

SOFEIR INTERNATIONAL CONFERENCE

UNHEARD VOICES :
TELLING STORIES
OF EMPOWERMENT

Paris 19-20-21 March 2015



PLENARY SESSIONS / SÉANCES PLÉNIÈRES

THURSDAY/JEUDI 11h30 (Lecture theatre/Amphi B Institut Galilée – Campus Villetaneuse)

Neil Jarman (Queen's University Belfast / Institute for Conflict Research, Belfast): 'Peace, Diversity and the Transitioning of Identities'

Northern Ireland has often been regarded as a polarised bi-communal society, during the conflict there was limited acknowledgement of the diversity of voices of minority communities that have long existed at the margins of majority consciousness. The paramilitary ceasefires of 1994 marked a key milestone in the long process towards peace, and the moves away from armed violence also help create more spaces and opportunities for some of the minority communities to raise their voices and demand recognition of their place in the emerging new society. The changes that have occurred since the late 1990s have changed the parameters of accepted social diversity. However, building peace is a challenging process and the transition has been marked both by an increasing recognition of and support for diversity and difference, but also by increasing expressions of prejudice. This paper looks at the processes by which the lesbian, gay and bisexual communities and the transgender communities in Northern Ireland have established a public presence, it considers some of the successes that have been achieved and the challenges the communities still face.

Neil Jarman is the director of the Institute for Conflict Research, a not-for-profit, policy research centre based in Belfast, and a Research Fellow at the Institute for the Study of Conflict Transformation and Social Justice at Queens University Belfast. He has worked extensively on issues associated with the political transition in Northern Ireland, including work on responding to inter-communal violence; policing and police reform; responding to hate crimes; immigration and migration; as well as general human rights and equality issues. Much of his work is focused on the importance of dialogue and relationship building as part of the process of peacebuilding and on the role of community-based groups in conflict transformation work.

Chair: Fabrice Mourlon

FRIDAY/VENDREDI 11H15 (LECTURE THEATRE/AMPHI D035 – MAISON DE LA RECHERCHE)

Jarlath Killeen (Trinity College Dublin): 'Unheard Voices in the Irish Literary Tradition: Stephen Cullen and the Discourses of the Eighteenth-Century Irish Child'

Jarlath Killeen is a lecturer in Victorian literature in the School of English, Trinity College Dublin. His most recent publications are *The Emergence of Irish Gothic Fiction* (Edinburgh University Press, 2014), and *Bram Stoker: Centenary Essays* (Four Courts Press, 2013).

Chair: Claire Masurel-Murray

SATURDAY / SAMEDI 11H (ROOM/SALLE D02 – CAMPUS CENSIER)

Ailbhe Smyth: 'A Great Silence Lay upon the Land': Secreted Histories of Ireland

Ailbhe Smyth is an activist and former academic who has been involved in feminist, LGBT, and radical politics for a long time. She was the founding director of the Women's Education, Research and Resource Centre (WERRC) and head of Women's Studies at UCD from 1990 until 2006 when she left the university to work independently. She has lectured and written extensively about women, politics and culture in contemporary Ireland. She is currently campaigning for civil marriage equality for LGBT people, and is Convenor of the Coalition to Repeal the Eighth Amendment.

ROUND TABLE/TABLE RONDE

MAISON DE LA RECHERCHE, LECTURE THEATRE/AMPHI D035, FRIDAY 4.15PM

Empowering marginalised groups: projects and practices. Three Belfast-based practitioners discuss their work and experience of engaging with marginalised and underrepresented groups.

Marilyn Hyndman is the Programmes Director at Northern Visions/NvTv, an arts and media centre and local public service television broadcaster in Belfast, Northern Ireland.

The local television station is licensed by Ofcom and has been broadcasting since February 2004. The arts and media centre houses the largest online archive of the moving image in Northern Ireland.

Conor Shields is Chief Executive of the Community Arts Partnership. He leads a dedicated team of artists, managers and coordinators, providing advocacy programmes, information and training services and seven separate community and schools-based arts projects across Northern Ireland.

Conor is a multi-instrumentalist, a sometime poet and film maker and has worked with theatre companies, broadcast media and film, development education and community development agencies, and as an arts practitioner, has facilitated workshops through a range of disciplines in theatres, community settings, schools and prisons. He has helped devise and lead a range of festival, research and development programmes both at home and abroad. Along the way, he has studied Law, Politics and Business Management at London School of Economics, University of Ulster and Cass Business School (City University, London) respectively.

He is a ministerial appointment to the board of the Arts Council of Northern Ireland as well as the Ministerial Arts Advisory Forum and sits on both the Arts Council of Northern Ireland's Intercultural Arts Steering and Community Arts Strategic Review Groups. He co-chairs the Arts Policy Forum, is a founding director of Culture Night Belfast and sits on the board of the Cathedral Quarter Trust. He is also a founding steering group member of #ArtsMatterNI

Fintan Brady

Fintan is the artistic director of Partisan Productions, a professional theatre and film production company committed to creating socially engaged art. He has worked as a writer, director and lecturer in a variety of local and international settings and is a recipient of the Otto Castillo Award for Political Theatre (New York).

As Artistic Director of Partisan Productions he has worked extensively as a facilitator and workshop leader with individuals and communities whose creativity is otherwise poorly supported.

Most recent work includes; *The Field Hospital* – A lively and entertaining look at the realities of rural life in Northern Ireland, developed in partnership with Rural Community Network and Ulster Young Farmers Clubs, *From The Shipyard to the Somme* – Working closely with the 36th Ulster Division Memorial Association, this highly successful production explored the nature of the perceived 'sacrifice' on 1st July 1916 and its place in current Unionist consciousness. His latest production as writer/director, *I Never See The Prettiest Thing* explores the impact of suicide on family and community in West Belfast. Developed through two years of research, working closely with Colin Neighbourhood Partnership and the Suicide Prevention Taskgroup, the play was staged in a local leisure centre and drew a powerful response from its audience:

"Inspiring to say the least. Beautifully acted out and brings to life that this really happens. Very well done!"

"Just like looking at a play about myself and my life this last 9 months as I lost my husband and then my daughter left with my grandchildren. I am so alone and I am on tablets they help me cope with the stress of his terrible long 9 months. This play has helped me understand that I am not alone."

An award winning film maker, Fintan's most recent work, *Pretty Face*, a short opera set in a Young Offenders Centre, won Best Irish Short at the Foyle Film Festival and has been sold to television companies around the world.

Partisan Productions

Partisan Productions is a professional theatre and film production company committed to creating socially engaged art and contributing to the creation of a shared future. We work alongside communities across N. Ireland to address issues of social disadvantage through the creation of compelling and dynamic productions, supported by innovative educational workshop processes. Our work over 15 years has been internationally recognised and we are proud that we have contributed to allowing voices and stories that are often ignored to be heard and shared.

Our work is supported by grants from the Community Relations Council and from the Arts Council of Northern Ireland. In addition to a range of theatre productions developed with communities across N. Ireland the company also offers a range of workshop, training and consultancy services.

THE LIFE AND WORK OF SEAMUS HEANEY

CAMPUS CENSIER, ROOM/SALLE D02, SATURDAY 4PM

NOLI TIMERE: Reflections on the Life and Work of Seamus Heaney

Présenté par / Presented by **Michael Parker, Stephen Regan and Esther Armstrong**

LES ATELIERS : RÉSUMÉS ET BIOGRAPHIES DES PARTICIPANTS

JEUDI/THURSDAY 19 MARCH 2015

UNIVERSITÉ PARIS 13 CAMPUS VILLETANEUSE

9H30-11H

SESSION A : COLLECTING UNHEARD NARRATIVES (AMPHI B INSTITUT GALILÉE)

Unheard Voices: the Regeneration of Girdwood Barracks

Elizabeth DeYoung

Since the mid-1990s, violent conflict has been greatly reduced within Northern Ireland, and Belfast is transforming into a hub for commerce, leisure, and tourism. Today, ground has been broken on a major regeneration project in North Belfast. The site of the former Girdwood Army Barracks is slated to become a cross-community Hub, leisure facilities, and housing. However, the Barracks currently serve as a buffer between residentially segregated communities; a 'peace wall' also lies adjacent to the proposed development. In the wake of massive de-industrialisation, poverty, unemployment, and dereliction afflict both sides of the divide.

My PhD research and this paper aim to give voice to those directly impacted by the site - local residents and community representatives which are all too often absent from government policy and planning. The regeneration of Girdwood brings up many questions: will the government engage with local voices in building the site? Will it be designed for the benefit of those around it, or will it be a shiny building which looks nice but provides little?

In my paper, I will present some of my fieldwork observations pertaining to these issues. This includes contrasting the rhetoric of policymakers with the realities of life along the interface; discussing innovative peace-building strategies implemented by area community groups; and examining the government's failure to take into account these on-the-ground processes.

There is a mural in one of the areas near Girdwood which says: «Nothing about us without us is for us.» Planners and policymakers must avail of the local knowledge and insights which are derived from the street. Girdwood's regeneration is a landmark opportunity to work with local residents and invest in deprived communities. However, there is a danger that local voices will not be heard, that the development will fail to empower the community, and will thus fail as an opportunity for peace and capacity-building. The implications of its success - or failure - could have long-ranging effects on planning for contested and post-industrial space.

Biographical note

Elizabeth was awarded an MA in Irish Studies from Queens University, Belfast and a dual BA in International Affairs and Languages, Literatures and Cultures from Northeastern University, Boston. She is currently in the first year of a PhD at the Institute of Irish Studies, University of Liverpool. She will be focusing on the regeneration of Girdwood Barracks and the adjacent interface, applying ethnography to the study of urban planning in post-conflict and post-industrial areas.

Passive archives or storages for action? Oral history projects in Northern Ireland

Sarah Dybris McQuaid

In the absence of political agreement on an overall mechanism for dealing with the past in Northern Ireland, storytelling has become a prevalent mode of addressing the legacy of violent conflict. Accordingly this paper opens up two parallel tracks of examination: one exploring the (ideally) more comprehensive and egalitarian approach to accessing the past found in digital oral history; and the other considering the 'power' of the digital archive. Adopting the idea that story-telling as a form of 'witnessing' is also an ethico-political act (Kurusawa 2009), the paper discusses what kind of discourses may be empowered by the digitalisation of memory in oral history archives. The contested realm in which these archives operate condition how they are funded, assembled, described, opened and maintained in the process of which some stories may be privileged and others marginalised or subsumed (Brown 2013). Drawing on a qualitative study of two story-telling projects in Northern Ireland, the paper brings out the potentialities of co-created, shared, searchable, linked and reusable data in fostering social change and transforming cognitive patterns of conflict as well as exploring the extent to which this mode of accounting for 'life during conflict' works in producing/repeating stories that inculcate and perpetuate particular norms, practices and values. Two key considerations are on the one hand the promise of 'visibilising' women in conflict and conflict transformation, as they appear to be more engaged in story-telling sessions, and on the other whether the proliferation of oral history projects funded by EU's PEACE III programme leads to 'a surfeit of diffuse personal trivia' and 'Shandian infinite regress' (Lowenthal 2010), in the course of which important testimonies are drowned and depoliticised. Both, of course, speak directly to questions of empowerment.

Biographical note

Dr. Sara Dybris McQuaid. Assistant Professor, British and Irish History, Society and Culture. Director of the Center for Irish Studies, Aarhus University. Member of the steering committee and core researcher in the Centre for Resolution of International Conflicts (CRIC), Copenhagen University, funded by the Danish Strategic Research Council.

Research area: The role of memory in protracted conflict; conflict resolution and peace-building (particularly in Northern Ireland).

