

CONGRÈS
SOFEIR



21 - 22 MARS 2024

Migrations



Ard-Chonsalacht na hÉireann | Lyon
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UNIVERSITÉ GRENOBLE ALPES

Maison de la Création et de l'Innovation

tramway ligne B Gabriel Fauré, Campus de Saint Martin d'Hères

***Les interventions sont rangées par ordre alphabétique -
Interventions are arranged in alphabetical order***

Abstracts - Résumés des interventions

BOICHARD Léa (Université Jean Moulin Lyon 3) “The kin’ English dey speak, me I don’t understand at all”: Investigating the linguistic, stylistic and literary stakes of non-standard language in Melatu Uche Okorie’s *This Hostel Life* (2018)

Melatu Uche Okorie’s short story *This Hostel Life*, published in the eponymous collection in 2018, is written in a language of the author’s own creation that she describes as “a mixture of Nigerian Pidgin English and some American slang words which she [a Congolese woman] speaks in a strong Kinsala accent.” (Okorie, 8). She goes on to explain that this made-up language is seemingly similar to Pidgin English, but warns that attempts at investigating it as such will be vain: “a study of the West African Pidgin English will show that the language of the story is different, and does not fit the construct of the Pidgin English, if there’s any such thing!” (Okorie, 8). Unsurprisingly, then, readers enter a short story that displays an extensive use of a language that might cause what Toolan (1992) called “reader resistance”: since it is neither Standard English nor Nigerian Pidgin English (NPE), it is likely to be unsettling to readers, whatever their linguistic and cultural backgrounds might be. Set in a direct provision hostel in Dublin, the short story is a polyphonic immersion into the daily life and obstacles faced by migrants who find themselves forced to abide by inhumane and dehumanizing rules imposed upon them by the Irish Direct Provision System. The story is told in the first person by a Congolese character called Beverléé, and both the narrated parts and the sections in Direct Speech are told in the mixed language that Okorie says is “reconstructed” by the characters “in order to communicate with one another” (Okorie, 8). Indeed, the other characters also use a mixed language, albeit with much variation. The decision to write an entire short story in this way carries significant weight: the stakes are linguistic as much as they are literary. This talk will analyse the linguistic, stylistic and literary stakes of this choice: from a linguistic standpoint, what form(s) does the so-called “mixture” of languages take in the short story? What is the part of NPE in this language? What is the part of English? Stylistically, what effects might it be said to produce? Finally, how might we interpret the literary meaning of writing a short story in NPE in the Irish setting of a provision hostel? Indeed, NPE is a language spoken by over 110 million people (Faraclas, 2021): in Nigeria, it holds no official status even though it is a lingua franca spoken by a wide majority of the population. In the Nigerian diaspora around the globe, it retains its status of vehicular language and contributes to bringing West African migrants together (Mair, 2021). From a linguistic standpoint, then, using NPE in a piece of literature written by a Nigerian-born Irish author is a political statement in itself. From a stylistic and literary point of view, this choice entails a balancing act between bringing this widely spoken language to light and keeping the short story accessible to an English-speaking readership. This talk will therefore shed light on both of these perspectives in an attempt to highlight the poetics of non-(standard) English induced by such linguistic creativity.

Faraclas, Nicholas. (2021). Najja – A language of the Future. In Akinmade T. Akande and Oladipo Salami, *Current Trends in Nigerian Pidgin English, A Sociolinguistic Perspective* (pp. 9-38). Mouton de Gruyter. <https://doi.org/10.1515/9781501513541-202>

Mair, Christian. (2021). *Nigerian Pidgin: Changes in prestige and function in non Anglophone diasporic contexts*. In Akinmade T. Akande and Oladipo Salami, *Current Trends in Nigerian Pidgin English, A Sociolinguistic Perspective* (pp. 39-66). Mouton de Gruyter. <https://doi.org/10.1515/9781501513541-202>

Toolan, Michael. (1992). The Significations of Representing Dialect in Writing, in *Language and Literature*, 1.1, 29-46.

BRANCAZ-McCARTAN Lauren (Université Savoie Mont-Blanc) “The roots/routes of the shamrock”

Tourism Ireland, Fáilte Ireland, Aer Lingus, IDA Ireland, Rugby League Ireland, Paralympics Ireland, the Shamrock Gift Company, and Shamrock Solutions, to give a few examples, have all either incorporated the shamrock into their logos or adopted the word ‘shamrock’ as part of their names. Nowadays the shamrock is used extensively as a marker of Irishness in the Republic of Ireland, where it is one of the official state emblems and a registered trademark: ‘authorisation to use the Shamrock can extend to use in a commercial sense where it can clearly be established that there exists a real and substantive link between the goods in question and Ireland’¹. The purpose of this paper will be to better understand the characteristics of the shamrock as a symbol of modern Irishness – how, why, and by whom it is used. Legend has it that St Patrick used the shamrock to explain the Holy Trinity to pagan Ireland. In this day and age, how has the shamrock symbol migrated beyond the borders of the Republic of Ireland, and indeed beyond those of the island of Ireland, notably through contacts with the British State and with the Irish diaspora scattered across the world? This paper will therefore consider the geographical migration of the shamrock symbol overseas, but also its cultural, social, and political migration into a product of mass consumption of Irishness worldwide.

1 ‘Use of State Emblems.’ *IPOI*, www.ipoi.gov.ie/en/types-of-ip/trade-marks/understanding-trade-marks/use-of-state-emblems/. Accessed 15 October 2023.

Lauren Brancaz-McCartan was jointly awarded her Ph.D. by the University of Aberdeen and the École Doctorale de Grenoble in late 2014. She has been working as an agrégée teacher at the Université Savoie Mont Blanc since September 2015, where she has been teaching British history, business English, legal English, communication, and translation at undergraduate level. Her research interests include the relationships between states and nations, diasporic movements, the shaping of collective memories, and nation branding.

DUBOIS Claire (Université de Lille) “Margaret Buckley’s Jangle of the Keys: women’s political imprisonment as a call to action”

Margaret Buckley (1879–1962) is a very much overlooked but key figure in the struggle for Ireland’s independence, trade unionism and the rights of women. Her activism spans from the late 19th century to the late 1950s. From a Parnellite family, she was very early drawn to the cultural revival through Cork Literary Society and to revolutionary ideas, becoming a founding member of the Cork branch of *Inghinidhe na hÉireann* (Daughters of Ireland), the women’s radical organization.

During the Tan War, she was active, together with Kathleen Clarke and Jenny Wyse Power, in organizing the Republican courts, she was appointed a judge and she acted as a treasurer. She rejected the Treaty along with the vast majority of *Cumann na mBan* and became an active member of the Women’s Prisoners Defense League, at whose meetings she often spoke. As she was to the fore and a very effective public speaker, she became the target of the CID, the Free State death squad. She was arrested in January 1923 and interned in Mountjoy jail. Following periods of imprisonment at the North Dublin Union and Kilmainham jail, she was released in October 1923. Her prison experiences provided the material for her book *The Jangle of the Keys* (1938). The book had become extremely rare until it was republished by Sinn Féin in 2022 in the context of the Decade of Commemorations – Buckley acted as Sinn Féin president from 1937 to 1950. It provides the reader with an insight into the mindset of republican women at the time, but is also a social document, as Buckley addresses wider issues of society, like the efficacy of prisons as a deterrent for those engaged in delinquency and criminal activities. It constitutes a testimony on the trauma of imprisonment for republican women at a time when the Free State was waging a war against them. It recounts the physical and psychological brutality the women faced and the way they constructed their own society and hierarchy inside the prisons to try and maintain their agency, while challenging the power of the Free State represented by the prison administration. Buckley represented the women as soldiers and never describes them as helpless victims, even though she documents the material conditions of their imprisonment. She pays tribute to her fellow women prisoners, offering a different narrative of the civil war, and of Ireland’s revolution. She goes against the official silence against women, especially as the book was published right after the 1937 constitution that treated “the women of the country as though they were half-wits”.

Her work offers subversive narratives of the Irish Free State and the nation itself to disrupt the “consensus” as defined by Jacques Rancière: “consensus is the reduction of the various ‘peoples’ into a single people identical with the count of a population and its parts, of the interests of a global community and its parts”. Her work can be seen instead to conform more closely to Rancière’s theory of the dissensus, being that which renders visible and audible what had previously been silenced.

