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"CATTLE ARE POLITICS":



LA MEMORIA DE LA GRAN HAMBRUNA Y SU CONTAGIO EN *THE BUTCHERS* DE RUTH GILLIGAN



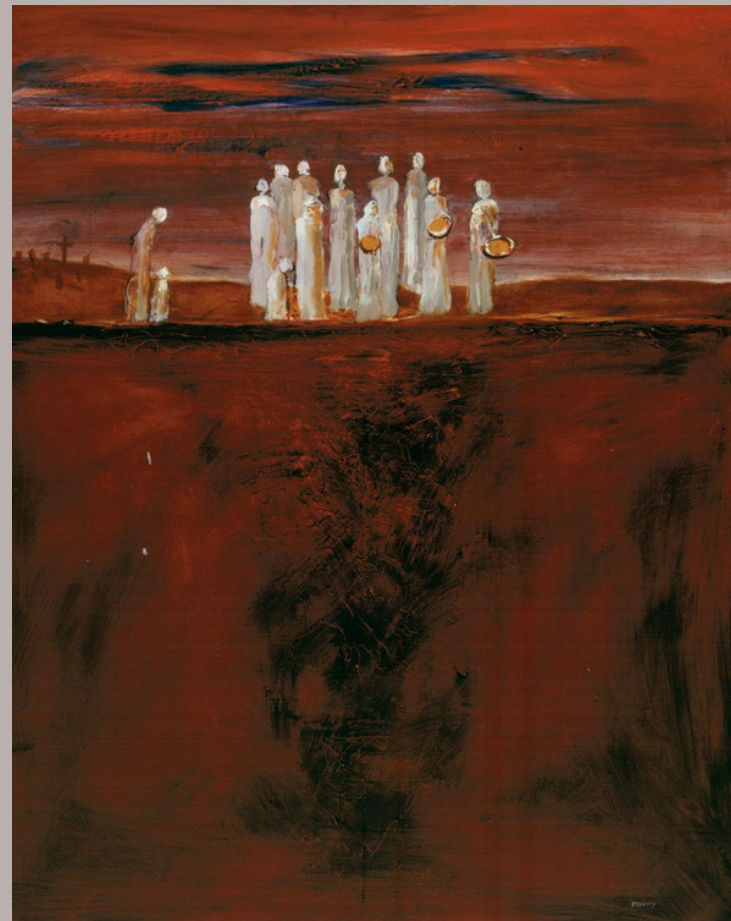
F R E D B O T T I N G

For the images and figures that are reiterated constitute a place where cultural fears and fantasies are projected. Thus similar figures have different significances, depending on the culture that uses them. Indeed, this is the pattern of Gothic as a genre that, in generating and refracting diverse objects of fear and anxiety, transforms its own shape and focus.

(Gothic 13)

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I R E L A N D ' S G R E A T H U N G E R M U S E U M



According to the Irish census of 1841, the population of Ireland exceeded 8 million. By 1851, the population, which should have been about 9 million, had dropped to 6 million. Thus, close to 3 million people were lost to the Great Hunger: more than 1 million to death by starvation and related diseases, and more than 2 million to emigration, which continued at high rates through 1921. By then, 4.5 million people had left Ireland. (párr. 20)

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phytophthora infestans

F A M I N E (R O W A N G I L L E S P I , 1 9 9 7)

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LO ESPECTRAL

- "A spectre is an immaterial figure possessed of all-too-real histories and effects, preceding and retro-activating systems of law and subjectivity with an inescapably heterogeneous power; it is also a nothing and a general disturbance of subjective and system boundaries" (Botting y Spooner 2).
- "[S]pectres come back from unknown realms yet also lie at the origins of law and religion, calls for justice, vengeance, repayment of debts" (2).



En esta ponencia estudio dicha memoria como una forma de contagio en los microcosmos familiares de los carniceros y el macrocosmos de la sociedad irlandesa retratada. Lo anterior, en un segundo momento, me permite vincular, en un nivel extratextual, la ansiedad suscitada en el período del Tigre Celta, un auge económico despiadado con un desenlace funesto, con la emergencia sanitaria de Covid-19.



