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RÉPUBLIQUE FRANÇAISE
Ambassade de France en Irlande



Patrimoine/Cultural Heritage in France and/or Ireland
Patrimoine culturel en France et / ou en Irlande.

12th annual conference of AFIS (Association of Franco-Irish Studies)
Mary Immaculate College, Limerick
19 - 20 May, 2017

BOOK OF ABSTRACTS

FRIDAY, 19 MAY 2017

9:30 – 10:45 PARALLEL SESSIONS T203 and T204
PARALLEL SESSION 1: T203 Wine as cultural signifier
CHAIR: Dr Brian Murphy

Tara Kelleghan	'I bequeath to the Earl of Orrery the enamelled (sic) silver plates to distinguish bottles of wine by': An exploration of the paraphernalia of wine consumption in private homes throughout the long Georgian era in Ireland
Diarmuid Cawley	France and the Language of its Wines
Susan Boyle	Can the way France embraces its beverage heritage and culture serve as a blue print for Ireland?

Tara Kelleghan

Wine, whether bag-in-box, canned or bottled, is now so ubiquitous in Ireland that a consumer need only enter a retail establishment as mundane as a petrol station in order to satisfy his or her immediate requirements. In the late seventeenth and eighteenth centuries, however, the practical aspects of buying and storing wine for domestic use were complex and costly, necessitating the use of a range of disparate items for carriage, storage, and service with which modern wine consumers are now largely unfamiliar.

This paper examines forgotten or hidden elements of the material culture of wine in the long Georgian era, seeking details about the individuals who retailed, fabricated, purchased and used such objects. The significance of the introduction, in the late seventeenth century, of 'new clarets' from Bordeaux as a driving factor in the development of gentlemanly connoisseurship will also be discussed.

Diarmuid Cawley

French wine was historically at the epicentre of all things cultural and gastronomic. From the mid 1970's to the present day the consumption and production of wine has more than doubled globally. Consumers need wine

and they need it now. The discourse surrounding wine has also changed dramatically in this time with gender, 'terroir' and bio-dynamics featuring heavily.

There are currently over 300 wines in France that are entitled to the designation of Appellation d'Origine Contrôlée (AOC). The level of importance associated with traditional foods and drink throughout France cannot be understated. West (2013, p.209) describes the Appellation Contrôlée system as a 'regime' noting that it is increasingly regulated as result of national and international influence which 'sometimes reinforce and sometimes contradict one other'(p.210). Ireland would appear to place less importance on source and origin in this context with only 11 food products currently protected by the PDO/PGI system. However the Irish have long enjoyed and influenced French wine; French wine has profoundly changed dining and celebratory culture within Ireland.

In 2015 Chilean wine was once again the largest selling wine in Ireland with French wine, although in third position, significantly less by volume. The strict rulings of the AOC and perhaps a cultural unwillingness on the part of the French to adapt the 'language of wine' through labelling, consumer friendly idioms such as grape varietals and screwcaps as well as notions of 'taste' have undoubtedly affected its global market position. This paper asks if the changing language within wine culture is starting to be reflected in French wine and if so, will Ireland recognise it?

Susan Boyle

In France, wine production and provenance holds a unique cultural position and is protected in law. Thus, many French alcoholic beverages are synonymous with the place where they are produced. Champagne, Burgundy, Cognac and Bordeaux offer examples of beverages where both place and drink are inextricably linked. French wine tourism is well established and can be accessed by visitors in many wine-growing regions. Moreover, there has been substantial recent investment in Bordeaux with the establishment of *La Cité du Vin*. Ireland has a worldwide reputation and rich heritage of alcoholic beverage production. This aspect of Irish culture is frequently mined by emerging drinks brands who often look at the past to validate and contextualise new drink offerings. Ireland's history of brewing and distilling combined with a revival of interest in Irish craft beverages is enticing visitors to its shores. The Guinness Store House is consistently ranked as Ireland's number one paid tourist attraction. Visiting an Irish pub ranks as the one of the top activities visitors want to do in Ireland and demand for tours of craft distilleries such as Teelings in Dublin is on the rise.

This paper explores how Ireland can embrace and capitalise on the positive aspects of its beverage culture to give a richer visitor experience. Using both French and Irish case studies the paper examines ways that Ireland can learn from France in this regard.

PARALLEL SESSION 2: T204

Poetry

CHAIR:

Joan Dargan	Ireland's Chair of Poetry and the Notion of Patrimony
Kenneth Keating	Against Dúchas: Contemporary Irish poetry and the processes of canon-formation
Sarah Balen	<i>Patrimoine</i> in the Work of Paula Meehan

Joan Dargan

Ireland established in 1998 what may be a unique institution to honor poetry and its practitioners in the Ireland Chair of Poetry, with its three-year term offering successive affiliation with three academic centers in Belfast and Dublin. Does the position inspire a set of common perceptions or preoccupations with respect to the Irish poetic tradition, as seen by the poets appointed Ireland Professors of Poetry? In what ways do they reflect on the concept and location and history of a shared and living literary heritage, even as they contribute to it? An examination of the lectures published in The Poet's Chair series, with emphasis on the three most recent volumes (by Paula Meehan, Michael Longley and Harold Clifton), will provide a closer look at the articulation of an idea of a literary patrimony from the vantage point of a position distinguished by public recognition and professorial authority.

Kenneth Keating

Writing on the archive, Jacques Derrida suggests “archivization produces as much as it records the event”. This paper contends that, like the archive, processes of canon-formation evident in contemporary Irish poetry inherently seek to reductively simplify a heterogeneous body of poetry into one limitable, hierarchical construction which elevates the work of certain poets deemed worthy of reward, most often financial in form. This canon-formation, which includes, but is not limited to, well-intended activities such as awards, nominations to positions of prestige, competitions, and the production of anthologies, perpetuates a poetic mode and ideology for future writers to learn from and broadly follow, restricting and shaping the emergence of new work. This paper will address Aosdána, The Ireland Chair of Poetry, prominent anthologies, the public vote A Poem for Ireland, poetry competitions, and the manner in which these activities complement dominant canon-centred critical practices.

Sarah Balen

This paper will examine *patrimoine*, or cultural heritage as delivered by female statues in several poems, with particular emphasis on Paula Meehan’s ‘The Statue of the Virgin at Granard Speaks’ and Charles Baudelaire’s ‘Le Masque’. These poets use immobile stone to comment on the state of their respective societies. The stone is observed and observing, silent and speaking, presenting the horror and fear it has felt and witnessed to those who walk past - and to those who read or hear the poem. Cixous wrote that ‘[b]y writing her self, woman will return to the body which has been more than confiscated from her, which has been turned into the uncanny stranger on display - the ailing or dead figure’. Both poets mentioned examine the body and display, putting the cultural artefacts, statue and poem, to work – not just for themselves but in their sense of duty and for the conscience of the nation.

