PARALLEL SESSION 1: T115  Spiritual Connections between France and Ireland
CHAIR: Catherine Maignant

A Calendar of Saints
Billy Mag Fhloinn
This paper will examine the role of the French saint, Martin of Tours, in recent Irish and European folk tradition, particularly in light of the tenth-century re-invention of the popular image of the saint by another Frenchman, Odo of Cluny. The concept of St. Martin as a spiritual warrior was developed into a much more literal depiction as a soldier-saint. He was cast in the model of St. George of Lydda, a saint popular amongst returning crusader knights, to help reconcile the increasing militarisation of medieval society with Christian ideals. The conflation of St. George and St. Martin can be found in Irish popular tradition of recent centuries, as similar beliefs, customs and legends unite the two in the folk mind, particularly in the area of calendar custom.

A Martyr for the Cause
Cathy Swift, Mary Immaculate College, University of Limerick
The earliest copy of Sulpicius Severus’ Life of St Martin is found at the back of the personal hand-book known as the Book of Armagh but the role which Tours played in the development of cenobitic monasticism in Ireland is not well known. The influence of Tours on the liturgical practices associated with three northern Irish saints: Comgall of Bangor, Columba of Iona and Columbanus of Luxeuil and Bobbio is examined in this paper as well as the transformation of early ideologies focused on Christian martyrdom and endurance of physical violence into ideologies of personal asceticism.

“L’eau-de-vie en rose? Ireland and the Irish in the works of Michel Déon”
Darach Sanfey, Mary Immaculate College, University of Limerick
Abstract to follow.

PARALLEL SESSION 2: T116  French and Irish Newspapers
CHAIR: Déborah Vandewoude

Through Pilgrim Eyes- Lourdes and Ireland
Justin FitzGerald, Mary Immaculate College, University of Limerick
While the very mention of France may conjure up various images for some, for many Irish people, pilgrimages to Lourdes are what come foremost to mind. For the historian who views Franco-Irish relations through the lens of pilgrimage, there awaits a picture depicting two countries working in synchronicity, where mutual political and devotional ideologies are harnessed upon the infrastructural mechanisms of both states. This paper will explore this relationship between Ireland and France by analysing how state resources worked in tandem to ensure the safe transportation of large numbers of people to and from France, how Lourdes was used as a template for enhancing the cause of Ireland’s own Marian shrine at Knock, and how Irish pilgrimages to France were used as a means to express Ireland’s political independence. Through the use of Irish newspapers from the nineteenth and twentieth century’s, in conjunction with oral interviews with pilgrims, this paper will add to the rich tapestry of Franco-Irish relations.

**De Dr No à Mr Yes: Portrait de Ian Paisley dans la presse nationale française**

Karine Deslandes, University of Buckingham


Le 8 mai 2007, le pasteur tant dénigré devient premier ministre d’Irlande du Nord, à la tête d’un gouvernement d’union. Comment les journalistes français ont-ils réagi ? Comment ont-ils présenté le nouveau premier ministre ? Ce nouveau statut aura-t-il conféré à Ian Paisley une meilleure image dans la presse française et dans l’esprit des Français ?

**French Newspaper Cartoon Depictions of Ireland during the early 1920s: La paix irlandaise et autres bettes fabuleuses**

Oliver O’Hanlon University College Cork, Ireland

Newspaper editors cannot always print exactly what they want to for fear of causing offence or being charged with libel. Instead, they employ cartoonists who draw implicitly what cannot be written explicitly. During a key period in Irish history several mass circulation French newspapers including *L’Œuvre* and *L’Echo de Paris* published cartoons depicting defining Irish political events that placed Ireland firmly in the French public imagination. Major events such as Terence MacSwiney’s hunger strike and the burning of Cork by British soldiers were depicted in cartoon version in these newspapers, giving readers an alternative form of visual news discourse and an invaluable insight into life in Ireland. As the Irish War of Independence gave way to the Irish Civil War, the cartoonists wondered if peace in Ireland was as elusive a specimen as other seemingly intractable problems of the time such as the Treaty of Versailles, ‘the Russian problem’, or a balanced budget. Using primary source material that has not been analysed before, the paper highlights the power of the small black and white boxes of ink in French newspapers, to perfectly convey to French readers what life in Ireland was like when words alone were not sufficient or acceptable.

**PARALLEL SESSION 3: T117 Painting**

**CHAIR: Loïc Guyon**

‘Dreaming of a French Ireland’: Joyce, Balthus, Chagall and others – mapping French influences on the poetry of Paul Durcan

Conor Farnan, Mary Immaculate College, University of Limerick

Paul Durcan’s 1978 poem ‘Backside to the Wind’ sees the poet ‘dreaming of a French Ireland’. Both an homage to French culture and a tongue-in-cheek critique of his own, it acknowledges Durcan’s longstanding interest in French painting, philosophy and culture. This paper traces some of the major French or France-based influences on Durcan’s work, noting particularly the influences of James Joyce, Marc Chagall and Balthus.
Beginning with Joyce’s *Finnegans Wake*, a brief account will be given of three preoccupations shared by both Durcan and Joyce: women, water and dreaming. Following the motif of the dream, this paper will note the stylistic and thematic influence of the Paris-based Marc Chagall’s work on Durcan. In a comment equally applicable to Durcan, Chagall’s work has been described as ‘a balancing act negotiating dream and reality’ (Walthner & Metzger: 2006). Attention will also be paid to the French painter Balthus, of whom Durcan has written ‘If there is solid ground in my own poetry I owe it partly to the thousands of hours I have spent before the paintings of Balthus’ (Durcan: 2003).

This paper proposes that this blend of French influences is key to understanding the thematic and stylistic preoccupations of Durcan’s art.

The Images of French Art, Literature and Spirituality in Thomas MacGreevy’s Essays
Waclaw Grzybowski, University of Opole

A revealing passage from MacGreevy’s late essay “Art Criticism and Science” (The Capuchin Annual, 1960) offers an interesting trait of his synthesis of artistic creativity and contemplative spirituality:

> My own belief is that in art, in literature, even in history, what the individual student is looking for is an image of himself in his essential unity and in the variety which is integrated into that unity. The search arises from a subjective impulse, an impulse which, as part of itself, will impel even the most disinterested student to use true science, which is simply knowledge, as a means to justify the recognition that, in its origins, it is intuitive, subjective. (p. 164)

MacGreevy’s statement of artistic creed alludes to theology of St. Francis de Sales, and to Jacques Maritain’s theory of art. These serve as the basis for his study of Pierre Corneille’s dramas and Nicolas Poussin’s paintings. All four brought inspirations which lead him to significant conclusion concerning the philosophical study of man and theory of art. Human person, as oneness of individuality with her or his structure of faculties, participates in beauty, which is the transcendental attribute of being, in twofold manner. A person possesses a degree of beauty and, at the same time, can create things that are beautiful. Thus human consciousness is suggested to be a node, where two orders of beauty intersect: natural, i.e. the one inscribed into human personality, and man-made, i.e. the one created by human art.