PERSONAJES



CÚCH

FIONN

GRÁ

RONAN MONKS

EILEEN (LENA)

ÚNA

DAVEY

oooo

PERSONAJES

SOL

MRS P (AOIFE)

THE BULL
(EOIN
GOLDSMITH)

1996

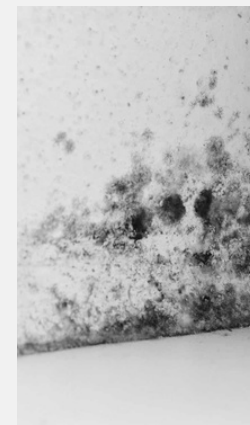
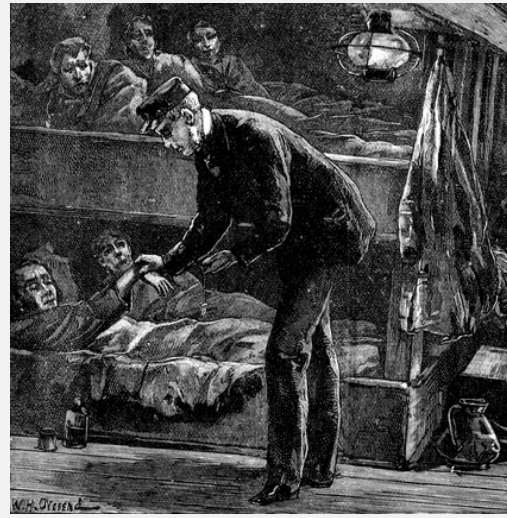
- Úna
 - Cúch
 - Grá
 - Fionn
 - Lena
 - Davey
 - Sol
 - Mrs P
- Ronan
 - The Bull