Embracing Tragedy or Fighting for Justice and Retribution? The Responses of Victims of IRA Bombings in Mainland Britain

Lesley Lelourec

For Marie Smyth, « It seems that great suffering is perceived as having one of two main social, political and / or moral outcomes: as motivating revenge; or, if the sufferer manages to avoid being driven towards revenge, as morally educating and therefore qualifying the sufferer to act as a 'moral beacon' ».

From 1973 onwards, nearly 500 terrorist incidents took place in England, as the IRA decided to take the war to the mainland, on the premise that « one bomb in England is worth 100 in Belfast » as far as the extent of media coverage and ramifications on public opinion were concerned. However, the effects of the Troubles in Britain remain an under-researched area of the conflict.

Drawing on personal interviews, memoirs, press reports and television archives, this paper sets out to explore the responses and attitudes of victims of high-profile bombing attacks on England and the potential implications for the peace process. Focussing on the experiences of Colin and Wendy Parry, whose son Tim died as a result of the Warrington bombing (1993), Jo Berry, whose father, Conservative MP Sir Anthony Berry died in the Brighton hotel bombing (1984) and the Justice for the 21 campaign, composed of relatives of victims of the Birmingham pub bombings (1974), this paper will examine the personal journeys of those bereaved.

Biographical note

Dr. Lesley Lelourec is Senior Lecturer and a member of the Centre for Irish Studies at the University of Rennes 2, France. Her research focuses on British attitudes to Ireland, Northern Ireland and the Troubles. Her publications include: ' "The Bad and the Ugly: good guys after all?" on British media representations of Martin McGuinness and Ian Paisley', *Estudios Irlandeses*, vol. 4 (2009); and an exploration of how Ireland is taught in English schools, 'Promoting mutual understanding and/or enriching the curriculum? The contribution of the Ireland in Schools forum to bringing Ireland into the English classroom' in Werner Huber, Sandra Mayer, Julia Noak (eds), *Ireland in/and Europe, Cross-Currents and Exchanges* (Wissenschaftlicher-Verlag-Trier, 2012). In 2010 she organised an international conference on Ireland and victims, and co-edited the proceedings: Lesley Lelourec and Grainne O'Keeffe-Vigneron (eds), *Ireland and Victims: Confronting the Past, Forging the Future*, Re-imagining Ireland Series volume 45 (Peter Lang: Oxford, 2012). Her recent research into the aftermath of the Warrington bombing will be published as a chapter in the forthcoming book « The Troubles in Britain » (G. Dawson, S. Hopkins and J.Dover, eds.), Manchester University Press, 2015.

SESSION B : EMPOWERMENT ON STAGE (G107 INSTITUT GALILÉE)

Female Tramp Characters

Emmanuelle Guedj

The theatrical stage works as shell where tramps, vagrants, and tinkers may host and reveal their inner self. Deprived of a home, they may inhabit a sacred place for a couple of hours or for a few pages. Yet one may wonder about the gender of wandering characters and be struck by the universal dimension of male characters while female characters seem much more rooted into the context of the play they evolve in. Are female tramp characters only male counterparts with whom to share the hardships of a life on the road? Are female tramps outcasts among the outcasts? This paper aims to study four feminine figures in Irish theatre: the blind Mary Burky in Synge's *The Well of the Saints* (1905), Sarah Casey in Synge's *The Tinker's Wedding* (1907), the eponymous character of Frank McGuinness's play *Baglady* (1988), and Hester Swane in Marina Carr's *By the Bog of Cats...* (1998). Are these characters trapped in theatrical types, are they mere stereotypical female figures or can they give voice to their own version of the story? As two of these characters are labelled as «tinkers» (Sarah Casey and Hester Swane), one may also wonder how the stereotypes associated with Irish Travellers are revived onstage.

Biographical note

Emmanuelle Guedj has written a PhD thesis entitled «Erring and Wandering on 20th-century Irish and British stages: towards a new dramaturgy?» (Université Paris-Sorbonne, 2010). She has recently published articles on Michael West's play *Foley* (LISA journal, Vol. XII-4, 2014) and on Oscar Wilde's *The Importance of Being Earnest*, Pinter's *The Caretaker* and McGuinness's *Baglady* (Aquién, Pascal et Guidicelli, Xavier (dir.) *The Importance of Being Earnest*, Paris: PUPS, 2014). She currently teaches English at Lycée Brassens, Paris.

'All young girls must yield to rage': J.M. Synge's stage caoine as a performance of (dis)empowerment

Hélène Lecossois

This paper will inquire into the (dis)empowering effects of Synge's adapting to the stage a funeral ritual practice associated with a long tradition of women's protest: 'keening' or '*caoineadh*'. The keening was a woman's public speech act, which allowed the expression of sorrow and grief, but also of frustration, anger and rage: "All young girls must yield to rage," says Etain as she keens in the second scene of Synge's unfinished play, *A Vernal Play*.

Issues of language, class, gender and religion cluster around the practice of keening: looked down upon by the colonial power because lacking reticence and mistaking the private sphere of sorrow for the public sphere of social propriety and self-control, keening was also frowned upon by the Catholic Church which strove to consign women's speech to the private sphere and disapproved of female keeners encroaching on a man's (the priest's) prerogatives. Stories of keeners being whipped into silence by priests are recorded. Performed in Irish by illiterate women, it also came to be despised by the middle class farmers emerging after the Great Famine. Partaking of orality and a performance tradition, keening came to be regarded as archaic and incompatible with the modernity Ireland was trying to achieve.

This paper will inquire into the staging of this so-called "pre-modern" ritual on the stage of one of the most prominent institutions of Ireland's modernity, the National Theatre. It will pay particular attention to the dislocating effects that such a performance entailed. One thinks for instance of a linguistic dislocation: to write in English a form of oral poetry so intrinsically

linked to the Irish language and to the resistance of Irish culture to Anglicization is to reproduce, albeit unwittingly, the muting of the Irish language that colonization resulted in. Yet, if the narratives of Synge's plays and the context of their production point to the irremediable loss of a culture, the performative aspect of the ritual they end on potentially contradicts the writing off of that culture. The paper will argue that instead of sealing the irrevocability of the loss and the silencing of the keener's voice, the performance of a mourning ritual on stage may allow these supposedly past practices to live on, offer alternatives to a hegemonic conception of modernity, and encourage a perception of loss as a creative process, containing germs for a reconfiguration of the collective.

Biographical note

Hélène Lecossois is maître de conférence in the Department of English at the Université du Maine, Le Mans, France. She is the author of *Endgame de Samuel Beckett* (Paris: Atlande, 2009) and of many articles on 20th-century Irish drama. With Hélène Aji, Brigitte Felix and Anthony Larson, she has co-edited *L'Impersonnel en littérature: Explorations critiques et théoriques*, (Presses Universitaires de Rennes, 2009) and with Jeffrey Hopes *Théâtre et nation* (Presses Universitaires de Rennes, 2011). She is currently working on a monograph on J. M. Synge and colonial modernity.

Saint Joan's unheard voices: GB Shaw's Passion play

Alexandra Poulain

George Bernard Shaw's first attempt at playwriting was a *Passion Play* in blank verse which he left unfinished in 1878. Four and a half decades later, in 1923, he returned triumphantly to the form of the Passion Play to dramatize not the life of Christ, but of Joan of Arc, who had been canonized in 1920. In *Saint Joan*, the Maid, inspired by supernatural voices which only she can hear, challenges the authority of the Church and of feudal lords and promotes the idea of nationhood, forcing the reluctant King of France into military action against the English. Wearing men's clothes and doing men's work on the battlefield, she also disrupts the gendered order of her time and finally brings disaster upon herself in a trial scene which echoes the trial of Christ. While her death at the stake is not shown onstage, this paper argues that it is the spectacle of her public execution, recorded by those who witness it offstage, which ultimately allows her revolutionary discourse to resonate, restoring her unheard voices to audibility. The play not only resorts to the recurrent pattern of the Passion play, in which the spectacle of the dying body, paradoxically makes audible the martyr's previously unheard voice, but articulates a metacritical analysis of its own dramaturgy, thus providing a theoretical model for a dramatic form which runs through the whole canon of modern Irish theatre.

Biographical note

Alexandra Poulain is Professor of Irish studies at the University of Lille 3. She is the author of *Homo famelicus : le théâtre de Tom Murphy* (Presses universitaires de Caen, 2008) and *Endgame ou le théâtre mis en pièces* (PUF, 2009, co-authored with Elisabeth Angel-Perez). She has edited and co-edited several volumes on theatre, including *Hunger on the Stage* (Cambridge Scholars, 2007), *Passions du corps dans les dramaturgies contemporaines* (Septentrion, 2010) and the forthcoming *Tombeau pour Samuel Beckett* (Aden, 2014) and has published extensively on modern Irish theatre from the Irish Literary Revival to the present day. Her current project is on rewritings of the Passion Play in Irish theatre.

SESSION A: NEW NARRATIVES ON WW1 (G107 INSTITUT GALILÉE)

The Vanquished: writing the history of Irish people who fought for the Crown, 1919-21

Steven O'Connor

In histories of the Irish War of Independence it is sometimes overlooked that there were Irish people on both sides of the conflict. Until the end of 1919 it was the local police forces, the Royal Irish Constabulary (RIC) and the Dublin Metropolitan Police, which fought the rebels. More importantly, the additional forces raised by the RIC in 1920 to quell the insurrection – ‘the Black and Tans’ and the Auxiliary Division – have been frequently portrayed in print and on screen as British ex-servicemen and ex-officers recruited from British cities. This description downplays the fact that out of 14,106 personnel recruited by the RIC during the War of Independence, 20 per cent were Irish. Moreover, half of these Irish recruits had previously worn a British uniform during the First World War.

Therefore, this paper seeks to challenge the simplistic view in Ireland of the War of Independence as an ‘Irish-British’ contest. For decades hagiographical accounts of the conflict have perpetuated the myth of noble Irish freedom fighters versus merciless British thugs. In recent years some historians have challenged these representations by investigating the nature of IRA violence and by examining the conflict from the perspective of British soldiers and British policemen. Yet the perspective of those Irish people who fought to keep Ireland a part of the United Kingdom remains a much neglected area. Many of these Irish policemen had their lives transformed by their service to the Crown, not only were they politically marginalised in the new Irish state but they often faced destitution and emigration as a direct result of their service. Based on a sample of 1,500 Irish recruits to the RIC this paper will examine their social backgrounds, their motives for joining, their experiences and finally the consequences they faced once the war ended.

The paper will highlight the tensions that existed within Irish society and demonstrate how fateful choices made by Irish people in war and revolution transformed their lives, relegating them to the role of history’s villains.

Biographical note

Dr Steven O'Connor, Centre for Contemporary Irish History, Trinity College Dublin. Steven O'Connor holds a degree and masters in history from University College Dublin. In 2009 he obtained a scholarship from the Irish Research Council to carry out doctoral research on ‘Irish officers in the British armed forces, 1922-1949’. He was awarded a PhD degree by University College Dublin in 2012 and a monograph based on this research was published by Palgrave Macmillan in March 2014. O'Connor currently holds a Government of Ireland Postdoctoral Fellowship at Trinity College Dublin. His new project is entitled ‘Revolutionaries and Counter-Revolutionaries: Irish Great War veterans in the War of Independence, 1919-1921’. It examines the experiences of returning First World War soldiers who joined the Irish Republican Army or Crown forces during the independence struggle in Ireland. His project mentor is Prof Eunan O’Halpin.

‘Unheard Voices’: Irish Great War veterans in the post-war asylum.