Claire Dubois wrote a PhD on representations of the Gaelic Past and their use in the construction of Irish identity in the eighteenth and nineteenth centuries. She is an assistant professor in Irish Studies at Lille University, in France. She works on visual culture, architecture, the press, travel writing, national identity and its expressions. Notable publications include *The Foreignness of Foreigners: Cultural Representations of the Other in Great Britain (18th-20th centuries)* (Newcastle: Cambridge Scholars Publishing, 2015) co-edited with Vanessa Alayrac- Fielding, “The Wooing of Erin: Irishwomen as Victims in the Visual Arts” (Ireland and Victims: Confronting the Past, Forging the Future, eds. Lesley Lelourec and Grainne O’Keeffe-Vigneron (Dublin: Peter Lang, 2012), “The Representation of Ireland in Two Nineteenth-Century French Journals” (Irish Studies in Europe vol. 4, Wissenschaftlicher Verlag Trier, 2012), “Through Darkest Obstruction’: Challenging the British Representation of Ireland (1880-1910)”, (Authority and Crisis, Reimagining Ireland vol. 70 eds. Carine Berbéri et Martine Pelletier (Dublin: Peter Lang, 2015) and “Constance Markievicz’s Politics of Dissensus” (Nordic Irish Studies, volume 18 (2019/2020)). Her book, *L’art comme arme en politique. Les combats de Constance Markievicz*, is forthcoming from Presses Universitaires du Septentrion.

FANNING Bryan (University College Dublin) “Immigration and the Unsettling of Irish Identity: Reflections on Irish Studies in a Diverse Republic”

The focus of this paper is on challenges to established cultural, political and intellectual ‘Irish Studies’ depictions of Irish Identity resulting from large-scale immigration. The Republic of Ireland has changed much in the last few decades. It has become much more socially liberal, urban, secular and wealthy. It experienced large-scale immigration during a period when other Anglophone and many European countries have witnessed the exploitation of anti-immigrant nativism by the far right. Irish identities have become unsettled in new ways. Much has been written on past tensions between Irish essentialist nationalism and liberal cosmopolitanism and on those between religious and cultural traditionalisms and secular urban modernity. Recent decades have witnessed a focus on gender and diasporic Irish identities in debates about Irish culture. However, there has been little equivalent intellectual and political focus to date on the impact of immigration on Irish culture and society. This paper locates emerging conflicts and debates about immigration and social change within a history of ideas of Ireland and Irish nation-building narratives that can no longer contain or adequately represent Irish society and culture.

Bryan Fanning is Professor of Migration and Social Policy at University College Dublin. He is the author of several books on social change in Ireland and on intellectual history. These include *Histories of the Irish Future* (2015), *Irish Adventures in Nation-Building* (2016), *Migration and the Making of Ireland* (2018), *Diverse Republic* (2021) and *Public Morality and the Culture Wars: the triple divide* (2023)

FARRELL Ciaran (Université Paris Nanterre) “An Irish Jacobite migrant’s journey from poverty to Princess

Farrell Ciaran proposes to present a paper on the period of emigration from Ireland generally known as the flight of the Wild Geese, the period immediately following the defeat of the Jacobite army in Ireland in 1691 and the Treaty of Limerick. Sir Patrick Trant was a key supporter of James II and joined his King at the Jacobite Court in exile in France. This paper, however, will concentrate on Sir Patrick’s daughter Catherine Olive, generally known as Olive Trant.

In the early 1700s, Olive Trant was living a precarious life on the margins of French society, lodging in various convents and, with the rest of her family, vainly attempting to regain their father’s confiscated fortune and Irish estate. By 1720, she had become extremely wealthy due to financial speculation and was recently married to a dissolute prince, a member of one of the leading French aristocratic families.

This is, clearly, quite a remarkable turnaround and, by the standards of other Irish exiles at the time, it is quite unique. However, Olive Trant's initial experience of migration was not an enforced exile, but one chosen for her: she was sent by her family to be educated by a community of English Catholic nuns in Paris. This alone sets her apart from the vast majority of Irish Catholic girls of her time, who would have received limited or no education. In turn, her experience in the convent provided her with a network of support on which she would rely until she attained her independent wealth.

Following the defeat of the Jacobites in Ireland, Sir Patrick Trant was attainted and his extensive Irish estate confiscated. Shortly after his death in 1696, his wife and children sought the return of their father's fortune in London, accompanied by Olive, but she clearly saw her future in Paris. There, she became involved in the Jacobite Court-in-exile's plotting for a failed invasion of Britain, receiving for her trouble a scathing mention in a letter by Lord Bolingbroke, a onetime Jacobite supporter, which would largely set in stone her reputation. Her links with another Irish exile, Richard Cantillon, would lead her to great wealth and an auspicious marriage. The journey of Olive Trant's life therefore encompasses exile, political intrigue, a degree of celebrity in her lifetime, success on her own terms, but an extraordinarily negative historical legacy.

Drawing on her personal correspondence and other primary sources documenting her life in Paris, this paper will examine the ways in which Olive Trant made use of religious connections arising from her early education in Paris and later social and political connections amongst her fellow émigrés as a means to, first of all, survive and, secondly, to establish herself on a social and personal footing which she considered suitable to her status. It will discuss how Irish exiles were viewed by their hosts in France and by other observers and how this helped to colour the particular reputation which attached itself to Olive.

Ciarán Farrell grew up in Ireland and completed his Bachelor of Arts at University College Dublin, a Masters in Etudes Anglophone at Nouvelle Sorbonne Paris 3 and is currently completing a PhD at Paris Nanterre University; he is researching the family of a prominent Jacobite supporter of James II, Sir Patrick Trant, who fled to France in the late 17th century. He is particularly interested in one of Sir Patrick's daughters, Olive, who remained in Paris. Ciarán works fulltime in Paris, where he lives with his family.

FATHI Mastoureh (University College Cork) "Objects in left-behind homes: Understanding material belonging in migration narratives"

Material practices in migration are inundated with memories of past homes. Objects have an important role in how we remember past lives and homes but also how we experience current and imagine our future homes. However, the presence and absence of objects is always a double-edged sword in migration processes. When migrants move onwards, there can only carry a few objects with them whilst they have to leave behind those items that are not carryable (e.g. furniture). This distinction creates ruptures in how home in migration is envisaged and materially practised. How is home experienced whilst its material entities are scattered across borders and in spaces that are never/rarely returned to? This question has not attracted much attention in migration studies whilst in anthropological approaches to migration, the role of objects is well examined.

In this paper, I use the concept of 'left-behind homes' as a heuristic tool to discuss how spaces of home in homelands are equally important as migrants' immediate communities in diasporic/migration contexts. For many migrants, home is a place that they can never return to whilst at the same time home is experienced through mediating things of the 'other home'. In migration contexts, memories of homes in homelands intertwine with objects and become personally and politically significant to the process of recognition and belonging. I show, through a visual narrative approach that objects in their various roles can serve to keep homes here and there exist at the same time, emphasising the need to pay attention to the role of objects in left behind homes and to new field methods in order to understand new forms of belonging in migration.

Mastoureh Fathi is lecturer in sociology at the Department of Sociology and Criminology, University College Cork, Ireland. She has published on topics of home and migration, class, gender, intersectionality and identity. She was a Marie Skłodowska Curie Individual Fellow at Institute for Social Science Research in 21st Century working on Youth Home, a project with young refugees and international students in Cork, Ireland; PI on a British Academy funded project *Home, Pedagogy and Belonging* and PI on an Irish Research Council funded project *Elderly (non)migrants' narratives of home: A comparative study of place-making in Ireland and Germany*. Her recent publications have appeared in *Journal of Ethnic and Migration Studies*; *Gender, Place and Culture*; *Political Psychology*; *Action Research*; *Gender and Education*; *Ethnicities*; *Ethnic and Racial Studies*, *Irish Journal of Sociology among others*. Her first monograph, was entitled *Intersectionality, Class and Migration* (2017, Palgrave Macmillan) and her latest book, *Migration and Home: An IMISCOE Short Reader* (2024 Springer, open access), co-authored with Caitriona Ní Laoire is forthcoming February 2024.

FOURNIER-NOEL Patricia (Université Paris Est Créteil) “Migrations and primary schooling in the Republic of Ireland: potential and limitations of school choice?”

La République d’Irlande a connu une période d’immigration importante, bien que fluctuante, au cours des trente dernières années, marquée à la fois par le retour de citoyens irlandais émigrés et l’arrivée de migrants originaires de pays très divers, à la fois du Royaume-Uni et des États-Unis, mais aussi de pays membres de l’Union européenne (particulièrement de Pologne), d’Afrique et d’Asie, et plus récemment d’Ukraine suite à l’invasion de la Russie en 2022.

Cette immigration s’est répercutée en partie sur la composition de la population scolaire. Cela a eu pour effet de mettre en lumière des questions qui se posaient déjà dans la société irlandaise, notamment la prééminence des écoles catholiques dans le système éducatif irlandais, particulièrement dans le premier degré.