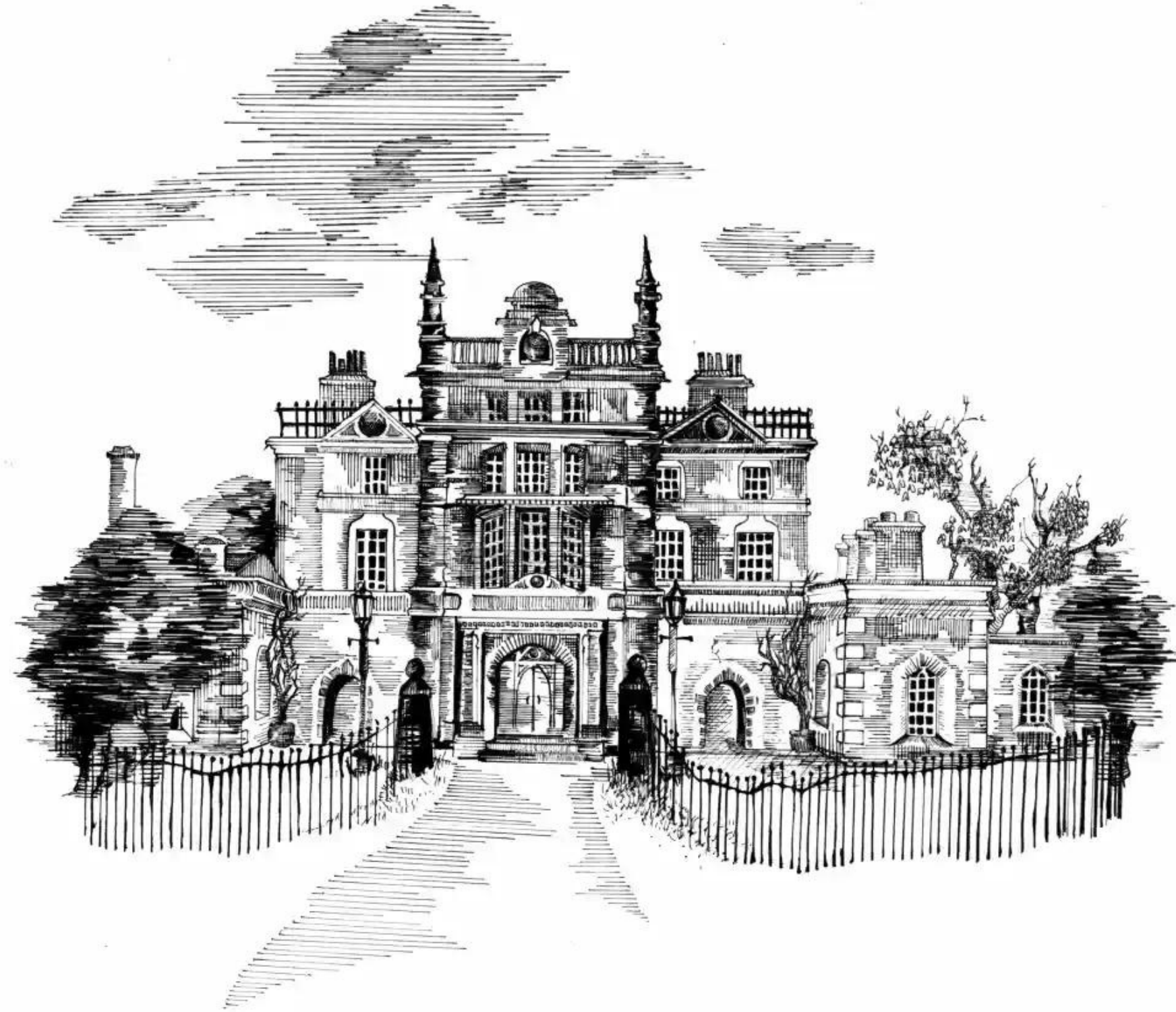
2018

- Ronan
- Úna

○ ○ ○ ○



○ ○ ○ ○



EPÍGRAFE

And since the war had claimed all eight of her men
She decreed, henceforth, no man could slaughter alone;
Instead, seven others had to be by his side
To stop the memory of her grief from dying too.

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"PENSAMIENTO MÁGICO"

(Moore Queen 213; mi traducción)



"When electricity came, the fairies left" (213).

o o o o



"wall tiles riddled with cracks and greenish buds of mould" (1)



“ T H E R E I S A M A N , H A N G I N G
F R O M T H E C E I L I N G , U P S I D E
D O W N ” .

(Gilligan 1)



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The Butcher

by Ronan Monks
(County Monaghan, 1996)

The man in the photograph is thought to have belonged to a group of ritual cattle slaughterers known as 'The Butchers'. Composed of eight men, the group travelled the length and breadth of Ireland practising their folkloric customs. However, around the time of the photograph, 'The Butchers' disbanded after hundreds of years of service. Today, very little record remains of their ancient, unorthodox traditions.

(Gilligan 3)