Michael Robinson

Relying almost exclusively on primary material, this paper will focus on the psychological legacy of the First World War. In particular, this paper will assess the impact the war had on hundreds of Irish Great War participants who required asylum care in the aftermath of the conflict. By utilising never before accessed material, including lunacy reports, Ministry of Pensions reports, and asylum casebooks, this paper will discuss how these men’s war experience did not end with signing of the Armistice and the cessation of hostilities¹. In addition to a discussion on the assortment of men who required asylum treatment, and their condition on admittance, this paper will discuss what life would have been like within the asylum in the aftermath of the Great War. Such a discussion would lead this paper to question: was the Irish experience within the asylum any different to that of mainland Britain and, if so, why?² In doing so, it is important to underline the Irish element which may have affected perceptions of these men on their return home and, in the case of the Irish Free State, impacted on their treatment. Finally, by utilising some detailed individual casebook records, and the correspondence of family members, this paper will assess the notion that a number of patients’ mental condition had little or nothing to do with their war-time service, but, instead, their personal histories made them wholly unsuitable for active service. As a result, my paper will introduce another under-researched topic: the system of medical screening during enlistment.

Biographical note

I completed an undergraduate degree at the University of Newcastle before undertaking a research MA degree at Northumbria University. I began my PhD research at the University of Liverpool’s Institute of Irish Studies in October 2012. My research aims to finally address those Irish men who fought in the Great War who returned home with shell-shock and in need of psychiatric treatment. There has been a host of studies into shell-shocked British veterans over the past decade but their shell-shocked Irish comrades have been largely omitted from the historiography. It is these forgotten men that I will be addressing in my thesis and in this proposed paper.

1- I was granted access to a number of asylum records in Ireland after completing a number of academic undertakings.

2- Peter Barham, *Forgotten Lunatics of the Great War* (Yale, 2004).

NARRATIVE OF THE 'OTHER' IN THE NEW IRELAND

Reconciling Irishness and Queerness for the New Ireland: Emma Donoghue's early work and the voices of 'Others'

Camille Harrigan

Since the Celtic Tiger, definitions of Irishness have been challenged, broadened and contested. New communities, amongst them the LGBT community, have strove to reinscribe their stories into the narrative of Ireland. This narrative of the 'other' as President Higgins has succinctly put it, is what this presentation proposes to explore. Using an analysis of the early works of Irish author Emma Donoghue as a focal point, it will argue that, early in the 1990s, members of the LGBT community campaigned for the recognition of their own version of Irishness and the inclusion of their unique voices into the national history of Ireland. Conscious of the importance of home-grown literature and the deadened impact of culturally distant publications of American and British lesbian works, Donoghue strove to retrace the historical and literary trajectories of Irish lesbians, proving that she is neither the product of a modern fashion, nor alone in history. Her first novels, *Stir-fry* and *Hood*, as well as her early historical research thus present to the scholar a unique window into the contemporary efforts of Irish lesbians to reconcile Irishness and queerness; a unique occasion to understand how Donoghue and her peers reinscribed Irish lesbians into the Irish nation.

Purposefully using the ordinary, Donoghue delivers a body of work which resonates with the cries of activists and underlines the commonplace nature of a queer Ireland's experience. Using both a deep-analysis of the author's novels and other writings as well as an investigation into the historical context which saw the emergence of Donoghue's work, this presentation will explore how a new voice, the lesbian voice, has arisen in the last decades to offer this narrative of the 'other', a narrative for the New Ireland.

Biographical note

Camille Harrigan is a MA student at Concordia University in Montreal where she completed a BA, specializing in history, with a Major in Canadian Irish Studies and a Minor in French Canadian Literature. Her research interests include Irish women's history and the discursive use of women's bodies in Ireland and North America. Her current research interrogates the links between memory and identity formation in the Irish diaspora. She studies the politics of memory, commemoration and association in the Irish Catholic community of Montreal.

SESSION B: ALTERNATIVE REPRESENTATIONS (G107 INSTITUT GALILÉE)

Women and the Political Conflict in Northern Ireland: Images of victims or Images of an Excluded Population in Maeve and Silent Grace?

Cécile Bazin

If the contributions of women to Ireland's national history have often been silenced, surprisingly, cinema despite its independence/ autonomy from official history discourses, has reinforced this silence. Women, and notably as political activists in Northern Ireland, have very rarely been explored on screen making thus women's political commitment belonging to the off-frame in cinema. While changes in Northern Ireland- in terms of history, politics and questions of identity- have been reflected in films dealing with the political conflict in Northern Ireland over the past three decades, women still mostly appear as victims of political violence. While it is very rare to see women's political involvement in the Northern Irish conflict on screen, this paper observes two films, *Maeve* and *Silent Grace* that were released respectively during the Troubles and during the peace process. *Maeve* (Pat Murphy, 1981), the only film about women as central characters that was made during the Troubles, projects specific and quite abstract images of this period through a feminist meditation on the status of catholic women coming from a republican background in Northern Ireland. As *Maeve*, the main character, feels excluded from this Northern Irish society that she considers oppressively patriarchal, she rejects it and withdraws from it altogether. On the other hand, *Silent Grace* (Maeve Murphy, 2001), the only film that deals with women political prisoners during the hunger strikes, portrays the political involvement of women for Northern Ireland and their struggle to be considered as republican activists on equal terms as men in the prison of Armagh. Although the two films are very different, a common theme emerges – the intricate struggle for women to be recognized as an independent force and identity. As the films explore the myth of *Mother Ireland* through its different images, this paper analyses the images that tackle the political question linking it to the gendered nature of power and historical discourse.

Hence, *Maeve* and *Silent Grace* represent a contribution to the rehabilitation of women to the history of the political conflict in Northern Ireland.

Biographical note

Cécile's thesis was entitled 'Images of the Northern Irish Political Conflict in Cinema' (Sorbonne-Nouvelle, Paris 3). Her research focuses on the relationship between the evolution of the political conflict in Northern Ireland and cinema. She is currently teaching at the University of Rouen. She has published several articles on the impact of the peace process on films such as the (rare) productions of comedies, or the visions of cinema as a space for memory, the images of the Protestants in the context of the political conflict and more recently on feminism and Northern Ireland in cinema.

Renarrating History: New Voices for and Old Myth

Maria Gaviña Costero

Making History (1988) was Brian Friel's third original play with the company he and the actor Stephen Rea had founded in 1980, Field Day. It was also his contribution to the "revisionist" trend in Irish historiography which had been gaining relevance mainly since the 1980's. Nonetheless, Friel's aim was to take heed of Sean O'Faolain's words about the need to dismantle the myth of the last of the Northern Irish Earls, Hugh O'Neill, in his pioneer revisionist text, *The Great O'Neill*

(1942). In this task, the playwright chose to give voice to an unusual main character for a writer who belonged to the Catholic minority of the North: Mabel Bagenal, O'Neill's third wife and member of one of the leading families among the Planters. Friel brings to light in this play what is usually absent from history books, the decisive role women had in the shaping of historical events. Moreover, both this character and that of her sister, Mary Bagenal, will serve to show on stage a different perspective on the colonisation of Ireland from that of the Gaelic leaders, represented by the rest of the characters. History is thus disintegrated in as many histories as characters populate the play, demonstrating the multilayered quality of history, truth and memory. In this manner, the writer succeeds in mirroring the society of the twentieth century's Troubles. In Friel's constant pursue of a clue to understand the stagnant situation of the Northern Ireland of the 1980's, we find not only a very sympathetic and tolerant portrait of people who are normally silenced in the historical chronicles, but also a plausible picture of the origins of the conflict.

Biographical note

Dr. Maria Gaviña Costero is lecturer at the English Department of Universitat de València, where she earned her PhD with a thesis about the dramatic oeuvre of Brian Friel and its reception in Spain. Her main research interests include contemporary Irish drama from a postcolonial perspective, the relation between literature and conflict, and theatre reception. She has published several articles on contemporary Northern Irish theatre, and the book *Érase una vez Ballybeg: la obra dramática de Brian Friel y su recepción en España*.

Women on the Wall: an Abortive Empowerment?

Pascal Pragnere

Political murals have displayed political messages, and political narratives of the conflict in working-class areas of Belfast. Samples of these narratives stage women as combatants, or as part of a feminist struggle for women's liberation. Such narratives exist on both Republican and Loyalist murals.

This presentation will analyze representations of women in Republican and Loyalist mural paintings, and it will assess to what extent Republican and Loyalist discourses displayed in the public space have empowered voices for the advancement of women's rights in Northern Ireland. I will also examine how and why such narratives had the ambition to improve women's condition in the context of the conflict and of the peace process in Northern Ireland and if they were expected to have any effect on their audience.

This analysis is based on a comprehensive and updated inventory of mural paintings, and on Republican and Loyalist discourse.

Biographical note

After teaching English in secondary education for ten years, I wrote a PhD at the School of Politics and International Relations, University College Dublin (UCD), and at the Centre de Recherches Historiques of EHESS-Paris (École des Hautes Études en Sciences Sociales): «National Identities in Conflict and Peace Process. A Comparative Analysis of Northern Ireland and the Basque Country, 1968-2011». This research was funded by the John Hume Institute for Global Irish Studies - Irish Experience of Conflict Resolution strand and some support was also granted by Eusko Ikaskuntza (Society for Basque Studies). I taught politics at UCD between 2008 and 2012, in particular courses related to ethno-nationalist conflicts and national identities. I also taught British politics and socio-economic issues at Paris 3 –Sorbonne Nouvelle University in 2013-2014. I am currently working in Albi. My publications and my current research deal with ethno-nationalist conflicts, national identities, conflict iconography and transnational dimensions of conflicts.

Empowering Unheard Voices from the North. A new Perspective on the Troubles in Contemporary Film

Stephanie Schwerter

After the first ceasefire declaration of the IRA in 1994, an impressive number of films depicting the consequences of political violence in a humorous way can be observed. The changed political situation generated a new atmosphere of optimism, which encouraged previously silenced voices to make themselves heard. A young generation of filmmakers began to produce carnivalesque films, which undermine conventional value systems ingrained in Northern Irish society. In line with Bakhtin, who argues that laughter is vital in order to see the world realistically, they aim at the derision of established authorities and tackle received explanations of the Troubles.

In this paper, I shall concentrate on *Eureka Street*, a BBC screenplay by Donna Franceschild based on Robert McLiam Wilson's eponymous novel, as well as on *Divorcing Jack*, a film by David Caffrey, inspired by Colin Bateman's novel with the same name. With grotesque characters and a subversive use of language, the two films communicate a comically distorted vision of Northern Ireland. The defamiliarising light shed on the clashes of the two ethno-religious communities gives rise to innovative readings of the Troubles. Through a carnivalesque depiction of the region, the two films challenge the conservative Northern Irish power structures shaped by the Churches and the British government. Thus, Franceschild and Caffrey encourage the audience to adopt new ways of thinking, which might lead to the creation of a less atavistic society. Focussing on *Eureka Street* and *Divorcing Jack*, I set out to analyse the different artistic ways in which new voices become empowered to subvert existing political and moral value systems ingrained in Northern Irish society.

Biographical note

Stephanie Schwerter is professor of British literature at the University of Valenciennes. From 2008 to 2014, she taught Comparative Literature and Translation Studies at the Ecole des Hautes Etudes en Sciences Sociales (EHESS) in Paris. Before moving to France, she spent six years in Northern Ireland, working at the University of Ulster and at Queen's University Belfast. Her research interest lies in Northern Irish film and fiction as well as in intertextual links between Irish, French, German and Russian poetry.

