fis ces hommes saintement! …' and '– Il est un Dieu, qui rit …/ / Qui dans le bercement des hosannah s'endort'. Carson, *TAP*, p. 19.

Carson connects his 'Mrs/ Nobody' to these other female figures by religious association to ground her in the reality of his context where religious identity is an indicator of cultural communal identity, and yet is as far removed from everyday life as the ancient classical deities and symbols, 'Hymen' and 'Hosannahs'. Carson alters the action that Rimbaud's original 'mothers'[113] make when donating to the church in the hope that their adult sons[114] will be protected or honoured in 'the (k)ing('s)' war.[115] In the original:

… des mères, ramassées

Dans l'angoisse, et pleurant sous leur vieux bonnet noir,

Lui donnent un gros sou lié dans leur mouchoir![116]

By comparison, Carson's female translated-subject:

… Mrs

Nobody, grief-stricken, penniless and orthodox,

Drops a coin with a clunk into the votive box![117]

Carson adds a consequence of this action where there is no precedent in Rimbaud's original by having the character of the king:

… waken[ed] up with a sudden jolt … (.)[118]

The sudden act discords with the background 'lullab(y) of blue Hossanahs' and Carson reinforces the description of the 'jolt' through his use of alliteration in the last two lines with the hard 'c' of 'coin' and 'clunk' and the 'x' of 'orthodox(y)' and 'box'.[119]

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[113] Rimbaud's original has: 'des mères'. Ibid., pp. 18-9.

[114] Rimbaud's original has: 'cent milliers d'hommes un tas fumant', which Carson loosely translates as: 'all you dead unlucky men'. Ibid., pp. 18-9.

[115] Rimbaud's original has: 'du Roi'. Carson, *TAP*, pp. 18-9.

[116] The literal translation Carson consults has: '… the mothers … / give … the penny … (from) their handkerchiefs'. Bernard, *Rimbaud: Collected Poems*, p. 142.

[117] Carson, *TAP*, p. 19.

[118] Ibid., p. 19.

[119] Bernard, *Rimbaud: Collected Poems*, p. 142.

Carson's re-imagination of the kind of impact his female translated-subject makes indicates an instance of defiance that is more aggressive in tone than the original description of 'the mothers' soundlessly giving a 'penny (from) their handkerchief'. Of note here, Rimbaud defines his original female subject as a plural collective, common noun, while Carson alters the case to the singular proper noun, 'Mrs/ Nobody'. Carson's alteration indicates the attempt to differentiate individuals from within a monolithic understanding of women. Further, his female translated-subject's more aggressive type of action distinguishes her from the communal collective of her religious association in the sonnet-version. Carson's stylisation is important when enquiring into a more complex profile within the women's civic movement that led to its reconciliatory cross-communal presence in the political sphere. For instance, Ashe explains that women cannot be thought to have had nothing to do with violence during the Troubles period, and that individuals often viewed acts of violence and recrimination as an 'acceptable', functional part of their culture.[120] Ashe provides examples of this from her work on the post-GFA Community Based Restorative Justice (CBRJ) schemes in the Catholic/Irish/nationalist community. A common instance where women demonstrated acceptance of the culture of punishment beatings during the Troubles is when mothers would accompany their sons to receive beatings by paramilitaries, and other female family members who were looking after smaller children had to obey orders to move to another room in the house so that a male family member could be 'punished'.[121] Carson's interpretation of an individual mother using a more aggressive kind of attempt to ritually appease authority figures draws attention to the reality of individual women's situations where the police service was not welcome in some 'Catholic' areas. For Ashe, it is necessary to recognise the role of women in the culture of Trouble's violence so that they are included in transitional schemes from 'violence to non-violence' along with their male counterparts.[122] She observes further that women take more central family roles than men in the aftermath of punishment beatings because they witness and live with the effects of physical and psychological injury and intimidation on their children. The first wave of feminism in Northern Ireland that Little refers to reflects thinking that women have a 'universal

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[120] Ashe, 'Gendering Demilitarisation and Justice.' *British Journal of Politics and International Relations*, p. 673.

[121] Ashe, 'Gendering Demilitarisation and Justice.' *British Journal of Politics and International Relations*, p. 675.

[122] Ibid., p. 673.

female orientation towards peace',[123] as though they naturally turn a blind eye to the violence they live with and help others recover from. Little's alert to later waves of a feminist politics of difference is important, even beyond the kind of second wave of celebrated 'transversal' movements, as women's attempts to protect themselves and their families involves ambiguous and tactical manoeuvres to restore and contain damage. Carson's differentiated characterisation identifies this kind of complexity where his 'Mrs/ Nobody' uses the restrictions of her boxed-in situation to signal her frustration at the street warlord system. The mode of poetic translation allows him to do this in a discrete way in a context of writing when 'feminism … (was) a dirty word' for unionists' and 'feminism and women's mobilisation on non-nationalist lines (ran) contrary to the ideologies of the nationalist movements'.[124]

Collapse of the middle ground and polarisation:

Local level involvement in transition aside, Murtagh observes possible reasons for the lack of support for the NIWC when they lost their two seats in 2002. These include voter disillusionment with the GFA, more segregated neighbourhoods and the growth in support of the less moderate parties on both sides for the Democratic Unionist Party (DUP) and Sinn Féin (SF).[125] As noted in previous chapters, the transitional governance structures were suspended in 2002 and restored in 2007.[126] This of course affected initiatives such as the Civic Forum, which platform the NIWC had originally proposed in the mid-1990s for multiple types of civic organisations and businesses, and which contained 38% female participants.[127] The analysis of Carson's later translational approach to Rimbaud in 2012 requires a contextual shift to the period after the NIWC's participation in the political sphere, where its legacy of inclusivity takes a sparse and variable form. Carson's approach to *ItLo* raises the continued need for more critically self-reflective ways of working towards inclusivity within the restored political and civic structures, (especially in view of the more polarised parties elected to the OFMDFM after the UUP and SDLP had occupied this highest office from 1998 to 2002). Brian Graham and Catherine Nash critically review 2003 government policy to promote pluralism and social cohesion, for example in the 2003 document, *A Shared Future*. They point out the difficulties of aligning

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[123] Ibid., p. 674.
[124] Murtagh, 'A Transient Transition.' *Irish Political Studies*, p. 32.
[125] Ibid., p. 30.
[126] Powers of governance according to the terms of the GFA were restored in May 2007.
[127] Cowell-Meyers, 'The Social Movement as Political Party.' *Perspectives on Politics*, p. 69.

continued 'ethno-national … political realities' with pluralist aspirations and strategies developed in the mid-1990s to promote 'good relations'.[128] An initial textual analysis of *ItLo* outlines how Carson uses form to critically reflect such aspirations. His approach to the volume's structure and rhyme scheme then describes his ways of imagining empathic and sympathetic transformation, or 'mutation' on an inter-subjective level. For instance, Carson's 'hybrid' poetic structure opens an experimental and 'illuminating' cultural space in which to exchange different subjective styles, and French and English linguistic phraseologies. His practice of mutation across styles and cultures shows parallels with NicCraith's alternatives to the 'two traditions theory', (as outlined in Chapter One of this thesis) such as 'creolised' and 'hybrid' cultural identities.[129] NicCraith explains how these kinds of identity can take root in everyday practical situations. Her examples can ground Carson's concept of poetic translation as mutation in a practice of engaging creatively in ongoing and unpredictable change in contexts of cultural coexistence. Carson also uses direct speech in *ItLo* to establish a spectral sense of multiplicity and discordance that alludes to the unstable ground for pluralism and social cohesion in his context of writing.

Limited transformations:

Carson turns from focusing on culturally symbolic content and character in his 1998 approach to Rimbaud to a preoccupation with experimental form in 2012. This move can indicate his stylistic reflection of constructive criticism on the design of spaces for cross-communal dialogue and cooperation. For instance, Rick Wilford and Robin Wilson have suggested ways of improving this situation in a 2007 publication where they promote a more 'cosmopolitan', 'outward-looking' approach to debate on the design and practice of cross-communal spaces for dialogue and cooperation. They also set out ways of re-imagining such cross-communal structures with greater 'neutrality' or 'impartiality' that supports an individual based rather than community oriented concept of rights. Graham and Nash further note that other artistic, historical, cultural and social forms produced during the Peace Process raise critical commentary on the concept of ethno-national 'territoriality' and offer alternative local 'spatialities'.[130] Carson's own composite design of poetic structure and rhyme for his 2012 poetic

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[128] Graham, Brian and Nash, Catherine. 'A Shared future: territoriality, pluralism and public policy in Northern Ireland.' *Political Geography*, vol. 25, 2006, p. 259.
[129] Nic Craith, *Plural Identities Singular Narratives*, pp. 197-9.
[130] Graham and Nash, 'A Shared future.' *Political Geography*, p. 262.

project both frames and illustrates the difficulties of representing difference in appropriate, formal ways. His 'Intro' section in *ItLo* consists in a single prose piece, 'Vigil'[131] that sets up a sort of unlimited paradigm for identifying and recognising poetic character through the subjective, or in this case, the poetic translational observer's '*succession psychologique*'.[132] In that continuous act of 'mutational' possibility Rimbaud's poetic subject and by extension the translated-subject have the potential to become:

every type of character, under every possible appearance(.)[133]

Similarly, the translated poetic setting can appear as:

cross-sections, friezes, atmospheric bands and geological happenstance ... (that) merge and mingle …(in an) (i)ntense and rapid dream[134]

when projected on to:

two far ends ... (of) wall …(or) non-descript stage sets … (in a) 'room'

or space for inter-subjective poetic and psychological exploration. Carson's fleeting recognition and stylistic twisting of two poetic speakers and languages that are not entirely known to him[135] recalls the earlier prefatory statement in his *Inferno* on the original and poetic translational 'lines ravelling and unravelling in [my] (his) mind'.[136] Certainly the *Inferno*'s famous poetic

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[131] The short piece, 'Vigil' is taken from the second section of Rimbaud's 'Veillées' that comes in three sections. Carson, *TAP*, p. 15.

[132] Carson italicises this adjective and noun combination that is taken directly and untranslated from Rimbaud's original (in which it is not italicised), Carson, *TAP,* p. 15; Rimbaud, Arthur. *Illuminations*. Translated by Louis Varèse, New Directions, 1946, p. 74; and Rimbaud, Arthur. *Rimbaud: The Poems*. Translated by Oliver Bernard, Anvil Press, 1962, p. 329.

[133] Carson has translated this from Rimbaud's 'tous les caractères parmi toutes les appearances', which has been literally translated as 'all possible characters amidst all possible appearances'. Carson, C. 2012, p. 15; *Illuminations*, translated by Varèse, p. 76; and 'all kinds of being in all atmospheres'. *Rimbaud: The Poems*, translated by Bernard, p. 330.

[134] Carson, *TAP*, p. 15.

[135] Carson makes this concession in his Author's Note to *ItLo* when he says: '(E)xamining his (Rimbaud's) French, I (Carson) had also to examine my English, learning other aspects of it, sometimes relearning it, for one can never fully know a language, which is always bigger than any of us.' Ibid., p. 13.

[136] *Inferno*, translated by Carson, xi.

subjects or characters provide dramatic arguments readymade with historical and cultural linguistic references from the original text, but in *ItLo* the lack of prescribed or 'non-descript' characters and settings make the translational act of ravelling and unravelling more pliable for experimental purposes of cultural appropriation. Still, Carson overlooks a key image in the original piece he has selected to conclude the volume's poetry sections – 'War', from 'Guerre' – which could have made the mutability of his translational act explicit. To illustrate, where Rimbaud has:

tous les caractères nuancèrent ma physionomie(,)[137]

translated literally as:

all their characters were reflected in my face(,)[138]

Carson has:

my physiognamy was changed by Zodiac.[139]

Carson refers here to a mass commercialised and scientifically questionable system of identifying character types instead of utilising the potential for empathic and sympathetic exchange on interpersonal and universal levels of actual encounter. By 'twisting' Rimbaud's words in this instance he is only distorting his own translator's statement to highlight difference of poetic voice and 'key' or mood, and thus appears to go against his aim to examine the concrete peculiarities of poetic and translated-poetic contextual subjectivity.[140] Carson's poetic translational agenda, then, cannot simply be associated with a cosmopolitan view that cultural identity is a simple matter of individual choice.[141] He gives such occasional linguistic weight to

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137 *Illuminations*, translated by Varèse, p. 132.
138 Ibid. p. 133.
139 Carson, *TAP*, p. 56 (my italicization).
140 With further reference to *TAP*, Carson inserts popularly collectivized interpretations of personal identity across the four parts of the volume. The translated-subjects appear as: 'Joe Bloggs', 'Punch', 'Mr Rainy Month', 'a marble Baudelaire', 'Jack Kerouacs', 'Jack of Hearts', 'the Queen of Spades', 'Lady Day', 'Mrs / Nobody', 'Miss Malinger' and 'a killing Muse'. Carson, *TAP*.
141 Wilson and Wilford, *The Trouble with Northern Ireland*, pp. 20-4.

collective stereotypes despite his hybrid experimentalism, indicating a refusal to offer only aspirational alternatives in a context of continued polarisation. Elsewhere though, Carson 'twists' Rimbaud's words to insert a semantic description of mutation by a collective maternal figure into 'another', where Rimbaud's original carries no implication of metamorphosis.

