

Abstracts for articles on *Sunday* in SHORT FILM STUDIES Vol 1, No 2

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Brian McIlroy
(University of British Columbia)
A SWIFTIAN SUNDAY

This essay explores the political and religious conflicts embedded in the film. In particular, I focus on how British, American and Irish Protestant (Swiftian) influences assault the traditional Irish Catholic ethos. I argue that the allusion to Swift suggests that neither modernity nor tradition encapsulates the desired state of being.

Emma Radley
(University College Dublin)
SEVEN WORDS: THE REAL *SUNDAY*

Using Lacanian psychoanalytic theory, this article examines the gendered dynamics of the various levels of signification in *Sunday*. It considers the way in which the mother's desire acts as an uncanny disruptive device on traditional structures of meaning and order.

Lesley Marx (University of Cape Town)
MUM, DAD AND THE APOCALYPSE:
JOHN LAWLOR'S *SUNDAY*

This article explores how *Sunday* weaves together – through patterns of imagery, sound and silence – forms of catastrophic revelation concerning patriarchal obsession with control that manifests itself through institutional Christianity, enlightenment dreams of cosmic domination or, most shockingly and viscerally, in the private space of the family dining room.

Paula Quigley (Trinity College, Dublin)
STRAIGHT LINES AND CIRCLES

A gendered distinction between straight lines and circles offers a way of approaching the aesthetic choices that underpin *Sunday*. The situation of a crucial close-up in an alternative temporal and spatial register highlights the film's implicit tension between a 'feminized' space and a 'masculine' regime of narrative law and order.

Conn Holohan (Nat'l University of Ireland, Galway)
DISTURBING TYPES: GENDER STEREOTYPES
AND THE SHORT FILM

Sunday presents us with a moment of character revelation that undermines the gender stereotypes that have dominated Irish cinema. Its force lies in its refusal to contextualize this revelation through narrative, thereby ensuring that it retains its power to disturb.

Grace Russo Bullaro
(Lehman College, City University of New York)
DE-FAMILIARIZATION AND ESTRANGEMENT
IN *SUNDAY*

Drawing on the theory of 'de-familiarization', this essay expands on its former applications to literature and the visual arts (specifically cubism) in order to extend it to a reading of John Lawlor's cinematic text, examining how one brief question, 'Mum... Have you ever had an orgasm?' shatters the long-established cliché of the provincial Sunday dinner characterized by vacuity and an absence of action.

Matthew Holtmeier (University of St Andrews)
THE SUNDAY RELIGIOUS REVIVAL
AND A HORSE NAMED DESIRE

Sunday juxtaposes curiosity, religion and desire amidst the clash of acute sounds vying for attention. These sounds – the banality of knives and forks scraping plates, the instruction of a sermon being delivered via the radio, and a horse's breath and steps – set and break the boundaries between the aforementioned thematics.

Ruth Barton (Trinity College, Dublin)
TUNING IN TO *SUNDAY*

I explore here the significance of the references to the foreign media in *Sunday*. My focus is on the sequence featuring the radio broadcast and the references to *The Sunday Times* and *The Sunday Press*. How do the father's tastes add to our understanding of his character and motivations?