Cette communication vise à analyser l’impact des évolutions récentes en matière de choix scolaire (Fischer, 2016 ; Kitching, 2020 ; McGraw et Tiernan, 2022) sur la scolarisation des élèves immigrés ou de parents immigrés (Devine, 2011).

D’une part, le développement de différents modèles d’écoles, confessionnelles dans le cas des deux écoles primaires musulmanes, multi-confessionnelles pour les écoles appartenant au réseau *Educate Together* et pour les écoles communautaires (*community national schools*), gérées par les Conseils pour l’éducation et la formation (*Education and Training Boards*), offre théoriquement aux parents d’élèves immigrés la possibilité de choisir une école en adéquation avec leurs valeurs, qu’elles soient religieuses ou laïques. D’autre part, cette diversification de l’offre scolaire contribue parfois à renforcer une forme de ségrégation scolaire pré-existante.

Nous nous intéresserons donc à différents aspects du choix scolaire pour les parents d’élèves immigrés. Dans un premier temps, nous reviendrons sur les débats existants autour du choix scolaire, entre liberté de choix des parents et renforcement potentiel des inégalités entre établissements scolaires. Dans un deuxième temps, nous nous efforcerons de montrer les différents types de choix scolaire et la mesure dans laquelle ils sont accessibles ou non aux parents d’élèves immigrés, dont les origines et les profils sont divers. Enfin, nous tenterons d’analyser dans quels types d’école les élèves immigrés tendent à être scolarisés et dans quelle mesure cela contribue à une concentration de ces élèves dans certains établissements. Nous comparerons ces choix à ceux opérés par les parents d’élèves irlandais. Nous nous appuyerons pour ce faire notamment sur les données publiées par le ministère de l’Éducation irlandais, les données des recensements successifs des trente dernières années ainsi que sur les publications de l’Institut de recherche économique et sociale (Economic and Social Research Institute).

Bio-bibliographie :

Thèse en Études du monde anglophone – Civilisation irlandaise (2016) : « Minorités et enseignement primaire en République d’Irlande : Études de cas d’écoles confessionnelles », sous la direction de M. le Professeur Wesley Hutchinson, Université Sorbonne Nouvelle – Paris 3.

« Transmission religieuse et liberté de conscience à l’école primaire en République d’Irlande : vers une convergence des approches catholique et anglicane ? ». In *Croyances contemporaines : regards croisés sur le Monde Anglophone, Babel Civilisations*, Université de Toulon, n°XIII, 2017, p. 79-103.

« L’interculturel comme horizon pour l’éducation : le cas de l’école primaire en République d’Irlande ». In *Revue LISA/LISA e-journal* [En ligne], vol. XII-n° 4, 2014, mis en ligne le 17 juin 2014. DOI : 10.4000/lisa.6154. <https://journals.openedition.org/lisa/6154>

GEMRICOVA Marie (Charles University, Prague) “Questions of Identity and Belonging: Journeys of Northern Irish Characters Moving within the Anglophone World in Nick Laird’s Novels”

Although individuals from Northern Ireland can be in simple political terms considered as British citizens, in actuality their identity and self-identification reveals a much more complicated image informed by the complicated history as well as the current (post-Brexit) status of the province. As recent Northern Irish Life and Times surveys reveal, there is a great variation between individuals and groups identifying themselves as British, Irish, both, or even other. A striking representation of this phenomena in contemporary Northern Irish fiction can be observed in two of Nick Laird’s novels - *Utterly Monkey* (2005) and *Modern Gods* (2014). From Northern Ireland himself and currently residing and publishing in London, Laird describes in his texts journeys and fates of Northern Irish characters who have made the decision to move outside of the province, either to London to stay within the borders of the United Kingdom (in *Utterly Monkey*) or outside it to move across the Atlantic to the USA (in *Modern Gods*). The paper aims to close read these texts and focus on the language used in connection with the migration and moves of these characters.

It will look at how the characters view themselves in connection with their relocation and how they are viewed by others - both within their own original (as in both novels Laird cleverly portrays a moment of the primary characters coming back or visiting home) and new found communities. What is the language characters use to portray their movement and how does it inform their identity, do they experience code-switching when interacting with others and issues in connection with their *linguistic capital* (Pierre Bourdieu's term). The paper will also consider the differences between the two novels and whether there is any development to be observed between the earlier novel published in 2005 and the later one from 2014, already possibly informed by the Brexit discussions and referendum, which were envisaged as early as 2013. Finally, it will examine the novels' use of migration and identity language in comparison with the actual *Northern Ireland Life and Times* surveys to inspect whether Lairds' novels are informed by the actual identity politics in the province.

Marie Gemrichová is a PhD candidate at the Centre for Irish Studies at the Department of Anglophone Literatures and Cultures. Her PhD research focuses on the topic of personal and communal memory in post-agreement Northern Irish novel and tracks the development in the portrayal of the Northern Irish conflict (The Troubles) in the texts, the importance of the conflict.

HEALY Catherine (EPIC The Irish Emigration Museum) "Ireland and the Caribbean: Curating Histories of Colonialism at EPIC The Irish Emigration Museum"

INDANI Shirin (Université Rennes 2) "Irish Textiles, Irish Texts: What poetry can tell us about Ireland's textile industry"

In *Empire of Cotton: A Global History*, Sven Beckert writes that "cotton made possible both the birth of capitalism and its subsequent reinvention"¹, adding that by the late seventeenth century, textiles had become "Europe's most important manufacturing industry"², This was not without consequence for Ireland. For just as cotton shaped colonialism and capitalism in Europe and the Americas, so linen came to play a similar role in Ireland. An early reference to Irish linen as an export commodity can be found in an anonymous fifteenth-century poem, 'The Libel of English Policy'. Here, the author advocates for England developing its mercantile relationship with Ireland, notably for its "Irish wollen and lynyn cloth"³. From the sixteenth century onwards, the English Crown introduced wide-ranging regulation of Ireland's weaving and linen industries. These include, in 1571, Elizabeth I banning the export of Irish wool, linen and flax in order to block Irish producers from gaining a foothold in the continental markets⁴. Furthermore, during the Plantation, policies were put in place to encourage the arrival of Protestant weavers from Scotland. By the 17th century immigration to Ireland included French Huguenots fleeing the Revocation of the Edict of Nantes of 1685. Many of these new arrivals were skilled weavers who brought with them techniques for the manufacture of fine linens, notably damask and cambric. A number of the Huguenot families also became involved in banking, which in turn fostered economic development in the linen industry. Moreover, Irish linen exports were not limited to England and Europe. In the Black Atlantic, fabric was used as barter for slaves while indigo, a product of the slave trade⁵, was imported to Ireland. The highly political role of linen in Ireland's history did not go unnoticed by its poets. In a poem dated 1737, the Belfast born writer, James Arbuckle, describes how Irish linen gives "Britain's Naval Thunder Wings"⁶. In an age of maritime and colonial expansion, the poem underlines the importance of linen as sailcloth, here metaphorically described as 'Wings'. As might be expected, England's protectionism was not without its opponents. In 'An Excellent New Song on a Seditious Pamphlet', Jonathan Swift suggests that "Irish Linen will soon turn to Tinder, / And Wool it is greasy, and quickly takes Fire"⁷. Ireland's textile production increased dramatically throughout the nineteenth century, earning Belfast the sobriquet, 'Linenopolis'. This period of rapid industrialisation also coincided with a revival of interest in Ireland's Gaelic literary heritage. W. B. Yeats and contemporaries such as Katharine Tynan and Alice Milligan, make reference to Ireland's textile heritage in their work. as do later poets including Louis MacNeice, Seamus Heaney, Eavan Boland, Ciaran Carson, Eiléan Ní Chuilleanáin, Paul Muldoon and Medbh McGuckian. This paper will consider how poets have engaged with Ireland's textile history and how their work can add to our understanding of the global impact textiles have had on Ireland past and present.

¹ Sven Beckert, *Empire of Cotton: A Global History* (Knopf Doubleday Publishing Group, 2014), xx.

² Beckert, *Empire of Cotton: A Global History*, 47.

³ Extract from ca. 1436 (The Libel of English Policy) Anon., *The Libelle of Englyshe Polycye: A Poem on the Use of Sea-Power: 1436*, edited by Sir George Warner, *Literature Online* (Oxford: Clarendon Press, 1926).]

⁴ George O'Brien, *The Economic History of Ireland in the Seventeenth Century* (London; Dublin: Maunsel and Co. Ltd., 1919), 43.

⁵ Catherine McKinley, 'The Indelible Color that Ruled the World', *Interview. NPR*, 7 November 2011.

⁶ <<https://www.npr.org/transcripts/142094103>>

⁷ James Arbuckle, 'To The Dublin Society', in *A Poem Inscribed to the Dublin Society*. By Mr. Arbuckle (Dublin: Printed by R. Reilly, 1737), *Literature Online*, lines 71-8.