11:15 – 12:30 PARALLEL SESSIONS T203 and T204
PARALLEL SESSION 3: T203 Dining and Place
CHAIR: Dr Mártín Mac Con Iomaire

Brian Murphy	Place on a plate, place in a glass: Modern engagement with Irish <i>terroir</i>
Diarmuid Murphy	A comparative investigation into the barriers to new entrants in the French and Irish restaurant sectors
Marjorie Deleuze	Slow food, degrowth and transition: ethical reflections on the Irish <i>terroir</i>

Brian Murphy

Traditionally defined in French oenological terms, the concept of *terroir* has in more recent years been embraced by the English speaking gastronomic world. We now see frequent references to *terroir*-driven menus and chefs. Artisan producers increasingly describe their ethos as being *terroir*-focused. Today the definition of *terroir* has broadened even further and for some it can now encompass a landscape’s history, its people and its story. Writers such as Marion Demoissier (2011) have examined the validity of *terroir* as a social construction and others insist that definitions of *terroir* should include place-specific ideas around identity, tradition and heritage. These concepts are less tangible than our traditional understanding of *terroir* and often present significant challenges when communicating such place-integrity to increasingly gastronomically literate consumers.

This paper centres on the understanding of *terroir* as a modern reflection of place in its broadest sense, as described above. French wine producers have been trading in *terroir* for many years and here we explore the French approach to *terroir* and how it might help provide strategies of benefit to Irish food and drink sites. In particular, the idea of understanding food and drink place-engagement using a “Fourth Space” approach will be foregrounded. This Fourth Space strategy was born out of Oldenburg’s ideas around Third Place (1998) but now includes a number of additional strands that may prove useful in helping Irish food and drink producers communicate their own sense of *terroir* to increasingly gastronomically literate millennials.

Diarmuid Murphy

The restaurant sectors of France and Ireland are vastly different in composition, mostly due to the historical imperatives which inform the foodservice industries of both countries. France, as the home of the *de facto* cuisine of choice for the world's elite, has developed its restaurant industry in an organic manner, with new developments often linked to societal changes. Mennell (1996) states that whilst the revolution may not have caused the rise of the restaurant, it was more likely to have accelerated an already growing trend. Another much cited example of societal impact on restaurants is the tendency for many of the most successful and innovative establishments to be under the control of *chef-patrons*.

The Irish restaurant sector has grown in the last three decades as Ireland emerged from the shadow of postcolonial austerity and benefited hugely from its membership of the EU. Mac Con Iomaire (2009) speaks of the decline, stagnation and resurgence of the sector which, in his view, covers the period 1974-2002. The resurgence of the sector in the new millennium saw unprecedented growth which formed a discernible cultural backdrop to the ill-fated 'Celtic Tiger', which abruptly ended in 2007.

One of the commonalities the French and Irish restaurant sectors share is a high proportion of owner-operated businesses. This research paper will investigate the barriers for new entrants in the French and Irish restaurant sector.

Marjorie Deleuze

Since the 1970s, Irish people have started to develop a more elaborate cuisine of their own, open to cosmopolitan influences and pleasures of a new sort. They have now achieved recognition worldwide and seem to work hard to create a unique and lasting image of their gastronomy. Essential to their contemporary signature cuisine, long-forgotten or long-hidden foods from the wild (wild herbs, flowers and fruit, seaweeds, game and honey...) have reappeared on the menus along with traditional rustic recipes (boxty, colcannon, offal-based dishes...). TV programmes dedicated to food, the rise of craft workshops and the artisan boom show a clear tendency towards preserving or reviving dying craft skills such as beekeeping, cheese and butter making or maintaining an organic garden. This paper will analyse the underlying political and ethical motives behind this current resurgence of ancient foods and foodways and highlight how a collective appropriation of the Irish terroir participate in shaping the contemporary cultural identity of Irish people. In line with the global trend of culinary heritagisation, we will see that this phenomenon also addresses concerns about health, well-being, environment and sustainable consumption.

PARALLEL SESSION 4: T204

Irish Women Writers and French Connections

CHAIR: Dr Mary Pierse

Angus Mitchell and Caoilfhionn Ní Bheacháin	'I wish Ireland belonged to France': The Correspondence of Alice Stopford Green and Jean Jules Jusserand
Kathryn Laing	Girl Revolutionists and the Ladies' Land League: Forging Literary and Publishing Networks
Deirdre Brady	'Writers and the International Spirit': Irish P.E.N and literary networks

Angus Mitchell and Caoilfhionn Ní Bheacháin

Jules Jusserand (1855-1932), the French intellectual and diplomat, served as France's ambassador in Washington between 1902 and 1925. It was during an earlier posting to the French embassy in London in 1887 that Jusserand commenced his friendship with the historian and Irish nationalist, Alice Stopford Green (1847-1929). Beyond the high-brow coterie of artists, writers and actors whose orbit they crossed in London, Jusserand and Stopford Green shared a view of the historian's role in the public sphere. In addition, Green's two trips to the US (1904 & 1919) on behalf of the cultural-nationalist movement in Ireland were both discreetly supported by Jusserand. The surviving correspondence between Green and Jusserand is held between the Archives Diplomatiques (Paris) and the National Library of Ireland. Our paper explores this correspondence which suggests an enduring intellectual bond linking France and Ireland across four decades during a critical period in world affairs.

Kathryn Laing

Rose Kavanagh, Katharine Tynan and Hannah Lynch were all involved with the Ladies' Land League established by Anna and Fanny Parnell in 1881. Some of their earliest publications appeared in nationalist papers and periodicals including *The Shamrock*, *United Ireland* and the *Irish Monthly*.

This paper will examine the intersection of their political engagement and emergent literary careers, paying particular attention first to some of the periodicals that fostered their talents and through which they forged literary and publishing networks. These networks were strengthened by a burgeoning female-centred salon culture in fin-de-siècle Dublin and London. Mapping these, from the offices of the Ladies' Land League in Upper Sackville Street to the 'At Homes' and salonnieres in both capitals, offers in the final section of the paper new insights into the ways in which these networks shaped the earliest formations of the Irish cultural revival.

Deirdre Brady

Many of the men and women involved in the political and cultural movements of the early century formed alliances in the myriad of influential writers' groups which sprung up during the 1930s. This was a period of immense change in the literary scene, as the revolutionary glamour of post-independent Ireland faded, and artistic expression shifted from the radical clubs and 'little theatre movement' of the 1920s to formal subscription-based clubs with official executive membership and committee records. It is within the context of these groups that we can decipher a cosmopolitan milieu which mimics cultural activities in the fashion of European centers such as Paris, London or Berlin. Writers, actors, producers and patrons of the theatre intermingled in the city centre venues on the fringes and in the margins of a conservative new state.² As official government forged ahead with building the new nation, writers groups such as Irish P.E.N. promoted Irish books and writers, and encouraged a philosophy which incorporated ideas of fraternity, egalitarianism and freedom of expression. The archives reveal a dynamic literary club which negotiated a central role for the intellectual in the public sphere and forged important links with the government, cultural agencies, and other international centres, including Paris PEN. This paper explores these networks and affiliations and considers the impact of this writer's group on Irish cultural heritage during the mid-twentieth-century.