SESSION A: (UN)SILENCING VOICES? APPROACHES TO CONTENDING WITH THE PAST IN NORTHERN IRELAND (AMPHI B INSTITUT GALILÉE)

This panel of three papers explores dimensions of the conference's concern with unheard and silenced voices in the literary, cultural, social and political realms. We propose to look at underused sources that both reveal and hide particular narratives in post-conflict Northern Ireland. The papers examine modes of silencing and highlight traces of voice, experience and memory that work to resist what President Higgins described as the movement to 'relegate to the shadows'. By paying careful attention to those traces, we suggest that light may be shone and new opportunities for voice and reception opened up.

Speaking for the voiceless?: (Re)presenting the 'Disappeared' in contemporary Northern Irish Writing

Stefanie Lehner

At least 17 people were taken by paramilitaries during the Northern Irish Troubles who were killed and subsequently secretly buried. The legacy of these cases – who have become known collectively as 'the Disappeared' – remains one of the most emotive and unsettling of the many issues that remain unresolved from the conflict. This was recently underscored with the controversy surrounding the arrest of Sinn Féin leader, Gerry Adams, in connection with the disappearance of Jean McConville in 1972 with some commentators and politicians arguing that it had the potential to destabilise the peace process itself. Recent years have seen an upsurge in artists engaging with the legacy of 'the Disappeared', exploring how to artistically represent this traumatic yet powerful material. As Spivak pointed out in her famous essay, 'Can the Subaltern Speak?', there is a dangerous slippage between two distinct, if related, senses of representation: the epistemological *Darstellung* as 'representation' in the arts or in philosophy and political *Vertretung* in the sense of 'speaking for'. Focusing on David Park's 2008 novel, *The Truth Commissioner*, and Mary O'Donnell's 2014 novel, *Where They Lie*, this paper explores to what extent artistic representations of 'the Disappeared' are alert to this power dynamic and seek to ascribe a voice to victims of Troubles-related violence, which ultimately works to render victims voiceless and unable to represent themselves.

Biographical note

Stefanie Lehner is Lecturer in Irish Literature at Queen's University, Belfast. Her research interests are in contemporary Irish and Scottish writing as well as post-conflict literature and culture. She is author of *Subaltern Ethics in Contemporary Scottish and Irish Literature: Tracing Counter-Histories* (Palgrave Macmillan, 2011).

Archaeological approaches to contemporary Northern Ireland: understanding the troubling remnants of the Troubles and peace process

Laura McAtackney

The increasing emergence of contemporary archaeology as a sub-discipline indicates a wider acceptance that an abundance of documentary, oral and online sources does not ensure that we know the recent past – or present – completely. Difficult, complex, contradictory and/or subversive narratives associated with conflict – in this case in the context of both the Troubles and post-conflict Northern Ireland – are still subject to rejection, silencing and bypassing. Often the most telling narratives are silenced due to power dynamics, lack of opportunity, or lack of desire, which act to prevent those at the margins of civic society from being heard. Contemporary archaeology – particularly the synthesizing of artefacts, standing structures and landscapes alongside text and oral sources – is not a panacea to the deficiencies of the range of voices that make it into the public domain currently. However, its approaches do provide a potential means to unsilence different voices – often from unconsidered and forgotten sources. Using the case-study of Long Kesh / Maze prison and tracing its remains, meaning and contestation as an archaeological site since closure to present day, this paper will show how a multi-material approach has the potential to add to our understandings. It will contend that material remains hold a special position in 'troubling' our understandings of the recent past in Northern Ireland.

Biographical note

Laura McAtackney is a postdoctoral fellow at the School of Social Justice, University College Dublin. She is an archaeologist by training, with a specialisation in the materiality of the Northern Irish Troubles (especially Long Kesh / Maze prison and peace walls), the materiality of gender in the Irish Civil War and the historic Irish in the Caribbean. She is the author of *An Archaeology of the Troubles: the dark heritage of Long Kesh/Maze* (Oxford University Press, 2014).

It's Good to Talk ...': the Limitations and Opportunities of Storytelling as Policy Design

Cillian McGrattan

This paper traces the persistence of storytelling as principal feature of policy proposals for dealing with the divided and troubled legacies of Northern Ireland's violent past. A putative model of storytelling (that encompasses ideas such as reconciliation, truth recovery, and acknowledgement) can thus be located in governmental initiatives including keynote policy speeches from Secretaries of State (for example, Hain (2007) and Paterson (2010)), in the work of non-governmental organisations such as Healing Through Remembering and in proposals for working through the past (The Consultative Group on the Past (2009); the Haass/O'Sullivan document (2013)). My argument is that the understanding underpinning these proposals often works to promote jaundiced and politically loaded understandings of peace-building and accountability that can hinder or even be deleterious to the stated policy goals of building a shared, tolerant and reconciled post-conflict society. The paper outlines alternative forms of storytelling, such as WAVE's Injured... project and Kelly's 2005 'Audit' of storytelling, which, with more modest aims, may, I contend, provide a more solid basis for designing and implementing sustainable peace-building policies in relation to the past.

Biographical note

Cillian McGrattan lectures in Politics at the University of Ulster. He is the author of *Northern Ireland, 1968-2008: The Politics of Entrenchment* (Palgrave Macmillan 2010); and *The Northern Ireland Conflict* (Oneworld, 2010/2012) (with

Aaron Edwards); *Memory, Politics and Identity: Haunted by History* (Palgrave Macmillan, 2012); *Everyday Life after the Irish Conflict: The Impact of Devolution and North-South Cooperation* (Manchester University Press, 2012) (with Elizabeth Meehan); together with numerous journal articles and book chapters. He is currently writing a monograph on the politics of trauma (Routledge, forthcoming).

SESSION B : UNHEARD VOICES OF THE 19TH CENTURY (G107 INSTITUT GALILÉE)

One way conversations: unheard poems in The Nation (1842-1848) and the exemple of Fitz-James O'Brien Cécile Chartier

In the 1840's, the Irish nationalist newspaper *The Nation* had given itself the mission to be the "voice of the nation" by encouraging essays on Irish history, language, culture and politics, but also by opening its columns to aspiring poets, giving them approval, comments and advice in its "correspondence" section. But the comments were not always laudatory and the tales they tell may also be ones of refusal. The process of rejection of poems is quite often not only referred to but highlighted by the practice of commenting on particular lines without publishing the text in question, the author of which remaining hopelessly voiceless until the editors of *The Nation* decide otherwise.

Because the "Young Irelanders" - the founders of *The Nation* - soon came to play such an essential role in the Irish literary world, the process of commending or rejecting which was used in *The Nation* set in motion a whole series of authorial strategies in order to make oneself heard after being refused publication: overhauling poems, resorting to less controversial topics, or using pseudonyms, among others.

This study will scrutinize the signs of rejection in the "correspondence" section of *The Nation*, and examine both the reasons for rejection and the effect that those personal replies may have on shaping the reader's literary expectations even though the accused poems are hardly ever printed.

I will pay particular attention to the answers to poems sent by Fitz-James O'Brien (1828-1862) often under the pseudonym "Heremon".

O'Brien seems to be a compelling example of someone who was actively looking for the nationalists' literary anointment, mostly unsuccessfully, and tried various strategies to bring his poems to the pages of *The Nation* between 1845 - he was then only seventeen - and 1848 when the paper stopped being published. His final strategy was to leave such an ideologically-saturated place to go to England first, in 1849, and then to the United States in 1851, where his voice was finally heard more successfully but where he kept on exploring the themes of authorial strategies and the anxiety of publication.

Biographical note

Cécile Chartier has recently completed a PhD on Fitz-James O'Brien at Université Sorbonne Nouvelle - Paris 3 and teaches literature, grammar and translation at Université d'Evry - Val d'Essonne. Her research focuses on literature and nationality, the role of press institutions, the cross-influence between journalism and literature, literary theory and the role of criticism.

'Anna Parnell, a 'tragic heroine' of Irish politics?'

Pauline Collombier-Lakeman

In a speech marking the centenary of the foundation of Cumann na mBan in April 2014, President Michael D. Higgins reassessed the contribution of women to Ireland's national history, by stressing: "Yet, their stories have often been silenced in our national narrative, relegated to the shadows by a version of history which attributed solely to men characteristics of heroism derived from military action".

Jennie Wyse-Power, a key figure in Cumann na mBan, had been involved in political struggles well before 1914 and had notably participated in the activities of the Ladies' Land League, founded on 31 January 1881 by the two sisters of Charles Stewart Parnell, Fanny & Anna.

Anna Parnell, who presided over the Ladies' Land League until it was suppressed by her brother and the other male land leaguers during the summer of 1882, may be regarded as one of the women defined by President Higgins - a woman whose story was "often (...) silenced in [the] national narrative, relegated to the shadows." She was instrumental in maintaining the land agitation in 1881-2 and yet, she ended up being portrayed as a radical militant activist who represented a threat, and was eventually silenced, leaving Ireland for good to settle in England. She delivered speeches reported in the local and national Irish press, wrote articles ("How do they do in the House of Commons - Notes from the Ladies' Cage", *The Celtic Monthly*, May-July 1880) as well as an account of the activities of the Ladies' Land League (*The Tale of a Great Sham*) but the latter remained unpublished until 1986. The recently renewed interest in the contribution of Irish women to politics in the nineteenth and early twentieth centuries has underlined how Anna Parnell, like many other Irish females, was ignored in historical accounts of Irish national history and the land struggle. New publications have successfully attempted to redress the balance and bring to light Anna Parnell's significant involvement in Irish politics (see selective bibliography below). For example, one biography portrays her as a "pioneer" and a "tragic heroine". Adrian N. Mulligan notes in an article that "Anna Parnell can be clearly seen (...) testing the limits of what is considered appropriate female political activity, her purpose being not to empower women necessarily, but rather to further the goals of the campaign for agrarian reform, which the Land League was then interpreting as an Irish nationalist issue."

Our paper would like to further explore the story of Anna Parnell and would like to examine her speeches and writings in order to assess to what extent they illustrate various forms of empowerment (did Anna try to empower downtrodden Irish tenants? Did she also intend to empower women? It seems that Anna tried to take control of her story and of history by writing her own version of the League's activities, as a response to male leaguers' accounts, notably Michael Davitt's *The Fall of Feudalism*).

Biographical note

Ancienne élève de l'École Normale Supérieure Lettres et Sciences Humaines Lyon (ex Fontenay/St Cloud). Agrégée d'anglais, Thèse soutenue en 2007 à l'université de Paris 3 - Sorbonne Nouvelle et intitulée «Le discours des leaders du nationalisme

constitutionnel irlandais sur l'autonomie de l'Irlande: utopies politiques et mythes identitaires». Maître de Conférences en civilisation britannique à l'université de Strasbourg depuis octobre 2009.

Empowering the people: advanced Nationalism, grassroots activism and the rise of Parnell's political machine
Frank Rynne

In the late 1870s Ireland was in a period of economic deprivation with reports of starvation coming from remote areas which had in living memory had been greatly affected by the Great Famine. This economic recession coincided with the formation of a national movement the Irish National Land League based on a compact between revolutionaries in both the USA and Ireland and an ambitious protestant landlord Charles Stewart Parnell MP.

In the run up to the 100 anniversary commemoration of the 1916 Rising a former Taoiseach, John Bruton decried the 1916 leaders while praising John Redmond and Parnell for their constitutional rather than militant approach to politics. In this Bruton relies on a general misconception of both Parnell and Redmond's political machine, how it was created and how it operated. The part of the Irish parliamentary party which Redmond took over on Parnell's death in 1891 was born out of the activities of a grassroots who were members of the Irish Republican Brotherhood. This grassroots organised both the Land League and indeed the election campaigns of the Parnell and his chosen candidates in 1880- and beyond.