Painting from the margin: Irish painters in Brittany in the 1880s
Anne Goarzin, Université Rennes 2-UEB

The recent “The French Connection” exhibit at the Hunt Museum in Limerick (2010) revisited the question of the relationship of late 19th and early 20th Irish painters and France. In Brittany, Pont-Aven and Concarneau were artists’ colonies on the geographical margins of the Continent to which the Irish flocked in search of new painterly techniques. While referring to better-known representations of the Breton subject and environment at the turn of the 19th century by Nathaniel Hone, Sir John Lavery, Walter Frederick Osborne or Roderic O’Conor, this paper will also look into lesser known works by N. Garstin, T. Hovenden or M. K. Benson. I will argue that there is an untold story beneath the overtly narrative Victorian paintings of Brittany. Beyond the stock images of Bretons in local costumes and the picturesque potential of the surrounding countryside and seascape, Irish painters built an oblique discourse on the Breton, as well on the Irish subject. Visual experimentation with this “quaint” other in fact became a way for Irish artists to relate to, and define their own modern Irishness.

11.00 – 11.15 COFFEE
11.15 – 12:30 3 PARALLEL SESSIONS T115, T116 and T117

PARALLEL SESSION 4: T115

**Drinking Habits in France and Ireland**
CHAIR: Máirtín Mac Con Iomaire

The Irish Pub Abroad- How the commodification of gastronomic culture affects our relationship with place and identity
Brian Murphy, ITT Dublin

In January 2012, the Lonely Planet released its latest edition of their guide to Ireland. It suggested that “the pub remains the number one attraction for visitors coming to Ireland and it is still the best place to discover what makes the country tick”. The links between the Irish pub and our identity are strong, and in recent years
the expansion of Irish Pub culture beyond national borders has influenced how people abroad view our gastronomic identity. This paper explores the role the Irish theme bar has played in influencing how people relate to Ireland. This reification of Irish gastronomic culture has managed to successfully expose Ireland’s sense of place to people outside of Ireland. Though not always positive this "place exportation" has affected the image of Ireland and the Irish outside our country’s borders. It suggests a similar approach might be used with regard to French gastro culture and more specifically French regional wines. The paper asks how interaction with this type of commodified sense of identity might encourage people to form a long-lasting bond with a particular region/place and how this might colour people’s attitude to products particularly associated with that region.

**Wines of Burgundy: From a French jewel to a French flagship?**

Pauline Beaugé de la Roque, UCC and La Sorbonne nouvelle (Paris III)

Through centuries, many writers - French and foreigners - worked on extolling merits of wines of Burgundy. Thanks to Jefferson French wines made their entry into the White House soon after the turn of the century. In fact, Chambertin was ushered in as early as December 1803. Some few years later the very fearsome Victorian English wine merchant, Cyrus Redding, wrote “Wine of Burgundy might be, amongst all known wines, the most perfect: delicious and lingering finish, exquisite bouquet and supreme elegance”. However, the vineyards of Burgundy are very small as they represent less than 6% of the French appellation contrôle vineyards. Here lies one of the main paradoxes between the greatness of the image and reputation and the smallness of the concrete reality. Focusing on the Wines of Burgundy leads us to the heart of History of Representations. This paper would put forward a Modern History perspective on the representations of wines of Burgundy. After having analyzed the images the wines of Burgundy enjoy, the aim would be to explore the way in which these creations of reality had a deep impact on reality. Indeed, if such a reputation brought many American buyers to Burgundy we may wonder if such a success did not prevent wine growers from developing their techniques of production and marketing.

**Claret: the elite’s preferred libation in Georgian Ireland**

Tara Kellaghan, Dublin Institute of Technology

This paper will explore the noted predilection for claret displayed by Ireland’s elite throughout the Georgian era. In Ireland, as elsewhere, France was the recognized arbiter of matters gastronomic and her wines were esteemed above all others. Many different wines were available in eighteenth-century Dublin, but the consumption of the red wine of Bordeaux, commonly called ‘claret’, was an integral element of socializing and dining.

Particular reference will be made to period literature and manuscripts in examining the significance of Georgian Ireland’s relationship with claret. So pervasive was the preference for this wine amongst the Irish gentry and nobility that the Earl of Chesterfield noted in 1746 that ‘nine gentlemen in ten’ in Ireland were ‘impoverished by the great quantity of claret... drunk in their houses’ (Hayes: 294). Many historical sources acknowledge the superior quality of claret available in Ireland, and the long-established mercantile relationship between Bordeaux and Ireland will be considered in this context.

The research will shed light on an under-researched aspect of the gastronomy of Ireland in the Georgian era.

**PARALLEL SESSION 5: T116 Politics**

Chair: Stolfan Newman

**Libertinage in the theatrical works of Olympe de Gouges (1748-1793)**

Vivien Hennessy, Mary Immaculate College, University of Limerick

French culture and literature has long been associated with its portrayal of love in its many representations. From the tragic Abelard and Héloïse and Emma Bovary to the comic Figaro, or to the deviant as portrayed by de Sade, love and libertinage continue to capture a public imagination fascinated by the intriguing insights offered by French authorship.

Olympe de Gouges, 1748-1793, was a French playwright, political activist and feminist whose Déclaration des droits de la Femme et de la Citoyenne (Declaration of the rights of woman and the female citizen) written in 1789, predated and was the inspiration for, Mary Wollstonecraft’s ‘A Vindication of the rights of Woman (1792).
Though celebrated throughout history for her revolutionary politics, her espousal of the rights of women and her abolitionist views, she was above all a ‘femme de lettres’, a female author whose body of literature, notably her theatrical works, have unfairly evaded serious critical consideration. This paper will examine the many representations of libertinage in her plays, and how she adapted this philosophical concept of licentious love to characterise her own interpretation of public and private morality, the state of monarchy and female emancipation. De Gouges was guillotined in early November 1793, despite her revolutionary sympathies, her politics, even in a time of great social change, was deemed all too seditious.

Writing the Irish Past in Eighteenth-Century Paris: David Henegan and the Politics of Toleration
Liam Chambers, Mary Immaculate College, University of Limerick

In the seventeenth and eighteenth centuries thousands of Irish Catholics migrated to France and other continental European states, where shared confessional identity could facilitate acceptance and, more slowly, assimilation. However, French willingness to assist and absorb certain categories of Irish migrant did not mean that French knowledge of Ireland was informed. In fact, as Eamon Ó Ciosáin has convincingly shown, French knowledge about the Irish and Ireland was uneven and perceptions were frequently hostile. The anglophilia of much of the French Enlightenment ensured that these unflattering images were regurgitated in the eighteenth century by such heavyweights as Voltaire and Montesquieu, as well as in the pages of the Encyclopédie. From the seventeenth century onwards, Irish writers resident in France, like John Lynch in his Cambrensis Eversus (St Malo, 1662), sought to challenge prevailing stereotypes about the Irish. Bernadette Cunningham has noted that ‘The form in which Lynch presented his work to the world was as a defence of Ireland’s reputation, by reference to her history.’ This concern with defending Ireland’s reputation by reference to Ireland’s past continued into the eighteenth century. This paper examines Irish writers in France who published important, if largely overlooked, work in the period after 1691, concentrating on their understanding of the recent Irish past (from around 1660 onwards). In particular it highlights the contributions of the Cork priest David Henegan who spent most of his life in Paris, as a proviseur of the Irish Collège des Lombards from the 1740s to 1770s. He penned a series of Irish-related entries for the 1759 edition of Louis Moréri’s Le grand dictionnaire historique, including a long historical essay on ‘Irlande’. In contrast to his more celebrated colleague, James MacGeoghegan, author of the Jacobite Histoire d’Irlande (1759-62), Henegan developed an argument in favour of the toleration of Irish Catholics that sought accommodation with the Hanoverian state. Indeed, the paper argues that, in Henegan’s work, one can find further evidence for an eighteenth-century Irish Catholic Enlightenment.