<u>Limited encounters:</u>

To illustrate, Carson makes a fanciful character out of Rimbaud's literal description for the mutating figure through the use of initial letter capitalization for the common nouns 'mother' and 'beauty'. He reads an act of transformation on a personal physical level into Rimbaud's original semantic meaning of 'to stand up', which choice can be playfully justified by Rimbaud's use of the self-reflexive verb 'se dresser' that is cognate and false friend for the English 'to dress oneself'. Rimbaud's character's change in appearance can have prompted Carson to reimagine a change in form for the translated-character. To illustrate, where Carson has:

our Mother/ of Beauty ... backs off, straightens, and becomes another(,)[142]

Rimbaud has:

notre mère de beauté, - elle recule, elle se dresse(,)

from the literal translation:

our mother of beauty - she recoils, she rears up(.)[143]

Carson's description of mutation holds out the prospect of generating a translated-subjectivity that is distinctly different from the original's poetic subjectivity. Moreover, the typographically striking formulation of a fanciful maternal figure refers back partially to *TAP*'s 'Mrs/ Nobody'. In *ItLo*, there is no narrative attached to the maternal figure, and she only makes a sudden

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[142] Carson, *TAP*, p. 49.
[143] *Illuminations*, translated by Varèse, pp. 26-7. This is also literally translated as 'our mother of beauty - she recedes, she rears herself', *Rimbaud: The Poems*, translated by Bernard, p. 305.

appearance amid the general chaos of an already established poetic scene. Carson's use of striking typography for her signals how he foregrounds possibilities to reinvent the personal and cultural experience of the self by standing in another's shoes, even in threatening circumstances. This original poetic content invokes the danger, as described in Carson's version:

Death-whistles and circles of mute music…/

and:

Shudders grumble thunder as – electric charged

with spits and blips of deadly static that the world,
receding ever further like a marble swirled

in space behind us, hurls against our Mother

of Beauty…[144]

Carson's focus, then, lies more on inter-subjective connections than on the sense of frustration with oppressive communal hierarchies in *TAP*. His selection of this original prose piece that is set in a 'builder's yard'[145] indicates his interest in Rimbaud's 'environmentalist … critique of industrial society', as stated in his introduction to *ItLo*.[146] This 'industrial' setting provides Carson with a 'stage set' on which to dramatize an inter-subjective exchange and character transformation in a specifically toxic environment. If Rimbaud foresees and criticises the growth of industrialism at his time of writing, as Carson also notes,[147] then perhaps Carson might translationally domesticate a vision of social interaction in the post-industrial environments of his context of writing. Still, the sinister, haunted and unpredictable atmosphere of this setting for a post-Peace Process period can resonate with the kind of original poetic setting that McConnell already identifies in the young generation of Peace Process poets.[148] Carson's

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[144] Carson, *ItLo*, p. 49.
[145] 'The colours of real life shimmer, flit and flash / about this apparition in the builder's yard.' Ibid., p. 49.
[146] Ibid., p. 12.
[147] Ibid., p. 12.
[148] Please see Introduction Chapter. McConnell, 'No "Replicas/ Atone.' *Boundary 2*, p. 25.

possible stylisation of a vision, then, might only lie in his act of inter-subjective transformation as a simple sign of individual survival in a neoliberal economic landscape. In his typically ironic poetic tone, the dramatic performance of empathic or sympathetic relations supposedly promotes socioeconomic rehabilitation, just as peace supposedly brings prosperity. Colin Graham's previously discussed interpretation of John Duncan's photographic work illustrates how the construction of service and commercial industries, such as multinational chain supermarkets, hotel groups and luxury apartments is encroaching on traditional communal spaces, typically in working class suburban areas.[149] Carson carries over Rimbaud's original kind of 'builder's yard' into a context that has no spatial reality as a translation, but that assumes a translational space where industry and intimate human interaction 'merge and mingle'.[150] Post-industrial business investments overshadow, fluctuate and risk quality of life in residential neighbourhoods. Brian Graham and Nash's work on the dominant ethno-national concept of 'territoriality' centrally examines several main factors that shape experience and perceptions of the communal 'self' and 'other' in residential areas. Carson's ironic stylisation of self-sacrificial empathic relations comments on the complex critical reality they investigate. Further, his choice to use the mode of foreign translation to infer social experience in his own post-industrial context intersects with their global frame of reference that emphasises the differentiation of local contexts by socioeconomic class and consumer capitalist lifestyles that disparately shape 'micro-geographies'. Global entrepreneurship does not approach socioeconomic regeneration in ways that prioritise social cohesion in these local levels of communal living[151] and coexistence. Carson's aspiring inter-subjective drama takes the form of a modern tragedy. For Graham and Nash, ethno-national 'territoriality dominates identity at state, local and even individual scales'.[152] The forces shaping local environments are further complicated by differences in 'class, lifestyle and gender',[153] and they argue for a differentiated way of viewing ethno-national communal experience by considering the impact of these different factors. A differentiated approach can include apparently 'neutral' factors into considerations of how communities live in a divided society and why they continue to. For instance, they point out how people's

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[149] Please see Introduction Chapter. Graham, 'Luxury, Peace and Photography.' *Visual Culture in Britain*, pp. 150-1.
[150] Carson, *ItLo*, p. 15.
[151] Graham, 'Luxury, Peace and Photography.' *Visual Culture in Britain*, p. 151.
[152] Graham and Nash, 'A Shared future.' *Political Geography*, p. 262.
[153] Ibid., p. 255.

established 'social networks', mortgaged 'travel patterns' and habitual 'daily routines' can keep them separate from communal 'others'.[154] In short, Graham and Nash focus on the difficulties of applying the aspirational policy in *A Shared Future* to the reality of a society divided along ethno-national, or cultural communal lines.[155] They observe that a politically supported sense of ethno-national territoriality 'controls' communities through 'a mixture of consent and coercion'.[156] As presently illustrated, Carson's choice of poetic mode and his loose, descriptive use of this mode for commentary on the post-Peace Process capacitates critical reflection on central policy promoting 'good relations'. Poetic translation also enables his creative commentary on individually differentiated selves that are emerging and 'becom(ing) another'[157] in an international, inter-cultural context.

For instance, Carson's treatment of his hybrid structure in *ItLo* through the use of rhyme opens up additional ways of thinking about inter-subjective kinds of exchange and influence. Before illustrating this approach, it is useful to view the term, 'hybrid' in a sociological frame of reference so that his unusual combinations of rhyme can be understood as commentary on the particularity of hybrid identities. NicCraith outlines a hybrid alternative to the 'two traditions' model of thinking about cultural identity during the Peace Process. She states how cultural identity becomes hybrid as a matter of course through necessary situations of interaction. This observation offers a more positive prospect for 'shared' over 'divided' spatial and routine ways of living than outlined by Brian Graham and Nash. NicCraith explains how individuals influence and alter one another in neutral and mixed cultural contexts of interaction, for example in daily occupational and neutral public spaces.[158] Whether they associate themselves with a cultural integrationist outlook or not, they have to take a detached, cooperative approach to impersonal tasks and problem-solving. Their 'practice-bound' focus is thereby more centred on achieving neutral objectives than proving the superiority of a particular way of working or behaving. Individuals are encouraged to acknowledge the neutrality of the experience, and thereby question conventionally antagonistic and defensive ways of perceiving a cultural 'other'.[159]

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[154] Ibid., p. 262.
[155] Ibid., p. 274.
[156] The main determining factors involve: the sense that communal space has to be protected or it will be lost to the 'other' main antagonistic community; present-day reinforcement of historical grand narratives, such as victimisation and being under siege; state surveillance, policing and paramilitary systems of law and order; and maintaining boundary markers and warnings on kerbstones and lampposts. Ibid., p. 255.
[157] Carson, *ItLo*, p. 49.
[158] Nic Craith, *Plural Identities Singular Narratives*, p. 198.
[159] Ibid., p. 198.

Carson's approach to rhyme illustrates how he reflects on this kind of 'practice-bound' mode as a way of recognising strangeness or the unknown within the self.

Imperfect couples:

Carson's use of half rhyme draws attention to the imperfectly 'stitched ... up'[160] nature of the volume's hybrid form. The weak or inexact couplet end rhymes can also indicate his self-reflective process of listening only imperfectly in contexts of intercultural interaction between subjects. As a poetic translator who is not bilingual, his culturally linguistic familiar expectations for phonic blends, type and range are disturbed in the attempt to acquire and reproduce the 'music'[161] of the foreign original phonic system from which Rimbaud has composed the particular cadence and internal rhyme of his poetic prose line. Carson's use of half rhyme in *ItLo* reflects his stylistic 'twist(ing)' of Rimbaud's words to suit his own couplet structure, but only imperfectly so that the translational style remains visibly inter-subjective. The differently constructed angles and shifting intensity of illumination[162] from the 'central beam' to the 'non-descript stage sets'[163] casts a patchwork kind of structural framework for Carson's version. He stages hybrid combinations of dissonant verbal units as distinct from his original poetic characters in *TIfN*'s 'Patchwork', in which he writes in the voice of his 'mother':

> … It took me twenty years to make
>
> that quilt –
> I'm speaking for her now – and, *Your father's stitched into*
> *that quilt,*
> *Your uncles and aunts*.[164]

In a 2009 interview with Kennedy-Andrews, Carson provides a description for how he occasionally playfully approaches the selection of end rhyme words, namely by imagining

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[160] Carson, 'Patchwork.' *TIfN*, in *Carson: Collected Poems*, p. 119.
[161] Carson, *ItLo*, p. 12.
[162] This abstract noun is significant as the title of the volume from which Carson selected the prose pieces from Rimbaud's *Illuminations*. Carson also notes in his Author's Note to *ItLo* that '[I] (he) had a kind of illumination of (my) [his] own' during the process of translating the prose pieces in regard to the structural approach he would take for his poetic pieces. Ibid., p. 12.
[163] Ibid., p. 15.
[164] 'Patchwork', *TIfN*, p. 121 (Carson's italicisation).

potential lexical choices as actors auditioning for a part in a film. As a sort of casting director, Carson imagines how well certain couples of actors, or words would suit each other and bases his selection or rejection of potentials accordingly.[165] This idiosyncratic approach can be compared with the earlier outlined French Symbolist' way of selecting words or suffixes for a rhyme scheme on an initial and intuitive basis as outlined in relation to the analysis of Baudelaire's 'Correspondances' in Chapter Two.[166] The way Carson designs his experimental hybrid form and structure for *ItLo* demonstrates that his approach to 'casting' couplets plays on a use of assonance to reflect 'different voices, different keys'[167] in a variety of partnerships.

By the time Carson produced *ItLo*, he would have had plenty of practice composing end rhymes in short and linked verse units from his first attempt in *TAP* to *TMC/CaMO* and then the *Inferno*. Still, there are only sixty-two half-rhymed end words in *TAP* by comparison with 113 in *ItLo*. This double increase suggests Carson deliberately aimed to make the 'constraints of rhyme' visibly difficult, as well as the inter-subjective stylistic exchange. The half-rhymed words that appear multiple times as end words are: 'trees', 'flesh' and 'flash'. The plural noun, 'trees'[168] signals the importance of this word that appeared at the stage of the 'Intro'.[169] Carson's placement of 'trees' as an end word deliberately refers back to the opening 'central beam' of the 'roof-tree'. Further, the dissonant rhyme pair, '… wood /… interlude' stands out not only in view of its reference to the volume's opening structural analogy in 'Vigils', but also due to its use of the title of the volume's second prose section, 'Interlude'.[170] Carson's use of the pair 'flash' and 'flesh' occurs in the above quoted, '*Être Belle* (Being beauteous)' (and in his '*Twenty Years A-Growing* (Jeunesse)'[171]), making imperfectly patched 'flesh' grafts out of Carson's practice of 'translation as mutation'. Before viewing these end word pairs more closely, it is significant to note another type of half rhyme where he pairs words from other languages with English, or pairs words from two languages other than English.