This paper will trace the rise of Parnell's new political machine from 1879 by focusing on Co. Cork and Cork city where Parnell's collaboration with the Fenian movement manifested itself publically early in 1880. It will show how a small cadre mobilised and politicised people in the remotest parts of Ireland. The movement sought to empower the people and humiliate government figures, landlords, and holders of state offices. By the end of 1880 the Land League headed by Fenians (IRB) had established rival institutions which usurped state prerogatives. The organisation drew in tenant farmers and had appeal to both Catholics and protestant tenants. Focusing on a small handful of grassroots organisers and their activities it will show that propaganda, organising as well as violence and intimidation were tools used not only against the landlord class but also against Parnell's rivals inside the Home Rule Party which he was elected to lead after the general election in 1880. It will also look at the role of women in the grassroots movement both in protest and indeed in their own organisation The Ladies Land league which mobilised girls and women to engage in political activities and militancy.

Biographical note

Frank Rynne teaches at Université Panthéon-Assas (Paris II). He hold a BA (Hons) and PhD in Irish history from Trinity College Dublin. His doctoral supervisor was W.E. Vaughan Among his publications are "Young Ireland and Irish Revolutions" in *Revue Française de Civilisation Britannique*, September 2014, "Redressing historical imbalance: the role of grassroots leaders Richard Hodnett and Henry O'Mahony in the Land League revolution in West Cork 1879-82", in Casey, Brian (Ed.), *Defying the Law of the Land, Agrarian Radicals in Irish History*, The History Press, Dublin, 2013, "Permanent revolutionaries: the I.R.B. and the Land War in West Cork, 1879-1882", McConnell, James & McGarry, Fearghal (Eds.), *The Black Hand of Republicanism*, Irish Academic Press, London, 2009. He has contributed to two chapters in the forthcoming *An Gorta Mor: la Grande Famine en Irlande. Histoire et représentations d'un désastre humanitaire (1845-1851)* PUR: "The Historiography of The Great Irish Famine" with Catherine Maignant and "The Famine in Nationalist and Republican political discourse and propaganda" and is editor of the Clefs concours Histoire *The Great Irish Famine* due February 2015.

VENDREDI/FRIDAY 20 MARCH

Maison de la recherche, Université Paris-Sorbonne

9H-10H45

SESSION A: ALTERNATIVE REPRESENTATIONS (2) (D040)

Community photography as a community empowerment practice: the example of Belfast Exposed (founded 1983)

Mathilde Bertrand

In 1983, an exhibition entitled « Belfast Exposed » opened in Belfast, on an invitation made to local residents and amateur photographers to photographically present their own perspective on the challenges of life in a divided city. The core of photographers involved in the exhibition and its subsequent circulation gave rise to the organisation which took up the name Belfast Exposed. Over thirty years later, the organisation is thriving : its gallery, now relocated in the Cathedral Quarter of the city, is home to regular community photography workshops and training sessions, hosts a important photographic archive and has developed an ambitious community outreach programme.

Belfast Exposed's aims are « to empower local communities by example and training to reflect on their past, record their present and to highlight and share concerns and achievements through the medium of photography » (Alldred, 2003). Principles of accessibility, participation, collective authorship and the interconnection of the artistic and the political are key features in community arts organisations. Community photography is no exception : the specific medium of photography is used as a tool facilitating visual forms of self-expression, both individual and collective, and aimed at enhancing a community's sense of itself. It encourages people to engage with the medium in ways which, through collaboration and positive critical exchange, may lead to community development, to social action and the challenging of the *status quo*.

Community photography appeared in the UK in the 1970s and was a central contribution in the development of radically political perspectives in photographic practices. Interestingly, Belfast Exposed emerged at a time when other organisations in the UK were beginning to encounter difficulties, battling with structural financial questions, or losing their radical political edge. We would like to understand the particular conditions which have kept Belfast Exposed going. The paper proposes to focus on the relationship of the organisation to the longer history of community photography in the UK, on its specific context, on its sources of inspiration whether pragmatic or theoretical, on its methods, achievements and evolution in the course of its 31 years of existence. Our research method will be based on a series of interviews with founding members and current staff as well as on an exploration of the gallery's archive.

Biographical note

Mathilde Bertrand works as a teaching and research assistant (ATER) at the English Studies Department of the University of Paris Ouest Nanterre La Défense. In 2013 she defended her doctoral research entitled « Between artistic institutionalisation and the invention of a politically radical independent photography: a study of practices, discourses and structures around photography in England from the late fifties to the late eighties ». She worked under the joint supervision of Liliane Louvel (Poitiers) and Cornelius Crowley (Paris Ouest). By focusing on the emergence of a politically radical independent photography, the thesis aims at putting in perspective the evolution of the cultural and political fields in post-war England. Broadly defined, her interests are about the interface between artistic and political practices in late 20th and early 21st century Britain, about the role of culture and the arts in emancipation movements.

'No more of that': punk and the construction of an 'Alternative Ulster' during the 'Troubles'

Tim Heron

In the mid-1970s, while the sectarian conflict in Northern Ireland was at its height, part of the province's youth turned to punk rock. At a time when cross-community contact had become uncommon, young Catholics and Protestants eschewed or ignored their political and religious differences and met up in streets and record shops during the day, and at night crowded into the few bars that allowed punk bands to play. While grassroots initiatives and ecumenical organizations worked painstakingly in the hope of fostering a degree of social harmony, the punk subculture unwittingly bridged the gap between young people with opposing group identities. In a society in which the reading of codes and symbols was a continual process in order to establish to which community belongs the 'other', punk's ambiguous nature and its tendency to de-articulate signs and re-accent them in novel ways blurred the boundaries between the two groups and interrupted the process of cultural reproduction, which caused the subculture to be seen as a threat by republican and loyalist paramilitaries, the RUC and local youths. Punk's 'DIY ethic' further loosened the hold of both communities' ideologies over young people's minds by equipping them with a set of tools that would help them construct their everyday life around a 'third' identity, the values of which were based on neither of Northern Ireland's two rival blocs. The subculture's potential as an outlet for alternative voices was explored further in the 1980s when the first wave of punk gave way to a small anarcho-punk scene, which pushed radical left-wing politics to the forefront, encouraged the development of grassroots practises and actively sought to politicise young people. Throughout the 1970s and 1980s, the punk subculture in Northern Ireland thus provided young people with the means and the impetus to deploy tactics in a society where they had no 'proper', no place to call their own, in order to secure a space in the margins where they could temporarily retreat from the conflict and create an 'Alternative Ulster' in which cross-community coexistence, cooperation and even camaraderie was possible.

Biographical note

PhD student (supervised by Prof. Sylvie Mikowski) and English teacher (*professeur agrégé*) at the University of Reims Champagne-Ardenne, France.

PhD dissertation: 'Alternative Ulster': punk and subversion in Northern Ireland in the 1970s and 1980s

Unheard voices and thinking about performance

Lionel Pilkington

This paper is presented in two parts. The first section considers the ways in which the theatrical performer operates as a paradigmatic figure for neoliberal capitalism in Ireland and, specifically, how this ideological function makes the material conditions and conditions of labour appear invisible. Nevertheless, theatre and performance studies can offer valuable ways of analysing cultural history in order to detect political counter traditions and forms of agency that run counter to the dominant, state-oriented forms of politics. Thus, the second part of the paper argues that cultural phenomena such as dance crazes and moving statues—though often considered incoherent, hysterically emotional, inconsequential, partisan or superstitious—may also be understood as the expression of radically alternative ways of thinking about political and social change.

Biographical note

Lionel Pilkington is a Professor of English at the National University of Ireland, Galway. He is the author of *Theatre and the State in 20th Century Ireland: Cultivating the People* (London: Routledge, 2001) and *Theatre & Ireland* (London: Palgrave Macmillan, 2010) and a co-editor of *Gender and Colonialism* (Galway: Galway University Press, 1993) and of *Studies in Settler Colonialism: Politics, Identity and Culture* (London: Palgrave, 2011). Lionel Pilkington's current project looks at the construction of agency in various sites of performance in 20th century Irish cultural history

SESSION B : EMPOWERING THE DIVERSITY OF UNIONISM (D035)

Empowering Unionism? Ian Paisley from 'Never, Never, Never...' to the 'Chuckle Brothers'

Thomas Hennessey

This paper reveals, through detailed interviews with those involved, how the DUP clinched what, at the time, appeared an utterly startling deal at St Andrews in 2006. In addition to detailing the mechanics of change, the chapter assesses the politics of the DUP's shift from consistent opposition to what it perceived as unjustified republican (and Irish government) involvement in the political process towards an agreement justified by Ian Paisley as indicative that Sinn Féin had accepted 'the right of Britain to govern' Northern Ireland. The paper assesses the extent of support for the options taken by the DUP, representing movement from opposition to a) power sharing b) accepting republicans in government and c) endorsing an Irish dimension to political arrangements. It examines membership views on these issues, revealing support for the principles of power-sharing but indicating continuing very strong antipathy towards i) the 1998 Good Friday Agreement ii) Sinn Féin's automatic place in government iii) some of the principles of mandatory coalition. As such, the St Andrews Agreement was very much a 'top-down' deal constructed by the party leadership, with the base expected to fall in line. Since then, the DUP, with Sinn Féin, has been the dominant strand of government. How cordial or hostile are relations with Sinn Féin and is there much common ground with republicans?

Biographical note

Thomas Hennessey is Professor of Modern British and Irish History at Canterbury Christ Church University. Among his recent publications are *The Democratic Unionist Party. From Protest to Power* (co-authored 2014); *Hunger Strike. Mrs Thatcher's Battle with the IRA 1980-1981* (2013).

For God and Working-Class Loyalty? Religion, Secularism and Working-Class DUP support

James W McAuley

Historically, the DUP was strongly associated with the Free Presbyterian Church, given the position of Ian Paisley as leader of both organisations. Yet the party has always also relied heavily upon support from more secular working-class loyalists sympathetic to its politicised Protestantism. This paper shows how Free Presbyterians remain the largest single denominational category of member, but their rate of entrance to the DUP is in marked decline. The party nonetheless retains religiously conservative attitudes, including strong opposition to homosexuality and abortion. Most party members believe that 'Faith and Church' *should* play a substantial role in the party and many believe that there is a significant level of prejudice against Protestants in Northern Ireland.

This paper assesses the extent to which the DUP offers a cross-denomination and cross-class appeals. How far has it moved towards becoming a 'normal' secular party, no longer necessarily conditioned by a religious outlook? To what extent do its members view politics in class terms relative to religious values? How does the party intend to continue fuse religiosity with an appeal to those whose Protestantism is far more lax?

Biographical note

James W McAuley is Professor of Irish Studies and Sociology at the University of Huddersfield. Among his recent publications are *The Democratic Unionist Party. From Protest to Power* (co-authored 2014) and *Ulster's Last Stand?: (Re) Constructing Ulster Unionism after the Peace Process* (2010).