Let the people sing: Comparing and contrasting discourses on identity among football supporters in the Irish diaspora and in France and how this is exploited politically.
Brigitte Bastiat, University of La Rochelle, CRBC Rennes 2
Frank Healy, University of La Rochelle

France has a reputation for refinement and cultural sophistication and the abhorrent ideas of the “Front National” (FN) – credited with 15% of voting intentions for the next presidential election of 2012 – do not necessarily spring to mind when you think of this country. As for Ireland it has a reputation for being a land of poets, writers and nationalist rebels. However, whereas nationalism in Ireland has usually been associated with the fight against colonialism and oppression by the British and is often given a fairly positive image, nationalism in France is considered more as a negative phenomenon linked to the ideas of xenophobia and violence spread by the FN.

In this paper we will examine how nationalist and even racist ideas are propagated through the discourse on football, both by political parties and through a more recent means of communication, the Internet and in particular fans’ blogs. We will also take a look at the phenomenon of the “Ultras”, a movement of supporters born in Italy in the 1960’s which challenges the core values of solidarity among the working classes that have traditionally supported football clubs. We will study how the identity and the behaviour of supporters is expressed and circulated by the Ultras that follow two football clubs : Celtic FC, which is closely linked with the Irish diaspora in Glasgow, and Olympique de Marseille in France, to compare and contrast this evolving sense of ‘Us’ and ‘Them’ within these communities.
CHAIR: Claudia Luppino

The interminable middle of Beckett’s *Molloy*, Echenoz’s *Je M’en Vais* and O’ Brien’s *The Third Policeman*
Louise Brett, Mary Immaculate College, University of Limerick

The protagonists of Samuel Beckett’s Molloy, Jean Echenoz’s *Je M’en Vais* and Flann O’ Brien’s *The Third Policeman* are detached, amused and amusing figures who exist on the margins of society and in often indeterminate places. Surrounded by equally mysterious characters, the strange adventures of Molloy, Ferrer and the nameless scholar of de Selby are surrounded by auras of loneliness, neglect and despair that threaten to mistake a dreary yet amusing absurdity for sheer pointlessness. Despite returning to their original starting points, each novel and each protagonist's journey questions the reality of time, existence and death from the borderline between reality and fiction. This paper will focus in particular on the treatment of time: the ways in which each of the protagonists respond to and cope with time and also the ways in which Beckett, Echenoz and O’ Brien break with literary norms in their treatment of narrative time.

« Enda qui ? »: itinéraire d’un auteur à travers l’imaginaire européen

« What am I if I’m not words? I’m empty space » (Enda Walsh, 2001)
Jeanne Le Besconte, University of Rennes 2/ NCFIS, ITT Dublin

Enda Walsh a su, depuis les années 90, s'imposer en tant que figure phare d'une nouvelle génération d'écrivains irlandais – avec Marina Carr, Conor McPherson, ou encore Martin McDonagh – dont les pièces, bien que provocatrices, sont devenues la norme en matière de théâtre contemporain irlandais. On s'attend à ce qu'elles soient violentes et très physiques, et en même temps, on attend toujours des mots à profusion et de la poésie brute, de l'humour, noir de préférence, réminiscences de leur héritage littéraire. Le théâtre reste cependant en marge de la culture de masse et de ce fait, les noms de ces auteurs contemporains sont inconnus du grand public. Cette présentation rendra compte de la réception du théâtre de Walsh en Europe, notamment à travers ses adaptations et traductions. On évaluera comment le fait de travailler à Londres et d’écrire pour le cinéma lui confèrent un nouveau statut dans l'imaginaire européen.

Translation

'Enda Who?’ Journey of an author through the European imagination

'What am I if I'm not words? I'm empty space' (Walsh, 2001)

Irish writers, among them Yeats, Wilde, Shaw and Beckett, have established the international renown of their little island at the far end of Europe. These names, that resound in the imagination of lovers of literature, theater practitioners, students and academics, and writers around the world, have contributed hugely to the development of the Irish cultural identity. People from outside the island have conferred an aura of prestige on these names which has reflected back on the Irish, as they realise how attractive their culture is to outsiders. Since the 90s, Enda Walsh has become one of the leading lights of a new generation of playwrights – alongside Marina Carr, Connor McPherson and Martin McDonagh – whose plays, although provocative, have become the norm in terms of contemporary Irish theatre. One expects them to be very violent and physical, but one also expects a profusion of words, raw poetry, humour - especially black humour, all reminiscences of a rich literary history. However, theatre being at the margin of mass culture, the names of these contemporary authors are not known to the general public. This paper will assess the reception of Enda Walsh’s plays in Europe through adaptations and translations. It will also analyse how the playwright's move to London and his involvement in cinema gives him a new status in the European imagination.

Marie-Louise Sjoestedt: Her travels in West Kerry and The Great Blasket Island
Stiofán Newman, Mary Immaculate College, University of Limerick
The Great Blasket Island, though long deserted, remains very much alive in the public imagination; its literature is still seen as a key expression of Gaelic identity. The Blasket autobiographies are still read in many languages and the Island and its cultural heritage are among Ireland's key tourist attractions. In this paper I will give an account of the Marie-Louise Sjoestedt (1900-1940) and her association with Dunquin and the Blaskets. Her contribution to Irish studies in France remains of huge importance. She was born in Saint Thomas, a small town in North-Eastern France. She first came to Ireland in 1924 and made her last trip to West Kerry in 1936. She died in 1940. On The Great Blasket she was affectionately known as Máire Francach. She managed to publish two major studies on the dialect of West Kerry: Phonétique D'un Parler Irlandais (1931) and Description D'un Parler Irlandais. (1938). In this paper I will be focussing, for the most part, on an account of her travels to Dunquin and The Great Blasket Island which was published in 1930: ‘L'Irlande d’aujourd’hui: Gens de la terre et de la côte’ in Revues des Deux Mondes, 15 juin 1930, pp 839-864. This work is one of many accounts of the Blasket Islands and West Kerry but remains largely unknown to readers in Ireland.

12:30 – 1:30 PLENARY LECTURE

Plenary Lecture 1: T117
CHAIR: Jane Conroy

Pierre Joannon Honorary Consul
The influence of France on Ireland: myth or reality?
Apart from war, conquest and colonization, the impact or influence of one country on another is at best subjective and most certainly difficult to quantify. This essay is a cautious attempt to evaluate and summarize the influence which France has had on Ireland in the religious, political and literary spheres in the past as well as in the present time.

1:30 – 2:30 LUNCH (Scott’s Bar and Restaurant)

2:30 – 4:00 3 PARALLEL SESSIONS T115, T116 and T117

PARALLEL SESSION 7: T115 French and Irish Cuisine
CHAIR: Brian Murphy

‘Stir it well in, it will give it a High French Taste’: The relationship with French culinary influence in 18th and 19th century Ireland
Dorothy Cashman, Dublin Institute of Technology
Swift’s satirical advice to the cook on soot falling into the soup is a reminder that controversy surrounding French culinary expertise and innovation is no recent phenomenon. This paper will explore attitudes to French food with particular reference to Irish culinary manuscripts and the literature of the period. Despite protestations about and criticism of ‘Fine French Ways’, French culinary methods, recipes and language colonised the Anglo speaking world. In Ireland, the Anglo-Irish gentry had their own ‘rich and varied cuisine’ (Mac Con Iomaire 2009:50) with French chefs travelling to work in their kitchens. French culture set the standards for much of aristocratic Europe in these centuries and Ireland was no exception. However given the nature of Ireland’s complex relationship with England and thus with France, this paper will examine whether this complexity is reflected in the culinary discourse in Ireland.

