

The final section of the volume is devoted to Roman history and comprises three case studies on the transformation of the figures of Cicero and Gaius Julius Caesar. Katarzyna Marciniak's contribution endeavours to piece together a comprehensive understanding of the reception of Cicero in contemporary children's literature by exploring its multifarious representations in literary works and popular culture in English, German, Italian and Polish. The author's diachronic analysis starts with an investigation of the narrative, ethical and didactic strategies of bringing Cicero closer to younger audiences in three novels from the first part of the twentieth century and traces their application in recent literary works.

In closing, the multifaceted nature of the volume makes it a compelling reading for scholars of a wide range of academic disciplines. It lives up to the introduction's promise to explore opportunities for synergetic collaboration between different fields. The book thus lays the foundation for future cross- and interdisciplinary research.

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The raising of questions about Ireland and Irishness at the heart of an international conference, held in 2015 at Sofia University, Bulgaria, is a certain prerequisite for cultural dialogue. The event seems instinctively synchronous with the current debates on UK and Europe's post-Brexit future. Thus, it can definitely be argued that the conference proceedings, collected under the title of *Ireland-Europe. Cultural and Literary Encounters*, came out at a time when the political, economic and cultural encounters between Europe and England-Ireland have been persistently redefined.

Tapping the rich repertoire of comparative studies, a discipline that has caught up with the current enhanced speed of cross-cultural mobility, the collected papers display a wide range of theoretical positions and techniques both within and across disciplines. Thematically structured in five sections, two of which pay tribute to W.B. Yeats and James Joyce, the spectrum of the discussions retracts and expands from literary and linguistic analysis to questions of a more precise contextual detail such as "multilingual language usage in Ireland" under EU legislation, or "nineteenth-century English visions of Ireland." One of the sections, "Ireland and Bulgaria: 20th Century Western-Eastern Postcolonial Struggles," intriguingly detects sites of cross-cultural encounter in literary works that project Ireland and Bulgaria as equally affected by processes of modernization. While Ludmilla Kostova argues that G.B. Shaw's play *Arms and the Man* represents a "conjectural history" of Bulgaria's post-liberation modernization, James Gallacher's article is concerned with contending visions of Irish modernity in a post-revolution generation of authors who challenge "the romantic narratives of the Literary Revival" (126) that had furnished its beginnings.

All of the articles in the collection consider, but also read beyond, the concept of a "national cultural space," locating Irishness both as a container of and an entity contained in a linguistic and cultural multiplicity. Exploring the nature of multilingualism and code-switching in *Finnegans Wake*, Jonathan McCreedy contends that Joyce's "dense dream language... – known within criticism as "Wakese" – incorporates the appearance of over fifty world languages and they are often used simultaneously" (65); Marina Sneseva analyses the challenged position of Dublin bilinguals, and Boryana Bratanova locates Irish and Bulgarian comparatively in the European Union's multilingual space.

The opening section of the book applies a similar research angle, demonstrating how Yeats's work can be read as a hub of multicultural intersections. Dominik Wallerius and Yarmila Daskalova detect them through the lens of gender studies and ageing. Daskalova's paper contributes an insightful mythopoetic paradigm of comparison between Yeats and the Bulgarian poet P.K. Yavorov. Nikolay Todorov considers the plasticity of Yeats's symbolism in one of its more distinctive forms – that of the “gyres.” He traces the cultural trajectory of this figure from Ancient Greek philosophy to Yeats's mythography, contending that while “gyration” is the plastic expression of a “personalized duration” (38), it casts forth a mesh of cross-cultural connections to ancient, classical and modern philosophies as well as to Eastern theosophy.

The other two sections of the book, “Nineteenth-Century English Visions of Ireland” and “James Joyce in Translation,” dwell on cases of English literary and cultural spatiotemporal reconstruction of Ireland and Irishness. Zelma Catalan and V.M. Budakov's papers consider the role of creative interpretation and speculative expectation in the production of Ireland within and beyond particular historical contexts. While Catalan's contribution discusses what form the creative reception of Thackeray's *The Luck of Barry Lyndon* yields in Stanley Kubrick's twentieth-century cinematic interpretation, Budakov observes how nineteenth-century speculative fiction, like Tom Creer's *A Modern Daedalus*, chronicles imaginary versions of forthcoming historical situations. Both scholars conclude that Irishness is negotiable and its clear-cut demarcation against difference turns out to be biased and non-productive. In a similar vein, the final section of the book suggests that Irishness is translatable – both in terms of cultural actuality and linguistic effort. While Marina Dobrovolskaya and Marija Girevska's articles focalize the challenges of translating Joyce in, respectively, Russian and Macedonian, Teodora Tzankova reads *A Portrait of the Artist as a Young Man* in the tradition of self-portrayal observing, in a more general sense, how language and narration operate in literary attempts at personal and collective self-location.

Edited by Plamen Gaptov, the late Maria Georgieva and Jonathan McCreedy and published by St. Kliment Ohridski University Press, the collected conference proceedings are carefully arranged in thematic areas that integrate smoothly to produce Ireland from multiple research angles. What glues them together is the conviction that discussions like the present comparative effort work against insularity and encourage an expanded cross-border perception of cultural actuality through a dynamic and healthy dialogue.

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