12:30 – 1:30 PLENARY LECTURE

Plenary Lecture 1: T203

CHAIR: Dr Eugene O'Brien

Eóin Flannery	<i>Debt, Guilt and Literary Form in (post-) Celtic Tiger Ireland</i>
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The paper will look at a variety of Irish literary texts from the mid-1990s up to the present day, and will read these texts in terms of their dramatization of the politics of debt and guilt. Attention will be given to how different literary genres narrated debt and guilt in Irish society under the sway of the globalized Celtic Tiger economy. Indicative texts to be discussed are: Dermot Bolger's *Tanglewood*; Claire Kilroy's *The Devil I Know*; Justin Quinn's *Mount Merrion*; and Donal Ryan's *The Spinning Heart*. The readings of these novels will be accompanied by a brief analysis of some poetic interventions on Ireland's new slew of performed identities during the economic 'boom'. Poets such as Paul Durcan and Denis O'Driscoll are instructive in this regard, and their work will be attended to in terms of the cultural politics of performance, desire and affect. Each of the literary analyses of these Irish texts will be underpinned by a theoretical framework that focuses on how debt and guilt are formative of the modern sovereign subject, and the theoretical genealogy of the paper will include: Nietzsche; Deleuze and Guattari; and Maurizio Lazzarato.

1:30 – 2:30

LUNCH

2:30 – 4:00

PARALLEL SESSIONS T203 and T204

PARALLEL SESSION 5: T203

Food as Cultural Signifier

CHAIR:

Dorothy Cashman	Miss Herbert's sponge and the tumbler that 'Red head' broke: Reading culinary history through archival sources
Máirtín Mac Con Iomaire	Food as an element of Irish cultural heritage
Elaine Mahon	The Influence of French Haute Cuisine on Irish State Dining: The Dublin Castle Series

Dorothy Cashman

The sponge recipe alluded to in the title comes from a culinary manuscript in the National Library of Ireland penned by Mrs. A. W. Baker (née Sophia Blunden) in 1810. The broken tumbler is referenced in an inventory in another manuscript in the same archive by her daughter-in-law, Charity Baker—'there are 18 cut tumblers and 3 small ones—Red head broke one of the large ones'. Both ladies lived at Ballaghtobin House near Callan in County Kilkenny. The young Charity became the chatelaine of the house on the death of her father-in-law, Sophia's husband.

This paper explores how the different personalities of the two Mrs. Bakers are reflected in their legacies, one a quintessential Irish Georgian, the other embracing the Victorian era. Both women only become visible through their precise articulation of hearth and home, and in so doing afford a unique perspective on Irish culinary history in the Late Modern period.

Máirtín Mac Con Iomaire

In 2010, the Gastronomic meal of the French was inscribed on the representation list of the intangible cultural heritage of humanity by UNESCO (<http://www.unesco.org/culture/ich/en/lists>). Inscribed on the same list that year were gingerbread craft from Northern Croatia, and traditional Mexican cuisine – ancestral ongoing community culture, the Michoacán paradigm. This paper will argue for food to be not only recognised as part of Irish cultural heritage but also celebrated. Drawing on multiple sources ranging from mythology, topography (dinnseanachas), literature, archaeology, and food history, this paper will outline current thinking on food as an element of Irish cultural heritage, and provide a critical review of the literature on Irish food history to date. Ray (2016: 97) notes that 'nothing devalues a cuisine more than proximity to subordinate others' which may explain how, up until recently, 'Irish Cuisine' was considered by some to be oxymoronic. Since the inclusion by UNESCO of food on its list in 2010, there has been a growth of inscriptions on the list by various countries of their food and drink cultural traditions.

Elaine Mahon

Entertaining foreign envoys and diplomats is as old as diplomacy itself and while the study of food and power has primarily focused on historical courts with powerful sovereigns, recent research shows that culinary diplomacy remains an important feature in contemporary political and state life. When the Irish Free State came into existence upon signature of the Anglo-Irish Treaty in December 1921, one of the tasks of the Department of External Affairs was to achieve formal reciprocal diplomatic relations with other states, a standard feature of international diplomacy and which comprises a series of well-established protocols, including the traditional state banquets in honour of visiting heads of states and/or their representatives. The recent discovery of a series of Irish government archives hitherto believed to have been irretrievably lost firmly establishes the emergence of Irish state dining at Dublin Castle in the 1930s. This paper examines the influence of French *haute cuisine* on Irish state banquets during this period and demonstrates that, even in its infancy, Irish state hospitality mirrored state dining of other nations and was a reflection of international standards of the time.

PARALLEL SESSION 6: T204

CHAIR:

Theoretical Perspectives on *Patrimoine*

Jade Dillon	The Mirror of Alice: Locating Lacan's Mirror Stage and the Search for Female Identity in <i>Alice's Adventures in Wonderland</i>
Adele Hannon	An Anamorphic look at the Irish 'Other' through the Lacanian Lens
Eugene O'Brien	'Whatever is Given Can Always Be Reimagined': Towards a deconstruction of <i>Patrimoine</i> /Cultural Heritage

Jade Dillon

The core function of this paper is to investigate the gendered and psychological ideologies found within the genre of children's fiction using Lewis Carroll's 1865 novel, *Alice's Adventures in Wonderland*. Analytical readings of Children's Literature evoke strong ideological paradigms, both externally and internally. Through a deconstructive analysis of the text, and applying theories established by Jacques Lacan and Simone de Beauvoir, the gendered stigmata of Victorian womanhood can be exposed. Simone de Beauvoir's *The Second Sex* (1949) is of particular interest to the evaluation of the Victorian era, and the feminist critique of nineteenth century England, wherein she asserts 'because she owns nothing, woman does not enjoy the dignity of being a person; she herself forms a part of the patrimony of a man: first of her father, then of her husband' (1997: 114). As de Beauvoir argues throughout the book, woman, as a construct, is formed through familial and cultural discourses.

Arguably, the work of de Beauvoir in critiquing the historical stance of Victorian culture clearly represents the social dimension of the submission of the female gender to patriarchal norms. While this Victorian deconstruction is applicable within the realist format of the novel, the fantasy elements of a dystopian alternative reality shatters such limitations in relation to Alice. Arguably, Wonderland both deconstructs and mirrors the patriarchal socio-normative state of gendered bias. Therefore, the use of Lacanian theory is pivotal in understanding the psychological stance of female identity in Wonderland.

Adele Hannon

This paper seeks to analyse how the anamorphic perspective can be employed to expose alternative representations of the Irish 'Other', becoming a 'transversal' power that demands social change. It can be seen as rejecting a linear perspective, in other words the *status quo*, only emerging with a radical shift of viewpoint. Anamorphic paintings such as Hans Holbein's *The Ambassadors* introduce this construction of different perspectives concerning reality. When looking at the portrait of Jean de Dinteville (Ambassador of Francis I) and George de Selve (Bishop of Lavaur), our vision is interrupted by a distortion or 'graphic smear' at the bottom of the painting, which is only visible when looked at awry. This 'looking awry' is determined as the anamorphic perspective that allows for new interpretations of 'a gap or stain in the perceptual field'. To many observers, a minority group, such as the Irish Traveller or Refugee, is viewed as the 'graphic smear' or the 'Other', a distortion that interrupts the normative progression of the homogenous space.

This paper will analyse how societal and cultural norms instruct us that groups such as the Irish Travelling Community should be seen as a graphic smear, or a disturbance in the status quo. The monsterring of any group is at once to deny the need to engage with, or to understand them. Ethically, this project will observe how depictions of the foreign Other are really projections of aspects of the self which we are not comfortable with. It is only after we anamorphically look at the Irish 'Other' that the newfound perspective 'reveals the error of our first impression of the depicted image'. Anamorphic research into cultural difference looks to provide a more objective and sympathetic view so as to distort rigid interpretations of the Other. It thus enables the ability to transcend cultural signifiers and overcome social limitations. Anamorphosis allows for a break with convention and liberates us to interpret the world with eyes void of any manipulation.