Influence, partnership and reinvention: Irish perspectives on French gastronomy
Marjorie Deleuze, Trinity College Dublin
Standing apart from unrestrained globalization, L'art de vivre à la française is a way of life which still captivates around the world, and Ireland is no exception in this respect. Among its charms, gastronomy probably epitomizes the best its uniqueness. In 2010, UNESCO officially identified the “gastronomic meal of the French” as “intangible” world heritage. This recognition established the archetypal French meal as the meal par
excellence in the Western world. Given that French food-inspired businesses such as boulangeries, crêperies or brasseries are flourishing in Ireland today, one could wonder, in the current economic climate, what these cultural borrowings mean. In this paper, I will explore the perception Irish people have of France through these businesses, but also through cookbooks and TV cooking programmes. The portrayal of France, albeit very often stereotypical, has greatly evolved since the 1950’s. France does not just appear as a model that Ireland tries to emulate but above all as a trading partner. As this influence continues to feed Irish people’s imagination, it would be interesting to examine what exactly Ireland gets out of this relationship and if this phenomenon is in line with the continuing quest for a distinct Irish identity. Seemingly, the concepts of luxury, fashion and savoir-faire are re-defined and they give way to a more convivial approach influenced by simplicity and the re-discovery of terroir.

‘Dublin’s only French Restaurant’: the influence of Jammet’s on the emerging Dublin restaurant industry
Máirtín Mac Con Iomaire, Dublin Institute of Technology
The words Dublin or Ireland do not immediately come to mind when haute cuisine is mentioned. However, two leading French chefs, the brothers Francois and Michel Jammet, opened a restaurant in Dublin in 1901 which, up until its closure in 1967, remained one of the best restaurants serving haute cuisine in the world. This paper will briefly discuss the new phenomenon of the restaurant which originated in pre-revolutionary Paris and discuss how it spread to Ireland. It will outline how the Jammet family influenced standards of cuisine in the emerging Dublin restaurant industry by training generations of chefs, waiters and sommeliers both in-house in Dublin and in the family’s sister operation, the Hotel Bristol in Paris. Restaurant Jammet employed many French chefs, waiters and managers over the years, many of whom married Irish girls and remained in Ireland. The Jammet family were central to the French Benevolent Society in Ireland with Yvonne Jammet acting as secretary and treasurer for many years. This paper stems from Doctoral research completed in 2009 (http://arrow.dit.ie/tourdoc/12/).

PARALLEL SESSION 8: T116 Music and Song
CHAIR: Mary Pierse

‘For the People, the Republic and the Nation’: Translating Béranger in Nineteenth-Century Ireland
Michèle Milan, Dublin City University
Based on an investigation of Franco-Irish translation relationships in nineteenth-century Ireland, this paper will highlight one of the most significant trends in translation from French in Ireland during that period. Pierre-Jean de Béranger, hailed as France’s ‘national poet’ for half a century, was the most popular and translated French-language poet in nineteenth-century Ireland. Yet, he has now been largely forgotten, both in Ireland and in France. This paper therefore stresses the importance of translation history as a necessary tool to widen our perspective on past cultural relations between Ireland and the French-speaking regions. Béranger was a populist, patriotic and republican songwriter, and he is regarded as a key figure in the creation and propagation of the Napoleonic legend. This paper will explore the impact of Béranger’s songs in Ireland through the lens of translation, and it makes use of various comments written about the French lyricist at the time. The popular and political aspects of Béranger’s poetry had a particular resonance in Ireland. By determining the critical elements of the relationship between Ireland and Béranger, we learn how the French lyrical poet captured the Irish public imagination at a crucial time in French and Irish histories.

Iconic Realism and Sydney Owenson’s Harp Music: Resonating Cries for Enlightened Human Consciousness
Jeanne I. Lakatos, National Centre for Franco-Irish Studies, ITT Dublin
This paper explores the literature of Sydney Owenson (Lady Morgan), who scrutinizes the resonating cry for enlightened human consciousness, shortly after the Act of Union 1801 has been legislated, through iconic representation of the Gaeilge chláirseach (Irish harp) and Irish music. Utilising rhythmic structures within her poetics and iconic allusions in her national tales, she creates a semiotic synthesis of philosophy and history.
When enlightenment merely reflects the ignorance of cultural bias, the abrasive consciousness of society suppresses creative exploration and moves into a mire of lost intentions and spiritual limitation. Owenson begins a personal quest to enlighten her contemporaries of a plausible if not impossible endeavour for the Irish and the British to maintain a semblance of harmony in Ireland. Thus, her literary works demonstrate an iconic vision in the midst of dissonance, as she focuses her reading audience’s attention on discordant elements within nineteenth century Irish society that need transformation.

Ireland’s Musical History in the Nineteenth Century: The French Connection
Michael Murphy, Mary Immaculate College, University of Limerick

One recurring theme of the unwritten ‘history’ of music in Ireland is the emigration of Irish musicians to musical centres all over the globe. While John Field’s move from Dublin to London and then to Russia is well known, it is but one of many such stories. This paper explores the music and lives of a number of other Irish musicians who were based in Paris for significant periods of time during the nineteenth century. Perhaps the most famous of these is Charles Alexander Osborne. His personal association with Chopin is well known as is that of Camille O’Meara Dubois, considered to have been one of Chopin’s best pupils. I will also look at the extensive O’Kelly family one of whose members composed an opera, Le Lutin de Galway (1878). I will also briefly consider how Irlande was represented in French musical genres, namely in Berlioz’s songs inspired by Moore’s Irish Melodies. In conclusion I will consider the issue of the ‘public imagination’ and the place of Irish musicians within that imagined sphere, in France and Ireland.

PARALLEL SESSION 9: T117 Plural Perspectives on Irish Identity
CHAIR: Sylvie Mikowski

Loyalism in Ireland: a result of the cultural influence of revolutionary France?
Helene Davoit, Université de Rouen

The late 18th century European diplomatic context offers a good example of French cultural influence. Indeed, events in revolutionary France had a deep impact on the political arenas of Great Britain and Ireland. Their geographical proximity engendered a fear of ideological contagion in Great Britain, all the more so as nine-tenths of the Irish population in the 1790s shared the Catholic religion of revolutionary France. British and especially Irish newspapers reported in details events in France. The point of my research is to study the cultural impact of France in Ireland during the revolution. The influence of the French Revolution could be seen in several political trends; from the creation of radical societies such as the United Irishmen, to the emergence of a conservative propaganda. I am particularly interested in the Irish counter-revolutionary propaganda produced by Irish loyalists. They were members of the Irish political and social elite thanks to their Anglican confession. Their speeches, pamphlets and caricatures claimed their fierce opposition to any kind of separation with Great-Britain. However, it is important to keep in mind that the « Liberté, Egalité, Fraternité » motto was interpreted in different ways by the Loyalists. It could be a source of inspiration for moderate reformers who sought to settle the issues of parliamentary reform or Catholic emancipation, but it could also offer a support for ultra-protestant ideologues to justify the existence of the Irish highly hierarchized society. United Irishmen and Irish Catholics are much more present in Franco-Irish historiography than actors whose religious and political affinities drove them to the ranks of British administration in Ireland. How are we supposed to understand the cultural and political interrelations between these two countries, leaving aside those who rejected it?