Etcetera Theatre Company – A case study in Ulster Loyalist Storytelling

Connal Parr

This inter-disciplinary paper will address a group which is frequently missing from political and cultural surveys of Ireland: Ulster Loyalists. It will fuse the author's actual experience serving on the board of a new theatre group, *Etcetera Theatre Company*— which aims to dramatize Loyalism's history and character – with original research the author carried out for his PhD. It will illuminate the problematic depictions which gave rise to the Company in the first place, highlighting the travails of a group which feels itself to be historically and contemporaneously outside the tent of the political dispensation, and thus dangerously disillusioned. Simultaneously the more barren academic and journalistic interpretations of Loyalists, focussing sensationally on their past identities as 'Troubles killers' for atrocities committed in the 1970s and 1980s, have

been challenged by grass-roots cultural initiatives, including the subject of the paper, which aim to create new identities for the ex-paramilitaries involved. Such ventures enable these ex-combatants to transcend their former identities as 'terrorists', creating new identities as playwrights and artists (it is hoped this process will also prevent future generations from repeating past mistakes). The paper will begin by sketching a few early instances when Loyalists had appeared in a theatrical context before examining the actual Loyalist perspective, which is often simply ignored in favour of a simple 'IRA vs. the British' narrative (this despite the fact Republicans and Loyalists were responsible for 90 per cent of the killings from 1968 until 2005). It will chart how the group's first production *Tartan* – written by ex-UUVF prisoner Bobby Niblock – was staged (and received) in May 2014 at several venues in Belfast before closing the Cathedral Quarter Arts festival. The paper will also refer to forthcoming productions and more generally reflect an international dimension placing Ulster Loyalists alongside other groups which appear unheard and marginalized.

Biographical note

I was awarded my PhD from the School of Politics, International Studies and Philosophy at Queen's University Belfast (QUB) at the end of 2013 and am the current Irish Government Senior Scholar at the University of Oxford. I have published academic articles in *Irish Political Studies* and the *Irish Studies Review*, and other articles in the *Dublin Review of Books* and *Fortnight* magazine.

SESSION C: CREATION AND ADAPTATION (D223)

Cassandra's Voice? Creations in film and video based on Anne Enright's Cassandra (fragments of a playscript), by Olwen Fouéré (Cassandra) and Alice Maher (Cassandra's Necklace)

Jeanne-Marie Carton Charon

Cassandra's story has been seized upon by many, among which philosopher Gaston Bachelard and psychoanalyst Melanie Klein, useful guides in this investigation. Hers is a story of beauty, prospective love, and prophecy. Apollo promises to give her the gift of foresight, but when she refuses his love, he spits in her mouth, and curses her. She will not be listened to when she wants to warn others of impending death.

She is also a victim of war, deported and killed, and has traditionally been cast as a figure of sorrow and powerlessness. In many ways, she represents women – or indeed human beings generally – when they are denied the right to be heard.

Anne Enright's short text from 1985-89 gives her a contemporary voice in the theatre, thus opening new avenues for metaphors. The text alludes to war, bombings and violent deaths. But it also contains invented language, seduction, and absurd prophecies. It offers countless potentialities, and Olwen Fouéré and Alice Maher have let their own aesthetic universes grow into it.

Cassandra is something of an Antigone, in her revolt against destruction and eagerness to save others. Yet, Enright, Maher and Fouéré do not limit themselves to this aspect of the mythology, adding to their productions a contemporary take on women's position in Ireland today.

Their *Cassandras* are not just seeing, but touching, grasping, and moving in the environment they have created. In Alice Maher's video installation, *Cassandra's Necklace*, the tongues that she had already used in her *Portraits* are endowed with potential powers. Her Cassandra does not look imprisoned but heading for possible transformations. Olwen Fouéré, who has invited Alice Maher to appear in her own monologue version of the play, displays the full measure of the theatricality of the text. Her Cassandra questions the mythology with a measure of surprise and bewilderment, without eschewing the many facets of the text's eroticism.

Biographical note

Jeanne-Marie Carton-Charon obtained the Agrégation in 1985 and taught English in Châteauroux (Indre), first at high school level, and then as a PRAG in the Law department of the University of Orléans (antenne de Châteauroux).

She wrote a PhD thesis under the supervision of André Topia, entitled "Frontiers and Displacements in Jennifer Johnston's novels" (Paris III - Sorbonne Nouvelle, 2005). She is currently a Lecturer (MCF) at the University of Lyon 3, teaching ESOL to Masters students, in the literature and languages departments. Her research focusses on the contemporary Irish novel.

Empowered Women in Irish chromolithography (1870s-1910s)

Claire Dubois

Chromolithographies were published in the Irish nationalist press from the 1870s to the 1910s as weekly supplements in the weekend editions of papers such as *The Freeman's Journal*, *The Nation or United Ireland*. Such cartoons were intended as comments of the politics of the day but also as replies to their British counterparts published in *Punch*, *Fun* or *Judy* and spreading a disparaging image of Ireland. Irish cartoonists thus published deliberate distortions of British cartoons as the example of Tenniel's « Irish Vampire » (*Punch* 24 October 1885) turned into « The English Vampire » by an anonymous cartoonist a few weeks later in November 1885.

If Irish chromolithographies often used the same image of Erin as a powerless woman in need for help to call nationalists to arms, they also portrayed her as defiant and brave in other cartoons. Erin thus became a leader using both her feminine assets and strength to lead Irish people towards a better future as the muse of Irish nationalism.

The aim of this paper is to analyse the corpus of cartoons to try and show how they displayed a versatile image of Erin. Among the cartoons representing the common figure of Erin as a victim of landlords or British ministers, are also to be found other cartoons portraying a strong and powerful Erin, symbolizing the new confidence of Irish people in their process of identity-making. This is of course to be studied in the context of the emerging Celtic Revival but also that of the campaigns organised by the Land League and Parnellite National League in the 1880s. Such campaigns required the support of the Irish media. Cartoonists contributed to such campaigns with propagandist cartoons reinforcing the public's awareness of Irish rights on the road to independence.

Biographical note

Claire Dubois est maître de conférences à l'université de Lille 3. Elle travaille notamment sur l'histoire des représentations aux dix-huitième et dix-neuvième siècles, la presse et les représentations visuelles de l'Irlande. Elle a récemment publié entre autres « The Wooing of Erin: Irishwomen as Victims in the Visual Arts » (*Ireland and Victims: Confronting the Past, Forging the Future*, ed. Lesley Lelourec and Grainne O'Keeffe-Vigneron, Peter Lang, 2012) et « The Representation of Ireland in Two Nineteenth-Century French Journals » (*Irish Studies in Europe vol. 4*, Wissenschaftlicher Verlag Trier, 2012). Elle travaille actuellement sur la publication d'un article sur les représentations visuelles de la Grande Famine en Grande Bretagne ainsi que celle des actes d'un colloque sur les représentations Britanniques de l'Autre.

Speaking Truth to Power: Seamus Heaney's *The Burial at Thebes, its Inception, Composition and Reception*

Michael Parker

In 'Mediations: Poet as Translator, Poet as Seer', a pioneering essay on *The Cure at Troy*, Alan Peacock sought to demonstrate that Seamus Heaney's translations were by no means peripheral to his literary project, but were rather empowering elements within it. Ever since taking on *Builhe Suibhne* in the 1970s, adopting and adapting texts from other times, regions and cultures provided an invaluable means of extending and enriching the compass of his writing, and, as Peacock points out, enabling him to deal with 'issues of some ethical complexity', not least the question of the artist's civic responsibilities.

This paper explores Heaney's renewed interest in classical Greek drama in the early years of the new century, and what led him in January 2003 to accept a commission from the Abbey Theatre to produce a new version of Sophocles' *Antigone*, despite initial misgivings. It discusses the factors and contexts, local and global, which may have contributed to his decision to take on the task, and that shaped the play's composition and reception.

So much about the play - its emphasis on familial solidarity, its political and ethical freight, its focus on gender, its clash of inflexible opposites, its pitting of individual conscience against executive power, its post-war context, its catalogue of bloody events - struck deep chords in Heaney, as Ted Hughes back in 1984 had suggested it might. Yet a problem that weighed upon him - but equally the director, designer and actors - was how to create a theatrical experience which kept faith with the spirit of Sophocles' original, but also had something fresh to say to audiences in 2004.

Biographical note

Michael Parker is a freelance writer and researcher, and Emeritus Professor of English Literature at the University of Central Lancashire, and in 2012 served as Visiting Professor at the Sorbonne Nouvelle. Publications include *Seamus Heaney: The Making of the Poet* (1993), *Contemporary Irish Fiction: Themes, Tropes, Theories*, co-ed. with Liam Harte (2000), *Northern Irish Literature: The Imprint of History 1956-2006* (2007), and *William Trevor: Revaluations*, co-ed. with Paul Delaney (2013). His next book will be *Seamus Heaney: Legacies, Afterlives*, a comprehensive analysis of Heaney's entire literary oeuvre.

14H00-15H45

SESSION A: IMMIGRANTS' VOICES (D223)

Performing Irish Integration: the Empowerment of Ireland's Immigrants through Community and Youth Theatre

Jason King

My paper will examine the role of theatre and performance in facilitating the integration of Ireland's immigrants in the period between the rise of the Celtic Tiger and its collapse as reflected in a variety of community, professional, and youth theatre productions. More specifically, it will compare and contrast professional theatre productions that dramatized stories of immigrant empowerment during the period of the Celtic Tiger, such as Donal O'Kelly's *The Cambria* (2005), Elizabeth Kuti's *The Sugar Wife* (Rough Magic, 2005) and Bisi Adigun and Roddy Doyle's adaptation of J.M. Synge's *Playboy of the Western World: a New Version* (Abbey Theatre, 2007), with more recent community and youth theatre productions that featured immigrant casts, such as Fiona Quinn's "Voyage of the Orphans" (County Limerick Youth Theatre, 2009), and Delphine Coudray et al's "It Won't Rub Off" (Oulala Productions, 2014).

My paper will argue that since the collapse of the Celtic Tiger in 2008 Arts Council funding cuts as well as the fallout from the controversy and legal dispute surrounding the second production of Adigun and Doyle's version of *Playboy of the Western World* (2008-2009) has resulted in the disappearance of stories of immigrant empowerment from the professional Irish stage. Before the economic downturn, professional Irish theatre companies were increasingly featuring immigrant characters in the development of their plotlines which culminated in the performance of Adigun and Doyle's adaptation of the *Playboy* in Ireland's national theatre, the Abbey, in 2007, where it became a commercial success. Since the Celtic Tiger's collapse, many of these companies have lost their funding and closed; and fewer immigrant storylines have featured in professional theatre productions.

More recently, community and youth theatre groups have embraced immigrant participants and have found new outlets to devise plays and to perform them in unconventional theatre settings. In particular, community theatre groups such as County Limerick Youth Theatre, Friar's Gate in Limerick, and Oulala Productions in County Meath have been successful in their applications to the European Integration Fund for Third Country Nationals which has enabled them to perform groundbreaking and formally innovative plays that not only dramatize the immigrant experience in their respective locales, but also to devise and develop these works in collaboration with the migrant participants they cast. My paper will argue that these community theatre productions, which often employ the Theatre of the Oppressed techniques of Friere and Boal, tend to be more empowering, inclusive, and participatory for their immigrant casts than the earlier professional productions about them.

Biographical note

Dr. Jason King is an Irish Research Council Postdoctoral Fellow working on “Interculturalism, Migration, and Performance in Contemporary Ireland” in the Moore Institute and Centre for Drama, Theatre and Performance at the National University of Ireland, Galway. He has also been a lecturer in English at the University of Limerick and NUI Maynooth, an Assistant Professor of Canadian Irish Studies at Concordia University, and a visiting lecturer and professor at University College Cork and Université de Montréal. He has published extensively on Irish interculturalism, migration, theatre, and performance.