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[165] Kennedy-Andrews, *Carson: Critical Essays*, p. 22.
[166] In the same interview with Elmer Kennedy-Andrews Carson also notes his introduction to French poets, such as Baudelaire at grammar school, and that he carries the 'debris' of canonical literature that surfaces as influences throughout his work. 'Introduction: For all I know', Ibid., p. 21.
[167] Carson, *ItLo*, p. 12.
[168] The end word, 'tree' recurs three times as an end word rhymed with 'field', 'reprise', and 'cock'. Ibid.
[169] These three half-rhymed pairs also stand out in view of the fact that Carson could have easily found other words in English to form a strong rhyme, for instance, other plural nouns that take '-ies' or '-eys', or most adjectives and adverbs that typically take the suffix, '-y' and 'ily'. Ibid.
[170] There is no semantic precedent in the original for Carson's use of the noun 'interlude' as there is none for his further insertion of musical terminology in the final couplet, 'crescendo'. Ibid.
[171] Ibid., p. 55.

Unknown couples:

      Some of the common usage English words Carson selects are loan words,[172] and his inclusion of them as half rhymes adds to the notion of linguistic cultures being hybrid. By rhyming words from languages other than English and thereby taking away a familiar reference point, Carson makes agreement amongst his target readership uncertain, for instance where he pairs 'ignorami' with 'origami'.[173] This type of half rhyme draws attention to understanding and learning from other minority communities who hold Northern Irish residency, mainly originally from African, Asian and Eastern European countries. Carson thereby uses his practice of casting suitable pairs to refer to international cultural influences[174] and raises a sense of the unknown in their contexts of cultural interaction. By undermining certainties in pronunciation and semantic meaning in his regional context of communication and writing, he shows how the metonym of translation as mutation can also reveal a lack of knowledge about new aspects of the self emerging in an international environment. However, Carson's translational statement about translation as a metonym for mutation can turn to a state of flux about the meaningfulness and possibility of mutation, or the openness to alteration and influence throughout the volume. Indeed, Michael McAteer insightfully observes Carson's tendency to avoid constructing a unified poetic system that could signify the violence of the Troubles in his pre-GFA original volume, *BC*.[175] McAteer explains that Carson continually 'disturbs' and 'disperses' such metonymic potential so that possible instances in a poetic unit only redefine the first instance of signification.[176] Likewise, Carson's poetic translational expression in the post-Peace Process context does not set out to provide a poetic 'product', just as, McConnell argues the younger generation of Peace Process poets also try to avoid. Carson's poetic example of an intention to twist and turn meanings, and merge and mingle in '(i)ntense and rapid dream(s)'[177] of his

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[172] There are twenty-five of these in *ItLo*, some of which are: azure/shore (p.39), saboteur/air (p.49), verdigris/groves (p.39), crevasses/aspens (p.52), archipelago/bateaux (p.53), Sodom/bedlam (p.30), boulevards/peignoirs! (p.27), and ignorami/origami (p.53). Ibid.

[173] Even though these suffix endings look identical to an English speaker who is not familiar with both Italian and Japanese, the Italian system of intonation would be remarkably different to the Japanese system, and so the '-ami' endings are significantly distinct. Carson, C. 2012, p. 53.The other instances of dual calque combine French/French (pp.33 and 39) Italian/Italian (pp.52 and 59) and Greek/Greek (p.52). Ibid.

[174] Nic Craith, *Plural Identities Singular Narratives*, p. 157.

[175] McAteer, in *Carson: Critical Essays*, edited by Kennedy-Andrews, p. 130.

[176] Ibid., p. 130.

[177] Carson, *ItLo*, p. 15.

persona is one way of engaging with self and culture; one way of domesticating Rimbaud amongst tens of Rimbaud's translators. NicCraith's critical response to the further alternative, 'creolised' concept of identity is also pertinent to this context of stylistic representation. She notes the usefulness of embracing multiple cultural identities, or drawing on one's own culturally mixed inheritance, but raises caution about viewing the inter-cultural as exemplary, because each individual's inter-culturalism is distinct from another's kind. Subjective experiences of being culturally or racially mixed are limited in perspective, and so cultural dialogue may not be as effective as anticipated.[178] The 'reification' of creole individuals as model citizens can lead to 'fossilized' ideas about cultural integration and can 'prescribe' and limit discussion. Carson's practice of mutation as resulting potentially in 'ignora(nce)' as much as in successful understanding across cultures indicates his attempt to keep interpretations open-ended while also foregrounding current limitations in communal 'good relations'. For instance, whereas Carson has used an ironic style to infer ecumenism in *TAP* through his characterisation of a Lady Day, his inference of this subject in *ItLo* is taken more seriously. The following illustration of the half-rhymed end words '… flesh / … flash'[179] demonstrate this altered approach.

<u>In the light of religion:</u>

'… (F)lesh / … flash'[180] occur twice as half-rhymed end words in separate poems that are also linked by their narratives of growth and transformation, as explicit in the translated titles, '*Twenty Years A-Growing* (Jeunesse)'[181] and '*Être Belle* (Being Beauteous)'.[182] Carson's closely translated phrase for his translated-subject in '*Twenty Years A-Growing*' is 'man of common constitution'[183] as distinct from the original's 'ordinary constitution'[184] and, as noted earlier, the translated-subject in '*Être Belle*' is 'our Mother/ of Beauty'. The literally translated word 'flesh' is associated with both of these figures in the original prose poems. To illustrate, in Rimbaud's 'Jeunesse' one clause in a long rhetorical question states:

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[178] Nic Craith, *Plural Identities Singular Narratives*, p. 198.
[179] Carson, *ItLo*, pp. 49 & 55.
[180] Ibid., pp. 49 & 55.
[181] Ibid., p. 55.
[182] Ibid., p. 49.
[183] Ibid., p. 55.
[184] Rimbaud's original has, '(*h*)*omme* de constitution ordinaire', literally translated as, '(*m*)*an* of ordinary constitution'. *Illuminations*, translated by Varèse, pp.142-3. (Rimbaud's and Varèse's italicization).

Homme de constitution ordinaire, la chair n'était-elle pas un fruit pendu dans le

verger…. ? (,)

which is literally translated as:

Man of ordinary constitution, was not the flesh a fruit hanging in the orchard ….? (.)[185]

Carson reproduces this clause as:

O man of common constitution, was not the flesh

a fruit hung in the orchard? You come back in a flash,[186]

thereby carrying over the biblical connotation as a 'common' frame of reference for both main religious designations in his context of translating. One of the definitive distinctions between Catholicism and Protestantism comes to the fore on the difference between transubstantiation and consubstantiation, as to whether Christ's 'flesh' is physically or metaphysically embodied in the sacrament of the host. Carson appears to echo that schism between traditions of Christianity by giving the 'flesh' its own separate character in his otherwise close translation of Rimbaud's 'Being Beauteous'. To illustrate, where Rimbaud has:

des blessures écarlates et noires éclatent dans les chairs superbes(,)

literally translated as:

wounds of black and scarlet burst in the superb flesh(,)[187]

Carson alters the preposition and adjective to animate the movement of the translated-subject, so that the:

wounds of black and scarlet burst through the haughty flesh(.)[188]

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[185] Carson, *ItLo*, pp. 142-3.
[186] Ibid., p. 55.
[187] Ibid., pp. 26-7.
[188] Ibid., p. 49.

Thereby, the unpredictability and vitality of the 'flesh' is accentuated, implying Carson's alignment with its Catholic interpretation as a living presence. However, by using the couplet structure to blend this noun's connotations with another word, Carson inserts (where there is no precedent in the original), '(y)ou come back in a flash'. This short statement to an unknown addressee, who takes the personal 'you' rather than 'He' reserved for a Christian god, links the human 'flesh' to another human. The equal level of the 'common … man' and the ordinary '(y)ou' can reflect a secular outlook, but it can also infer a Protestant type of direct, individual relationship with a Christian god. The inter-subjective exchange issues from Carson's creative translational 'kind of illumination of (his) own'[189] in the light of his context of writing as much as in the light of Rimbaud.

The kind of ecumenism Carson broaches in this 2012 version tacitly gives way to the predominantly secular sociological terms in which the 'sectarian' conflict is discussed. Inspiration is not required for integrationist strategies to work, but as NicCraith outlines, neutral contexts of cooperation contexts between both main cultures can facilitate a process of getting to know the other, and the unknown within oneself. Carson's half rhyming of 'flash' and 'flesh' shows how very close is the difference between the common Christian faiths and the common biological humanity of both main cultural communities. However close, though, the dissonant half rhymes spell out the heart of the matter as central division, within which Carson's couplet structure pulls the slight yet noticeable differences together. Carson's use of half rhyme is a form of commentary on how structural design can capacitate difference and establish a momentum that keeps the ongoing translational exchange engaging and crucial to itself. The words in the rhyme scheme are always plotting their own agenda, for instance, through historically distinct or incommensurable theological levels of signification. For instance, Cronin observes, (as noted in the introduction chapter to this thesis) how words carry 'cultural baggage', and the appropriateness of their use in any one target text depends on the 'sensitivity' of the translator selecting and placing them.[190] Carson's selection of a pair that together refer to the contested relationship between the spirit and body highlights his acceptance rather than disturbance of the need to balance priorities of acknowledging ideological difference and promoting material development. This approach to rhyme reflects Carson's present-based interpretation of the 'ethno-national' political realities that guide

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[189] Ibid., p. 12.
[190] Cronin, *Translating Ireland*, p. 96.

communal relations on local levels, more than the aspirational government policies for 'good relations'. He does not avoid the prevailing tendency of ideological differences and zero-sum competitiveness to destabilise local contexts of economic progress. For instance, the civic space set up by the GFA for cooperation between businesses, trade union associates, and voluntary and community organisations, the Civic Forum, was supposed to establish an 'impartial' space[191] in which to develop 'cross-cutting links' across the main antagonistic divide.[192] In particular, rooperation across single-communal business networks and trade across the two jurisdictions separated by the Irish North-South border could result in the benefits of economic growth outweighing ideological difference. Wilford and Wilson report how during the Forum's short existence, local civic levels of trade cooperation had begun to thrive around the border area where the Forum's participants could operate more easily in markets located in the separate jurisdictions.[193] However, Brendan O'Leary comments how the political Assembly and Executive frequently avoided consultation with the Forum due to 'jealousy' over the historical achievements the civic sphere had made throughout the Troubles era.[194] By ignoring recommendations from the civic sphere, political ministers would make ill-considered policy decisions that risked the stability of the Peace Process and the development of local level cross-border industries.[195] Lone Singstad Pålschaugen observes that many Forum members also avoided doing business through its lengthy and costly bureaucratic structures that linked the civic and political spheres, and reverted to former single-communal alliances with political party members.[196] At the same time, Joanne Hughes notes that some Forum members acknowledged the 'steep learning curve … (they) had come through' during their four years of interlinked engagement with the political sphere of activity.[197] Carson's use of half rhyme in the above example places sectarian or ideological traditions closely alongside material kinds of development to signal the axiomatic and inescapable pressure of traditions on cooperative practice.

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[191] Wilford and Wilson, *The Trouble with Northern Ireland*, p. 46.

[192] Lijphart, *Democracy*, p. 78.

[193] Wilford and Wilson, *The Trouble with Northern Ireland*, p. 45.

[194] O'Leary, *Antagonism*, p. 60.

[195] Pålshaugen, Lone Singstad. *The Northern Ireland Civic Forum and a Politics of Recognition*. Dublin, Institute for British Irish Studies (IBIS) Working Paper No. 38, 2004, p. 19.

[196] Ibid., p. 24.

[197] Hughes, *Partnership governance in Northern Ireland*, p. 180.

'Different voices, different keys':

Carson's further approach to constructing syntactic units demonstrates where punctuation signals 'variations in tone and pace'[198] for the 'different voices, different keys' he carries over from Rimbaud's poetic prose. As noted earlier, Falci indicates Carson's construction of a counter-lyric and fractured narrative through his uses of digression, fable and other diversionary insertions in certain pre-GFA original poetry. While Rimbaud provides Carson with kinds of sentence fragments, Carson chooses to leave these as carefully intact as possible despite the high level of syntactical difficulty required. Carson cannot be as explicit with his counter-voice in the role of translator as much as he can be in his original work. In this regard, his effort to keep the equivalent counter-voice from Rimbaud's poetic voice demonstrates his utilisation of poetic translation as a continued mode of raising critical commentary. For instance, the dashes contain fragmentary diversions of thoughts that are partially related to the main statement, such as suddenly arising questions, imaginary personal addresses, flashes of memory, visual glimpses made theatrically aside, and quick calculations.[199] There are only three instances of short sentences in *TAP*[200] by contrast with the proliferation of these in *ItLo*. They constitute mid-linear, syntactically complete poetic prose units that demonstrate an internal pressure shaped or 'twisted' by Carson, as he:

cut(s), interpolate(s), and interpret(s) ... Rimbaud's sometimes elaborate and often elliptical syntax.[201]

There are twenty short sentences in *ItLo*[202] of which sixteen have no semantic precedent in their corresponding originals. Seven of these twenty comprise statements of direct speech by a third party, namely.[203] Only three of these seven instances have precedents in Rimbaud's originals. Additionally, Carson's translated-speaker relates directly to an anonymous addressee in an

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[198] Carson, *ItLo*, p. 13.