Thrill Me, Kiss Me, Kill Me: Trafficked and the Multicultural Irish Thriller
Zélie Asava, University College Dublin / IADT

The parameters of Irish identity have come under serious scrutiny since the late 1990s/Celtic Tiger era emergence of a significant immigrant culture in Ireland. This paper examines the perception of Ireland as a homogenous state impacted by immigrant newcomers during its economic boom, and breaks down the essentialism of Irishness by asserting its diversity, nonfixity and instability. This paper will explore analyses of Irish masculinity in the multicultural era in Trafficked (2009, first released as Capital Letters in 2004), Ondine (2009), and The Crying Game (1992), thrillers which also consider the varieties of white Irish masculinities in contrast to that of the non-white Irish female/male Other.
Trafficked visualises the historical gendering of the Irish nation as feminine (under English occupation), and the remasculinisation of the Irish male, here based on his potential to contain, sell and seduce the subaltern. This paper analyses how the Irish filmic male’s aggression towards the Other as phobic, may be a projection of his own internal trauma, and how this fear of the Other (whether woman, non-white or homosexual) may constitute a fear of the self, and a fear of a changing concepts of Irish identity.

The Search for Meaning: An Reading of W.B. Yeats’s Poetry, through the Deconstructive Lens of Jacques Derrida

Clare Gorman, Mary Immaculate College, University of Limerick

W.B. Yeats (1865-1939) a man who wrote poetry from the age of fifteen to that of seventy-three, his poem’s shaped an Irish identity, and was lodged between the ‘ideal and real, between theory and practicality, even between love and hate’ (Jeffares, 1989: x). This Irish poet and Nobel laureate evoked an Irish literary revival through awareness of Irelands past. Yeats idealistic hopes for an Irish regeneration merged Irelands past mythological, Gaelic heroes of an ancient time and current affairs. This paper will examine the poetry of Yeats, through the lens of the French philosopher – Jacques Derrida. Thus, arguing that when a poem, read through this deconstructive perspective and introducing many of Derrida’s concept, non-concepts and neologism it puts into question the dominant reading of a poem, in essence the transcendental signifier, the commonly accepted interpretation of language. Derrida deems the logocentric construction of language as problematic. This paper is driven by the notion that deconstruction dismantles the face of language and the philosophy of logo-centrism, as its only purpose is to ‘encloses meaning’ and ‘limits the play of trace’ (Derrida, 1982:23). Hence, by introducing Derrida’s concept of ‘undecidability’, the idea of a dominant reading can be dismantled. Therefore, Derrida’s undecidables realise anti-logocentric effects, putting into question the modalities of meaning which have been constituted epistemologically. This paper shall follow the exploits of Yeats, read against Derrida’s deconstruction, in order to see his poetry coming ‘undone as a structure of concealment, revealing its self-transgression, its undecidability (Derrida, 1976: 1xxv) of language and interpretation.

4:00 – 5:00 T116
AFIS AGM

5:00 – 6:00 PLENARY 2

Plenary Lecture 2 : T117
CHAIR: Eamon Maher

Eugene O’Brien

Moriarty, Mahon and the Messianic: A Deconstructive Reading of the Mentalité of the Irish Republic

This paper will examine the French influence on the notion of a modern political republic, and will offer a deconstructive reading of the Mahon and Moriarty tribunals into political corruption in the light of the original republican ideas of Theobald Wolfe Tone and P. H. Pearse. Jacques Derrida’s differentiation between the messianistic and the messianic, and his concept of hauntology, will be used as a conceptual tool through which to theorise this reading, as will aspects of the work of Alain Badiou and Jacques Rancière.

6:00 – 7:00 LAUNCHES AND WINE RECEPTION (FORUM)
Launch of Déborah Vandewoude’s Église catholique face aux défis contemporains en République d’Irlande (Peter Lang, Studies in Franco-Irish Relations series, no. 4) by Catherine Maignant and of France and Ireland: Cultures en crise, Issue number two of JOFIS, edited by Matthew Hayward and Lauren Clark by Eamon Maher.

8:00 – late CONFERENCE DINNER (THE STRAND HOTEL)
PARALLEL SESSION 10: T116

The Novel and the Uncanny

CHAIR: Eugene O’Brien

The ‘enfant terrible’ of French Letters: Michel Houellebecq

Eamon Maher, National Centre for Franco-Irish Studies, ITT Dublin

Michel Houellebecq, like few other writers, exerts a fascination over the public imagination. Always controversial (almost certainly deliberately so), he has been accused at various times of misogyny, lack of patriotism, incitement to hatred, extreme pessimism. He is rarely out of the news, which may have something to do with his infamous interviews in which he gives vent to his sometimes outlandish views on the human condition and issues such as sex tourism, sadomasochism and cloning, all of which feature in his novels.

Described by Gavin Bowd as ‘the Karl Marx of the lonely’, the Houellebecq phenomenon has a global reach. Whether you consider him a genius or an opportunist, he is a writer who cannot be ignored as the Impac award for Atomised in 2002 and the Prix Goncourt for his most recent novel La Carte et le Territoire illustrate.

This paper will trace the appeal associated with Houellebecq through attempting to explain the impact his dysfunctional childhood (he was reared by his paternal grandparents after his mother—described by her son as ‘a self-obsessed hippy’—and father abandoned him at the age of six to drive around Africa) exerted on his world view and how this in turn is captured in two of his best-known novels, Atomised (2002) and Platform (1999). The public is always drawn to alienated, provocative literary personalities, but Houellebecq’s appeal in Ireland is further enhanced by his having lived a number of years on Bere Island, off the west coast of Cork.


Kristy Butler, Mary Immaculate College, University of Limerick

The nineteenth-century Irish imagination is haunted by hunger. Not only had the people suffered from the physical horrors of starvation during the Famine, but also out of this physical hunger stirred a renewed hunger for freedom. As groups such as the Young Irelanders resurrected rebellions against British tyranny, the Irish imagination developed literary rebels of its own.

This paper will explore the portrayal of the Undead as a political rebel who acts as a hitherto muted colonial Other and resurrected avenger of colonial atrocities. Specifically, the Undead figure in J. Sheridan Le Fanu’s short story ‘The Familiar’ and Bram Stoker’s Count Dracula will serve as examples of this return of the repressed. Thus, the Undead is not a villain to be feared; rather, it is an uncanny hero to be admired, one who haunts colonial spaces by transgressing boundaries between life and death and in so doing, destabilizes the colonial power system as it occupies the liminal space of Lacan’s extimité borderland. Lastly, it is through the lens of the political gothic that one can re-imagine these uncanny heroes as they lead the oppressed and hungry to feast upon life and freedom.