Shirin Jindani completed her PhD on Paul Muldoon's poetry under the supervision of Anne Goarzin and Frand Brearton in 2019 at the Université Rennes 2. Her publications include the book chapter, 'Intertextuality and Autology in Three Poems by Paul Muldoon', in *Trouver une langue - Finding a language*, eds. Adrian Grafe and Nicolas Wanlin. She is also the author of a peer-reviewed article, 'For 'text' read 'textile': Paul Muldoon's poetic weaving' in *Review of Irish Studies in Europe 2.1*. Her poetry has appeared in the anthology *Poems from Pandemia*, as well as in the journals *Envoi* and *Staple*. Her poem, 'Z.I.P.', currently features in a poetry jukebox installed in Belfast to commemorate the life and work of the late Ciaran Carson. In 2024, the jukebox will be transferred to the Centre Culturel Irlandais, Paris.

LAMB Pádraic (Université Lyon 2-Lumière) “This road is not new’: Early Modern Poethics of Migration in John Montague and Michael Hartnett”

Both John Montague and Michael Hartnett resort to the image of the “road” at major junctures in their poetic development. In texts collected in *The Rough Field* (1972) for Montague, and in Hartnett's trajectory from *A Farewell to English* (1975) to *Inchicore Haiku* (1985), they each mobilize an imaginary of migration drawn from the historical tumult, literary canons and migratory movements of Early Modern Ireland. Through this imaginary, ethical postures take on aesthetic forms: this is what I term their early modern poethics. Tempted by the pose as the “last bard of the O’Neills”, Montague traces a “road” from Garvaghey, Co. Tyrone, marked by transatlantic emigration and return migration, the haunting paradigm of which is constituted in plantation, expulsion and exile invoked through early modern colonial and anti-colonial texts, in English and in Irish. Edmund Spenser, John Davies amongst the ‘New English’, Shane and Hugh O’Neill from the Gaelic or Irish, are some of the early-modern figures through whom the contemporary poet-speaker’s historical consciousness is traced, as he considers Irish emigration, identity and voice in the twentieth century. Hartnett’s road is “not new”, but he laments the fact that it is little trodden, as a movement of internal migration enables his vision of contemporary reconnection with the tradition of the displaced and dispossessed Irish bards of the Irish and ‘Old English’ in Ireland (principally of the seventeenth and eighteenth centuries). These voices of forced migration resonate as Hartnett’s speaker opposes their fate and, histrionically, declares he is leaving behind him what he sees as the tradition and the language of the colonizer. For a decade after *A Farewell*, Hartnett indeed published original collections in Irish only. In order to track Hartnett’s internal migrations, I will focus on this departure from English towards the Gaelic bards and the reverse movement which marks the return from beyond the pale of language in *Inchicore Haiku*. The poethics in question displays conceptions of migration that encompass territory and language: the alienation, from both English and Irish, caused by the language-shift is charted through the various forms of migration mentioned. It could be said that both poets share in the undertaking, in Hartnett’s words, “to court the language of my people”. The impulsion drawn from early-modern texts and contexts fashions creative practice, be it the ragged discontinuities of poetic form in English for Montague, or Hartnett’s attempts to defamiliarize English poethics, through the Irish wellspring or the largely alien Japanese model of the haiku.

Pádraic Lamb completed a doctorate in early-modern English poetry at the University of Tours. His thesis was focused on questions of cultural transfer, translation and reception studies with English and French poetic corpora. He is currently engaged in a postdoctoral project on the reception of Early Modern Ireland in 20th century Irish literature. He is a PRAG at Université Lyon 2-Lumière.

LAMPRECHT Nathalie (Charles University Prague) “Moving through Emotions: Movement and Migration in Recent Irish Fiction”

Ireland’s long and often painful history of emigration has been a topic of research for many years, resulting in a number of volumes in the fields of history, sociology and literature. The reasons for leaving the island have been similarly manifold, ranging from those escaping the great famine, to those exiled on prison ships and those travelling for job opportunities and abortions. It has variously been political, economic, and social issues that have driven Irish people from their country. During the Celtic Tiger years, the suddenly available job opportunities in Ireland contributed to the influx of immigration into the country, with many who had previously left re-immigrating, and the number of foreign nationals moving to the island of Ireland rising exponentially. In the 21st century, then, Ireland has grown to be much like any other European country, with streams of migration continuing in both directions.

As most aspects of Irish culture, in the past, migration tended to be seen as a male centred activity; yet, in recent decades a variety of studies have shown that it was in fact women who have historically left the island in greater numbers. As Breda Gray notes in her seminal monograph *Women and the Irish Diaspora* (2004): “[Women] emigrated in greater numbers than men in most decades since the mid-nineteenth century and left mainly as single women” (1). Indeed, Gray further reveals: “Although primarily a response to economic necessity, Irish women’s migration throughout the twentieth century was also a response to the regulation of women’s sexuality and of pregnancy outside of marriage” (2). Indeed, while economic and social issues are always at the forefront of reasons for emigration, women, up until recently, were particularly affected by certain constraints to their bodily autonomy, career choices and general life quality. It is therefore vital to analyse Irish migration through a lens of gender.

During the last twenty years or so, it could be argued, migration to and from Ireland has come to be motivated, alongside persisting economic and social issues, by personal desires and traumas. In fiction, women’s migration especially seems to be caused by their emotions. Whether it is women leaving unhappy places to come to terms with the experiences connected to those places elsewhere, or women moving to and from Ireland for love, there are various fictional examples of migration as connected to personal, rather than economic or social reasons in 21st century Ireland. Taking this premise as a starting point, this paper intends to analyse a selection of recent Irish novels written by women in order to find out how migration is configured in them and in how far it can be connected to the migrating person’s emotional landscape, and more specifically their feelings related to romantic relationships. Using Sara Ahmed’s suggestion that emotions can move us through space, the paper will address how romantic relationships and the emotions they produce move women both towards and away from Ireland and why. The novels under analysis include Niamh Campbell’s *This Happy* and Megan Nolan’s *Acts of Desperation*.

Nathalie Lamprecht is a PhD candidate at the Centre for Irish Studies, Prague. Her research focuses on depictions of young women in recent Irish novels written by women, examining the intersections of space, gender, and emotion. She has previously presented work on the prose writings of Brendan Behan, as well as a variety of papers on contemporary Irish women’s writing, including autobiography and fiction. Publications are forthcoming on Rosaleen McDonagh’s *Unsettled* and Brendan Behan’s short fiction.

LOUVET Marie-Violaine (Université Toulouse 2) “L’Irish Campaign for Nuclear Disarmament (1958-1965) : Migration de la lutte contre l’armement nucléaire et spécificités du contexte irlandais”

Né d'une opposition morale aux armes nucléaires et à la menace qu'elles représentent pour l'humanité dans le contexte de la Guerre froide, le mouvement pour le désarmement nucléaire s'étend à l'ensemble des îles britanniques et irlandaises entre la fin des années 1950 et le milieu des années 1960. Il débute avec la création du Comité d'action directe contre la guerre nucléaire en avril 1957, formé pour soutenir une expédition vers les îles Christmas, afin de protester contre les premiers essais nucléaires atmosphériques de la Grande-Bretagne. Ce petit groupe va devenir le noyau dur du mouvement et initier la plupart des actions directes non violentes tout au long de la période. En janvier 1958, la Campagne pour le Désarmement Nucléaire (CND) est créée à Londres et préconise des tactiques plus conventionnelles pour attirer les masses. Elle sera la principale organisation du mouvement, à l'origine des fameuses marches de Pâques entre le centre de recherche sur les armes nucléaires d'Aldermaston et Londres. Mais le mouvement ne s'est pas limité à ce type d'actions, ni aux frontières géographiques de l'Angleterre. Loin s'en faut.

En quelques mois, la lutte migre jusqu'à l'Irlande où l'Irish Campaign for Nuclear Disarmament est créée en 1958, dans un contexte très différent de celui de la Grande-Bretagne. En effet, le plaidoyer de la République d'Irlande en faveur du maintien de la paix, du désarmement et plus particulièrement du désarmement nucléaire caractérise sa position aux Nations Unies depuis son adhésion en décembre 1955. À partir de la fin des années 1950, Frank Aiken, ministre irlandais des Affaires étrangères (1951-54/1957-69), mène une campagne ambitieuse à l'Assemblée générale des Nations unies pour défendre la non-prolifération nucléaire. Diverses associations qui promeuvent la paix le soutiennent dans son pays, notamment le Mouvement pacifiste irlandais, influencé à l'origine par les Quakers, et la CND irlandaise.