[199] Ibid., pp. 26, 43, 44, 49 & 56. Also, compare Carson's p. 50 with: 'qu'il sera donné à l'être sérieux de surveiller. –Cependant ce ne sera point un effet de légende!' *Illuminations*, translated by Varèse, p. 114.

[200] 'It was nearly sundown.' (p.13) There is no precedent for this in original; 'I hate testaments and graves.'This is translated from '(j)e hais les testaments et je hais les tombeaux', (p.36-7); and 'So everybody thinks. There is no precedent for this in original. Carson, *TAP*, pp. 13, 36, 37 & 85.

[201] Carson, *ItLo*, p. 13.

[202] Ibid., pp. 17, 19, 23, 26, 27, 32, 34, 40, 41, 42, 44, 45, 47, 50 & 53.

[203] These list: 'To the roses.', 'You hear the hush.', 'Reap and sow.', 'Ever onwards upwards.', 'What a scene.' and 'Where might they be found? Which way to go?' Ibid., pp. 40, 41, 26, 42, 53 & 47.

interpersonal, imperative manner.[204] By comparison with uses of direct speech in *TAP* that

draws on non-verbal communication,[205] Carson takes a more serious dialogic purpose in *ItLo*. In

TAP, he inserts the stereotypically onomatopoeic 'coo coo goes the dove'[206] and '(h)is chum

sniggers, *Heh, heh, heh...*'[207] as well as textbook instruction, '(a)nd the recipe's last words say,

Boil for an age.'[208] The statements in *ItLo* appear to isolate, extract and animate the

undefinable, 'different voices' that Carson has gathered from Rimbaud's tacit prose expression.

Carson's deliberate transferal of this textual material that resembles his original 'counter-

writing'[209] can posit his stylistic manner of resistance to dominant cultural communal

representation at the regional level. He pays homage to the multiple, anonymous voices in his

own context of writing in this domesticating act of transferral, as much as he acknowledges

Rimbaud's style. Carson is translating in a period that has been characterised by its 'belated

condition' after the Troubles, in the shade of its 'haunted' drive to offer some sort of

commemoration to that period.[210] He carries over direct speech in *ItLo* to clearly set out the

spectral presence of voices that have been pushed aside by opposing grand narratives. Still,

alternative senses of identity as 'complex, relational and plastic'[211] seems to recede in Carson's

political context of writing. The international human rights support of marginalised sectors and

issues by bodies, such as the ECHR and UN, remain proposals in progress rather than delivered,

tailored policy. Graham and Nash's call for a differentiated analysis of the 'ethno-national

territorialisation' of belonging through consideration of more contemporary disruptive

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[204] These list: 'I, my friend.', 'I admit.', 'I hear no choir.', 'Commissions? That I've done.', 'My wisdom? Scorned as chaos.', 'We're in the South.' Ibid., p. 45, 41, 34, 32, 40. The sentence on page 45 is added as a slightly alterative ending to Rimbaud's original, and recalls Baudelaire's 'Au lecteur': 'Hypocrite lecteur - mon semblable- mon frere.' Charles Baudelaire, 'Au lecteur'. *The Flowers of Evil*, translated by James McGowan with an introduction by Jonathon Culler, Oxford Classics, 1993, p. 6.

[205] Six sonnet-versions display nine instances from a third party, of which five have no precedent but four do.

[206] Carson, *ItLo*, p. 65.

[207] Ibid., p. 17 (Carson's italicisation).

[208] Carson, *TAP*, p. 35. The other instances of unprecedented direct speech are: 'crows who utter cries of *quark*!' (p.37); '… *Glug. Glug. Glug. Glug.*' (p.13), '*Up the Huns!*', (p.17), '*Heh, heh, heh…*', (p.17), 'Forget about the leeks' (p.25), and 'I'm like a walking centrefold' (p.25). Further instances that do have a precedent are: 'Feel here, dis cheek's caught cold' (p.25), ''I worship you, Beelzebub'' (p.73), and '*What the…*' (p.17). Carson, *TAP*.

[209] Falci, *Continuity and Change*, pp. 2-4, 9 & 20.

[210] McConnell, 'No "Replicas/ Atone.' *Boundary 2*, p. 25.

[211] Wilford and Wilson, *The Trouble with Northern Ireland*, p. 15.

socioeconomic and modern cultural factors on 'micro-geographical'[212] levels offers a more realistic framework of analysis than the above aspirational approaches.

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[212] Graham and Nash, 'A Shared future.' *Political Geography*, p. 255.

Chapter Five: Cultural communal practices of commemorative in Carson's stylistic approach to Mallarmé and Baudelaire in *The Alexandrine Plan* and *The Táin.*

Honouring the past:

   The GFA text places large emphasis on the importance of honoring the past and moving forward collectively as a society with 'mutual respect' between both of the main divided cultural communities.[1] Commemoration practices during the Troubles that honoured civilians and service men who died as a result of the violence mainly addressed grief as a collective condition experienced in exclusive, single-communal contexts. Six years before the production of the GFA, a commission was set up to raise discussion across civic society about the appropriateness of conventional commemorative practice.[2] The participants' contributions added to the representation of this controversial, 'charged' issue in the GFA text. Again in 1998, the Bloomfield Report carried out a six-month consultation and initiative process with a range of civic organisations to ascertain victims' needs. A compensation scheme was established over a decade later in 2009 to award an equal reparation sum to each bereaved and injured individual. Carson's translations of sonnets from Mallarmé in 'Part III' of *TAP* and his 2007 commissioned translation of the *Táin* appear within this timeframe of civic-wide and later political discussion and debate. This chapter considers Carson's stylistic approaches to both translation projects, highlighting main common and distinct aspects that characterise his handling of the theme of commemoration. Carson's stylistic approaches are partially limited and shaped by the content and structure of the original texts themselves and are also influenced by his own context of increasing political polarisation, especially on such charged issues. Close textual analyses of several sonnet-versions from the sonnet sequence in Part III of *TAP* and sections from the *Táin* illustrate aspects of the abovementioned deliberations over commemorative practice across the region. Carson infers responses to this critical background of debate that demonstrate his attempts to use poetic translation as a mode of commemoration on an exclusivist, single-community level that incorporates alternatives raised through the broad based civic discussion.

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[1] 'Declaration of Support.' *The Good Friday Agreement*, point 3.
http://wesleyjohnston.com/users/ireland/today/good_friday/full_text.html
[2] *A Citizens' Inquiry, the Opsahl Report on Northern Ireland*. Edited by Andy Pollak, Lilliput Press, 1992.

Carson's translations as commemorative objects:

      Carson's sequence of nine sonnet-versions that make up Part III of *TAP* are selected from Mallarmé, and three of these come from his 'Tombs and Tributes' series'.[3] This chapter takes one of these sonnet-versions to illustrate Carson's use of Mallarmé's style of paying tribute to Baudelaire's style of poetic expression. Carson's decision to select this sonnet and adapt it with his own poetic style indicates the extent of inter-subjective expression involved in the original sonnet as well as in the sonnet-version. His approach involves an attempt to gather alternative stylistic perspectives on commemorative practice. Additionally, the sonnet-version that opens the sequence, 'At the Sign of the Swan'[4] also illustrates how Carson's inter-subjective approach draws on Mallarmé's characteristic deferral of naming his poetic subject. Both 1998 sonnet-versions indicate Carson's manner of contributing to the contextual discussion on alternatives ways of monumentalising grief on personal as well as single-communal levels. In Carson's critical introduction to his *Táin*, he states that the translation can be considered a form of 'tribute'[5] to Thomas Kinsella's 1969 translation, the year of the outbreak of violence in the contemporary Troubles.[6] In paying homage to Kinsella, Carson says that he checked his translation line for line against Kinsella's. In that sense, Carson 'translates' Kinsella on an intra-lingual level in parallel to his focus on the story of the text, which he consulted in multiple original language versions as well as others in English. The analysis of Carson's translational approach is mainly based on the differences between his and Kinsella's choices for the prose and poetic sections of the original. Carson's selection of an Irish language text indicates a decision to work in a single-communal context of reference when reproducing this text as an expression of commemoration. While the 1998 translational approach reflects his consideration of alternatives, the 2007 approach does not imply a return to a communally exclusivist approach

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[3] Carson places his versions of these in consecutive order with uniform titles, as noted later.

[4] Mallarmé's original title is taken from the first line of the sonnet, 'Le vierge, le vivace et le bel aujourd'hui', Carson, *TAP*, p. 50.

[5] *Táin*, translated by Carson, xvii.

[6] As David McKittrik notes in his introduction to *Lost Lives*: *The Stories of the Men, Women and Children Who Died as a Result of the Northern Ireland Troubles: The Stories of the Men, Women and Children Who Died Through the Northern Ireland Troubles*, there were fatalities from modern sectarian violence from 1966 in Northern Ireland, even though the Troubles is conventionally considered to have begun in 1969. McKittrick includes these pre-1969 deaths in his list, and draws attention to the difficulties of drawing a historical line as a starting point. *Lost Lives The Stories of the Men, Women and Children Who Died Through the Northern Ireland Troubles*. Introduced and edited by McKittrick, David with associate editor Chris Thornton, Seamus Kelters, Brian Feeney and David McVea, Penguin, 2001, pp. 18-9.

conventional throughout the Troubles. Instead, Carson reflects the state of polarisation at his later time of writing with the election of the further right and left leaning political parties[7] to the highest offices in the consociational governance structures. His focus is less 'aspirational' and more accepting of present based reality as he formulates a poetic translational style of communal commemoration that re-imagines the material and setting of conventional practice.

Sincerity in acts of reparation:

John Nagle observes in the open critical discussions on commemorative practice that both communities shared a preference for exclusively single-communal approaches. Discussion leaders had to acknowledge and accommodate this preference as a necessary starting point for further consideration of alternatives.[8] The leading moderate political representatives at that time engaged in dialogue with civic and communal representatives who reported on local senses of appropriateness in commemorative practice. Nagle records that local representatives were open to engaging in 'mutual respect' for the other community's commemorative expressions, and that both communities welcomed acknowledgement of the suffering they had inflicted on each other. However, commemorative expressions of acknowledgement had to be considered sincere. The sincerity of an 'act of reparation',[9] expressed through any kind of object or process, such as on a site, in a symbol, project, exhibition, or scheme, might not necessarily contain a sense of 'reparation'[10] for the community being acknowledged. Nagle reports that communities raised a dominant sense that these acts of reparation were more likely to be insincere and thus inappropriate. Such responses reflect a 'psychological' or subjective sense that registers the sincerity of an act, and these individual responses were taken as valid qualitative information when assessing the 'success' of acts of reparation. The 'psychological' affect of a 'physical' act can cognitively register and measure its appropriateness for individuals. Thereby, official reports on reparation facilitation schemes can assess quality in a transparent rather than culturally

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[7] The DUP and SF, as noted in Chapter Four.
[8] Nagle, John. 'From Mourning to Melancholia? The Ambivalent Role of Commemoration in Facilitating Peace-Building in Northern Ireland.' '*Remembering': Victims, Survivors and Commemoration*, CAIN, p. 3. http://cain.ulster.ac.uk/victims/memorials/jn08commemoration.html (Also published in *Irish Journal of Anthropology*, vol. 11, issue 1, 2008, pp. 28-34.)
[9] Leonard, Jane. 'How Conflicts are Commemorated in Northern Ireland.' *A Report Submitted to the Central Community Relations Unit*, Queens University Belfast, 1997, p. 17 (my emphasis).
[10] Ibid., pp. 32-33.

biased way.[11] The affect of commemorative practices was considered in this way at this individual level of bereavement, and of being a survivor of a sectarian incident. Further, communal levels of response to sincerity and appropriateness of acts were assessed through enquiry into the 'social-psychological'[12] affect they have. The social-psychological enquiry also registered how dominant communal perceptions impacted on individual processes of bereavement as a result of sectarian violence. These dominant perceptions promote the reciprocal view that one community is victimised by a perpetrating 'other'. Carson incorporates these dominant communal perceptions in his stylistic re-imaginations of the validity they hold. Before illustrating how Carson reflects the psychological complexity of his sonnet-version, 'At the Sign of the Swan' as a commemorative form, it is important to outline concurrent contextual debate on definitions of victimhood.