o o o o

ÚNA

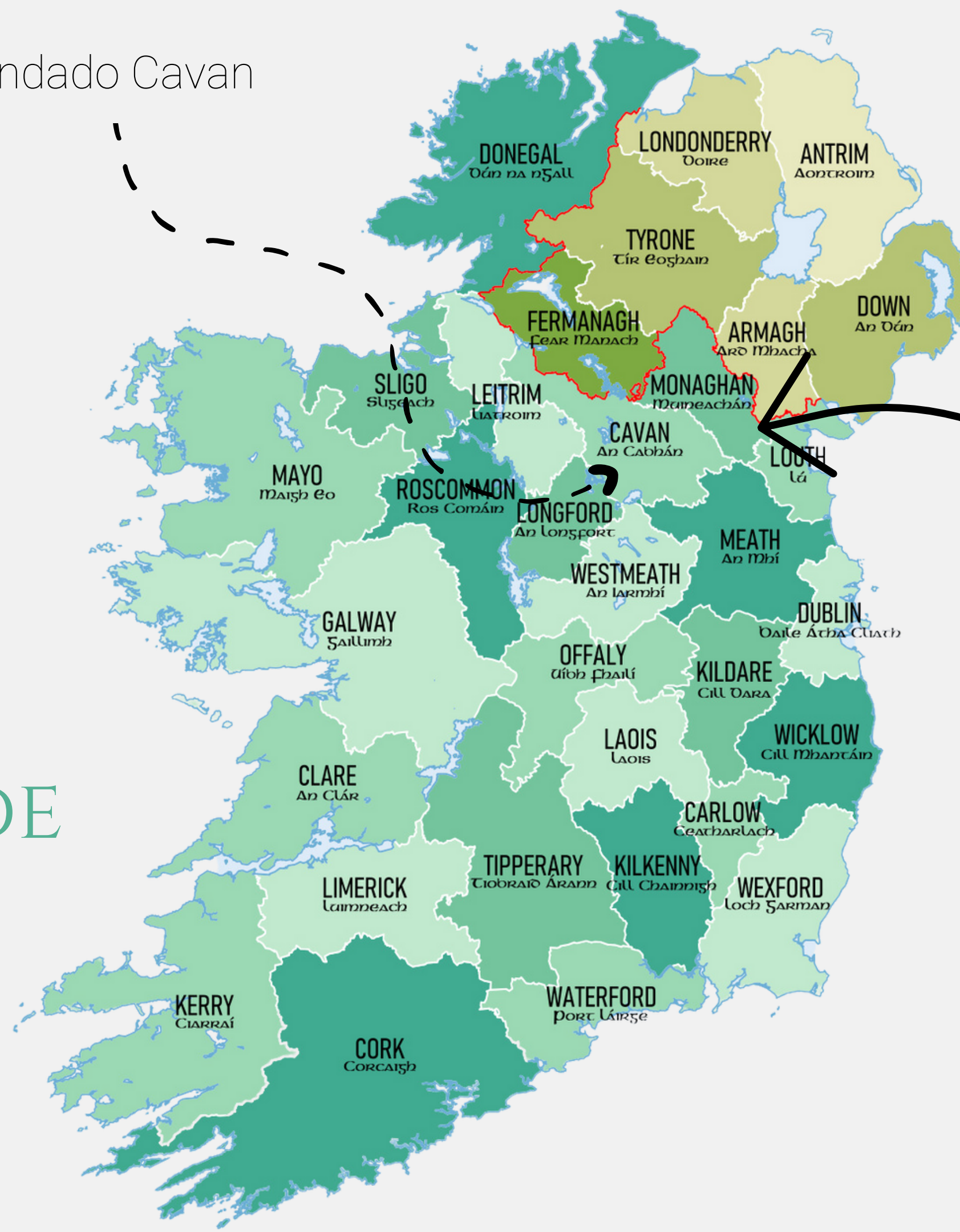


“Úna had no idea it would be their last
farewell dinner”.

(Gilligan 5)

Condado Cavan

IRLANDA DEL NORTE



REPÚBLICA DE
IRLANDA

Condado Monaghan

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" F L E S H F A M I N E "

(Gilligan 8)