Eugene O'Brien

Heritage, inheritance, patrimony, dúchas – all of these are terms that are used to describe the largely unwritten but strongly ideologically felt notions that we have of our socio-historical cultural community. In this the decade of commemorations, the modalities of how these notions are passed on and how we as citizens of Ireland, are interpellated as people who share an Irish patrimony or sense of cultural heritage. Using Pierre

Bourdieu's notions of the doxa, where a "a state of immediate adherence that is established in practice between a habitus and the field to which it is attuned," (Logic of Practice), and developing these to show how a doxa can become part of our unconscious view of the world, this paper will trace how aspects of Irish heritage became doxological.

This paper will examine aspects of Irish patrimony and trace how the doxological and uncritical reading of this has led to current societal and cultural problems like the credit crash, the bank bailout and the many scandals involving the systemic abuse of children by church-related organisations. The systemic responses to these issues will be traced to a monological reading of heritage, and a different perspective will be traced therefrom. This will then be accomplished using Bourdieu's sense of reflexive thinking, as well as Jacques Derrida's work on the anacoluthon (the follower who critiques and challenges the system) and his reading of the notion of inheritances, in order to offer a critique of these doxological interpretations, and to suggest possible paths to a more pluralist and emancipatory reading of our patrimony, and to suggest using the plural of this term as opposed to the singular.

4:30 – 5:30 **PLENARY 2**

Plenary Lecture 2 : T203

CHAIR: Dr Mary Pierse

Harry White	'We did not choose this patrimony': Irish Musical Inheritances since Independence
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In musical terms (at least), the concept of *patrimoine*, when considered in relation to Irish cultural history, is especially suggestive. It is also especially vexed, and stringently divisive. 'The first thing to note about Irish music, obviously', Seán Ó Riada remarked in *Our Musical Heritage* (1962), 'is that it is not European'. Even if we were to disavow the cultural chauvinism of this observation, and modestly to propose a distinction between 'music in Ireland' and 'Irish music', it would be difficult to suppress the complex reception (and often non-reception) of European modes of musical discourse in Ireland since the early 1920s. In this address, I will seek to engage Ireland's postcolonial reception of music, partly by means of its 'either-or' condition of meaning, and partly through the agency of French-Canadian expressions of musical inheritance, so as to identify (and perhaps understand) key problems of voice and identity which persist in Irish music to the present day.

5:30 – 6:30 Room 204

Book Launch

8:00 – late

CONFERENCE DINNER (THE CLAYTON HOTEL)

SATURDAY, 20 MAY 2017

9:00 – 10:15 PARALLEL SESSIONS T203 and T204

PARALLEL SESSION 7: T203 Food and Culture

CHAIR:

Patricia Medcalf	Irish identity – through the prism of Guinness's TV ads in the 1980s
Julien Guillaumond	'Butter them up': When marketing meets heritage: The case of Irish butter in Germany
Charles C. Ludington	Irish Wine Merchants and the Problems of Heritage

Patricia Medcalf

1980s Ireland was an economically battered country, leading to the exodus of thousands of young men and women. Those who remained lived in an increasingly open country, heavily influenced by European and American culture, society and economics. This paper contends that one of Ireland's most famous brands, Guinness, went through a similar identity shift, as evidenced in its domestic advertising. Some might argue that this made Guinness seem less Irish but if that is true, does this mean that an Irish person who is open to international influences is any less Irish? Like the Irish of the eighties, Guinness looked beyond the confines of Ireland for inspiration. It used this outward-looking approach to set the narrative in its ads aimed at Irish consumers. In many ways, its experience mirrored that of its Irish audience, thus enabling the brand to connect with the Irish consumer.

Julien Guillaumond

In France, the Ministry of Culture and Communication edited an inventory of the intangible cultural heritage of France in the 1990s. One volume is dedicated to France's culinary heritage establishing "a reasoned and exhaustive inventory of the regional products"¹, traditional and regional recipes. Similarly, the gastronomic meal of the French was inscribed in 2010 on the UNESCO's representative list of the intangible cultural heritage of Humanity. In the Republic of Ireland, Irish butter is not often perceived as belonging to the country's culinary heritage. The reverse seems to be true for German consumers. How is that so? Originating in an ongoing seminar on "marketing Ireland abroad" together with research conducted with Master's students, this paper will examine representations of Irishness adopted by the Irish butter industry in Germany for their marketing and communication strategies.

Charles Ludington

In this talk I would like to use the Irish role in the Bordeaux wine trade as a way to explore the conference theme of heritage/*patrimoine*. I will argue that France and Ireland, although both republics, have two very different ideas about their respective cultural heritage, and what can be claimed as such, because of their two very different senses of themselves as nations (as understood in popular narratives). For centuries the French have told a story of themselves in which the nation is eternal. This idea is of course culturally constructed, but it allows the French to look at their past, whether monarchist, republican, or something else besides, and claim all of it as their patrimony. The idea of an eternal Ireland has certainly been imagined, and indeed this was the dominant theme of many Irish nationalist writers, historians, and politicians in the late-nineteenth and early twentieth century. However, the idea of an eternal Ireland has not been terribly successful. This is in part because Ireland remains politically divided between north and south, in part because the Irish nationalist story is as much dependent upon victimhood as agency, and in part because so much of Irish cultural heritage has occurred outside of Ireland itself. Looking at the hugely important role that Irish merchants played in the development of Bordeaux wines into a world-famous commodity helps to illuminate this fundamental difference in French and Irish conceptions of heritage. The French proudly claim the quality and fame of Bordeaux wine as part of their patrimony, even though for centuries the trade was dominated by foreigners and its most important markets were Britain and Ireland. Ireland, however, has as much right to claim the quality and fame of Bordeaux wines as France due to the dominance of Irish merchants in the trade during the eighteenth century, when modern Bordeaux wine was transformed into a luxury commodity. But two problems intervene

to prevent this. First, and most obviously, Bordeaux wines are produced outside of Ireland; they are not a product of Irish soil. Second, and related to the first problem, Irish nationalist views of Irish cultural heritage have had difficulty incorporating aspects of eighteenth-century Ireland, the period of Penal Laws against Catholics and Dissenting Protestants, Big Houses, and profound involvement in the expanding British Empire. And yet it was precisely this period in which Irish merchants, both Catholic and Protestant, unashamedly working together in Bordeaux, and created the world-wide reputation of Bordeaux's finest wines. And it was also during this period, and well into the nineteenth century, that wine was a commonly consumed commodity throughout Ireland.

PARALLEL SESSION 8: T204 **Franco-Irish Writing and Place**

CHAIR:

Declan O'Keeffe	The Young Writers' Saint: Women writers in the <i>Irish Monthly</i> (1873-1898)
Grace Neville	'I don't think I could have made a decent living without the French': An Analysis of Reviews of Irish Literature in <i>Le Monde</i>
Catherine Maignant	Reification of Skellig Michael

Declan O'Keeffe

When Katharine Tynan called Matthew Russell 'The Young Writers' Saint' she was speaking on behalf of many female writers, whose work might never have seen the light of day were it not for the literary journal that he founded. Russell was a Jesuit priest who founded a literary journal, the *Irish Monthly* in 1873 and who was particularly successful in getting women such as Tynan, and Rosa Mulholland to contribute to it.