Exclusivist and universal victimhood:

Sarah McDowell also surveys debate in the mid-1990s' open discussion on redefinitions of victimhood. One of the main points in the debate centred on the distinction between an 'exclusivist' or 'universal' way of defining victimhood.[13] The exclusivist understanding refers to individuals who were in no way associated with perpetrating violence, while the universal type includes anyone negatively affected by being involved in carrying out acts of fatality.[14] A further topical point raised the question of whether a person who had been indirectly affected by the violence of the Troubles could be considered a 'victim' or not. The universal understanding measures levels of victimhood as though there were quantifiable grades of suffering conditional upon closeness of blood or legal relation to a fatality and on the level of damage of injury.[15] However reasonable this approach might appear, it lacked credibility in terms of an understanding of victimhood as abstract and unquantifiable. Further, the two main cultural

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[11] McDowell, Sarah. 'Who are the victims? Debates, concepts and contestation in "post-conflict" Northern Ireland', *'Remembering': Victims, Survivors and Commemoration*, CAIN, 2007, p. 5. http://cain.ulst.ac.uk/victims/introduction/smcd07whoarethevictims.html, Accessed on 10 Jun 2009.
[12] Nagle quotes peace–builder, John-Paul Lederach, who observes that the social-psychological factor is larger than the individual psychological complex due to the 'immediacy of hatred and prejudice, of racism and xenophobia, (that are) primary factors and motivators of the conflict'. This 'means that … transformation must be rooted in social-psychological and spiritual dimensions that traditionally have been rendered irrelevant or outside the competency of international diplomacy.' Nagle, 'From Mourning to Melancholia?' *'Remembering': Victims, Survivors and Commemoration*, p. 31.
[13] McDowell, 'Who are the victims?' *'Remembering': Victims, Survivors and Commemoration*, p. 1.
[14] Ibid., p. 1.
[15] Ibid., p. 3.

communities raised their 'incommensurate' understandings of how victimhood could be defined in relation to one another and their own locally and historically specific context.[16] Still, in the lead up to the production of the GFA, the 'socio-psychological' dimension of communal grief continued to be discussed in a 'holistic' way to encompass the multiple private and unpredictable effects of bereavement and injury.[17] Tomislav Sola, a museum curator and guest participant at the CTG's 1998 conference on 'Cultural Traditions in Northern Ireland and Cultural Diversity in Contemporary Europe' underlined the 'inadequacies' of 'conventional'[18] approaches to commemoration. Sola highlighted the failure to consider particular experiences and consequences of fatality and bereavement, and unwillingness to offer broader explanations for the causes of fatality. Carson's 1998 approach to Mallarmé offers a way of thinking about victimhood that continually defers definitions of that condition.

Carson's cultural integrationist approach to Mallarmé's sonnet:

The subject of Carson's opening sonnet-version in Part III is 'a Swan',[19] which in Mallarmé's critical context is known as a signifier of '*l'art pour l'art*' as an internal 'exile'[20] in society whose role is 'useless'[21] or unvalued. Carson's choice to translate this poet can thus align him with Mallarmé's reluctance to promote his poetic expressions as 'useful' public objects shaped to appeal to prevailing social tastes in his own context of composition. He translationally borrows Mallarmé's literary critical associations and arguably draws on the above critical connotations to imply the redundancy of certain common forms of tribute for his context of translation. For instance, 'crisis'[22] of subjective purpose for Mallarmé can result when establishing a formal relationship of exchange with the public that could increase his cultural and economic capital and reputation for posterity. By continuing to develop his poetic style of expression rather than continually producing fashionable and profitable forms of literature, Mallarmé aims to avoid the influence of popular forms and styles in his subjective, lyrical mode

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[16] Ibid., p. 1.

[17] This approach was devised by 'peace-builder', John Paul Lederach in 1997. Nagle, 'From Mourning to Melancholia', '*Remembering': Victims, Survivors and Commemoration*, p. 28.

[18] Sola, 'The Role of Museums' in *Cultural diversity in contemporary Europe*, p. 109.

[19] Carson, *TAP*, p. 51.

[20] Mallarmé, Stéphane. *Mallarmé*. Edited and introduced by Anthony Hartley, 1965, p. 85.

[21] Ibid., p. 85.

[22] Catani, Damian. 'The Poet in Society. Art, Consumerism and Politics in Mallarmé.' *Currents in Comparative Romance Languages and Literatures*, vol. 110. Edited by Tamara Alvarez-Detrell and Michael G. Paulson. Peter Lang, New York, 2003, p. 48.

of expression. Still, his continued productivity indicates his sense that these forms, even just as popular commodities, can stylistically reflect a constant and tactical preoccupation with the above threat.[23] For instance, Mallarmé typically only reveals his poetic subject in the final instance of a poem in order to clear the preceding poetic space of conventional associations of a subject and thus allow new initial impressions to take over from these descriptive poetic expectations.[24] The description of the original poetic subject up until the very close of a sonnet thus suspends the frames of reference that it was expected to emerge through, and thereby confuses or destabilises expectations for its definition. Carson's translational approach also precludes and re-imagines potential interpretations of his translated-subject as representative of culturally symbolic agendas. His alternative to these agendas comes from the original textual opportunity to offer alternative ways of recognising the interiority and privacy of the poetic subject. In Carson's contextual aspect of fixed mutual perceptions of victimisation by both main cultural communities, his translated-subject can desire 'freed(om)'[25] from these traditional cultural communal interpretations based on 'fabled'[26] and 'frozen'[27] historical perspectives so that it can experience its own unpredictable expression of grief for its situation in the present, or in 'the … today'.[28] To reinforce this translational aim, Carson takes the opportunity to define his translated-subject with the indefinite article 'a'[29] in place of Mallarmé's final use of the definite article,[30] thereby making the translated-subject's identity and associated representativeness uncertain. This translationally borrowed deflective and deferred style of representation pays a kind of tribute to latent, private individual ways of mourning the past in Carson's context. He thereby infers the potential capacity for subjective psychological appropriateness in the poetic translation as a form of commemoration. Carson's inter-subjective poetic form combines Mallarmé's stylistic illustration of a movement from 'the death of a being … (to) the resurrection of a consciousness' to achieve this.[31] However, Carson places the

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[23] McGuinness, Patrick. *The Yellow Nib*: *The Literary Journal of the Seamus Heaney Centre for Poetry*, edited by Ciaran Carson, vol. 2, Queens University Belfast, Belfast, 2006, p. 28.
[24] Scott, *Sonnet on the Sonnet*, pp. 60-1.
[25] Carson, *TAP*, p. 51.
[26] Ibid.
[27] Ibid.
[28] Ibid.
[29] Ibid.
[30] Ibid. 'le Cynge', L. 14, p. 50.
[31] Catani, Damian. 'The Poet in Society.' *Currents in Comparative Romance Languages and Literatures*, p. 52.

common noun 'sign'[32] in the position of closing word in his sonnet-version as an interchangeable attribute for the penultimate noun, the literally translated-subject, 'a Swan'.[33] He thereby also implies the instability of his translated-subject as an arbitrary signifier that can be manipulated by dominant communal interpretations of the appropriateness of the commemorative poem, or lack thereof. Carson concludes the sonnet-version in a cautious way, then, in his context of prevailing dominant perceptions of victimhood and interpretations of grief.

Public spaces for psychological forms of commemoration:

The earlier noted 1993 Opsahl Commission, the 1998 Bloomfield Report[34] and CTG conference situates Carson's approach to *TAP* in an 'outward-looking'[35] context that considers alternative collective as well as particular personal demonstrations of commemorative practice. A significant public initiative involved the opening of a 'Troubles museum' in the mid-1990s that contained discrete, enclosed 'mediative' spaces[36] for unguided, individual contemplation of memorial objects bearing traditional relevance for both main communities. While a public museum is a common public space, it provided these areas for individual visitors to dwell in private on the relevance of dominant commemorative forms for both of the main communities. The museum included areas that exhibited an emerging, more 'inclusive' style of commemorative practice, which visitors were invited to evaluate by critical comparison with the dominant types. On a local level of initiative, the voluntary group, *An Crann/The Tree* formed in 1997 and invited 'personally' appropriate as well as communal forms of tribute.[37] Jane Leonard

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[32] Carson, *TAP*, p. 51.

[33] '... a Swan, or sign.' Carson, *TAP*, p. 51.

[34] The Bloomfield Report carried out this consultation and initiative process. To quote: 'Sir Kenneth Bloomfield was appointed to lead a six month consultation process with a range of groups and organisations throughout the region to ascertain victims' needs. The Bloomfield Report entitled *We Will Remember Them* (Bloomfield, 1998) marked the first government initiative in relation to victims. The issues it raised were to become an integral part of policy for much of the next decade.' McDowell, 'Who are the victims?' *'Remembering': Victims, Survivors and Commemoration*, p. 4.

[35] Wilson and Wilford, *The Trouble with Northern Ireland*, p. 30.

[36] *An Crann* made this proposal. Leonard, 'How Conflicts are Commemorated.' *Central Community Relations Unit*, p. 1.

[37] To quote: 'In January 1997 *An Crann/The Tree*, a projected museum based on personal testimonies of the Troubles, opened a Belfast office. … Here, tributes to the dead, in the form of letters, photographs and artefacts can be placed, as is done at the Vietnam Veterans' Memorial in Washington. These remembrances will be preserved by the museum. Since its establishment in December 1994, *An Crann* has collected 4,500 testimonies. … The Arts Council is seeking to establish a modern art gallery whose remit will include recording personal experiences of the Troubles.' Ibid., p. 1.

describes that *An Crann* invited items withholding uniquely inter-personal meaning between the deceased and the bereaved.[38] These objects were considered more appropriate[39] and 'real',[40] and consequentially more useful alternative expressions of consolation as well as commemoration. However, Nagle equally notes the criticism surrounding such inclusive approaches to commemoration, explaining how overreliance on such personal, private forms 'risked' 'sentimental(ising)' fatality by alternative pluralist means.[41] An 'over-personalised'[42] approach could conceal and overlook the source and experience of grieving as a communal experience.[43] In other words, the private inter-personal approach could not be assumed appropriate as an expression for other personal psychological and collective, socio-psychological 'senses of reparation'.

A later extensive consultation government level initiative placed a more educational agenda[44] on the representation of alternative and collaborative ways of commemorating the violence and fatalities of the Troubles, such as the 2002 'Healing Through Remembering' (HTR) project.[45] The HTR project continued to encourage rethinking the traditionally 'physical', 'permanent' and communally exclusive styles of commemoration form. Representatives of cross-community P/CROs but also politically moderate-leaning single-community organisations, as well as artists and independent individuals designed projects that drew on a wide and diverse range of methods, materials and practices.[46] Extremist-leaning local representatives of exclusive, single-community commemoration projects were encouraged to recognise the divergent experiences and perspectives that existed within their cultural communities.[47] The HTR project invited any type of object or story that withheld personal significance for any particular kind of experience – neutral or charged – that occurred in the timeframe of the Troubles. Public spaces were used to exhibit either permanent, rotating or temporary projects and these spaces invited visitors into a range of urban and rural settings in commercial and residential areas. *An Crann*

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[38] Ibid., p. 19.
[39] Ibid., p. 20.
[40] Ibid., p. 20.
[41] Nagle, 'From Mourning to Melancholia', '*Remembering': Victims, Survivors and Commemoration*, p. 5.
[42] Ibid., p. 5.
[43] Ibid., p. 5.
[44] Ibid., p. 6.
[45] The Report of the Healing Through Remembering Project. June 2002.
 http://restorativejustice.org/rj-library/author/1565/#sthash.zP2LKbmc.dpbs
[46] Ibid., p. 18.
[47] Leonard, 'How Conflicts are Commemorated.' *Central Community Relations Unit*, p. 11.

had also encouraged the re-imagination of notions about appropriateness of location or geographical site in commemorative practice. On their local level of operation, they explored possibilities of identifying and establishing 'neutral places' for commemorative expression. Visitors to *An Crann* and the HTR projects could similarly gather a deeper sense of the complex local, social and historical factors that shaped localities, some of which factors gave rise to and perpetuated sectarian relations and conflict. Within a decade, a 'universal' type of compensation scheme was set up in 2009 to provide each bereaved and injured individual with an equal financial payment.[48] This decision was highly contentious due to its perceived reductive approach.[49]

Carson's *Táin* appears shortly before this 2009 government-led settlement, and in a more pessimistic critical environment that reflected on a decade of consultative and research initiatives that had not delivered a more effective understanding of the complex causes and prolonged condition of grief.[50] His choice of source text reflects an unsentimental and rationalistic approach to both settling and perpetuating fatal conflict between two warring sides. However, Carson also deals with aspects of the above 'alternative' approaches but in an exclusively single-communal context of reference as Irish language in origin and Irish geographically. For instance, he fashions a kind of individual space for private reflection in the event of fatality that illustrates psychological wrestling with perceptions of appropriateness when representing fatality. He also sets up a critical comparison between dominant communal ways of commemorating at the physical sites of fatality, and inventive and 'inclusive' alternatives to this siediattuated practice. The following illustrates how Carson achieves this stylistic commentary by highlighting a present-based preference for exclusive communal commemorative forms rather than a future-oriented aspiration for inclusivist alternatives.

