

Katharina Rennhak

"The Kinopolitics of Irish Border Novels: Facts, Fictions and Affect"

In his *Theory of the Border* (2016) Thomas Nail emphasizes that “the border is not merely a derivative product but a primarily productive process” (21) and establishes a movement-oriented “kinopolitics” of the border, which regards “the basic and common structure of the border as a limit junction of social circulation” (35). Drawing on Nail’s concept of “border kinopolitics”, I will demonstrate how recent Irish fiction contributes to contemporary Irish border discourses in stories that tell of territorial, political, cultural and economic processes of ‘bounding’ and ‘bordering’. Focusing on Anna Burns’s *Milkman* (2018), Jan Carson’s *The Fire Starters* (2019), Michael Hughes’s *Country* (2018) and Ruth Gilligan’s *The Butchers* (2020), I will compare different narrative approaches to contemporary Irish border issues and discuss how these four novels play with literary traditions and employ narrative strategies in their attempts to kinopolitically ‘move’ borders by affectively ‘moving’ their readers.