Cette communication propose d'étudier la migration de la lutte anti-nucléaire jusqu'à l'île d'Irlande et l'identité distincte de la CND irlandaise en raison de sa collaboration avec le gouvernement irlandais sur le dossier du désarmement nucléaire. Nous montrerons que ce partenariat entre l'Etat et la société civile est en grande partie fondé sur la défense de la neutralité irlandaise, d'autant plus stratégique qu'au début des années 1960, la République d'Irlande, non alignée, se rapproche du bloc occidental, dans le contexte de la première demande d'adhésion à la Communauté Economique Européenne (1961).

Marie-Violaine Louvet est maîtresse de conférences à l'Université Toulouse 2 Jean Jaurès. Sa recherche porte sur l'activisme transnational irlandais aux XXe et XXIe siècles et son lien avec l'identité postcoloniale de l'Irlande. Elle est l'auteure de *Civil Society, Postcolonialism and Transnational Solidarity: The Irish and the Middle East Conflict* (Palgrave Macmillan, 2016) et *The Irish Against the War: Postcolonialism & Political Activism in Contemporary Ireland* (Peter Lang, 2023, à paraître).

MACOVEI Oana Andreea (European School of Law, Université Toulouse Capitole) “Migration to Ireland: A Legal Perspective”

Since Maastricht, the concept of European citizenship has evolved based on an original relation with domestic citizenship. In Ireland, the 2004 referendum to restrict access to Irish citizenship is proof of the significant impact of EU laws and jurisprudence on the legal landscape of member states, regarding migration policies and citizenship rights. Member state citizenship is the necessary pre-condition to gain access to EU citizenship. The national level constitutes the bedrock for the European economic, political and social rights attached to EU citizenship. The fundamental legal status of European citizens not only relies on mobility rights in the EU, but also on the principle of non-discrimination regarding host state citizens' rights. Through the European process of integration, the free movement of persons proposes a model of social integration of European citizens and their family members (nationals from other EU and non-EU states). While adapting to this European dynamic, Ireland faces significant challenges regarding its citizenship laws and migration policy. The effective guarantee of EU citizenship rights affects domestic laws, leading ultimately to restricted access to domestic citizenship in EU member states. The global Irish landscape is a relevant illustration of a fragile equilibrium between European and national policies on citizenship.

Oana Andreea Macovei is a lecturer in the University of Toulouse Capitole, where she teaches International and European Law at the European School of Law. She holds a PhD from Bordeaux University on “*The EU as a Third party to Member States Agreements*”. Her main fields of research are EU external relations and the democratic transition in Central and Eastern European countries.

MAHER Eamon (Technological University Dublin) ‘Shovel or shite, shite or bust’: Fictional Representations of Irish and Algerian emigrants to England and France.

The figure of the Irish emigrant in Irish fiction is usually, but not exclusively, a young male from a rural background. The destination tends to be London and the work that of a manual labourer. This is similar to the situation faced by swathes of North African emigrants, who in the wake of World War II and an increasingly bitter war of independence at home, headed to France in search of a new life. The former colonial powers do not show a particularly caring attitude towards the new arrivals, as can be seen in the first part of the title of this paper, taken from John McGahern's short story, ‘Hearts of Oak and Bellies of Brass’, which shows how immigrant workers were nothing more than a source of cheap labour, their contribution to the rebuilding of England and France barely recognised, and certainly not appreciated. This paper will examine Irish and Algerian emigrants in some of John McGahern's short stories and in Ahmed Kalouz's *Avec tes mains* (2009) and Alice Zeniter's *L'art de perdre* (2017) – the English translation of the latter won the International Dublin Literary Award in 2022. On arrival in the home of the former colonial power, the emigrants soon feel their Otherness. Similar to the ‘No Irish, No Blacks, No Dogs’ tag in England, Algerians were equally branded by their origin, reduced to a lower social category, considered as having no recognisable identity or country. The emigrants find that they are outsiders in their native country and in the country where they go to work: unsure with regard to what constitutes their true ‘home’. They are placed in ghettos with other Irish and Algerian emigrants, largely deprived of social advancement as a result of prejudice and doubts surrounding their ‘état civil’. This ‘Other’ status will be examined in some fictional representations of their lives.

Eamon Maher is the Director of the National Centre for Franco-Irish Studies in TU Dublin and the General Editor of the book series *Reimagining Ireland* with Peter Lang, Oxford.

McCANN Fiona (Université de Lille) “Relocating London as a transient space: Keith Ridgway’s *Hawthorn & Child* (2012) and *A Shock* (2021)”

Perhaps Ireland’s most underrated writer, Keith Ridgway’s two most recent novels (if that is what they can be called), *Hawthorn & Child* (2012) and *A Shock* (2021), are generic anomalies situated somewhere between the short story cycle and the novel and both are set in London. Casting a microscopic light on how spaces are transiently occupied and how relationships between characters are shaped by the combined social forces of race, gender and class, Ridgway foregrounds a gritty realism with both humour and care and pushes back the boundaries of what can be labelled contemporary Irish fiction. These works, often by their very generic instability, invite reflection on the very act of storytelling and the focus on characters who are constantly in movement and who pop in and out of various chapters decenters the very notion of a singular plot or trajectory. This paper therefore engages with the conference theme, “Migrations”, in a tangential fashion, and will focus on Ridgway’s interest in the transience of (London) life, the ways in which spaces are occupied, and on the furtive moments of care which are constitutive of everyday life. In other words, I will investigate how, in these two London fictions, Ridgway relocates not only the city, but also the coordinates of storytelling, realism, queer care, and even contemporary Irish fiction.

Fiona McCann is Professor of Postcolonial Literature at the Université de Lille where she is also current Director of the research centre CECILLE. Her research covers a broad geographical area ranging from South African and Zimbabwean literature to Irish literature. She is the author of *A Poetics of Dissensus: Confronting Violence in Contemporary Writing from the North of Ireland* (Peter Lang, 2014), co-author of *Le conflit nord-irlandais. Vers une paix inachevée? 1969-2007* (Atlante, 2023) and editor of the collective volume *The Carceral Network in Ireland. History, Agency and Resistance* (Palgrave, 2020). Her current research focuses on discourses and practices of care as they are explored in contemporary Irish fiction.

MIANOWSKI Marie (Université Grenoble Alpes), translator of *This Hostel Life* (Cette vie, Tropismes Editions, 2024) : ‘Writing and translating *This Hostel Life* : unravelling (hi)stories of migration’

Marie Mianowski is Professor of Anglophone Literature and Irish Studies at Grenoble Alpes University. She is the author of *Post Celtic Tiger Landscapes in Irish Fiction* (Routledge, 2017) and of many articles on the representations of place and landscape in Irish contemporary literature, especially the politics and representations of hospitality and homelessness. She is also coordinator of the SEEDS project (Sensory Ecologies and Environmental Dialogues) and facilitator for the New-York based organization Narrative4. She has translated plays and more recently Melatu Uche Okorie’s collection of stories *The Hostel Life* (Cette vie, Tropismes Editions, 2024). <https://cv.hal.science/marie-mianowski>

MOLINARI Véronique (Université Grenoble Alpes) “Thorns in the sides of hundreds of Protestant husbands”: The emigration of Irish female Orphans to the Australian Colonies and the Earl Grey Scheme controversy (1848-1850)”

Between 1848 and 1850, more than 4,000 female orphans from Irish workhouses were sent to New South Wales and Van Diemen’s Land as part of a scheme devised by the Secretary of State for War and the Colonies in John Russell’s Whig government, and known as “the Earl Grey scheme.” This emigration programme, conceived both as a solution to the consequences of the Irish famine and as a means of remedying the gender imbalance and the need for labour in these colonies, had to be abandoned after only two years due to the political outcry it caused. From the landing of the very first ship in Sydney in June 1848, the orphan girls were the target of violent attacks in the colonial press, portrayed as immoral and ignorant, unfit for work and socially harmful to the colony, while Earl Grey was accused by the Presbyterian minister John Dunmore Lang of plotting to replace “Protestantism with ‘Romanism’” in the Australian colonies. This paper offers to confront fears to reality, assess the importance of the closely intertwined anti-Catholicism and anti-Irish prejudice in the various reactions, and show how the young women were ultimately, to a large extent, the collateral victims of contemporary political and economic tensions between London and the colonies.