A psychological mode of commemoration through Carson's *Táin*:

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[48] Northern Ireland Office. Secretary of State Shaun Woodward. 'Types and limits of compensation', *The Northern Ireland Criminal Injuries Compensation Scheme*, 2009, point 25, p. 18. Available on: https://www.justice-ni.gov.uk/sites/default/files/publications/doj/compensation-tariff-scheme-legislation-2009.pdf
[49] Campbell, Beatrix. guardian.co.uk, Wednesday 28 January 2009.
[50] See above footnote no. 34 on McDowell's assertion that the Bloomfield Report would 'raise[d] (issues that would) ... become an integral part of policy for much of the next decade'. McDowell, 'Who are the victims?' *'Remembering': Victims, Survivors and Commemoration*, p. 2.

The physical anticipation of battle clears a psychological space when confronting death at the 'ford' crossing. The *Táin*'s ford – the typical site of fatal battle – provides Carson with a metaphor for a translator's struggle with words in the act of writing between two different culturally linguistic 'worlds', where loss of life indicates what is lost in translation.[51] The 'verbal jousting' that takes place at the ford extends the analogy to confrontational debate on the contentious topic of commemorating fatality. Jousting across ford water can account for the trickiness of merging poetic styles – Carson's and Kinsella's – to turn the inter-stylistic meaning in Carson's favour. Carson goes about this battle with an 'appropriate' use of textual material as stepping stones, or through his reconstruction of the original text's verse passages. The source text itself can be understood as the historical 'past to be honoured',[52] and Carson's creative response to it, (in his private 'mediative' space[53] of rewriting both it and Kinsella's imaginative alternative to it) reflects his sense of appropriateness when paying tribute to tribal fatality. Carson's consistent poetic translational engagement with the 'constraints of rhyme' enables his capacity and purpose to comment sensitively on reductive ways of representing perpetrators and victims. The following outlines Carson's treatment of rhyme in the *Táin*'s 'poems'[54] and 'rhetorics' or '*roscada*'[55] that conscientiously aims to reproduce the text's 'stylistic heterogeneity'.[56]

Stylistic heterogeneity as a psychological mode of commemoration in Carson's *Táin*:

Carson states in his introduction that he has 'kept to the original syllable-count of the lines, except in a few instances where it proved impossible'[57] and the 'poems' usually consist in a series of stanzas with five syllable lines, and others with seven syllable lines.[58] Kinsella presents all of the *Táin*'s verse passages in identical form except for two, which he leaves in prose as a

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[51] *Táin*, translated by Carson, xviii.
[52] See footnote no. 1. 'Declaration of Support.' *The Good Friday Agreement*, point 3.
http://wesleyjohnston.com/users/ireland/today/good_friday/full_text.html
[53] See footnote no. 36. Leonard, 'How Conflicts are Commemorated.' *Central Community Relations Unit*, p. 1.
[54] *Táin*, translated by Carson, xiv
[55] Ibid. xiv (Carson's italicization).
[56] Ibid., xxvi.
[57] Ibid., xxvi.
[58] The occasional use of enjambment demonstrates where adherence to syllabic count takes priority over standard syntactical and phrasal units.

seamless continuation of the main text. Carson's 'rhetorics' are marked visually by one, two or three blank spaces between the fragments of phrasal units, which are syllabically irregular. Where two blank spaces occur in single lines, the fragments of two to three syllables in length can appear as continual additions of quick afterthoughts, or more detailed, revised perspectives on the subject being described. These 'syntactically ambiguous… continuous blocks'[59] contain truncated thoughts and switching angles of commentary on the running 'action'.[60] They appear as sudden culminations of the speakers' instincts and judgement in battle situations as these characters draw on previous wisdom and insight to increase their current prospects. The rhetorics thereby seem to cross over and combine the speaker's own history of battle engagement, giving the current moment of battle a wide intra-personal range of reflection on conduct. By comparison, Kinsella's 'rhetorics' do not reflect the 'unintentional or deliberate garbling'[61] of the text's diverse and disconnected speech but instead contain it in uniformly 'stepped'[62] or triadic verse lines.[63] Kinsella concedes that he 'completely … withdr(e)w … the sense and structural effects' of the rhetorics by selecting this kind of verse.[64] His translated speakers, then, all articulate the same 'rhetorical' style so that the 'verbal jousting'[65] becomes more mechanical than continually tactically responsive to the verbal, or culturally linguistic 'other'. Carson's way of paying tribute through his formal and stylistic responsiveness in the act of translation heightens a sense of psychological anticipation in the characters' reflective performance. By formally constructing a style that sets out an 'ambiguous' approach to conflict in a study of mental lapse or confusion mixed with murderous intention, Carson combines brutality with desperation. He does not humanise or 'forgive' the deed with a sense of the irregularity and contingency of a situation of war, but illustrates individual internalisations of a perpetual sense of urgency to combat a previous sense of loss.

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[59] *Táin*, translated by Carson, xiv-xv.
[60] Ibid., xv.
[61] Ibid., xv.
[62] Ibid., xii.
[63] Incidentally, 'stepped' verse line usually consists in a line presented over three, rather than Kinsella's paired lines, and is a variant of Dante's *terza rima* used throughout his *Divine Comedy*. See Tercet. Preminger, *Poetics*.
[64] *The Táin.* Translated from the Irish Epic *Tain Bo Cuailnge* by Thomas Kinsella, OUP, 1969, xii.
[65] *Táin*, translated by Carson, xv.

Translational para-text as a psychological space for commemoration in Carson's _Táin_:

Carson's approach to commentary on dominant communal ways of commemorating at the sites of fatality links his metaphorical treatment of 'verbal jousting' with a key phrase in _TAP_, 'forêt de symboles' (illustrated in Chapter Two of this thesis from Baudelaire's, 'Correspondances').[66] In Carson's _Táin_, the symbolic imagery of a forest emerges as a psychological space for the warriors' exercise of 'wood-intelligence' in preparation for battle. Carson's 'Forest of Belief', inhabited by a community of 'pupils', becomes the _Táin_'s battle space populated by 'warriors'. In a text where warriors become words, or turn their lives and afterlives into the names of the places where they died, Carson's translational 'wood-intelligence' challenges the logic of fixating on sites of martyrdom. In his 2007 context of translating, public sites of fatality and atrocity are typically considered the most appropriate commemorative spaces for permanent, physical constructions and engravings of single-communal commemoration.[67] Carson reflects this prevailing conventional practice in his approach to translating place-names in his _Táin_ by distinction from Kinsella's approach. For instance, Carson uses his critical introduction and endnotes section as para-textual spaces to draw attention to inventive and extrapolated versions of the names of the deceased and other related mythological figures. He works within the conventional sections of a translation volume to discretely elaborate on alternatives to overdetermined sites of martyred commemoration. Carson's introduction focuses on the 'fanciful' etymological, 'dindseanchas' tradition as a mode of remembering or commemorating local and regional culture and as a way of learning about the source text.[68] He uses the endnotes section to elaborate on the text's personalities, where almost all notes consist in explications of the names of 'tribe(s)', individuals, and prototypical figures. This approach to the endnotes contrasts with Kinsella's display of thorough comparative research across consulted versions, stories and fragments of the Ulster cycle that appear connected with the story of the Táin.[69] Whereas Kinsella points out multiple alternative versions of passages, their different order of sequencing, or their shortening and omission, Carson focuses on the multifaceted qualities and mythological histories of the text's characters. In

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[66] 'des forêt de symbols/ Qui l'observent', Baudelaire, Charles. 'Correspondances' in Carson, _TAP_, p. 70.
[67] Nagle, 'From Mourning to Melancholia', '_Remembering': Victims, Survivors and Commemoration_, p. 2.
[68] _Táin_, translated by Kinsella, xxvii.
[69] Kinsella makes use of his endnotes to record the omissions, interpolations, narrative breaks and resumptions, sequence rearrangement, modifications, clarifications and semantic and connotative interpretations and suggestions that he and other translators have made.

short, there is nothing fixed about a name in a story that reinterprets itself every time it is told. Carson approaches these outlying, para-textual spaces to explore his 'wood-intelligence' in a 'forest of (culturally) symbol(ic)' reinterpretations. By comparison, the main body of his translation contains the dominant culturally symbolic form of expression in his reflection of present-based realities. Carson thereby reflects the policy of 'parity of esteem' by presenting translations of personal and place names directly alongside the same proper nominal attributive presentation in the original Irish. For example, he has:

Áth Da Ferta, the Ford of the Two Grave Mounds[70]

and:

Réid Lócha, Lócha's Level[71]

By comparison, Kinsella uses mainly lower case, literal paraphrase in English and omits the Irish. Carson's English version, then, appears as a semantic transliteration of the Irish, which suggests something may be lost in translation, but also something gained in the enrichment of formulation through a strange, or foreignising approach. Indeed, Carson states in his introduction that his translations of personal and place names aim for the 'English equivalent' but are sometimes more 'speculative … derivations' or only 'plausible equivalents'.[72]

The main body of Carson's translation reflects dominant single-communal perceptions of an exclusivist type of victimhood, in which the deceased embody a community of suffering and injustice. For instance, his genitive phrase formulation, 'the Focherd Fourteen' echoes the names of famously aggrieved groups, such as 'the Guildford Four', 'the Birmingham Six' and 'the Maguire Seven'. Carson's formulation stands out by comparison with Kinsella's, in which a neutral numerical noun takes the primary emphasis and the nouns are separated by a preposition, 'at'.[73] In Kinsella's formulation, the fourteen warriors appear as random visitors at Focherd, and do not appear to lay any genitive, possessive claim to the place. Despite the veneration of 'the Focherd Fourteen', Carson shows how warriors are stylistically indirectly linked with parasites. In his version, the character of Medb scornfully ridicules her warriors

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[70] *Táin*, translated by Carson, p. 116.
[71] Ibid., p. 58.
[72] Ibid., xiii.
[73] 'These are the Focherd Fourteen' Táin. Ibid., p. 97. Compare with Kinsella's, 'the "Fourteen at Focherd"', *Táin*, translated by Kinsella, p. 138.

about how Cú Chulainn has 'been picking (them) off'[74] in reference to warriors who have died in combat against him, whereas Kinsella has, 'is killing you all!'[75] Carson's narrator later observes how Cú Chulainn is, 'picking lice from his shirt'[76] where Kinsella's narrator has him 'picking his shirt'.[77] Carson's unusual choice of phrasal verb in the first instance appears linked with its later usage.[78] The equation of warriors with lice as parasites, as much as with words as sites, suggests the symbiotic relationship between the communal dead and the living, and commemoration as a cyclic urge to recriminate past violence in the present.

Recycling forms of commemoration in an organic way:

Carson's stylistic treatment of 'wood-intelligence' further explores grief processes at the site of fatality by investing the site with the potential of a 'metaphysical space',[79] where it is possible to cross over from one world to another. The organic material of wood resonates with Carson's many annotated references to the Celtic pagan concept of the circularity of life-cycles from decay to regeneration and the afterlives of the individual fatalities at the ford battles. For example:

Síd: Cited in English as sidhe. The fairy mound that is an entrance into the Otherworld, associated with features of the Irish landscape such as barrows, tumuli or man-made hillocks of ancient origin. Oral tradition has it that they mark places where the semi-divine Tuatha Dé Danann fled underground after their defeat by the mortal Milesians. 'Banshee' (*bean sídhe*) means 'fairy woman'.[80]

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[74] *Táin*, translated by Carson, p. 54.
[75] *Táin*, translated by Kinsella, p. 94.
[76] *Táin*, translated by Carson, p. 74.
[77] *Táin*, translated by Kinsella, p. 116.
[78] His selection of the direct transitive object as 'lice' instead of 'shirt' describes the ease with which the character controls his surroundings. Carson also has his Cú Chulainn 'pick[s]' which weapon to use, while Kinsella has his character 'chose'. 'These were the weapons he picked'. *Táin*, translated by Carson, p. 108. Compare with Kinsella's '(t)hese were the warlike weapons he chose'. *Táin*, translated by Kinsella, p. 148.
[79] *Táin*, translated by Carson, xviii.
[80] *Táin*, translated by Carson, Notes, V, no. 1. (See also the endnote III, no. 6 explains, '*Eirr and Innel … Foich and Fochlam*: The names mean, respectively, 'warrior', 'battle-gear', 'cankerworm' and 'burrower'; and endnote IX, no. 3 explains, '*The daughters of the Red Branch*: I.e. the Ulsterwomen. The Ulster Cycle was previously known as the Red Branch Cycle, from the translation of Cráebruad, one of Conchobar's three residences, so called from its large red roof-beam.')