‘The Irish? Oh, we eat them’: Cannibalism in Anne Enright’s The Pleasures of Eliza Lynch and Joseph O’Connor’s Redemption Falls

Maeve Tynan, Mary Immaculate College, University of Limerick

Historical fiction in postcolonial countries typically adopts an interrogative stance towards inherited historical discourses and their tendencies to propagate degrading colonial fantasies and stereotypes. Concerned with telling the other side of the story or recuperating the ‘other’ from the distorting fictions of the archive, they generate agenda fuelled narratives. Yet these attempts at literary recuperation frequently encounter problems of their own, creating new ‘others’ and generating alternative exoticising fictions. Both Anne Enright’s The Pleasure of Eliza Lynch and Joseph O’Connor’s Redemption Falls explore the progress of characters that illuminate the ambiguous positioning of Ireland within the postcolonial paradigm. Furthermore, the novels’ exploration of tropes of cannibalism and national stereotype illustrate in the most graphic terms how cultures literally consume one another. This paper charts the potential and the pitfalls of postcolonial historical fiction in its attempts to dramatise and challenge the distortions of historical discourses.
PARALLEL SESSION 11: T117 Poetic Spaces in France and Ireland
CHAIR: John McDonagh

Derek Mahon Translating Valéry and Jaccottet
Mark Hutcheson, European College of Management, Dublin

Derek Mahon is a highly regarded contemporary Irish poet whom some would rate, surprisingly, as greater even than Seamus Heaney. He is also an ardent Francophile. Since completing his BA in French and English at Trinity College Dublin in the early 1960s, he has studied, indeed lectured, at the Sorbonne in Paris, and made many lengthy sojourns in France. His poems are peppered with references to French literature (e.g., from among dozens, Jean-Paul Sartre’s *La nausée*), French art (Édouard Manet’s *Le déjeuner sur l’herbe*), and quotations from La Rochefoucauld, Albert Camus, Paul Éluard, etc., etc. He has “adapted” - even translated - French poets from Francois Villon in the 15th century, through Gérard de Nerval, Charles Baudelaire, and Arthur Rimbaud in the 19th, to Yves Bonnefoy in the 20th. This paper will consider in detail his major translations of Paul Valéry's *Le cimetière marin*, and Philippe Jaccottet's *Selected Poems* (Penguin, 1988). The aim will be to assess how effective a conduit Mahon is in bringing French 20th century poetry into the Irish literary consciousness.

« On the barricades » : l’imaginaire de mai 68 dans *The Pear is Ripe* (2007) de John Montague
Michel Brunet, University of Valenciennes, France

Dans le second volume de ses mémoires intitulé *The Pear is Ripe* et publié en 2007, John Montague consacre un chapitre à son séjour parisien au moment des événements du mois de mai 1968. Témoin privilégié, il fait référence aux temps forts du mouvement contestataire qui a marqué les esprits et fondé un imaginaire partagé mais il rend surtout compte de sa perception de l’agitation sociale dans la capitale et de sa réaction émotionnelle. Son projet n’était pas a priori d’apporter un témoignage direct ou même d’offrir le point de vue d’un expatrié irlandais sur la réalité sociale et politique française mais d’exposer son expérience personnelle, parfois intime, d’une actualité événementielle.

Nous nous interrogerons sur le parti pris esthétique et les stratégies d’écriture de ces mémoires qui privilégient l’anecdote (« The technique of the revelation by anecdote », p. 7), et cultivent la digression au détriment de l’analyse distanciée mais qui tendent, dans le même temps, à construire un discours autobiographique inspiré, presque paradoxalement, par l’imaginaire collectif des événements de 68.

Translation

In the second volume of his memoirs entitled *The Pear is Ripe* (2007), John Montague devotes a chapter to his time in Paris at the moment when the events of May 68 broke out. As a first-hand witness, he refers to the key moments of the protest movement which left their mark on people’s minds, thus giving rise to a collective imaginary representation, but he also conveys his own perception of social unrest and his emotional response. His initial objective was neither to proffer first-hand testimony nor to give an Irish expatriate’s viewpoint on French social and political realities but to speak about his personal, at times intimate, experience of current affairs.

The question will be raised as to the aesthetic choice and the writing strategies implemented in Montague’s memoirs, all too prone to give precedence to anecdote and digression over distanced analysis but also to construct an autobiographical discourse, almost paradoxically, informed by the public imaginary representation of the events of May 68.

Public and Private Spaces in the Poetry of Brendan Kennelly
Benjamin Keatinge, South East European University, Macedonia

Brendan Kennelly is more than just a poet and academic; he is more of a cultural force who over four decades has acted as a public intellectual and ambassador of poetry in Ireland. His presence in the public imagination and his popularity have sometimes led critics to consider his gift as over-exposed and as having dispersed itself, as Terence Brown and Michael Longley suggest, ‘in mere productivity and performance’. However, as this paper will argue, Kennelly has retained his poetic integrity and has played a valuable role in maintaining the visibility of poetry in the public mind. Indeed, one might suggest (as Clive James wrote of Philip Larkin) that
by ‘rebuilding the ruined bridge between poetry and the general reading public he had given his art a future’. This paper will explore Kennelly’s distinctive contribution to Irish cultural life and suggest that Kennelly’s popularity is part of a wider tradition of popular Irish verse. By examining the public and private spaces of Kennelly’s art, we will seek to determine what Richard Pine calls ‘the tension between public and private personae, between poet and orator’. In evaluating the sociology of Kennelly’s poetry within the wider cultural sphere, this paper will draw on some aspects of cultural theory to illuminate Kennelly’s place in the public imagination.

10.15 – 10.45 COFFEE

10:45 – 12:00 3 PARALLEL SESSIONS T115, T116 and T117

PARALLEL SESSION 12: T116 Literature and Culture in Theory
CHAIR: Kristy Butler

Transnational female revolutionaries in the plays of Shaw, Fabre, Brecht, and Cixous
Eva Urban, Université de Rennes 2
This paper proposes a comparative analysis of stage representations of transnational female revolutionaries inspired by the figure of St Joan. The plays considered include Shaw’s St Joan and Major Barbara, Joseph Fabre’s La délivrance d’Orléans, Brecht’s Die Heilige Johanna der Schlachthoefe and Simone Machard, and Cixous’s Rouen, la Trentième Nuit de Mai ‘31. This range of plays by modern Irish, French and German playwrights reveals the international significance of St Joan beyond the traditional constructions of this historical personage as a nationalist emblem. This analysis will apply Hegelian-Marxist criticism to explore the dialectics employed in this selection of plays within their immediate national and international historical and political contexts, and compare the differing dramaturgical choices made in each case. Overall emphasis will be placed on a critical interrogation of the role of St Joan as a universal icon of protest against domination and exploitation.

Irish Poetry in Theory
Arthur Broomfield, Mary Immaculate College, University of Limerick
The effect of French philosophy, when applied, can open Irish poetry to unexpected, even startling readings. Jacques Derrida’s Deconstruction in particular can, virtually, recreate traditional interpretations of acknowledged classics, such as works by Yeats and Kavanagh. Derrida’s focus on linguistics, his insistence on seeing language as no more than an agreed convention through which we try to make sense of the world, encourages us to look more closely at the language employed by Irish poets and to wrest that language from the referent of so called cultural influences, which are often no more than ideologically imposed positions. This paper will read some well-known Irish poems through the lens of French philosophical thinking.