Nineteenth century Ireland was a fertile period for Irish female writers, with over five hundred women publishing in all genres and the *Irish Monthly* was especially diligent in promoting them as well as in recording important biographical information ('The Nutshell Biograms') about the authors.

This paper will examine the role of the *Irish Monthly* and its importance to the burgeoning network of young female writers in this period.

Grace Neville

This arresting comment by acclaimed novelist, Colum McCann (born 1965) is a stark reminder of what Irish writers owe to France. The indebtedness to France of earlier writers including George Moore and James Joyce is well known and widely documented: that of later writers less so. Reviews of Irish literature in influential publications such as *Le Monde* serve as a showcase for the central element of cultural heritage that is Irish writing by bringing it to the attention of the wider French public. Beyond basic questions (who/what is reviewed and by whom? when? how often?), this paper focuses on the messages glimpsed between the lines, between silence and the text of these reviews: what kind[s] of Ireland do these reviews highlight and what of their possible impact on the wider literature-buying public in France?

Catherine Maignant

In 1910, the island of Skellig Michael was described by George Bernard Shaw as « part of our dream world ». In 2015, J.J. Abrams the director of *Star Wars VII (The Force Awakens)*, chose it as a location for his film on grounds that it was « a miracle » from « another time and place » and that, in his eyes, « the standard of fantasy had to be reality ». Yet, since 1996, Skellig Michael has been a UNESCO World Heritage site and its Management Plan 2008-2018 merely discusses issues of protection and preservation with a view to maintaining the « integrity and authenticity » of the Great Skelligs. It seems therefore that there are several ways of perceiving and understanding the meaning of the island. This multiplicity of approaches raises the question of the nature of cultural heritage and the way states must look after it. Must sites become museums erected in veneration of the dead past or do they have a life of their own, feeding contemporary imagination and responding to the economic necessities of the present ? We may also wonder how these two perspectives may be made to appear compatible in spite of obvious contradictions and inevitable tensions.

In all cases, the reification and commodification of cultural heritage are on the agenda : they are one of the expressions of the tyranny that present generations exert on the past. In the case of Skellig Michael, the

question is all the more relevant as both UNESCO reports and contemporary commentators note that the place is « imbued (...) with a sense of spirituality ». This seems to have acquired a new value in recent years, contributing to Skellig Michael's international reputation as a « thin place », very far removed from the conceptions of the monks who created the monastery that still stands at the top of Skellig Rock. The internationalisation of Skellig Michael, and its iconic international value also raise issues generally associated with the notion of national heritage, such as identity, public memory or cultural purity. The proposed paper will reflect on Irish perceptions of cultural heritage as exemplified by the case of Skellig Michael and will compare these perceptions and attitudes to comparable cases elsewhere, notably in France. It will argue that nationalist perspectives on ancient sites have given way to a globalized late modern approach in spite of the difficulties it entails.

10:15 – 10:45 COFFEE

10:45 – 12:00 PARALLEL SESSIONS T203 and T204

PARALLEL SESSION 9: T203 Literary Connections

CHAIR:

Benjamin Keatinge	National Narratives and Crime Fiction: The Case of Benjamin Black/John Banville and Georges Simenon
Michel Brunet	'Like grit in a child's knee after a fall': the imprint of cultural heritage in Liam Browne's novel <i>The Emigrant's Farewell</i>
Séamus O'Kane	McGahern, Balzac and King Lear

Benjamin Keatinge

Benjamin Black/John Banville has acknowledged the influence of Georges Simenon on his portrayal of 1950s Dublin in the novels featuring pathologist/detective Quirke in a series that began with *Christine Falls* (2006) and which continues most recently with *Even the Dead* (2015). For Black/Banville, it was: 'Simenon's romans durs, his hard novels, such as *Dirty Snow*, *Monsieur Monde Vanishes*, *Tropic Moon*' which proved to be an inspiration and which Black/Banville sought to emulate in the 'simple language and direct, lightweight narrative' of the Quirke novels. This paper seeks to compare Simenon and Black/Banville's achievement in the context of social developments and national narratives in France and Ireland through the mid-century period. By presenting a criminal underbelly to their respective patrimoines, both Simenon and Black/Banville interrogate several national stereotypes in France and Ireland. The rapid evolution of Irish crime fiction since the 1990s, to which the Benjamin Black novels are a significant contribution, also testifies to a rapidly changing society where older social modes appear outdated. There is also the intriguing phenomenon of doubling in both writers with Banville using Black to escape 'being John Banville' and Simenon adopting his roman durs authorial persona to escape from the modalities of the more popular Maigret novels. This significant exchange between Simenon and Black/Banville, it will be argued, deserves closer scrutiny.

Michel Brunet

The Emigrant's Farewell aptly illuminates the cultural heritage of the city of Derry. While depicting the nitty-gritty of everyday life through a poignant tale of loss and bereavement in the present, the novel delves into the past and explores the rich heritage of the city and its surroundings, notably focusing on Captain William Coppin's shipbuilding ventures in Victorian Derry.

Drawing on the notion of collective memory as defined by the French sociologist Maurice Halbwachs (1950), this paper will seek to show how Browne's debut novel comes to problematize the question of cultural heritage by extending its scope to hitherto ignored, intangible legacies, such as songs (*The Emigrant's Farewell*) and social practices, much beyond purely historical reconstruction.

Séamus O'Kane

John McGahern's *Amongst Women* is dominated by the figure of Moran, an oppressive patriarch who controls his daughters through the twin manipulations of love and fear. The centrality of the family is reiterated throughout the narrative, linking it to Ireland's broader socio-political context where McGahern sees families to be "little republics". Despite his oppressive characteristics, Moran reveals moments of vulnerability as he strives to maintain control of his family which acts as an extension of himself. The eponymous character of Balzac's *Père Goriot* abandons all sense of self as he too lives through his daughters, supremely dedicated to their well-being in a manner which could be categorised as obsessive. Their interests are entirely secondary to his individuality. (Père) Goriot defines himself as a father first and foremost. His only joy derives from his daughters and when they experience misfortune it is he who suffers.

These two texts have evoked comparison to Shakespeare's *King Lear*, characterised by the tragic decline of a father figure who is so dependent on his daughters. Goriot has been termed a "working class Lear" by translator M.A. Crawford and, indeed, at the time of its publication, there were accusations of plagiarism levelled at the text. *Amongst Women* has also been compared to *King Lear* in an article by Nicholas Collins. Juxtaposition of these two texts will allow for a comparative approach when analysing their respective father figures, providing a new lens through which to view the characters. A brief exploration of how these two texts intersect with the myth of *King Lear* shall also prove fruitful.

PARALLEL SESSION 10: T204

The Two Moores: George and Thomas

CHAIR:

George Hughes	Literature as <i>Patrimoine</i> between France and Ireland: How George Moore and Helen Waddell used <i>Héloïse and Abélard</i>
Mary Pierse	George Moore and Contested Beliefs: Dúchas/Patrimoine in flux?
Una Hunt	Thomas Moore, Drawing Room Entertainer or Rebel Songster?