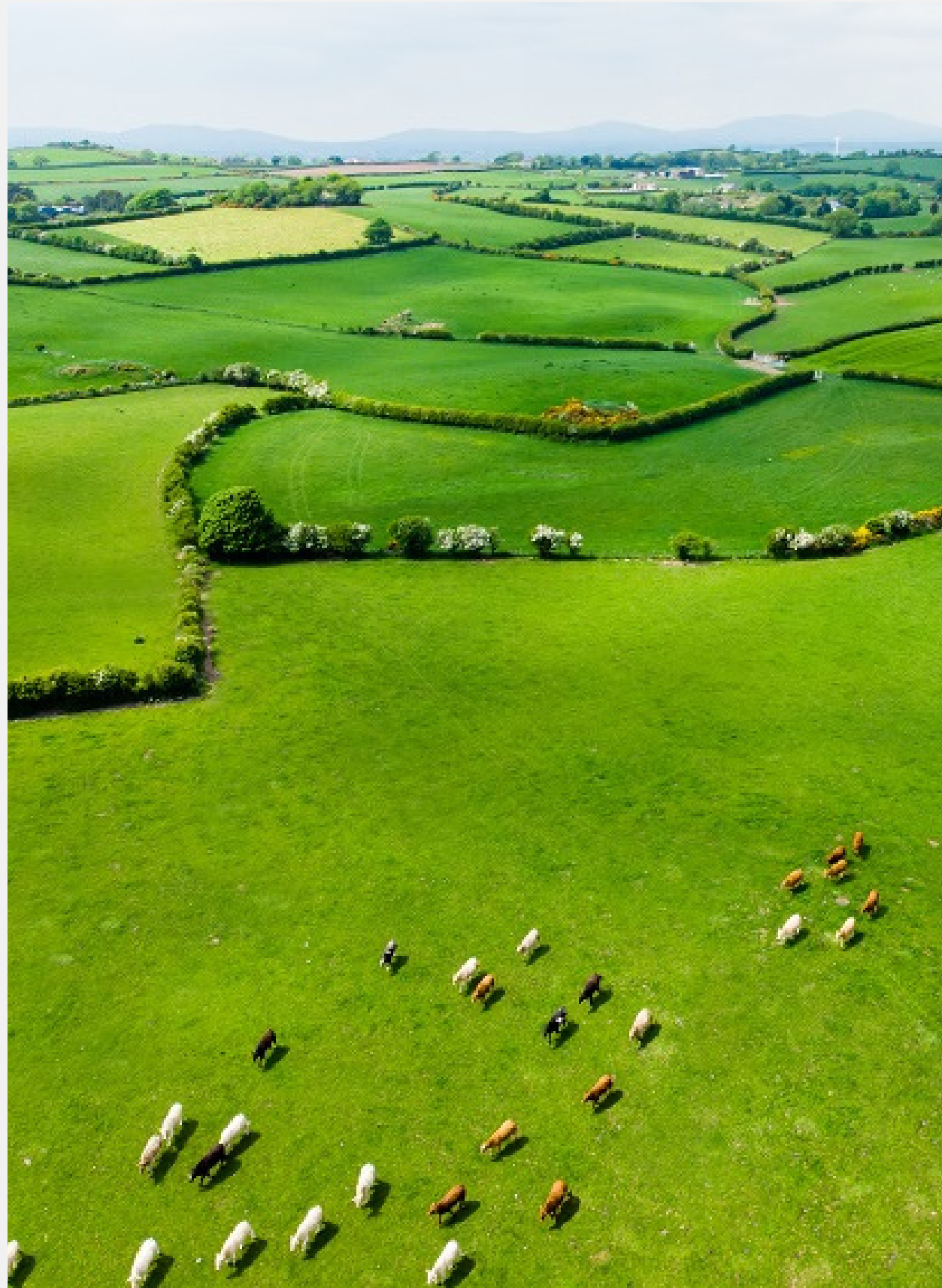


"They say Ireland's getting more 'modern' by the day – why not keep up with the times?" (11).

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EL TIGRE CELTA

1994 - 2007

- Unión Europea (1973)
- Economía agrícola → economía mercantil capitalista y neoliberal
- “neo-corporatism” (Böss 119)
- Esferas inmobiliaria y banquera (Morse 243)