Again, Carson's association of a Celtic paganism spiritual tradition with the Catholic/Irish/nationalist community can make his choice of poetic translational 'tribute' appear single-communal and exclusivist in reference and ideology. However, his consistent reference to wood and forests across his poetic translations under view in this thesis suggests a tendency to use this image and its cyclical associations as an expression of uncertain discovery. His wooden 'beams', as illustrated earlier, make up a central structural motif in *ItLo* for the complexity and transience of perception, and the opening image of Dante's *Inferno* consists in a dark and foreboding forest. Further, Carson centrally refers to Robert Frost's poem, 'Stopping by Woods on a Snowy Evening' in his article on poetic translation[81] that appeared in the first issue of the QUB literary journal, *The Yellow Nib*, of which he was founding editor in 2005. Carson's use of rustic, regenerative material as a stylistic expression of commemoration in his version blurs the boundaries separating victimhood and perpetrator guilt, raising a universalist understanding of victimhood. His use of regenerative material in the *Táin*, or 'herbs and healing plants',[82] as commentary on his context suggests a translational equivalent to his original poetic idiosyncratic style of recycling. The chapter focus presently turns back to Carson's 1998 publications to demonstrate partial roots for his discrete translational challenge to the notion that commemorative forms are most appropriately solid and permanent.

Carson's emphasis on connections between the psychological and organic aspects of the environment are striking in his original volume, *TToN* published in the same year as *TAP*. He refers frequently throughout *TToN* to a vast range of plants with healing, homeopathic and also poisonous properties, and his prose work published three years later, *ST* also makes these kinds of plants central to the chapter structure and content. Carson appears to use the hallucinogenic properties of these plants in *TToN* to enter an oneiric state of expression where dream-logic applies, and he links this vehicle and state with English Romantic poets' use of opium. Usage of homeopathic and consciousness-altering plants, then, gears towards a kind of escape through personal transcendence. Carson uses Mallarmé's association of a poisonous plant that contains

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[81] Carson, Ciaran. '"Whose Woods These Are": Some Aspects of Poetry and Translation.' *The Yellow Nib*, edited by Carson, issue 1, Queens University Belfast, 2006, p. 5. Carson was then the Founding Director of the Seamus Heaney Centre for Poetry, Queens University Belfast.
[82] *Táin*, translated by Carson, p. 163.

protective properties,[83] 'Deadly Nightshade',[84] to infer ways of grieving and surviving positively

with only formless guarantees. Carson's poetic tone in the 'tombs and tribute' sonnet-versions is

far more serious than the psychedelic and surreal humour he uses in *TToN*. His treatment of

natural, homeopathic substances is perhaps more 'sincere' and 'appropriate' to the gravity of

contextual debate on commemoration, then, making his inter-subjective translational voice a

mode for psychological experimentation that can have a restorative rather than destructive

influence. However, Carson retains an undertone of the 1998 approach in the *Táin*, inferring the

limits to an inclusive kind of remedy for the controversial topic of commemoration.

Organic material for commemoration in *TAP*:

Carson's 'The Tomb of Charles Baudelaire' appears as the second of three consecutive

sonnets to which he gives uniform kinds of titles: 'The Tomb of Edgar Poe', 'The Tomb of Charles

Baudelaire' and 'The Tomb of Paul Verlaine'. Each sonnet-version commonly foregrounds and

explores the type of material that has been used for the headstones of the poets. As such, they

provide an inner frame within the whole framework of *TAP* as a statement of tribute to the

perceived end of the contemporary Troubles. In 'The Tomb of Charles Baudelaire', Mallarmé

takes a symbol of social disease prevalent in Baudelaire's own work and presents it as a symbol

signifying Baudelaire's simultaneously intimate and threatening relationship with his poetic

subjects. This symbol of poison and protection, 'Deadly Nightshade' epitomises for Mallarmé

how Baudelaire's obsession with a delinquent poetic subject both immerses him in a

threatening social environment but also shelters him from danger due to the 'empathic'

relationship Baudelaire has with his surroundings. Characteristically, Mallarmé does not name

this poetic subject until the last lines so that the different possibilities of subject and theme in

the poetic form remain descriptive rather than definitive until the final tercet. The reader is

thereby immersed in a semantic and symbolic poetic narrative of 'puzzles', 'jigsaws' and

'ambiguity'[85] until s/he comes to identify with any possible terms of reference from a subjective

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[83] Lloyd, Austin. *Poetic Principles and Practice*: *occasional papers on Baudelaire, Mallarmé, and Valéry.* Cambridge University Press, 1987, Cambridge, p. 177.
[84] 'The Tomb of Charles Baudelaire' by Charles Baudelaire in Carson, *TAP*, p. 63.
[85] Catani, Damian. 'The Poet in Society.' *Currents in Comparative Romance Languages and Literatures*, p. 97.

point of view. The reader ideally re-emerges on a sympathetic or empathic level of understanding with the 'taboo'[86] condition of the poetic form as contextual subject.[87]

Writing some decades after Baudelaire, Mallarmé identifies the continuation of similar conventions of taboo and distance across class and occupational divides in his tribute's context. He therefore turns to Baudelaire's stylistic approach for inspiration and guidance to overcome personally undesirable social attitudes in his own context of composition. The duality of the plant as a symbol of universal humanity and also particular social identifications of 'evil' can make it continually transferable to different social conceptions of 'evil' or a 'demonised other'.[88] By extension, the 'universal' definition of victimhood, (whereby everyone affected directly or indirectly by the violence of the Troubles is a victim) gains more 'appropriate' local historical specificity on particular conditions of grief in diverse social contexts. Victimhood is not scaled according to a system of quantification, but is diversely situated within intersecting factors of influence. Carson can therefore extend the uses of this symbol to his own context of commentary where approaches to commemoration favour solid and permanent, exclusivist forms for a monolithically defined cultural community. The:

> … deadly-nightshade-poisoned air[89]

he reproduces is not a physical commemorative form, but it is the formless atmosphere that holds the solid forms of communal markers[90] and exclusivist notions of the communal aggressor 'other' in sway. The toxicity of the ethereal elemental has to be absorbed as a common and necessary part of life, or as the:

> …air,

> That we must breathe, although we perish in its maze.[91]

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[86] McGuinness, *The Yellow Nib*, p. 30.
[87] Catani, Damian. 'The Poet in Society.' *Currents in Comparative Romance Languages and Literatures*, pp. 60-1.
[88] Ibid., p. 86.
[89] Carson, *TAP*, p. 63.
[90] Graham and Nash, *Political Geography*, p. 255.
[91] Carson, *TAP*, p. 63.

The use of medical terminology, such as protection and 'healing',[92] has been commonly applied to contexts of reconciliation where sectarian conflict and fatality have shaped 'poisonous' perceptions of the communal 'other'. This terminology is also used on an individual level to describe how literal medical anaesthetisation, or sedatives proscribed immediately after traumatic shock, can accelerate a return to functional everyday life situations for the affected person.[93] However, sedation also numbs and isolates individuals from the trauma that remains latent and consciously unprocessed on individual levels.[94] Nagle observes how kinds of cultural amnesia or anaesthetisation take over through the hasty duplication of commemorative monuments by government funded projects that seek to provide 'closure' and establish mutual 'recognition' in a manner that demonstrates a sense of equal treatment.[95] A community-wide condition of anaesthetisation can dominate where there is little consideration of the complexity of effects resulting from fatality and injury.[96] Carson's selection of a sonnet by Mallarmé that centres on a poisonous and protective plant as a substance emitting the potential for universal empathy can demonstrate superficial, wishful thinking aligned with the inclusivist context of 1998. However, he translationally domesticates the 'protective' qualities as communally 'protectionist' by paramilitary authorities guarding areas, or alternatively, socioeconomic pressures to 'move forward' and 'leave the past behind'.[97] In this force field shaping individual and communal processes of grief, diverse alternative experiences are not recognised as sincere or appropriate. In 2007, Carson continues to focus on practices of healing through a use of natural material that illustrates the individual characters' ongoing dependence on their environment of destruction and regeneration. His tone is less pessimistic than in 'The Tomb of Charles Baudelaire', and his incorporation of the source text's humour and sympathy establish his attempt to work creatively within the context of increased polarization rather than select source poems that might express transcendence of controversy.

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[92] Morrow, Duncan. 'The new common sense? Implementing policy for sharing over separation.' Edited by Eileen Gallagher, Duncan Morrow, Kenan Malik, Lord Rooker et al. *Sharing Over Separation: Actions Towards a Shared Future*, CRC Policy Conference Proceedings, Belfast, 2006, p. 28.

[93] *Personal Accounts From Northern Ireland's Troubles: Public Conflict, Private Loss*. Edited by Marie Symth and Marie-Therese Fay. Pluto Press, London, 2000, p. 28.

[94] Ibid., pp. 28-9.

[95] Nagle, 'From Mourning to Melancholia', '*Remembering': Victims, Survivors and Commemoration*, p. 5.

[96] Ibid., pp. 5-7.

[97] 'Declaration of Support.' *The Good Friday Agreement*, point 3.

Organic material for commemoration in Carson's _Táin_:

The rudimentary medical context of the _Táin_ gives Carson textual opportunities to refer to natural forms of healing through the use of 'herbs and healing plants'. These uses occur almost exclusively in the last and longest instance of '(s)ingle (c)ombat'[98] between Cú Chulainn and his foster-brother. The occurrence here allows Carson to link his own prose and poetic exploration of the homeopathic properties of certain plants and minerals with the single-most brutal and painfully affectionate situation in the story. Further, the homeopathic nature of these remedies can be thought of as a psychic as well as physical 'salve'[99] to the self-conflicted and tormenting experience of killing a family relation, especially in view of the verse dramatisation and the unenthusiastic tone of its dialogue through Cú Chulainn's initial reluctance and final grief. As Kinsella's version has it, both Cú Chulainn and Fer Diad receive exactly the same number of natural remedies required nightly between battles, whereby the even number of wounds they have made in one another are filled with poultices. The sense of fairness here seems to tie in with the story's central aspiration to practice 'fair fight'. It also gives a sense of the universal interpretation of victimhood that views both perpetrator and deceased as victims who can be equally involved in giving and receiving acts of reparation. Carson uses two instances in this particular _Táin_ battle that describe such 'fair' approaches to recuperation. These instances are distinguished by his association of a homeopathic practice with a mythological Irish tribe[100] and his sense of the limitations to such healing.[101] To illustrate, Carson uses the original _Táin_ content of a series of related water bodies as an opportunity to characterise them as 'those healing waters'. He inserts the participle adjective 'healing' where Kinsella simply has 'the waters'.[102] Carson notes at this point that the mythological (or arguably ancient historical) Irish tribe, the 'Túatha Dé Danann' infused these rivers with such properties by 'plac(ing) herbs and healing plants' in them 'so that they (the rivers) were speckled green'. By contrast, Kinsella leaves out this reference and consequently its etymological genealogy for the rivers' names. Carson's use of the adjective 'green' here, (also associated with Irish heraldry and nationalism) reinforces the links with the specific mythology and mysticism of pre-Celtic druidism. In one sense, he can be viewed as attaching those cultural roots to nationalist or

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[98] _Táin_, translated by Carson, p. 71.
[99] Ibid., p. 143 and in Carson, 'The Poppy Battle' in _TToN_ in _Carson: Collected Poems_, p. 352.
[100] _Táin_, translated by Carson, p. 163.
[101] Ibid., p. 143.
[102] Ibid., p. 163.

republican forms of identification. In another, he illustrates his own observation that the medium of water in Irish mythology serves traditionally as a kind of bridge, or 'ford' between the real and the 'metaphysical space' or 'portal' of the 'Otherworld'.[103] However, Carson's sense of limitations, his use of adjective, verb and mode of treatment to describe the actual effectiveness of 'plants and herbs … (and) charms'[104] defines their more restricted capacity than is suggested in Kinsella's version.