George Hughes

Étienne Gilson, in his book on *Héloïse et Abélard*, says that the best literary accounts are to be found in novels by George Moore and Helen Waddell. Abélard was Waddell's lifelong passion (though she never managed to finish her book on Héloïse). Moore claimed that to write his novel he had "to swallow the whole of the 12th Century, its art, its religion, its manners, its customs, and [above] all, its philosophers." It might seem, then, that what counts in these works by Irish writers is an exercise in historical imagination, an exploration of the French patrimoine. Or is it rather that the subject allowed Moore (who found Abélard "not a very pleasant character"), to write a book that was "modern in both spirit and mood"? And did Helen Waddell use it to pose her question: "What for did the Almighty give women brains?"

Mary Pierse

It may be generally accepted that Dúchas/Patrimoine should be seen as multifaceted, as embracing time and place, arts and architecture, music, religion and folklore. However, it could also be argued that aspects of received wisdom concerning such heritage are less 'set in stone' than they are reflective of ongoing and ineluctable sociological and political constraints and manipulation.

Traces of such perpetually conflicting interpretations of Dúchas/Patrimoine can be found both in the writings and life of George Moore (1852-1933). How might one construe his embrace of the dúchas of others via the ancient Greek novel and the twelfth-century French tale? Do his successive enthusiasms for Flaubert, Zola and Balzac have anything in common with his existence as Seorsa Ó Mórda? Is antagonistic reception of his texts and their author indicative of a widespread, contested nature of patrimoine? This paper will attempt to address some of those issues and to define Dúchas/Patrimoine à la mode de Moore.

Una Hunt

Thomas Moore's popularity as a poet almost equalled that of his friend, Lord Byron. But, despite his engagement and considerable success in a wide range of literary activities, Moore's reputation then and now appears to rest on the *Irish Melodies*, his ten immensely popular collections of drawing-room songs issued between 1808 and 1834. The mixture of evocative traditional airs and Moore's atmospheric lyrics proved

irresistible and the *Irish Melodies* were instantly successful. This was partially due to Moore's own prowess as a drawing room performer; his promotion of the collections in this milieu greatly enhanced their selling power. Despite all their success, it is a strange fact that an urgent note of criticism was sounded against many of the *Irish Melodies* in the musical periodicals of the time. Alongside glowing reviews of the *Melodies*, as witnessed by the above quotation, were observations such as '[the songs] have the unsavoury odour of politics about them' which could hardly have enhanced Moore's reputation as a songwriter for the drawing room. The poet was keen to repudiate these accusations and perhaps succeeded in keeping the critics at bay for, indeed, the songs continued to maintain their popularity. Nonetheless, a parallel reception persisted by which the *Irish Melodies* were often viewed as a vehicle for dangerous politics. It is certainly a convenient fact that Moore's extensive use of 'coded' language and symbolism allowed for a number of different interpretations to be projected onto the songs, something he was able to exploit to his advantage. This paper aims to provide a picture of Moore's assuredness and skill as a song-writer by examining some of the most famous *Irish Melodies* with a view to redefining the poet's true intentions. It also aims to explode some hitherto-accepted myths which have led to many misunderstandings regarding the true nature of the songs, their creation, and Moore's performance of them, particularly in modern-day reception history.

12:00 – 1:00 **PLENARY LECTURE**

Plenary Lecture 3: T203

CHAIR: Dr. Eamon Maher

Sylvie Mikowski	"The Case for Irish Popular Culture"
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This paper will attempt to question Ireland's paradoxical position regarding the divide between high and popular culture, which can be illustrated in more than one way.

Indeed, on the one hand, Ireland can pride itself on being the cradle of some of the most illustrious practitioners of literary modernism: Yeats, Joyce and Beckett. These writers' works are often considered arcane, obscure, difficult to comprehend, and therefore meant for a minority of well-educated, scholarly readers belonging to an intellectual élite: didn't Joyce promise that with *Ulysses* he thought he had worked so as to "keep the critics busy for three hundred years." (Ellmann, James Joyce [1982 edn.], p.521). Yet Yeats was fascinated by Irish folklore, and himself and Lady Gregory would seek out ordinary country people and beg them to entrust them with a store of orally-transmitted tales and stories.

Likewise, in *Ulysses* Joyce sought to recreate not just the conscience of his race but also the flow of trivial sounds, visions, written or oral messages that the citizen of a modern city may be the recipient of in the course of the day: advertisements, slogans, songs, clichés, bawdy jokes, newspaper headlines, etc. Beckett on his part confessed his admiration for slapstick in the style of Buster Keaton or Laurel and Hardy, and made some of his characters look like circus clowns.

On the other hand, 20th century Ireland was the place where some of the most successful expressions of popular culture in the world originated: whether it be in the area of rock music with the phenomenal success of such bands or singers as U2, The Corrs, Sinéad O'Connor, or The Cranberries; of dancing with *Riverdance*; of lifestyle with the Irish pub; of "chick' lit" with Marian Keyes and Cecelia Ahern; not to mention such movie celebrities as Liam Neeson, Pierce Brosnan, Colin Farrell, Irish pop culture has been travelling far and wide. How do we reconcile the capacity for a small European nation like Ireland to address and meet the standards of both high culture and low culture with such talent and such permanence?

The first answer is that the examples listed above show that we don't. Irish culture provides a fascinating example of the way the alleged frontier between "high" and "popular culture" keeps fluctuating, moving as it does between the extremes of innovation and subversion of traditional forms, and those of commodification and standardization. Ireland thus offers an alternative response to the traditional debate between those defending the superior moral and aesthetic value of "high culture", and look upon popular culture as an attempt to corrupt and befuddle the masses, and those who on the contrary regard popular culture as a means for the people to jeopardize hegemonic culture and the ideology of domination that underpins it.

Irish culture also illustrates the paradox of having once alienated and even rejected its native artists, turning many of them into internal or external exiles (as was the case for Joyce and Beckett, but also Brendan Behan

or Patrick Kavanagh), on the grounds of immorality, only to use them, one century later, as touristic and therefore economic assets. As a result, Ireland has turned some of its prevailing examples of "high" culture into mass-produced products destined for the masses. To expose Joyce's and Beckett's faces on tea-towels and calendars is another way that Ireland oddly reverts the hierarchy between high and popular cultures, thus confusing the promotion of the national cultural heritage with materialistic concerns.

Besides this recycling of its cultural heritage into commercial products, Ireland exemplifies another paradox, which is to promote this same heritage and legacy of the past through extremely advanced technology, such as digitalized websites and what is now known as "Digital Humanities", thus featuring as one of the most advanced countries in Europe in that field, far ahead of France where even the phrase is barely familiar to academics.

This alliance between the cultivation of the past and hyper-modern technology is another reason why Ireland can be viewed as a template for the postmodern attitude towards patrimoine. This paper will seek to investigate the various ways Irish artists and writers in particular have undermined the divide between high and low cultures. It will also question the place of Irish popular culture at home and abroad, and interrogate the commodification of culture that is well-advanced in modern Ireland.