Affective Architectures of Containment: Asylum, Performance and the Historical Duty Imperative

Charlotte McIvor

This paper traces the performative dimensions of how asylum seekers have been positioned within Irish society as constitutive of an intercultural imaginary that depends on the asylum seeker not only as ‘Other’ but as a reflection of prior Irish historical selves displaced or impoverished by colonialism and/or emigration. This call for sympathy is a liberal or progressive position in contemporary Ireland, an even more personalized reworking of classic humanitarian campaigns which may ‘ask the public to recognize “the human face” of specific asylum-seekers, assuring us that “close-up,” they are “just like us” through the use of for example ‘photographic close-ups of asylum-seekers’ faces and first-person accounts of asylum.’ I consider how artists/activists have negotiated these affective architectures of containment in making work that responds to and advocates for the political rights of asylum seekers living in Ireland.

Affective architectures of containment for and regarding asylum seekers in contemporary Ireland function as a repertoire of recognizable structures of feeling that take on dramaturgically formal patterns that can be traced across multiple modes of performance in the service of art-making or everyday life. ‘Architecture’ for me refers both to material social infrastructures (such as the Direct Provision system) and structures of feeling (the affective imperatives proposed by the historical duty argument). I pursue these structures of feeling from the theatre in Donal O’Kelly’s *The Cambria* (a fictionalization of Frederick Douglass’s 1845 journey to England and then Ireland which takes us through the Black and Green Atlantic) to dance in John Scott’s collaboratively created modern dance piece *Fall and Recover* and finally to Vukasin Nedeljkovic’s ‘The Asylum Archive,’ an online archive of photographs, essays, interviews, reports and ephemera related to the lived experience of asylum in Ireland. This paper ultimately queries how the aesthetic strategies of these works might provide models for reimagining historical duty as a process of not only reckoning but *redress*, especially in light of intensified hunger strikes and protests since summer 2014 regarding the living conditions and time to decision for those within the Irish direct provision system.

Biographical note

Charlotte McIvor is a lecturer in Drama and Theatre Studies and director of Postgraduate Studies in Drama at National University of Ireland, Galway. She is the author of *Staging Intercultural Ireland: Plays and Practitioner Perspectives* (co-edited with Matthew Spangler, Cork University Press) and the forthcoming *Towards A New Interculturalism: Migration and Performance in Contemporary Ireland* (Palgrave, 2016) and has published multiple articles and book chapters in this area. She is currently working on an Irish Research Council-funded project ‘Migration, Interculturalism, and Contemporary Irish Performance’ with postdoctoral researcher Dr. Jason King to further this work.

The Unquiet Ghost of the Carricks, Subaltern Memory of the Great Irish Famine in the Gaspé Peninsula

Gearóid Ó hAllmhuráin

During the Great Famine of 1845-1850, a million Irish fled across the Atlantic, many in dreaded coffin ships—lumber vessels hastily re-fitted to transport people as ballast. Canada received 300,000 of these famine refugees. 20,000 died in the summer of 1847, many at sea, others in quarantine stations at Grosse Île, Partridge Island, and in fever sheds, orphanages and shanties elsewhere in Quebec and Ontario. While Grosse Île on the St. Lawrence is the largest famine graveyard outside of Ireland, there are other ‘subaltern sites’ in Quebec associated with the tragic *été irlandaise* of 1847. The least known is Cap des Rosiers on the edge of the Gaspé peninsula. On the night of May 23, 1847, the brig Carricks of Whitehaven carrying ‘surplus tenants’ from Lord Palmerston’s estates in Co. Sligo sunk after being driven onto a reef near Cap des Rosier. Of the 167 passengers on board, 48 reached the shore alive. These famine victims were commemorated by a monument erected at Cap des Rosiers in 1900 by the parishioners of St. Patrick’s parish in Montreal. In 1966, the ship’s bell was washed ashore in the Straits of Belle Île, 300 kilometers away on the north shore of the St. Lawrence. Today, it hangs beside the memorial at Cap des Rosiers—a sonic memory of flight that ended within sight of the New World.

Navigating the faultlines between the heard and unheard voices of the Great Famine in Quebec, this interdisciplinary paper showcases the subaltern memory of Irish-Quebecois conteur, Georges Kavanagh, whose ancestors survived the sinking of the Carricks, settled in the outer Gaspé, and transitioned from a Gaelic-speaking world of south Sligo to a Francophone milieu in maritime Quebec. Brokering the post-memory and nostalgic heteroglossia of the Carricks tragedy for six generations, Kavanagh’s *témoignage* never registered on the radars of official famine history, nor did it find a place in mainstream narratives of Irish settlement in Canada. Yet, his telling, or ‘deep oral reading’ of the Carricks saga bears all the hallmarks of New World *dinnsheanchas*, the lore of places that separates the intimacy of the communal *gemeinschaft* from the indifference of the distant *gesellschaft*. This paper will feature extracts of a forthcoming documentary film on Kavanagh and his unquiet famine ghosts.

Biographical note

Gearóid Ó hAllmhuráin, MA (UCC), HDE (Trinity College Dublin), MBA (IUA), Ph.D. (QUB) is an anthropologist and ethnomusicologist who specializes in the study in Irish traditional music and folklife. Author of *A Pocket History of Irish Traditional Music* (Dublin, 1998/2003), as well as chapters and peer-reviewed articles on Irish music and cultural history, his work has been featured on PBS, CBC, RTE, BBC and TF1. Formerly Jefferson Smurfit Professor of Irish Studies and Professor of Music at the University of Missouri-St. Louis, he holds the Johnson Chair in Quebec and Canadian Irish Studies at Concordia University, Montreal. Funded by the Quebec government, his research focuses on cultural memory and the Irish soundscape in Quebec since the fall of New France. A professional musician, his CD recordings include: *Traditional Music from Clare and Beyond* (1996), *Tracin’: Traditional Music from the West of Ireland* (1999) and *The Independence*

Suite: Traditional Music from Ireland, Scotland and Cape Breton (2004). His book *Flowing Tides: History and Memory in an Irish Soundscape* will be published by Oxford University Press in 2015.

Paul Muldoon's use of poetic form in narratives of the underdog

Ingrid Shirin Jindani

As the Northern-Irish poet, Paul Muldoon notes, "the British used Ireland [...] as a kind of testing ground [for colonising America]". In this context much has been made of Muldoon's evocation of native Americans in early poems such as 'The Indians on Alcatraz' and 'The Year of the Sloes, for Ishi', the latter having been "written as a direct response to Bloody Sunday, 1972". However while these poems ostensibly describe the plight of the oppressed Amerindians they do so using the poetic forms and language of their British colonisers. Subsequent works such as 'Meeting the British' and Muldoon's libretto for the opera *'Shining Brow'*, display an awareness of the inherent contradiction in using the language and idioms of the oppressor to give voice to the oppressed.

More recent poems such as 'The Loaf' demonstrate a shift in Muldoon's use of poetic idiom. By making use of popular forms such as fairy stories and nursery rhymes to evoke the harsh living conditions of early 19th century Irish émigrés, Muldoon recounts the history of Irish navvies in an idiom they themselves would recognise. Likewise in his recent book of song lyrics, *The Word on the Street*, "Muldoon goes back to the essential meaning of the term "lyric"—a short poem sung to the accompaniment of a musical instrument" and combines this with contemporary notions of lyric poetry as a direct expression of thoughts and sentiments, in this case those of society's underdogs. Speaking of his interest in society's outsiders he states "Underdogs are more interesting than overdogs. [...] Unhappiness is more interesting than happiness".

This paper considers Muldoon's changing use of poetic form as a means of retelling stories of the underdog whether historical, political, social or fictional and examines the extent to which his use of more popular narrative and poetic forms can be seen as attempts to write *for* rather than *about* the marginalised and oppressed.

Biographical note

Shirin JINDANI est doctorante contractuelle depuis 2013 à l'université Rennes 2. Elle est inscrite en doctorat sous la direction d'Anne Goarzin, EA 4451- CRBC: Centre de recherche breton et celtique / centre d'études irlandaises. Ses recherches portent sur la relation entre forme et sens dans la poésie de Paul Muldoon. Elle est l'auteur de plusieurs communications et d'articles qui sont en cours de publication.

SESSION B : EMPOWERMENT THROUGH EDUCATION (D035)

Empowerment of the disadvantaged through education in the Republic of Ireland

Imelda Elliott

By the early 1960s, one out of three young people left school at 14 without any second level education. Their families could not afford the cost of education. They did not have the opportunity to learn the skills necessary to obtain good jobs in Ireland or abroad. They could not access the culture provided by secondary education either. As one minister said "one third of our people have been condemned - the great majority through no fault of their own - to be part-educated unskilled labour, always the weaker who go to the wall of unemployment or emigration"¹. Education is important not only because it enables young people to develop intellectually and socially but also because it is a powerful predictor of adult life chances. Inequality in educational outcomes means that some groups are disempowered: "Equality in education matters... because education is indispensable for the full exercise of people's capabilities, choices and freedoms in an information-driven age"².

This paper will examine the process whereby successive governments attempted to reduce inequalities in order to «cherish all the children equally» as the Declaration of the Irish Republic in 1916 had promised. Equality of educational opportunity has been at the centre of political discourse on educational policy. Investment in education has been seen as promoting social justice and also improving the economy. An assessment of the educational inequalities in Ireland in the early sixties, and an examination of the official proposals to reform the education system and their implementation will be conducted in order to try to see to what extent the Irish education system achieved its professed goal of providing equality of educational opportunity in the period from the early 1960s to the end of the twentieth century.

Biographical note

Imelda Elliott is a professor of Irish Studies and head of the School of Modern Languages at the Université du Littoral Côte d'Opale in Boulogne sur Mer. She has published many articles on Irish education in English and in French. She has also published a book on higher education on Ireland: *Irlande : l'enseignement supérieur en mutation 1960-1997*. Paris: L'Harmattan, 2007. Her book on second level education in Ireland is due to be published in 2015: *Irlande : La politique de l'enseignement du second degré 1963-1998*. She has also co-edited a book on education and religion¹ and another on higher education and globalisation².

'The Boys of St Columb's: Empowerment through Education in Derry and Northern Ireland'

Karin Fischer ; Maurice H. Fitzpatrick ; Martine Pelletier

Seamus Heaney, John Hume, Seamus Deane, Eamonn McCann among others of the same generation all attended the same secondary school in Derry, benefiting from the introduction of the 1947 Education Act (Northern Ireland) which introduced free and compulsory secondary education and the Eleven Plus exam. The BBC/RTE film, «The Boys of St Columb's» was written by Maurice Fitzpatrick and focuses on the famous school in Derry which produced so many of the men who were to shape the future of Northern Ireland in the fields of politics, journalism and the arts, from the Civil Rights movement in the 60s to the work of Field Day in the 80s. Starting from the film and the many interviews it contains, the panelists will look at the ways in which access to education empowered a whole generation of young boys who went on to challenge the existing social and political order.

Biographical note

Karin Fischer est Professeure des Universités en Études irlandaises et britanniques à l'Université d'Orléans. À ce jour, ses recherches portent essentiellement sur les politiques éducatives en Irlande et au Royaume-Uni (particulièrement Irlande du Nord) et sur leurs implications identitaires, culturelles et sociales aux XX^e et XXI^e siècles. Parmi ses publications on peut citer *École et religion/ hiérarchies identitaires et égalité citoyenne en République d'Irlande* (Presses Universitaires de Caen, 2011) et, en co-direction avec Deirdre Raftery, *Educating Ireland: Schooling and Social Change 1700-2000* (Irish Academic Press, 2014)

Né en Irlande, Maurice Fitzpatrick est diplômé de Trinity College, Dublin. Il a vécu à Tokyo entre 2004 et 2011 et a enseigné à l'université de Keio. Également journaliste et réalisateur, il enseigne aujourd'hui à l'université de Cologne. Auteur du livre *The Boys of St Columb's*, il a écrit et co-produit le documentaire du même nom (RTÉ/BBC, 2010), et également écrit et réalisé un documentaire de la BBC sur Translations de Brian Friel en 2013. Il prépare en ce moment un nouveau film documentaire intitulé *John Hume in America* (l'ouvrage du même titre est prévu pour publication en 2016 chez Irish Academic Press).