How Can Time be Gathered in and Kissed?: The Phenomenology of Memory in John McGahern’s That They May Face the Rising Sun and Marcel Proust’s A la recherche du temps perdu
Raymond Mullen, Queens University Belfast
Phenomenology is, as Merleau-Ponty explained in *Phenomenology of Perception* (1945), not an idealistic philosophy, but it emphasises the meaning of consciousness as a transaction between the self and the world. While McGahern and Proust in their writings are expressing their experiences of ‘wonder’ at the world, they recognise that it is a paradoxical exercise. They realised that they had to break free from their familiar acceptance of the world, but also that from that break they learn nothing but the unmotivated upsurge of the world. This paper sets out to illustrate that what is at stake in John McGahern’s final novel, *That They May Face the Rising Sun* (2002), then, is McGahern’s phenomenological approach to ‘being-in-the-world’ through what he called ‘memory becoming imagination’. This paper will argue that from a reading of Merleau-Ponty’s *Phenomenology of Perception*, the artistic and philosophical visions of human experience and existence as portrayed by McGahern and Proust in *That They May Face the Rising Sun* and *A la recherche du temps perdu* are broadly in line.
PARALLEL SESSION 13: T117 Reciprocal Franco-Irish Influences
CHAIR: Claudia Luppino

Rev. George Brittain and Joris-Karl Huysmans and Sensitive Subject/Object Matters: Literary Representations of the Public Imagination?
Lauren Clark, University of Sunderland

Claire Connolly’s adroit account of the Irish novel’s cultural history in the pre-Emancipation years asserts ‘[…] attention to contingent meanings in literature and history is informed, in turn, by early nineteenth-century debates about place, location and the apprehension of cultural distinctiveness.’ The extent to which such interrelatedness can be applied to the writing of a detectably ‘anti-Catholic’ author writing on the cusp of Catholic Emancipation, Rev. George Brittain, and distastefully decadent fin de siècle literature of Joris-Karl Huysmans shall be discussed in this paper. In novels such as The Confessions of Honor Delany (1829) and Irishmen and Irishwomen (1830), Brittain is keen to depict the local history of Longford where he was rector of Kilcommock parish. There is a similar dedication to detailed Realistic presentations of Paris in Huysman’s Marthe (1876) and Là-Bas (1891). Due to critical neglect and sensitive subject matters however, the jury remains out on the issue of whether either author preserved or provoked evolving Irish and French community consciousness or ‘cultural distinctiveness’ at their times of writing.

Rather than adding to the scourge of criticism poured on Brittain and Huysmans by contemporaries, it will be argued that both authors were deliberately controversial to the point of being structurally pioneering in their attempts to give Outré literary expression of two countries amidst monumental ideological change. Here, a wider concern about the ideologies of Ireland and France provide the reader with a Structural Anthropology and ‘warts and all’ documentation that is far more profound and forward thinking than what the small minded subject matter might initially suggest.

French infidel: Zola and the Gaelic Revivalists
Ailbhe Ní Ghearbhuigh, Centre for Irish Studies, NUI Galway

The paper proposes to examine references to Émile Zola in the Gaelic and English language press in Ireland, 1898-1916. Although there is no long account of Zola and his works, his name is frequently evoked in literary, religious and political matters. Zola, it would appear, needed no introduction to Irish readers.

Issues addressed in the paper include the description of the “littérature brutale” of Zola and the Goncourt which was the “antithesis of art” according to George O’Neill in New Ireland Review in 1898. René Bazin, a firm favourite among Gaelic Revivalists, was the “literary antithesis” to Zola, according to Maires de Buitléir in a 1909 article. The Catholic press present a caricature of Zola as French infidel, and Zola’s “anti-Lourdes diatribes” were often ridiculed. There were a number of reports in An Claidheamh Soluis of Zola’s role in the Dreyfus Affair.

Maire Ni Chinnéide’s opinion of ‘Les Romanciers Naturalistes,’ including Zola and Maupassant, where she, unlike many of her contemporaries, does not condemn Zola. In another article, she refers to his fluid literary style, but stops short of commending his work.

George Moore, Hannah Lynch and France
Kathryn Laing, Mary Immaculate College, University of Limerick

George Moore (1852-1933), Catholic landowner and absentee landlord, may have found himself clashing with Hannah Lynch (1859-1904), former governess and an active member of the Ladies Land League, during the land wars in late-nineteenth-century Ireland. But their “Europeanized perspectives” shaped by their frequenting of sometimes intersecting Dublin, London and Paris literary circles and networks, nationalist leanings and New Woman fiction suggest more striking parallels than differences. The sojourns for both writers in France, especially Paris, were seminal to their writing and the publication of their work. This paper examines some of the textual intersections between these two writers at the fin de siècle and especially their debt to France.
ASSOCIATION FOR FRANCO-IRISH STUDIES
ANNUAL CONFERENCE MARY IMMACULATE COLLEGE, MAY 2012

12:00 – 1:00 PLENARY LECTURE
Plenary Lecture 3: T117
CHAIR: Eugene O’Brien

Mary Pierse
Seeing France: Irish Perceptions at the fin de siècle
Through consideration of various elements that influenced their fashioning, this paper will explore some Irish perceptions of France in the decades surrounding the fin de siècle. Concepts and expectations occur outside of conscious awareness but they are initially formed, and subsequently fed, by received information. In the context of a particularly complex period in Irish history, with its strong currents of land war issues and clashing cultural and political expectations, images of France could be weapons of persuasion directed to specific purpose. However, their dissemination does not occur in a societal vacuum and diverse interpretations ultimately construct multiple versions of ‘France’, from the simple to the multifaceted, from the artistic to the sharp functionality of Realpolitik.

1:00 – 2:00 LUNCH (Scott’s Bar and Restaurant)

2:00 – 3:15 2 PARALLEL SESSIONS T 116 and 117

PARALLEL SESSION 14: T115 Postcolonial Perspectives on Identity and Nation
CHAIR: Lauren Clark

From ‘Françafrique’ to “France à fric”: The French post-colonial project in the public imagination
Gerard Downes, Mary Immaculate College, University of Limerick
One of the notable facets regarding the theoretical and ideological debate surrounding the relative paucity of economic development in Africa is that a form of convergence latterly prevails among scholars with otherwise widely diverging perspectives on the structure and processes underpinning the international political economy. A coterie of notable rational choice scholars have recently begun to echo the standpoint of several dependency theorists that Africa’s poverty has its genesis in the forms of extraction and lack of institutional construction engendered by erstwhile colonisers on the African continent. This paper outlines the engagement of successive French governments to their country’s former colonies, dependencies and overseas departments in Africa and argues that policy of ‘Françafrique’ since the early 1960s, despite pretensions to imperial retrenchment, has been overwhelmingly paternalistic, interventionist, and culturally peremptory. This policy has overall been redolent of what economist Francois-Xavier Verschave termed “France à fric”, a netherworld of corruption designed to maintain influence throughout Francophone Africa. Examining this issue through the prism of post-colonial studies, the paper argues that France’s former colonies have been intellectually enclosed within a framework which consistently binds them externally to their erstwhile coloniser and ‘protecteur’ while negating the phenomenon of new imperial actors on the continent.

Mary Morrissy’s Mother of Pearl (1997) and Luce Irigaray’s ‘creative breath’: a terrestrial and intimate choreography between air, breath, voice and thought
Claire McGrail-Johnston, Mary Immaculate College. University of Limerick
The Irish writer Mary Morrissy has written a novel that reveals air as a dynamic and transformative cartography, one which expresses itself as a creative force, as a powerful carrier of memories, and as breath which seeks to transform received notions of creation myths and processes of gender construction. Morrissy creates her own interpretation of an elemental philosophy that parallels that of the French philosopher Luce Irigaray, providing a rich cartography of affects. Affect ultimately determines how the embodied experience of relationships with others and the environment operates; it contains momentary flashes of potential. This paper explores the diverse connections within Morrissy’s cartography of breath showing how it intersects with howling, with insects, and also with the mineral world. Breath is both a carrier of contagion, corporeal and spiritual, and also an elemental language that Irigaray describes as a means of revisiting ‘those natural
matters that constitute the origin of our bodies, of our life, of our environment, the flesh of our passions’ (Irigaray Qtd. Canters and Jantzen: 2005, 29).