Véronique Molinari is Professor of British Civilisation at Grenoble Alpes University (ILCEA4 Laboratory) and co-director of the Institut des langues et cultures d'Europe, Amérique, Afrique, Asie et Australie laboratory. Her research focuses on the history of women and the feminist movement in the nineteenth and early twentieth centuries in Great Britain and Ireland, as well as on the various forms of women's participation in British political life. Her publications include *Droits des femmes, droits des autres, Des féministes britanniques face aux autres exclus de la Citoyenneté (1860-1930)*, collective work, Presses Universitaires Blaise Pascal de Clermont-Ferrand, 2012; *Citoyennes, et après? Le droit de vote des femmes et ses conséquences en Grande-Bretagne, 1918-1939*, Bern: Peter Lang, 2008; *Les femmes dans l'Angleterre victorienne et édouardienne : entre sphère privée et sphère publique*, co-authored with Emilie Corvisy, Paris: L'Harmattan, 2008.
<https://cv.archives-ouvertes.fr/veronique-molinari>

MORISSON Valérie (Université Paul Valéry Montpellier) "Artistic exchanges in historical perspective: towards a postcolonial cartography?"

Mapping artistic exchanges and introducing a diachronic dimension to such cartography is telling. In the nineteenth century, Irish artists would often train abroad, mostly in Paris and London, considering Ireland as artistically provincial. The following century has equally witnessed an outward movement with artists learning post-impressionism, modernism, expressionism, even conceptual art in the internationalized artistic capitals of Europe or the United States. Once trained abroad, many of these migrant artists came back to Ireland so as to picture the specific history or landscape of their homelands in international styles, at time adapting the recipes to the Irish public. The debates over the Irishness of Irish art, fuelled by critical essays or exhibition catalogues, reveal an entanglement of art and ideology as well as a sort of double-bind condemning artists to either flee and see their culture from afar (one may think of Louis Le Brocqy or Brian O'Doherty) or stay and see their careers impacted by these inextricable debates. It is necessary to introduce a difference between the Republic and Northern Ireland in order to examine how the political and economic contexts shaped artistic exchanges or migrations from the 1960s to the end of the XXth century. One must also consider the biennialization of art and its globalization, which have both given a new impetus to artistic circulations and encouraged what Okwi Enwezor has termed a postcolonial artscape. Across time, curatorial practices in Ireland and abroad have affected the circulation of artists and artworks. As artistic territories have gradually morphed into what I call terrains, Irish contemporary artists have participated into artistic flows drawing a new cartography. Residencies are now common practices : they foster a new praxis, a deterritorialization of art and in some cases postcolonial approaches.

Marianne Keating's residencies in the Barbados have made possible works on the importation of Irish indentured servants in the Carribeans during the colonial period and the common path towards independence. Rachel Doolin's residency at Savlbard, where the Global Seeds Vault is located, has encouraged her to work with the Irish Seeds Savers Association and to celebrate native biodiversity. The demographic changes in Ireland, the presence of artists and curators having migrated to Ireland, also requires much attention. The residences offered in Ireland to foreign artists equally testifies to new geographical equilibriums. Although the history of artistic exchanges would deserve much more time, I propose to sketch the outlines of this under-explored history which reflects much broader evolutions.

Valérie Morisson is Professor of British and Irish cultural history at Université Paul Valéry Montpellier 3 (UPVM3). She is a member of EMMA (Études Montpéliéraines du Monde Anglophone) and co-director of the *Sensitive Ecologies* axis of the GIS EIRE. She has written extensively on Irish and British visual culture with a specific emphasis on artistic praxis and field work. Many of her publications have explored the complex relation between art and national identity. Her latest book, *Locating the Self / Welcoming the Other in British and Irish Art 1990-2020* (Peter Lang, Oxford, 2022) investigates the way contemporary artists respond to the issue of belongingness ; it addresses space and artistic praxis as relational and dialogical. Her recent research focuses on environmental art and the artists' intimate relation with the landscape or habitat.

Ní CHIOSÁIN, Bairbre (European School of Law, Université Toulouse Capitole) "Migration on the Island of Ireland after Brexit: How Soft is the Irish Border?"

The dismantling of security arrangements on the land border between the Republic of Ireland and Northern Ireland following the 1998 Good Friday Agreement has rendered the border invisible and facilitated the movement of people on the island of Ireland. However, in the wake of Brexit, this 310-mile land border has now become the border between the European Union and the United Kingdom. While the UK government does not want to see the Irish border used as a 'back door' for migrants to enter Britain, a hard border would conflict with the spirit of the Good Friday Agreement. This paper examines how the border is being policed by both the UK and Irish authorities, and raises questions about the impact of recent UK immigration legislation on the free movement of people between the Republic of Ireland and Northern Ireland.

Bairbre Ní Chiosáin is a lecturer in the University of Toulouse Capitole. Her PhD, from the University of Paris 3 Sorbonne Nouvelle, was on government policy on immigration and integration in Ireland. She is a member of the French Society of Irish Studies (SOFEIR) and of the Irish Embassy-sponsored research network "EIRE" (Etudes irlandaises Réseaux et Enjeux). The main focus of her research is on the reception in Ireland of asylum seekers, refugees and migrants in recent years, where she examines the political, legal, social and cultural changes taking place in Irish society as a result of this recent immigration.

NÍ GHEALLABHÁIN Saidhbhín (Université Paris Nanterre) "Voices from the Margins: Unravelling the Reality of Direct Provision"

"Lives in Limbo" is a phrase which aptly describes the lives of those living in Direct Provision centres in Ireland, waiting on a decision on whether they can obtain refuge or not, in conditions that have been greatly condemned by NGOs, European and International human rights organisations alike. Direct Provision, a measure set up in April 2000 is the reality asylum seekers have had to face for the past twenty-three, almost twenty-four years. " It was introduced as a "temporary solution" to answer to the increase in asylum seekers arriving in Ireland at the turn of the 20th century, in large part due to the economic boom of Celtic Tiger. The government seemed surprised by the new wave of immigrants and asylum seekers despite the fact Ireland had already been amongst the top twentieth richest countries in the world. Ireland was becoming a country of immigration and no longer just of emigration. Beyond the obvious human rights violations - from not providing adequate shelter or nutrition to the violation of third generation human rights, i.e. socio-economic rights - the fact that Direct Provision centres are often run by for-profit private businesses is another grave source for concern. Asylum, a basic human right first protected in the 1951 Geneva convention, should never be a way for private businesses to make profit. It is thus relevant to question the consequences this has had on the lives of those who depend on the system.

According to the NGO, Voices for Direct Provision, "Asylum seekers suffer physically and mentally as a result of the conditions they must live in. Asylum seekers are five times more likely to suffer mental health and psychiatric issues." ¹ The shame and stigma that asylum seekers face is in large part due to the spaces created for them but also the in-between spaces, the limbo of not belonging, of awaiting a life-changing decision for years on end without being able to live in humane conditions. The stark difference in the treatment of refugees adds on to this stigma. This fact was highlighted by Taoiseach Leo Varadkar's statement, in which he claimed that Palestinian asylum seekers were in a "different category" from Ukrainian refugees. Under the pressure of international and European institutions, activists and NGOs, the government published a white paper 2 in 2021. It establishes the government's plans to end Direct Provision and the new system it plans to set up instead. With the current climate surrounding the question of immigration, the recent racist riots which unfolded in Dublin, the tension around Ireland's housing crisis and the arrival of many Ukrainian refugees, will the government follow-through on their plans to move towards a more humane and efficient system? For now, it seems that the necessary steps have not been taken to end Direct Provision. This presentation will ask whether the government will follow-through on this promise and whether the system will live up to the standards expected by asylum seekers and human rights organisations. It will also question how Direct Provision that was meant to be temporary has lasted a quarter of a century. Finally, we will wonder whether we see an end to the system in 2024 as promised.

¹*Voices from Direct Provision*. Vol. 1, Abolish Direct Provision Campaign, <https://www.connollybooks.org/product/voices-from-direct-provision---1-2-3>.

²*White Paper to End Direct Provision and to Establish a New International Protection Support Service*.

Department of Children, Equality, Disability, Integration and Youth, 26 février 2021, p. 177, <https://www.gov.ie/pdf/?file=https://assets.gov.ie/124757/ef0c3059-b117-4bfa-a2df-8213bb6a63db.pdf#page=null>.

OKORIE Melatu Uche (autrice, Skein Press, Irlande), author of *This Hostel Life* (Skein Press, 2018)

Melatu Uche Okorie is a writer and scholar. Born in Nigeria, she moved to Ireland in 2006. It was during her eight and a half years living in the direct provision system that she began to write. She has an M. Phil. in Creative Writing from Trinity College, Dublin, and has had works published in numerous anthologies. In 2009, she won the Metro Éireann Writing Award for her story 'Gathering Thoughts'. Melatu has a strong interest in the rights of asylum seekers and migrant education in Ireland and is currently studying for a PhD in Education at Trinity College, Dublin. *This Hostel Life* is her first book.

