Abstract
Ní Dhomhnaill's poetry engages with issues of marginalisation concerning Irish language speakers. Her poetry adopts themes and poetics from the tradition of Gaelic oral poetry and reincorporates these within a contemporary context. By doing so, her Irish language poetry holds a renewed sense of relevance for contemporary Irish speaking audiences and has assisted in the modernization of Irish language and the revival of an Irish poetic tradition. As part of this project Ní Dhomhnaill's collections are regularly published in a dual language format with facing page translations. However, despite the localized nature of this project and Ní Dhomhnaill's own intentions to reach Irish language speakers, her audience has grown internationally and her collections have been published around the world in over nine languages. As a consequence of this translation, one can see a movement from the local context of Ireland and Irish literature to global literary culture in Ní Dhomhnaill’s practice and the reception of her poetry.

Throughout Ní Dhomhnaill's latest collection, *The Fifty Minute Mermaid* (2007), there is a constant fluctuation between subject positions. This is due to the multiplicity of subject positions in Ireland that are opened up through engagement with migrant and nomadic experience by the English language translations. This paper will analyse the transnational context that Ní Dhomhnaill's poetry finds itself in due to the reception of her collections in translation, and then proposes reading this transnational context back into the subjectivity of the mermaid figure in *The Fifty Minute Mermaid*.

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