From postcolonial misery, through Celtic Tiger glamour, to EU-funded bailout: emigration, immigration and homecoming in Colm Tóibín’s fiction. Shifting perceptions of Ireland

Claudia Luppiño – University of Florence, Italy

Over the past sixty years, the Republic of Ireland has rapidly moved from postcolonial misery, through Celtic Tiger glamour, to EU-funded bailout. The material poverty, political isolationism and cultural stasis of the immediate aftermath of its independence were, in effect, replaced, a few decades later, by widespread affluence, unprecedented economic growth and the secularization and globalization of society and mores of the 1990s, only to be dramatically swept away by the sadly high unemployment rates and by the financial and property crash that led to a controversial rescue of the country through European money less than two years ago.

Focusing on the themes of emigration, immigration and homecoming in some novels and short stories by Colm Tóibín, this paper seeks to investigate the ways in which fictional accounts of contemporary Ireland reflect the different positions this country has assumed in the public imagination, both domestically and internationally, namely, the shifting and alternative perceptions of Ireland as a backward and parochial island offering no or very little chances for personal and professional fulfillment, or as a wealthy and glamorous land of opportunity and freedom. The crucial and closely linked notions of family, place and memory are also examined.

PARALLEL SESSION 15: T116 Intellectual Currents in the Franco-Irish Relationship

CHAIR: Kathryn Laing

The French Intellectual as ‘superstar’ in the Public Imagination

Mairead Ni Bhriain

‘To the man in the street who, I'm sorry to say,
Is a keen observer of life,
The word intellectual suggests right away
A man who's untrue to his wife (W.H. Auden)

As reflected by W. H Auden’s account, the figure of the intellectual in the English-speaking world has often been perceived as pretentious and viewed with suspicion by the general public. French intellectuals, on the other hand, have not only enjoyed a more favourable reception within the public sphere but have, in many instances, been elevated to the status of celebrity. This paper will discuss the importance attached to the figure of the French intellectual in the public imagination. More specifically, it will concentrate on specific instances the post-war period – a period which has come to be known as the golden age of the French intellectual – when prominent intellectuals such as Jean-Paul Sartre sought to use their celebrity status to influence public opinion during moments of political crisis. Attention will also be drawn to the manner in which politicians such as Charles de Gaulle viewed and, indeed, used these ‘superstar’ intellectuals as political assets within the international context.

The Reception of Contemporary Irish Fiction in France

Sylvie Mikowski, Université de Reims Champagne-Ardenne

Through the reading of reviews published in various French newspapers and magazines, and interviews with some publishers in charge of selecting works in translation, I wish to examine the reception of some representative Irish writers in France over the last 10 years or so. Indeed, the impressive commercial success of some Irish novelists raises questions as to the received ideas about Ireland and Irish culture prevalent in France; one may wonder about the case of Nuala O’Faolain, one of whose novels was published in France before it was published in Ireland. The amount of Irish novels translated into French each year is another source of interrogation. The expected commercial success on the part of French publishers must rely on certain assumptions about the nature and interest of Irish literature. Through this overview of the reception of Irish contemporary novelists it is therefore a whole image-true or false- of Ireland and the Irish to the eyes of the French which can be delineated.
From Wonderland to Blunderland: Ireland’s Fall from Economic Grace as Envisioned Through a Parody of Lewis Carroll’s *Alice in Wonderland*.
Michelle Kennedy, Mary Immaculate College, University of Limerick

Ireland’s recent history has been dominated by the spectre of economic crisis and collapse. An abundance of official discourse, including government reports, newspaper articles and political debate, has expounded around this issue; however, arguably this documentation can never express the true nature of such significant events. The aim of this article is to use literature as a discourse through which to access the ‘Real’ of Ireland’s current economic and political situation. In particular, it will focus on a revisioning of Lewis Carroll’s *Alice in Wonderland*. Alice’s adventures in Wonderland will be revisioned as a parody of the current economic climate of blunders in Ireland. Using the theories of Jacques Lacan, Martin Heidegger and Jacques Derrida, this article will attempt to access the ‘Real’ nature of Ireland’s economic and political situation. Elements of Carroll’s novel, such as The Caucus Race, The Mad Hatter’s Tea Party, and the Trial of the Knave of Hearts by the Queen will be utilised to explore Ireland’s economic difficulties, and to explore the entropic nature of the Irish political system in response to a crisis situation.

PARALLEL SESSION 16: T 117  
Franco-Irish Plural Perspectives  
CHAIR: Eamon Maher

1870-1914: The Slow Rupture between France and Ireland
Jerome aan de Wiel, University College Cork

As is well known, relations between both countries have been forged through centuries and since decades Franco-Irish relations have been the object of numerous cultural studies be it in France or in Ireland. However, far less known is the history of the slow rupture between France and Ireland that took place between 1870 and 1914, if not before in the 19th century even. This rupture took place at religious and political levels. It is only towards 1970 that both countries lifted the "screen" between them to quote Secretary-General of the Quai d’Orsay Hervé Alphand’s expression. ‘The Dublin-Paris-Berlin-Moscow-Line’: Paul Durcan’s Peripatetic Poetry
John McDonagh, Mary Immaculate College, University of Limerick

Travel and transport have always been central leitmotives in the poetry of Paul Durcan. From early childhood journeys from his home in Mayo to later forays to Russia, Japan and Australia, Durcan has used travel as a correlative to his constant revisionist critique of Ireland. France has been a popular stopping-off point for Durcan and the country features strongly in his work. His poem ‘The Dublin-Paris-Berlin-Moscow-Line’, published in 1993 in A Snail in my Prime, features Durcan wandering the streets of Paris, contemplating life in the Jardin du Luxembourg and rubbing shoulders with atheists in Saint-Sulpice. This paper will focus on the peripatetic nature of so many of Durcan’s poems and the role played by France in his journeys of self-discovery.

L’Irlande au prisme du regard français
Déborah Vandewoude, Université d’Artois

L’île d’Emeraude fait rêver la France. Ses paysages sauvages associés à de multiples légendes fascinent et nourrissent l’imaginaire collectif. L’Irlande idyllique, chantée par les poètes, apparaît comme un autre monde, un état d’esprit rural mis en scène notamment dans les célèbres cartes postales de John Hinde. Ses reproductions de maisons aux toits de chaume et aux couleurs naïves, de clochers et de rues animées, de personnages pittoresques diffusent depuis plus de cinquante ans des images d’Epinal qui façonnent encore aujourd’hui sa représentation. L’Irlande attire de nombreux français, épris de nature et de grands espaces, séduits par l’image idéalisée d’une île à la fois paisible et sauvage, mystérieuse et romantique. Vestiges, monuments, monastères, châteaux et édifices témoignent d’une civilisation millénaire. Son Histoire douloureuse contraste avec une joie de vivre perçue comme authentiquement irlandaise. En effet, pour les Français, il règne dans ce pays de culture et de tradition un sens de l’hospitalité inégalé. Cette convivialité se retrouve tout particulièrement dans l’atmosphère chaude et festive des pubs, lieux propices à la communication et à l’échange. La musique, le chant et la danse traditionnels créent des liens, entretiennent
des sensibilités communes et réveillent un sentiment fraternel. Cette communication aura pour objet de définir la position de l'Irlande face à ces stéréotypes, susceptibles d'influencer son rayonnement et sa pertinence économique, politique et culturelle.