PENET Helen (Université de Lille) “Power and powerlessness: narratives of young female asylum seekers in recent Irish YA novels”

A (young adult) literature, defined as texts written or produced for adolescents and marketed directly to teens, has existed as a genre in the US since the 1960s, and in Ireland since the 1990s. The best-known Irish authors of the genre include Louise O’Neill, Moira Fowley-Doyle, Sarah Crossan and Siobhán Dowd. In recent years, literature for young people has been expected to challenge readers’ perceptions of social issues which might not previously have been considered appropriate for young readers, including female sexuality, reproductive freedom, child abuse and, as will be discussed here, discrimination and the asylum-seeking process.

This paper will study how Irish YA texts tackle inward migration to Ireland, and in particular the experiences of young female asylum seekers as they navigate Ireland’s at times inhospitable asylum application process. YA fiction may seem a particularly appropriate genre for an exploration of this theme, as the teenage years depicted in most YA texts are a period of liminality, understood in terms of young people gaining an understanding of power, while experiencing their own disempowerment.¹ It is difficult to imagine a situation in which the gap between one’s own powerlessness and the power of the authorities one comes face-to-face with is greater than the situation of young female asylum seekers.

A number of recent Irish YA texts have tackled the problems encountered by teenage migrants, including Eoin Colfer’s 2018 graphic novel *Illegal* and Sarah Crossan’s *The Weight of Water* (2019). The focus of this paper will be, firstly, Sinéad Moriarty’s *The New Girl*, which tells of the friendship between Safa, a Syrian refugee and her Irish schoolmate, Ruby, and which won the An Post Irish Book Award for Teen and Young Adult Book of the Year in 2021, and more importantly Jane Mitchell’s *Run for Your Life* (2022), described as the first children’s book exploring Direct Provision, as it foregrounds the disempowerment experienced by residents in Direct Provision, and the role Direct Provision plays in keeping asylum seekers in a place of powerlessness.

Finally, while all four above-mentioned texts present a diversity of characters, none of the authors belong to the minorities they speak on behalf of. This paper will conclude by asking how close Ireland is to achieving the aims of #weneeddiversebooks.

After completing her undergraduate studies at University College Dublin in 1994, Helen Penet obtained a PhD on Samuel Beckett’s self-translations from Université Paris 7 in 2002. Since 2003, she has been a lecturer in English at Université de Lille. Her research focuses on contemporary Irish literature, and she has recently published articles on Hugo Hamilton, Dermot Bolger and Henrietta McKervey in the journals *Etudes irlandaises*, *L’entre-deux*, *Polysèmes* and *Imaginaires*.

RAULT Charlotte (European School of Law, Université Toulouse Capitole) “The Common Travel Area: A Common Migration Policy?”

British and Irish isles. The rights to reside, work, study, and access social welfare benefits are flanking rights to which British citizens in Ireland and Irish citizens in the UK are entitled, without the need for permission or without the need to assert British citizenship. Free movement was also guaranteed by EU law, as long as both countries were EU member states. This paper aims at analyzing how the Common Travel Area has facilitated Irish migration movements to Great Britain and to Northern Ireland since 1922 and how EU membership also reinforced transnationalism in the UK and on the island of Ireland. We will also shed light on the unstable legal framework created by Brexit which protects the frictionless border and guarantees freedom of movement to certain categories of citizens, while gradually ending the freedom of movement of EU citizens. This paper also addresses the future difficulties that the Irish government may face to balance the diverging demands of European and British migration policies.

Charlotte RAULT is a lecturer in the University of Toulouse Capitole where she teaches legal English at the European School of Law. She holds a PhD from the University of Caen-Basse Normandie on Irish attitudes to European integration (1948-2002). She is a member of the *French Society of Irish Studies* (SOFEIR) and of the Irish Embassy-sponsored research network “EIRE” (*Etudes irlandaises Réseaux et Enjeux*). Her current research topics centre on the perception of the Irish border in the context of European integration since 1972 and on the implications of Brexit for Human Rights in Northern Ireland and the cross-border region.

ROBITAILLIE Audrey (Université Catholique de Toulouse) “Another Break in the Wall: Hugo Hamilton and the Berlin Wall in his transnational fiction”

Borders, walls, and migrant characters who challenge them feature prominently in Hugo Hamilton’s works. This study will analyse how the Berlin Wall is depicted in his earliest works: *Surrogate City* (1990), *The Last Shot* (1991) and *The Love Test* (1995). Written by a transnational author, whose German mother immigrated to Ireland after World War 2, all three novels are set in Germany, with protagonists who cross boundaries, both geographical and moral. Interweaving personal and world histories, past and present, Hamilton explores relationships, with places as much as with people. This paper will focus on the depiction and significance of the Berlin Wall in the novels, from its historical role as boundary between two worldviews, separating people, to its fall and the aftermath of it. This geocritical study examines the fictional representation of a geographical place, and highlights the message beneath it. As he writes in the last pages of his acclaimed memoir *The Speckled People* (2003), “I’m walking on the wall and nobody can stop me”: Hamilton remains defiant of borders that attempt to contain travellers within one enclosed space, whether it be a city or a country. Narratives become a way to move past these boundaries.

Audrey Robitaille is a lecturer in English, anglophone literature and Irish studies at the Catholic University of Toulouse. Her research focuses on border-crossings, whether through migration literature or through the transdisciplinary focus on the interactions between folklore and literature.

RYNNE Frank (CY Cergy Paris University) “The strange case of Frank Byrne, an Invincible in France”

In May 1882 one of the most notorious political assassinations took place in the Phoenix Park, Dublin. The victims were the newly appointed Chief Secretary of Ireland Lord Frederick Cavendish and the under-secretary Thomas H. Burke. The murders were carried out by extremist group of Irish Republican Brotherhood members called The Invincible. This paper will examine the Byrne’s arrest and his short spell in custody in France while the UK attempted to extradite him. Despite the global notoriety of the murders, the Byrne case highlights the support in France amongst an intellectual left-wing elite including Victor Hugo for an Irish radical suspected of being one of the ringleaders in the most notorious political assassination of the era. This paper relies on recent research at the Archives de la Préfecture de Police in Paris and the National Library of Ireland in Dublin.

Frank Rynne is a Senior Lecturer in Irish History and British Studies at CY Cergy Paris University and a Visiting Research Fellow attached to the Department of History, Trinity College Dublin. He is a member of (EA 7392) CY Agora research group at CY Cergy Paris and an associate member of (EA 4398) Primes/Erin at Université Sorbonne Nouvelle. He recently curated *The Year of the French exhibition* at Centre Cultural Irlandais and the extended online exhibition to mark the 225th anniversary of the French participation in the 1798 Rebellion.

SALMI Kamel (Université Sorbonne Nouvelle) “L’émigration irlandaise selon les archives britanniques : une analyse de la représentation de la population irlandaise en Angleterre entre 1921 et 1937 dans les Archives Nationales.”

Alors que le continent européen a été façonné par un déplacement constant de populations locales et étrangères, l’Irlande a connu des vagues d’émigration massive depuis la Grande Famine de 1847. Cette émigration avait comme première destination l’Angleterre depuis l’Acte de l’Union de 1800 qui permettait à la population irlandaise de se déplacer et de se rendre en Angleterre sans être soumise aux réglementations qui s’appliquaient à d’autres populations venant des colonies. À partir de 1900, un climat d’hostilité s’installe en Angleterre contre la diaspora irlandaise avec la montée des voix nationalistes en Irlande. Ces Irlandais font alors l’objet de nombreux stéréotypes tels que le « *Irish navy* » qui représentait la situation des travailleurs irlandais en Angleterre. Juste après l’indépendance de l’Irlande, plus de 500 000 irlandais et de personnes d’origine irlandaise se trouvaient au Royaume-Uni. Pour la diaspora irlandaise en Angleterre, la période entre la création de l’Etat Libre d’Irlande et la rédaction de la Constitution irlandaise en 1937 représente une étape cruciale dans la mise en place des lois qui réglementent ultérieurement l’immigration en Grande-Bretagne.

Cela s'explique principalement par la transformation du statut des immigrés irlandais de « sujets de l'empire » à des ressortissants d'un territoire indépendant régis par *The Alien Act*. Conscient du nombre important des travaux menés sur cette période décisive de l'histoire irlandaise, cette communication s'appuiera sur l'analyse d'archives inédites mettant en exergue les débats menés par le gouvernement britannique et irlandais sur la question de l'immigration. L'analyse de cette période qui s'étend entre 1921 et 1937 à travers les Archives Nationales permettra de mettre en évidence le caractère extrêmement complexe des relations politiques entre la Grande-Bretagne et l'Irlande après son indépendance. D'une part, elle illustre parfaitement la transition d'une population étant dans une position de subordination à une population devenue souveraine. D'autre part, cette période établit les bases des relations futures entre le Royaume-Uni et la République d'Irlande. Dans les Archives Nationales à Londres, au cours de cette période, la représentation de la population irlandaise passe par trois phases importantes. Avant la création de l'Etat libre d'Irlande, les autorités britanniques qualifiaient les Irlandais en fonction de leur situation socio-politique et économique ("paupers", "workers"...). Après 1921, des expressions comme « natives of the IFS (Irish Free State) » sont utilisées. Cependant, lorsque la situation politique évoluait vers une indépendance de l'Irlande, on observe l'émergence dans les archives de l'expression « immigration en provenance de l'Irlande ». En particulier, cette période avait également précédé une phase de restrictions pendant et après la Seconde Guerre mondiale, durant laquelle une autorisation était requise pour les voyageurs irlandais. Dans l'ensemble, l'analyse de cette période décisive dans l'histoire de l'Irlande nous permettra de saisir les dynamiques qui ont influencé l'élaboration de certaines lois concernant l'admission des populations irlandaise au Royaume-Uni dans l'ère postindépendance.