1:00 – 2:00 LUNCH

2:00 – 3:15 PAALLEL SESSIONS T203 and T204
PARALLEL SESSION 11: T203 Influences of Travel

CHAIR:

John McDonagh	Around Ireland in an Astra' – Paul Durcan's ethno-geography'.
Lara Cuny	Arts Council of NI Music Between Regionalism and Provincialism
Louise Kari-Mereau	Hipsters and Dandies

John McDonagh

Students of Irish geography could learn as much about the Irish landscape and place names from Paul Durcan's collected works than from any topographical atlas. From the major towns to remote parishes and town lands, Durcan has explored the Irish countryside like no other contemporary poet. His car ('a bottle-green Astra') becomes an extension of his self, liberating him from his self-styled 'cave' into a primal engagement with the cities, towns and villages of Ireland. For Durcan, home is fundamentally located in his consciousness and his concept of home has continually morphed, shaped by his constant travels in Ireland and further afield.

Lara Cuny

The Council for the Encouragement of Music and the Arts (C.E.M.A.), created in 1943 in Northern Ireland and renamed the Arts Council of Northern Ireland (ACNI) in 1963, has a similar role to its British and Irish counterparts: it is meant to support the arts, i.e. drama, music, dance, the opera, the visual arts and, at times, literature and traditional arts. Yet it constantly wavered between strong support for local artists in order to promote cultural traits specific to Northern Ireland, and the financing of tours from foreign companies. It showed a certain reluctance to recognize the quality of the local traditional arts and favoured more continental taste, with a view of educating the taste of the population. The study of its policy over the years allows us to point out periods of neglect of the local artistic scene by the C.E.M.A./A.C.N.I., and more generally by the upper and middle classes, and times of support, mainly due to the contemporary political context.

Louise Kari-Mereau

Ma participation à la 12^e conférence AFIS me permettra de présenter mes recherches et de mettre en avant ce qui peut être considéré comme un renouveau du mouvement Dandy dans la littérature. En effet, lors de mes recherches j'ai déjà pu remarquer des similitudes, mais aussi des contradictions – qui permettent tout de même de faire le lien entre les deux mouvements, comme le rapport que les Dandys et les Hipsters ont à l'argent et la manière d'y faire référence dans les textes (Voir *Du Dandysme et de George Brummell* de Barbey d'Aurevilly et 99F de Frédéric Beigbeder); si les premiers le considèrent comme nécessaire et très

plaisant, les seconds ont un rapport beaucoup plus ambiguë. Les Hipsters sont une dénonciation paradoxale du pouvoir de l'argent et des grandes fortunes ; une dénonciation paradoxale d'une société basée sur de fausses valeurs. Les hipsters sont des cyniques postmodern; et comme l'avait déjà remarqué Oscar Wilde, un cynique est « a man who knows the price of everything and the value of nothing » (*Lady Windermere's Fan*). Les Hipsters sont paradoxaux parce qu'ils se revendiquent critique de cette société tout en usant au maximum, et souvent bien trop les travers de cette société – le sur-consumérisme dans le domaine de la mode par exemple. Ma présentation permettra de revendiquer le renouveau de la littérature cynique, portée par le mouvement Hipster.

PARALLEL SESSION 12: T204 Visual Images

CHAIR:

Paul Butler and Eamon Maher	'Capturing the "amazing glory" we are part of': Tracing the Visual Impact of Gustave Flaubert and John McGahern
Oliver O'Hanlon	The French Ambassador's Residence as Symbol of French <i>Patrimoine</i> in Ireland

Paul Butler and Eamon Maher

The Irish writer John McGahern made regular references to the debt he owed to his French predecessor Gustave Flaubert who emphasised the importance of impartiality and style in any serious work of art. Both writers displayed a keen visual sensibility in their work and their descriptions of the landscapes of their native Leitrim/Roscommon and Normandy capture in a very atmospheric way the impact of the environment on their characters.

This paper will assess therefore the literary legacy of Flaubert and McGahern by analysing the extent to which their descriptions of landscape, house interiors and towns lend themselves to visual representation. Using photographs of 'McGahern country', along with stills from a television adaptation of *Amongst Women* and film versions of *Madame Bovary*, the argument will be advanced that finding the right word, evoking the exact mood, tracing the characters' evolving view of what McGahern described as the 'amazing glory' we are part of, all combine to produce work that transcends place and time and achieves a universal resonance.

Oliver O'Hanlon

France has maintained an accredited consul or agent in Dublin since 1814. However, it was not until 1929 that the two countries officially exchanged diplomatic representatives. In 1930, the French government acquired a property on Dublin's Ailesbury Road as a residence for Charles Alphand, the first French Minister to the Free State. The building was refurbished to the highest standard by French and Irish craftspeople using the best quality traditional and contemporary furniture and cutting edge appliances from both countries. As such, it has played an important role in creating and maintaining links between Ireland and France, and is an important example of how France values *patrimoine*. Over the years, the residence has hosted many eminent guests, including Cardinal Verdier when he attended the Eucharistic Congress and Charles de Gaulle after he retired from political life. This paper will examine the history of the building and the early diplomatic mission.

3:30 – 3:45 COFFEE

3:45 – 5:00 PARALLEL SESSIONS T203 and T204

PARALLEL SESSION 11: T203 Intercultural Influences

CHAIR:

Déborah Vandevoude	Religious Tourism in France and Ireland
Emmalyne Smith	Catholicism in Ireland and Dubuque, Iowa: The Dismantling of an Identity and Culture
Paula Gilligan	"The Only Moral Country in the World": Rereading Liam O'Flaherty's <i>A Tourist's</i>

Déborah Vandevoude

Le tourisme religieux en France attire en moyenne chaque année 20 millions de personnes, soit 44% du tourisme culturel selon l'OMT. En effet, l'Etat a adopté depuis longtemps une dynamique de valorisation et de patrimonialisation du religieux à des fins touristiques. Dans une perspective laïque, il participe de la conservation de ces nombreux monuments, œuvres et objets d'art.

L'Irlande possède elle aussi des richesses historiques et artistiques, témoins de l'influence catholique sur la vie spirituelle des Irlandais et sur leur quotidien. *Fáilte Ireland* travaille au développement et à la promotion de ce patrimoine religieux. Aussi cette communication s'intéressera-t-elle aux initiatives et aux stratégies retenues par cet organisme d'Etat pour optimiser l'attractivité culturelle du pays.

On assiste également à un besoin de spiritualité et à un réel engouement pour un tourisme de la mémoire, de la tradition et de la dévotion. S'il peut engendrer un marché important, il ne bénéficie cependant pas de la même communication promotionnelle de l'Etat séculier. L'Eglise catholique irlandaise elle-même tarde à mettre en place une pastorale du tourisme et des loisirs, dissociant « touristes » et « pèlerins », alors que l'Eglise catholique de France a mis en place dans chaque diocèse un dispositif d'accueil, d'accompagnement, d'éveil ou de développement de la foi des visiteurs. La venue en Irlande du Pape François en 2018 présente une opportunité pour que l'Eglise irlandaise s'inspire du modèle français dont nous démontrerons ici l'efficacité.