For instance, Carson mixes a sense of only temporary relief with the words '(to) salve' and 'soothing (plants and herbs)' along with the more consequential prospects that the verb, '(to) heal' withholds. In addition, he gives a variation on the kind of magic 'spell' mentioned earlier, which plays with perception rather than conducts the actual transformation of concrete objects. This is achieved by inserting the collocation 'curing charms' that signals an externally aided healing process based more on attractive appearance over actual substance. Such reliance on mystic Celtic cures attainable through invocation to talismanic forms strikes a deliberately unconvincing note. Kinsella, without apparent scepticism, uses a range of lexis expressing entirely optimistic prospects, whereby the warriors receive herbage '(to) heal and make them whole … (by having) … wholesome, healing (plants and herbs) … dropped … into their' wounds.[105] Carson takes the opportunity to refer on a self-reflective level to the metaphorical process of healing '*in* (the act of writing) the *Táin*'[106] as well as healing '*on* the *Táin*'[107] through his own practice of retelling or mediating the story to others. He achieves this through specification of noun and choice of onomatopoeic verb. For instance, where Kinsella has his Cú Chulainn '(go) out and (take) whatever beasts he could find'[108] in order to '(make) a mash of marrow out of their bones',[109] Carson has his Cú Chulainn 'rustle up some cattle'.[110] Carson's selection of verb captures the sound of dried leaves rustling, which refers to the historical literary critical status of the *Táin* as the story of a cattle raid or rustle, rather than as a canonical, heroic epic. Such status deflation can suggest Carson's inference of typical nineteenth-century

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[103] Ibid., xxvi.
[104] Ibid., p. 143.
[105] Ibid., p. 143.
[106] 'So that the name of this episode in the *Táin* is…' *Táin*. Translated by Carson, p. 110, (my italicization).
[107] 'For it was no easy task to take on Cú Chulainn on the *Táin.*' *Táin*, translated by Carson, p. 131, (my italicization).
[108] *Táin*, translated by Kinsella, p. 212.
[109] *Táin*, translated by Carson, p. 168. Compare with Kinsella, whose wording in this latter phrase is identical to Carson's. *Táin*, translated by Kinsella, p. 212.
[110] *Táin*, translated by Carson, p. 168.

critical perceptions of the text[111] that emphasise its comical features by way of degrading it.[112] Further, Cú Chulainn picks grass to make a 'false beard'[113] so that a warrior (Lóch) will view him of suitable age to fight. Carson has his Cú Chulainn 'whisper[ed] a spell into it',[114] which act of invocation heightens Carson's use of mysticism by notable comparison with Kinsella's equivalent phrase, where he writes, '(Cú Chulainn) spoke into it'.[115] This skin-deep or superficial appearance of manhood as well as mystic fakery quickly matures and changes into the reality of broken armour and wounded skin, whereby the character of Cú Chulainn states in verse:

I leak blood from every pore(.)[116]

Here, by focusing on the porous processes of skin, by comparison with Kinsella's:

I, broken and blood-raw(,)[117]

Carson uses his verse description to underline the superficial, fictional nature of the story as words about a bloody cattle raid written on a dried cattle skin, or the mythological battles '*in the Táin*' taking place literally '*on the Táin*'.[118] By comparison with Kinsella, Carson's use of the present tense in an active verb, 'I leak',[119] and implication of blood passing from an inner to outer space articulates a movement through life to death 'from' the ordinary to a mythicized 'other world'. The original verse content gives Carson an opportunity to turn the linearity of that movement into a cyclical process. The first person speaker, the character of Cú Chulainn, does not view the outcome of battle as simply 'you dead and I alive' as Kinsella has it,[120] but articulates a process of coming alive continually in the statement, 'I bursting with life'.[121] This approach reflects Carson's emphasis on the story's 'fluid' process of coming and going between

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[111] Tymoczko, Maria. 'Language and Tradition in Ireland Prolegomena.' *Language and Tradition in Ireland. Continuities and Displacements*, edited by Maria Tymoczko and Colin Ireland. University of Massachusetts Press, 2003, p. 7.

[112] *Táin*, translated by Carson, xviii. Neal Alexander also notes in his commentary on Carson's approach to translating the *Táin* that an aspect of 'comic degradation' is pointed at the western notion of epics needing to be single and unified in their form and narrative. Alexander, *Space, Place, Writing*, p. 209.

[113] Ibid., p. 93. Compare with Kinsella, 'he made a beard with berry juice', *Táin*, translated by Kinsella, p. 134.

[114] *Táin*, translated by Carson, p.93. Compare with Kinsella, 'and spoke into it', *Táin*, translated by Kinsella, p. 134.

[115] *Táin*, translated by Carson, p. 134.

[116] Ibid., p. 158.

[117] *Táin*, translated by Kinsella, p. 204.

[118] *Táin*, translated by Carson, pp. 110 & 130 respectively, (my italicizations).

[119] Ibid., p. 158.

[120] *Táin*, translated by Kinsella, p. 204.

[121] *Táin*, translated by Carson, p. 158.

one regional culture and religious civilisation and another.[122] The act of translation as moving in between the worlds of Carson's interpretation imagines a practice of commemoration that is at once inter- cultural linguistic and intra-communal in context. By translating a text that is exclusively associated with one side of the main communal divide, Carson focusses on revealing alternatives and diversity on an intra-communal level of practice.

In summary, in 1998, Carson begins to draw attention to alternative types of material that acknowledge individuals and communities affected by the circumstances of sectarian violence and that can provide an appropriately private, psychologically complex commemorative function as an alternative to traditional mourning and memorialising practices. His use of the homeopathic analogy already in 1998 raises a sense of individuals commonly sharing a perception that they are a victim whether perpetrator of an act of injustice or perpetrated against. Carson's later, 2007 single-communal focus and reference to a tradition associated with the Irish/Catholic/nationalist community in his *Táin* offers an example for self-reflection on an intra-communal level of perceiving the condition of victimhood. Carson's later approach reflects the prevailing ethno-national political realities that Graham and Nash state shape a dominant concept of territoriality, visually demarcated by commemorative sites among other present-day 'reinforcements of the past in the present'.[123]

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[122] Ibid., xviii.
[123] Graham and Nash, 'A Shared future.' *Political Geography*, p. 255.

Conclusion

This thesis has compared Carson's versions of lyrical forms and types of epic verse over the period 1998 to 2012. Carson cannot be singularly associated with one translational tradition due to the flexibility and breadth of his approach. His differently composite approach in each volume signals his close level of responsiveness as a translator to the original poets' different uses of subjective and collective voice, syntactic and phraseological expression and cultural symbolism. Carson's poetic translational treatment of form, lineation, lexis, symbolism and setting are given as much distinctive treatment in each of the translation volumes as they are in his original volumes. Malmqvist notes that Carson's translation volumes have typically been considered in reference to his original poetic themes and concerns.[1] She also observes a turn in his original style with his publication of *FL* in 1993 towards a more central focus on language that returns him to a 'pattern … (that was) set' in his earliest volumes, *The Lost Explorer* and *The Insular Celts*. In these two volumes, Carson includes translations from a range of languages and continues this way of compiling a poetry volume in *FL* while adding adaptations and looser versions to the mixture. These single entries have stood to gain greater visibility or readership due to their inclusion in Carson's 2013 *Collected Poems* that excludes his five translation volumes. Fewer readers might not be the case for his commissioned translations of high-profile epics such as the *Inferno* and *Táin*, but can be for the relatively less circulated genre of poetic prose pieces and Carson's small and disparate selection of sonnets from large collected poetry volumes by three different poets in *TAP*. Carson himself suggests that *TAP*, which was not commissioned, can be viewed as part of a pair with *TToN*. Still, its exclusion from the *Collected Poems* can maroon its critical impact and interrelatedness. What is more, its bilingual form can make it expensive to produce further editions.

These conditions yield an opportunity for *TAP* as Carson's debut complete translation volume to prompt critical consideration of his translation volumes as standalone books that relate to their own context or historical moment of appearance. Its publication also coincides with another turn that brings Carson away from original poetry volumes to prose works for five years after *TAP*. Carson appears to be exploring other modes between 1998 and 2002 – translation and prose – with his publication of *The Star Factory*, *Fishing for Amber*, *Shamrock*

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[1] 'While translation is a relatively recent interest amongst Carson scholars, the city and issues related to form are consolidated within the established criticism.' Malmqvist, *Belfast Textiles*, p. 15.

Tea and the *Inferno* during these years. Further, the appearance of *TAP* in such a historic moment as the year of the production of the GFA indicates a rare historical opportunity to gain alternative insights into the ways Carson relates to changing circumstances of writing. However, this thesis has not sought to isolate and plot the translation volumes against a course of pivotal events in the peace process, even if the *Inferno* was published in the same year as the revocation of transitional self-governance structures in 2002 and *Táin* appeared in the same year of the restitution of these transitional structures in 2007. Instead, civic organisational responses to the process of formalization with the political institutions since 1998 and responses by individuals to interventions for cultural integration since the early-1990s provide interpretative contexts for the translation volume commissions. An exclusive and collective focus on the translation volumes presents a specific mode of analogy for subjective and collective processes of being moved into another formal space and learning the way a new language works to use it to useful commentary ends. The eclectic range and combination of types of lyric and epic verse in Carson's four volumes examined here provide Carson with diverse material for experimentation on ways of representing his culturally specific subjects in strange new circumstances. For instance, the lyric kinds of text, *TAP* and *ItLo*, demonstrate significantly different uses of form and ways of expressing personal anonymity in 1998 and 2012. In *TAP* generally, the translated-subjects are either trapped or distanced by authoritative form, structure and scheme, while in *ItLo* unstructured prose yields an opportunity for formalization in a way that retains aspects of informality through weak rhyme and unidentified voices that speak unknown parts of the 'self' as well as of the cultural 'other'. The epic kinds of text, the *Inferno* and the *Táin*, also demonstrate markedly different lexical and syntactical ways of representing collective voice in 2002 and 2007. This distinction can signal Carson's shift from emotional evocations of communal desire and frustration to foregrounding grammatical and phrasal constructions that enfold communicative acts and articulate equivalence between cultures. The comparative analysis of translational style between the types of lyric and epic in Chapters Three and Five also indicate Carson's insinuation of subjectivity into culturally symbolic expressions. The resulting relationships between subjects and their collectives of association present alternative ways of critically engaging on intra-cultural levels of interaction.

The opening chapter set out the background to the context of formalization and interlinking of the civic and political spheres. A comprehensive range of existing types of civic organization were outlined, including how they grew and responded to need under the

patronage of the Community Relations Council and associated governmental agencies' guidance and funding. The thesis's main critical link was introduced here through an outline of the analogy between poetic translation and formalization of the civic sphere. This analogy was conceptually expanded by reference to contemporary Northern Irish practices of types of civic integrationism. The illustrative argument initially focused on two sonnets and their sonnet-version at a time to set out the limits and possibilities of the bilingual presentation in which Carson chose to work. Issues of translational approach and reliability were raised with reference to Carson's 'visibility' and 'descriptiveness', as previously observed by Homem, as well as his 'faithfulness' and 'naturalizing' composite approach.

The next textual analysis involved comparisons of Carson's treatment of an epic length original with English versions he consulted throughout his process. Carson's engagement with multiple versions presented opportunities for distinctiveness, primarily in his treatment of the Dantean 'sinners' as a communal voice and in his stylization of setting and space as restricted and utilitarian. The illustrative discussion referred analogously to the GFA forum for civic representation and cooperation, the Civic Forum as an insecure, overcrowded and bureaucratic space that generally took direction from the political sphere and lacked organisational independence and commitment.

The issue of representing cultural communal identity was further developed with reference to two types of lyric translation published in 1998 and 2012 and originally composed by the same author, Rimbaud. The later volume, *ItLo* signifies Carson's far more indirect approach to contextual commentary, as though this volume might stand apart from target cultural associations. At the same time, Carson's approach of stylistic detachment and formal playfulness in this volume indicated his disposal of culturally symbolic signifiers and foregrounding of practical structural issues. This shift indicated Carson's present-based focus on working creatively and informally within structural limitations as distinct from holding to future-oriented aspirations. The proliferation of 'different voices' and 'keys' or moods in this later volume depicted a more scattered approach to translated-subjectivity. Carson implied the excessive nature of structures that facilitate 'over-representation' of minorities and he seemed to question the project of designating identity as a way of diagnosing need and equity.

Finally, the illustrative analogy enquired into the issue of commemoration, dealing firstly with conflicting definitions of victimhood and the appropriateness and sincerity of acts of reparation. A lyric and epic type of volume, appearing in 1998 and 2007 respectively,

comparatively depicted the capacity of 'exclusive communal' forms of commemoration for expression of private individual processes of mourning. This was also viewed in reverse, in so far as individual psychological expressions of bereavement can be considered valuable forms for public experience.

Ultimately, the thesis showcases the composite nature and versatility of Carson's translational style that sees him model a creative as distinct from detached approach to neutrality in forms of representation.

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