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SINOIMERI Léa (Université du Littoral Côte d'Opale) “ ‘When travelling...’: Migration as Translation in Yan Ge’s ‘Elsewhere’ (2023)”

“I see this collection like a journey of me finding out what kind of writer I want to be in English” (Ge, Self, 2023). This is how the Chinese born Irish author Yan Ge presents her debut in English “Elsewhere” (2023), a varied short story collection set in Ireland and China, and exploring themes of migration, (un)belonging and identity in-between the two countries. A well-established writer of literary fiction in Chinese, Ge undertook her literary and linguistic journey into English after having migrated to Ireland in 2015, while continuing to write in both languages according to a non-linear and fluid process of multilingual creation. Taking its cue from the artists’ own journey, this paper aims at investigating the “disquieting nexus” between migration and translation (Polezzi, p. 347) in Ge’s short stories focusing on the figure of the migrant as self-translator and asking whether self-translation might offer alternative responses to the inherent violence and conflictual dimension of translation (Samoyault, p. 11).

Straddling many literary and academic contexts, from high modernist to postcolonial readings, self-translation has often been considered in negative terms, from Beckett’s aesthetics of impersonality (Blanchot, p. 286) to Eva Hoffman’s sense of loss in her autobiographic memoir *Lost in Translation*. However, self-translation might be conceived of as an experience of increased freedom and creativity pushing the boundaries of language and innovating literary traditions as the work of many contemporary multilingual authors shows. This paper would like to build on the idea of self-translation as an emancipatory force allowing an intimate and embodied form of writing in Ge’s text where English turns from an “invading” language to a language of experimentation able to articulate the most painful and traumatic experiences of the subject (Ge in conversation with Tiang, 2022).

Ge’s short stories explore the conflictual nature of translation by depicting simultaneously utopian and dystopian scenarios where people and texts keep wandering and moving into new settings. They engage with representations of movement, displacement and migration and echo the experimental nature of her early novels, notably *Strange Beasts of China* (2006) which was first translated in English in 2020. Like the strange, nomadic creatures of *Strange Beasts of China*, the characters of the short stories in “Elsewhere” are all displaced people – a community of poets camping in a little square in a post-earthquake little village in China, a young Chinese woman mourning her mother’s death and her pregnancy loss in Dublin, an emperor’s high officer escaping death sentence in 11th century China, a Chinese-Irish writer flying to Stockholm to heal from postnatal depression, as well as many others -, all of them dealing with death, grief and survival in contexts foreign to themselves. They are all “translated men” (Rushdie, p. 17) and women pulled to and fro between different worlds, but, as they progress in their changing identities and settings, they are all granted with an “embodied agency” (Cronin 2006, p. 76) and engaged in long, slow and often painful transitions and translations which help them survive and resist the excruciating experiences that they face.

Ge's poetic and aesthetic strategies could thus be read in the framework of what Michael Cronin conceptualises as an epistemological shift from a focus on ruptures and events to a focus on "the silent transformations" and "transitional states" of all processes of change and mutation which better helps us understand the past and future relations of migration and translation (Cronin 2022). In displacing and decentering the readers' gaze towards other worlds, other times and other languages, Ge's short stories offer alternative versions of conflictual and violent forms of translation in that they capture the imperceptible nature of change and the interconnectedness of all things human and alien.

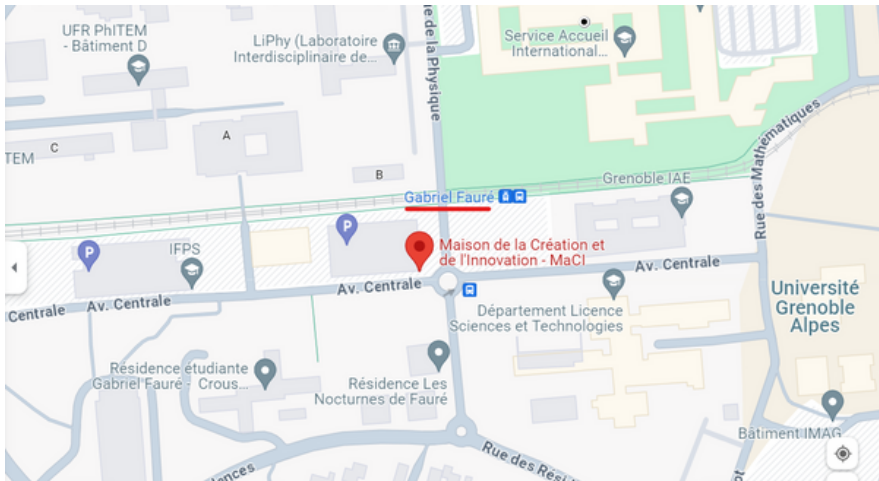
Lea Sinoimeri is a Senior Lecturer in Anglophone Studies at ULCO, Université du Littoral, Côte d'Opale. Her research interests lie in Irish Studies, particularly in the Irish literature of the 20th and 21st centuries, in comparative literature, and in intercultural and intermedial studies. Her PhD thesis was an investigation of Samuel Beckett's bilingual and intermedial aesthetics. She has published several articles on Samuel Beckett and other modernist and contemporary authors with a focus on multilingualism, liminality and aurality. Her recent research draws together her interest in literary and intercultural studies analysing the relationship between language, memory and migration in contemporary literature in English.

TRACHSLER Virginia (Université Sorbonne Nouvelle) "Records of migration in Vona Groarke's *Hereafter: The Telling Life of Ellen O'Hara* (2022)"

Vona Groarke's *Hereafter: The Telling Life of Ellen O'Hara* is a hybrid text, part memoir, part archival inquiry, interspersed with quotes, documents, photographs and sonnets, assembled to piece together the life of Ellen O'Hara, the poet's great grandmother. Though on occasions the poet regrets that the traces she found were not telling enough, her ancestor's life remains 'telling' for what it can reveal of wider trends of emigration from Ireland in the second half of the nineteenth century. My paper will show how the poet draws from both official records and personal records ('second-hand memories'), while also creating a record of the imagined voice of her ancestor, questioning what can be done through poetry in the absence of material evidence (heirlooms or archives). Indeed, the poet not only fills the gaps left by written archives with memories or poetic reimagining, she also interrogates the reasons why her ancestor's journey of migration, while common, left so few traces. My aim will be to show how her quest for answers moves beyond the archives, as the book blends the imagined voice of the emigrant woman, contained in 'folk sonnets', with the real information 'screen-glean[ed]' from archival material.

Dedicated to Ellen and 'to all the Ellens', the book explores well-known emigration patterns and diasporic dynamics, such as the traumatic impact of the Famine or the racism faced by Irish emigrants to the United States, while also shedding light on less-explored ones, such as the crucial role played by the single women who emigrated to work mainly as domestic servants and sent their wages back to Ireland, thus helping shape the country and propel it towards its independence. Ellen emigrated from Co. Sligo to New York in 1882, a storyline that sounds familiar indeed, as 4.5 million Irish are estimated to have arrived in the US between 1820 and 1930. The broader trajectory of Groarke's family, however, is rather unusual and makes this book particularly interesting to study the theme of migration in Irish literature: the poet's grandmother was sent back home to Ireland as a child while Ellen remained in the US and only rejoined her mother in New York in her early teens, while the poet's own mother followed a reverse trajectory — she was born in New York and emigrated back to Ireland as a child. Groarke is therefore writing as an Irish poet (from Ireland), unusually observing the familial story of immigration from the country of emigration rather than the country of immigration (although she herself now lives both in the UK and Ireland). I will analyse how this allows her to approach migration in a singular way. Finally, this recent book finds special resonance when compared with contemporary poems dealing with their authors' own experience of migration to Ireland. These poems will be brought into the discussion to acknowledge this relatively recent shift in perspective in Irish literature, from emigration to immigration. I will argue that confronting these two types of texts illuminates the ways in which migration remains a telling experience in Irish literature.

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