Emmalyne Smith

The Irish Catholic Church has come under scrutiny throughout the past years, especially at the turn of the last century. The horrendous events of sexual abuse scandals opened up the doorway to further inquiry into the everyday operations of the Church. As the numbers and severity of cases came to the fore, it became clear that this was endemic within the Irish Catholic Church. Catholicism in so many ways has shaped Irish identity and culture for years. Ireland is unique in that Catholic practice only began to decline toward the end of the 20th century and into the 21st century, whereas once exceptionally Catholic countries such as France noted decline in Catholic practice much earlier. Through the method of purposive sampling with key stakeholders, the purpose of this paper will be to map a dramatic decline in what Tom Inglis has referred to as the 'moral monopoly' formerly enjoyed by the Catholic Church both sides of the pond and how it has affected families, communities, and ultimately the faith of the laity it was set up to serve.

Paula Gilligan

On the 9th of November 2016, the village of Doonbeg, in the County Clare became the focus of media attention worldwide, as the owner of its newly refurbished golf-course and hotel became the 45th President of the United States. Local dignitaries were presented to be interviewed as they celebrated a 'great result for the village', known as 'Trump Town'. There was even greater triumph ahead-when Michael Flatley's dancers were chosen to dance at the Inauguration. While the Celtic Tiger years had seen the development of Ireland as a nation of the EU, an Ireland of high modernity, littered with, as Michael Cronin and Barbara O'Connor noted, 'bijou eateries', 'French bread sticks' and 'foreign theme bars such as 'Pravda' and 'Zanzibar'-a place where you could hear more languages than in New York or Amsterdam. 'Trump Town' as media text draws on the period before the foundation of the new state, to the 1930s, for its historical references, and to the Presidency of Harry Truman, not Obama. In this paper, I suggest that the village of Doonbeg represents a backlash against the Cosmopolitan Ireland, a turn away from 'le Continent' towards the right-wing cultures of Brexit Britain as well as Trump's 'left-behind' USA. Doonbeg takes us on a journey from 'Gubeen to Gombeen'.

RTE interviewed the local shopkeeper Mort McInerney, and his daughter, both making the case for the benefits of Trump to Ireland. McInerney's credibility as village spokespersons rests on the fact that his shop was there since 1930, a date of some import. It might have been one of the shops described in Liam O'Flaherty's *A Tourist's Guide to Ireland*, published in 1930. In this little book, O'Flaherty (1896-1984) provides a very early critique of the *Tourist Industry* (his phrase) in Ireland - an industry he describes as, 'holding out hands to the tourist for the purpose of robbing him (the tourist) of all he possesses'. He lampoons the power figures of small-town Ireland-the priest, the landlords, the policeman- as he puts paid to any romantic notions a

tourist might have of this bucolic idyll. Throughout *A Tourist's Guide to Ireland*, O'Flaherty benchmarks this nascent Irish nation against France, the land of Rabelais and Blazac, a touchstone of civilisation and manners for the writer, as he takes us through his scathing and often extremely comic portraits of the key players in an Irish town, all for the purpose, as he says 'of benefitting the *Industry*, 'for impregnable with the armour provided by my information, he (the tourist)'ll come without fear and in great numbers'.

This paper proposes to investigate how O'Flaherty's commentary on Irish business cultures, tourism and social geographies in the 1930s, and his description of the upstart postcolonial bourgeois/gombeen has renewed relevance to Irish life today, as our business and political elites scramble to position themselves in the new world order, following Donald Trump's taking of the US Presidency. I argue that critique of the function of the Ireland/Trump text as it surfaces in new and old media is crucial to understanding the new positioning of Ireland in the wider political context.

PARALLEL SESSION 12: T204 Franco-Irish Interchanges

CHAIR:

Maguy Deschamps	<i>Enfants d'ici, parents d'ailleurs</i> - autobiographical representations of dual cultural heritage by children of postwar immigrants
Michèle Milan	Translation, Memory and Heritage: Translators in Ireland and the Making of Trans/cultural Heritage
Tony Kiely	The Impact of French Huguenots on Ireland's Heritage

Maguy Deschamps

The postwar years in France and England, witnessed the mass immigration of poor Algerians or Irish, arriving to work on the building sites and factories of two countries that badly needed rebuilding. A large number of them eventually settled in the new country, where they raised families, even though they still held on to the cultural heritage from the old country and to their dreams of a later return home. To their children, growing up in the new country – Carole Saturno's *Enfants d'ici, parents d'ailleurs* – the notion of cultural heritage includes both their own present life, in a country where they feel they fully belong, and their parents' past. Such a 'confluence', as Liam Harte describes it, between two parallel forms of cultural heritage, one essentially private and the other more public, emerges in autobiographical material by second-generation writers, like Ahmed Kalouaz and Azouz Begag for France, and John Lydon and Brian Keaney for Ireland.

Michèle Milan

The paper explores various conceptions of the relationship between translation and heritage. Drawing on insights yielded from heritage studies as well as translation studies, it seeks to develop a critical framework of translation as the construction of shared memory. If books can be considered as components of a written heritage ('Heritage Objects'), it may be argued that translation is constitutive of a shared cultural or trans/local heritage. As cultural mediators, translators shape and reshape traditions. While heritage is often thought of in relation to national identity, this paper asks whether it is possible to speak about shared heritages, or *héritages croisés*, in the light of translation, and with special reference to Ireland's historical links with France and continental Europe. The paper also cites examples of translators in nineteenth-century Ireland who conceptualized translation as a form of 'memorial'. In further examples, translators used their work to either emphasize a shared heritage with other European cultures or to emphasize Ireland's own cultural heritage. Lastly, the paper briefly discusses the possibilities offered by digital and online technologies to celebrate translators and the making of (trans/cultural) heritage.

Tony Kiely

The Huguenots were medieval French Protestants who followed the teaching of John Calvin (1509-1564), a church reformist and influential French Theologian. During the second half of the 17th century, as a result of being persecuted, many Huguenots were forced to flee their homes in France, resulting in at least 10,000 coming to Ireland as refugees. These immigrants brought with them new ideas, skills, crafts and traditions that undoubtedly enriched Ireland, and contributed to making it the country that it is today. For example, Huguenots helped to shape our architecture and landscape, while contributing to Ireland's industrial heritage,

architecture, and commerce, to many of the professions that exist today, in addition to politics, education, culture and the arts (Hylton, 2005).

Yet, in today's society, where opportunities to commemorate heritage are actively pursued, albeit at times in a populist and commodified manner, Huguenot heritage seems to be forgotten, this, despite the fact that some well-known Huguenots and their Irish born descendants, including James Gandon, Richard Cassels, the La Touche Family, Joseph Sheridan Le Fanu, Charles Robert Maturin, Dion Boucicault, William Dargan and Francis Beaufort, have made lasting contributions to our heritage (Caldicott et al.(1987)).

Although quite sizeable Huguenot communities settled in Dublin, Cork, Portarlington, Carlow, Kilkenny and Waterford, by the mid-19th century, many of these had moved on to Europe, America, Canada, Asia, Africa and Australia. Interestingly, their descendants are increasingly returning to Ireland to trace their own French ancestry. Accordingly, in illuminating the heritage contribution of the original Huguenots, this paper will consider the tourism potential for creating an awareness and understanding of this forgotten heritage, leading perhaps to a greater understanding of its impact.

5:00 – 5:45

AGM of AFIS T203