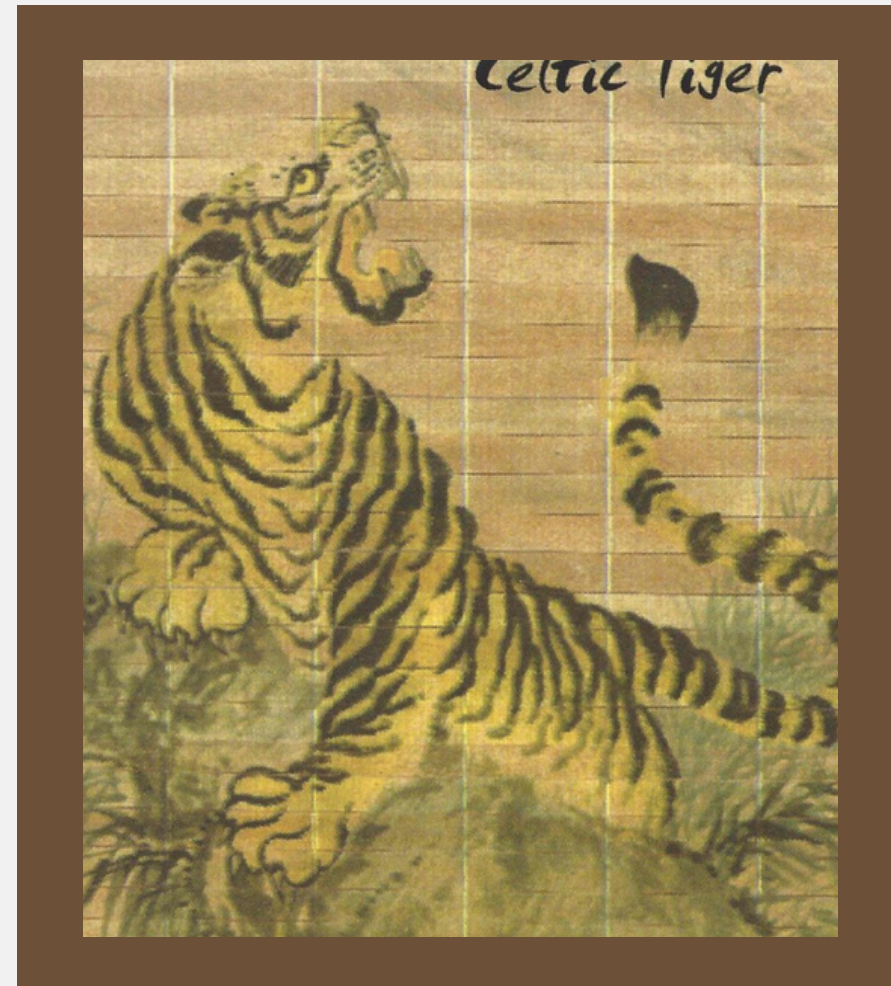
MODERN IRELAND

Contemporary Ireland is a modern and dynamic country whose booming economy remains a source of envy and wonder. The pace of change continues to astound visitors, especially those who knew Ireland before the Celtic Tiger began to roar. Unashamed expressions of once unthinkable heterodoxy in religious, sexual, and artistic matters are good indicators of the gradual but palpable decay of the social conservatism that once saturated the country. The first two decades of the 20th century brought Ireland independence, but the final two brought a social revolution whose consequences were probably even more far-reaching. They have shaped profoundly the contours of modern Irish life.

(PAŠETA 145-6)

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O ' T O O L E



“[T]he heads of government ... ‘practiced the economics of utter idiocy’”.

(citado en Morse 246)



Irlanda "leaving the past and finally catching up with the rest of the world" (Gilligan 17-8).

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P I S E O G



P R O G R E S O

Operación Matador (107)

o o o o

"WHO NEEDS
CÚCHULANN WHEN
YOU'VE GOT THE
BULL, HEY?"

(Gilligan 37)





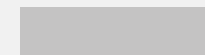
"G O D S A V E T H E B E E F - B A N N E D Q U E E N ! " (5 1)

○ ○ ○ ○



“English cows were going mad *again*” (27).

- “Mad Human Disease” (27)
- “Tens of thousands of deaths – a full-blown national plague” (34).
- Prometeo: “he had also taught them how to yoke and harness their animals; how to trap and tame them for good use” (155).



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M - B - M

Meat-and-Bone-Meal



compuesto de desperdicios de res que, en miras de un ahorro económico, orillaba a las vacas al canibalismo

o o o o

“THE WHOLE COUNTRY HAS GONE
A LITTLE MAD”.

(Gilligan 178)



“I hope that something bad happens to them out there”

(98)

*“The Curse of the Butcher’s
Widow”*

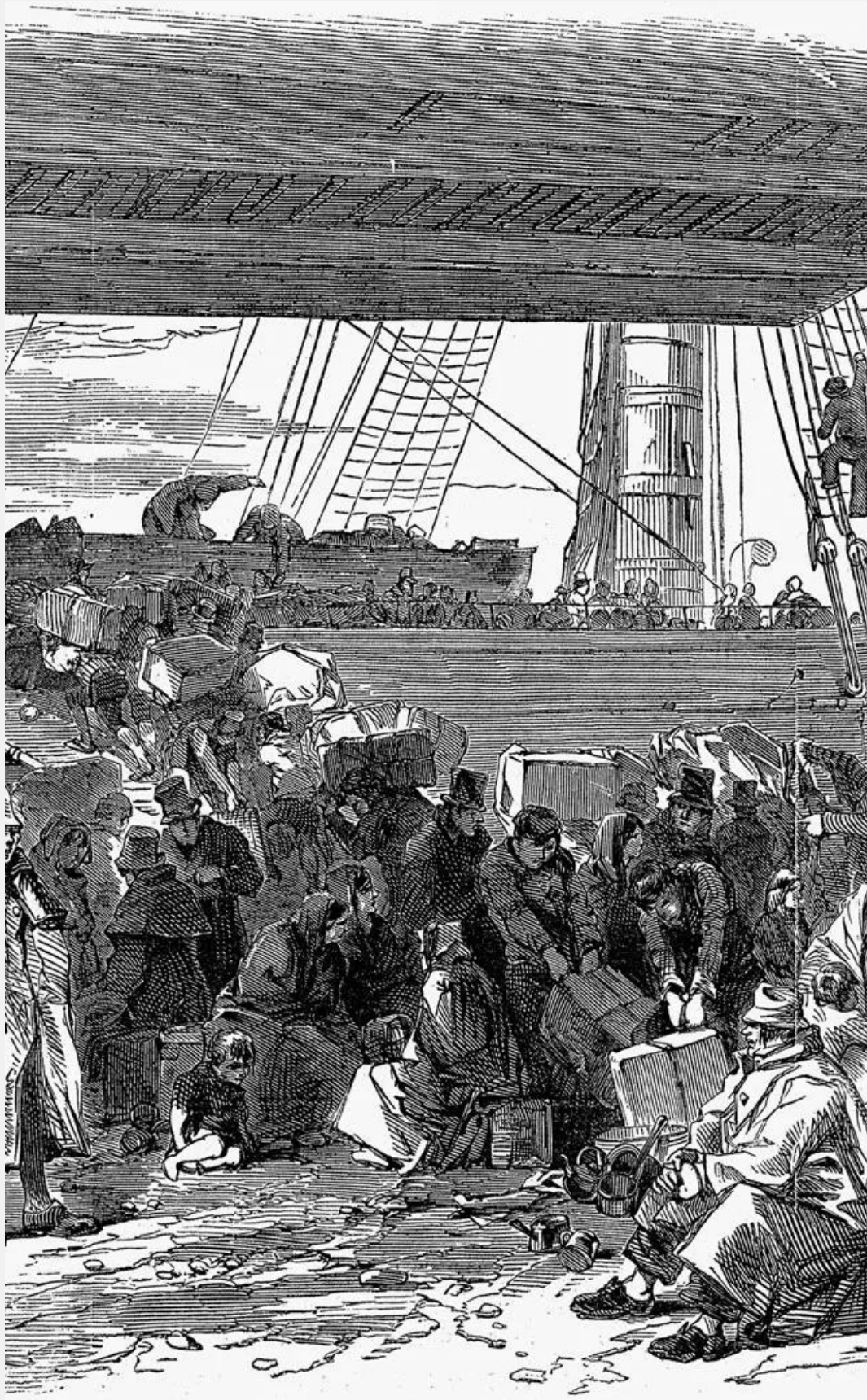
(178; mi énfasis)

Mrs. (P)romise



“Even if you hadn’t already known, there was no doubt this lad spent time in the company of politicians. The euphemisms; the faux concern; the exceptional polish of the brogues and the emerald green of the square pocket”.

(Gilligan 195)



TRAUMA HISTÓRICO

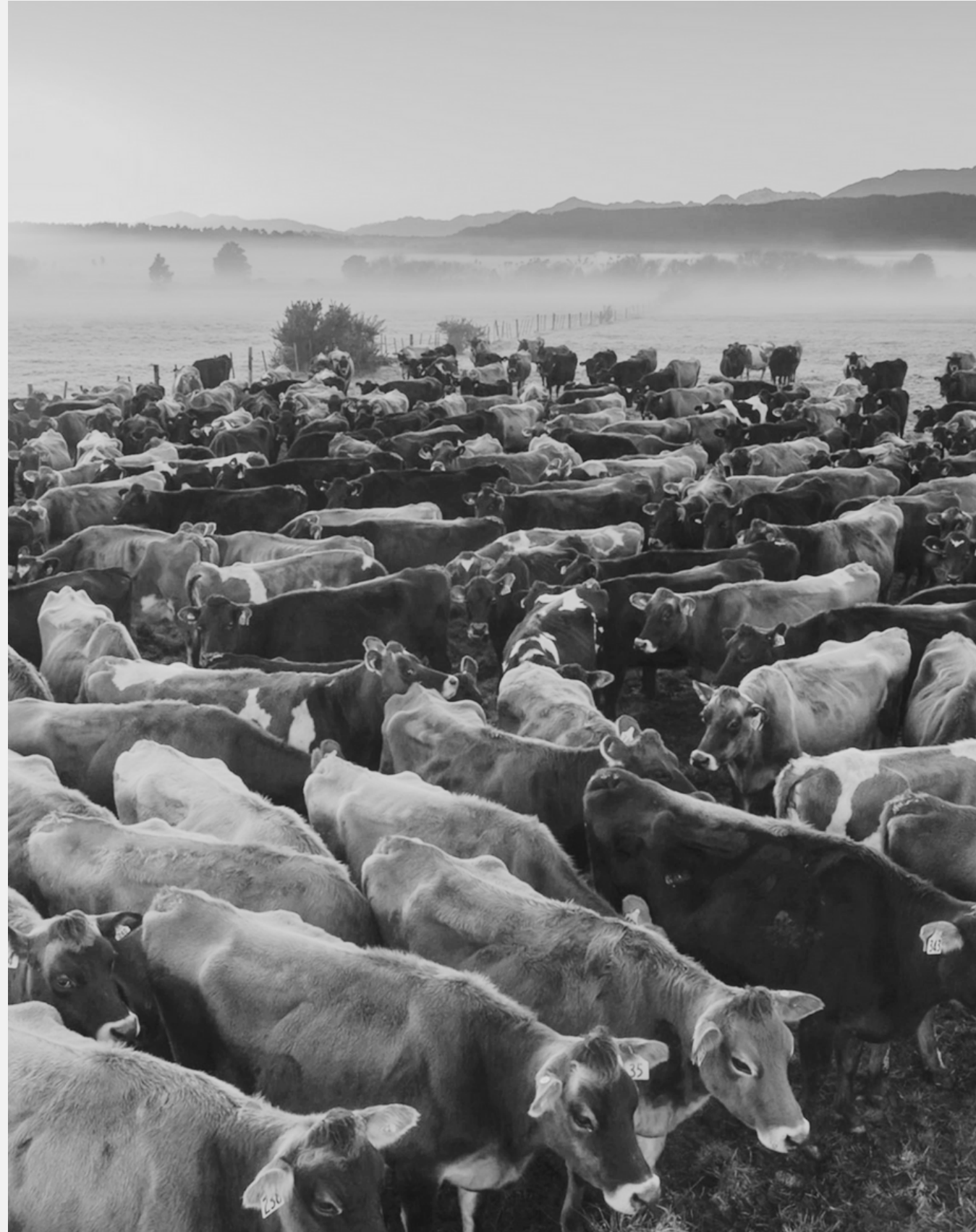
- “[Davey] wondered if stories could be passed down through generations without ever being told aloud” (199).
- “[The traditions] had to be adhered to or else the widow’s grief would be forgotten and the whole of Ireland would become diseased” (94).



“ I T E L L Y O U , L O V E , W E [W O M E N]
K N O W M O R E A B O U T B L O O D T H A T
T H E Y [M E N] E V E R W I L L ” .

(Gilligan 268)

VIVIMOS EN TIEMPOS GÓTICOS





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