Martine Pelletier est Maître de Conférences à l'Université François-Rabelais de Tours et membre de l'équipe de recherche ICD EA 6297. Elle est l'auteur du livre *Brian Friel : Histoire et histoires* publié par Septentrion en 1997 ainsi que de nombreux articles sur le théâtre irlandais contemporain pour diverses revues et ouvrages français et internationaux. Ses publications les plus récentes sont des contributions aux volumes suivants : *Irish Literature since 1990* de Scott Brewster et Michael Parker (2009), *Irish Drama. Local and Global Perspectives*, de Nicholas Grene et Patrick Lonergan et *Drama Reinvented. Theatre Adaptation in Ireland (1970-2007)* de Thierry Dubost (2012), *Adapting Chekhov. The Text and its Mutations* de J. Douglas Clayton & Yana Merzon (Routledge, 2013) et *Preserving the Sixties. Britain and the 'Decade of Protest'* de Trevor Harris et Monia O'Brien Castro (Palgrave Macmillan, 2014), Elle est également l'auteur des préfaces aux dix traductions françaises par Alain Delahaye des pièces de Brian Friel parues aux éditions *L'Avant-scène Théâtre*. Elle a organisé en mars 2012 à Tours le colloque annuel de la SOFEIR (Société Française d'Études Irlandaises). En plus de ses activités pédagogiques et scientifiques, Martine Pelletier est Vice-Présidente déléguée à la culture pour son université.

SESSION C: LITERARY AND CULTURAL EMPOWERMENT (D040)

'The Mute Phenomena': The Rebellious Sound of Silence or Toward a Poetic Empowerment of Disused Objects in Derek Mahon's Poetry

Marion Naugrette-Fournier

«Your great mistake is to disregard the satire/bandied among the mute phenomén »1. In Derek Mahon's iconic poem entitled « The Mute Phenomena: after Nerval », which is an adaptation of Nerval's poem « Vers Dorés" in *Les Chimères*, the contemporary Northern Irish poet Derek Mahon harps on the idea that we should not disregard the voice paradoxically entailed in "the mute phenomena" surrounding us, mute because they are either abandoned, neglected, or simply forgotten. 'Mute Phenomena" in Mahon's poetry often happen to be in poor shape – broken, burned, misshaped: in Mahon's perhaps most famous poem, "A Disused Shed in Co.Wexford", we find in a disused shed "deep in the grounds of a burnt-out hotel,/ Among the bathtubs and the washbasins/A thousand mushrooms crowd to a keyhole"2. Those mushrooms have been lying there for centuries, forgotten witnesses to the tragedies of History: "magi, moonmen,/Powdery prisoners of the old regime,/ Web-throated, stalked like triffids, racked by drought/And insomnia"3.

The poet's role, as Mahon envisions it, is precisely to give a voice to those "mute phenomena", to those voiceless, nameless things: "They are begging us, you see, in their wordless way,/To do something, to speak on their behalf/Or at least not to close the door again. Lost people of Treblinka and Pompeii!"4.

In a more general way, objects in Mahon's poetry, whether natural or inanimate, seem to be endowed with a particularly powerful voice, all the more powerful as they seem to be particularly powerless and deprived of their function as *utensilia* in the hierarchy of social objects. What I would wish to explore in this paper is how objects are used by the poet as utensils of empowerment, giving power to the unknown and neglected world of beckettian 'disjecta' (" a twilight of crumbling/Utensils and broken pitchers, groaning/For their deliverance"5), but also endowing the poet to express what his own muted and traumatized conscience cannot voice, for instance in Mahon's case the trauma of the Northern Irish Conflict, which as a matter of fact is also looming large behind the "Lost people of Treblinka and Pompeii" embodied by the mushrooms in " A Disused Shed".

Giving a voice to objects enables Mahon to find a new kind of poetic *résistance*, as he puts it in his poem entitled "Resistance Days", where he defines a new kind of resistance, quoting Raymond Chandler: "No art without the resistance of the medium:our own resistance to the murderous tedium/of business culture lays claim to the real/not as a product but as its own ideal"6. This resistance is to be found in the voices of the unheard-of objects to which no one pays attention anymore and which should not be so lightly discarded, as the poet recommends it in "Recycling Song": "Throw nothing out;recycle/ The vilest rubbish, even/Your own discarded page". According to Mahon, objects are the last items able to nurse "the venerable ideal/of spirit lodged within the real"7, and thus able to expose whatever trickery the actual voices of political or economic forces might try to muffle with their deafening lies. Might we then go so far as to conceive the empowerment of objects, as it is advocated in Mahon's poetry, as a new intellectual and political force to be reckoned with, a new "Parlement des Choses" as the sociologist Bruno Latour has defined it?

Biographical note

Marion Naugrette-Fournier is a former student of the Ecole Normale Supérieure in Paris and she passed her teaching exams (Agrégation) in English in 2009. She studied English literature in the Paris 3-Sorbonne Nouvelle University in Paris, where she gained a B.A. (or Maitrise) degree with Honours in 2007. She then completed an M.Phil. in Irish Writing (Hons) in the same university in 2010. She is currently working on a Ph.D. thesis on the language of things and objects in the poetry of Derek Mahon, in the Paris 3-Sorbonne Nouvelle University with Professor Carle Bonafous-Murat. She is also reviewer for the French Journal of Irish Studies *Études Irlandaises*, in which she has recently published seven reviews on the works of Derek

Mahon, Dermot Healy, Alan Gillis, Sara Berkeley, Enrique Juncosa, Peggy O'Brien and David Wheatley. In 2010 she has been asked by the Irish Department of Foreign Affairs to translate into French the booklet and the panels of the exhibition *The Life and Works of William Butler Yeats*, which at that time was on display at the National Library of Ireland, in view of a tour of the exhibition in France. She has also translated several poems from English and Irish into French in the bilingual anthology of poems entitled *Femmes d'Irlande en poésie: 1973-2013*, published in 2013 by Cliona Ni Riordain (Editions Caractères). In 2010-2011 she also was Teaching Assistant in the French Department of Trinity College Dublin, Ireland. She is currently an ATER in the Department of English at the Université de Bourgogne, France.

Subaltern Seamus: "the recalcitrant enters the domain of the received"

Kieran Quinlan

Since Seamus Heaney's elevation to international iconic status at least 20 years ago, we tend to think of him as ever the successful writer in spite of our customary reiterations of his modest family background and outsidership within the hegemony of the Northern Ireland statelet. However, Heaney had first to struggle to become part of a higher Catholic social class through poor-boy scholarship access to a boarding school education, then to be accepted in a Protestant-dominated if relatively liberal artistic community, and, most importantly, to come into imaginative possession of his native ground by digging down to establish a prior claim to its buried treasures. Early on he became attuned to the way you had to switch dialect and discourse to fit circumstance: "Catholics, in general, don't speak / As well as students from the Protestant schools," he heard at his *Catholic* school where he was trained to become "Heaney" first, "Seamus" second as in the manner of British public schools, which included those in Protestant Ulster. Heaney would recall a time when Catholics "were more than metaphorically put upon when you had the likes of [Lord] Brookeborough telling his supporters not to employ Catholics." These "demeaning conditions," he noted, had often barred his kind from "relish and fulfillment." Indeed, they were perceived as dwelling among "the enemies of Ulster": "As a university-educated teacher, I was still subject to the usual old Northern Ireland reminders that I'd better mind my Fenian manners." In response, Heaney courageously "avows his subalternity." But in reinterpreting language, landscape, and "loyalism," Heaney crosses from subaltern to a different social and political status, one that, however, is more comprehensive and inclusive. Drawing eclectically on Gramsci, Said, and Scott, this paper focuses on Heaney's own initial status among the unnamed, unheard, but, finally—if all too often reluctantly—"received."

Biographical note

Kieran Quinlan is professor of English at the University of Alabama at Birmingham. His books include *John Crowe Ransom's Secular Faith* (1989), *Walker Percy, the Last Catholic Novelist* (1996), and *Strange Kin: Ireland and the American South* (2005). His autobiographical essay "Kirwan Street, In Memory," a record of his growing up in Dublin in the 1950s and 60s, received a "Notable" commendation in *Best American Essays 2013*. Dr. Quinlan is currently completing a study of religious issues in Seamus Heaney and Irish culture.

The Power and Persuasion of Irish Memoir

Stephen Regan

Irish memoir has enjoyed a remarkable popularity in recent years. Even in the boom years of the Celtic Tiger, there was a large and buoyant readership for memoirs recalling an earlier time of economic destitution, sexual repression, and political struggle. Frank McCourt's *Angela's Ashes* and Seamus Deane's *Reading in the Dark*, both published in 1996, were among the best-selling memoirs of the time, one exploring the lives of Irish immigrant communities in America, principally through comedy, and the other sensitively and movingly recording the life of a boy growing up in a Republican community in Derry in the decades preceding the Troubles. Hugo Hamilton's memoir *The Speckled People*, published in 2003, gave further momentum to the tradition of Irish life writing with its compelling account of the author's Irish-German childhood in the 1950s. This paper will consider the ways in which memoir is a form of empowerment, permitting the expression of thoughts and feelings which are not easily accommodated in other forms of writing. If memoir is intensely personal, it is also inevitably social, exploring lives that are at once unique and commonplace, both strange and familiar. The paper will look at recent memoirs, including *Is it Yourself?* by Aoife Mannix, in which identity – cultural, national, sexual – finds new and candid forms of expression.

Biographical note

Stephen Regan is Professor of English at Durham University, where he is also Director of the Centre for Poetry and Poetics. He is editor of *Irish Writing: An Anthology of Irish Literature in English 1789-1939* (Oxford University Press) and of George Moore's *Esther Waters* (also OUP). He has recently completed an essay on Seamus Heaney and 'things remembered' for the forthcoming Seamus Heaney memorial issue of the journal *Éire-Ireland*.

Silencing the silenced: the Censorship of Traditional Irish Culture

Brad Kent

In the post-Independence period, the Irish government worked to recuperate, protect, and promote the culture of traditional Ireland. This was most readily evident in Minister for Finance Ernest Blythe's creation of the Irish-language publisher An Gúm in 1925, the formation of the Irish Folklore Commission in 1935 to collect and study the customs and oral culture of the rural people, and the oft-cited Gaelic utopia evoked in de Valera's St Patrick's Day radio address in 1943. However, not all depictions of peasant and traditional culture were welcome. In two highly mediated and controversial instances, the government attempted to stifle what might be termed as less wholesome, more Rabelaisian portrayals: those found in Eric Cross's quasi-anthropological *The Tailor and Ansty* (1942) and Frank O'Connor's translation of Brian Merriman's eighteenth-century poem *The Midnight Court* (1945). The proscription of books written by Irish authors had often raised questions of what representations of Ireland would be permitted to circulate among the population, but the banning of these two works under the terms of the Censorship of Publications Act of 1929 and the resulting scandals went much more to the heart of the matter as indecency and obscenity could not simply be explained or dismissed as the result of the perversions of

modern, cosmopolitan writers. Combining textual readings with contemporary debates, this paper will tease out some of the implications that these bannings had on Irish society, writers, and the institution of censorship itself.

Biographical note

Brad Kent is Associate Professor of British and Irish Literatures at Université Laval (Québec) and was Visiting Professor at Trinity College Dublin in 2013-14. His recent publications include a critical edition of Shaw's *Mrs Warren's Profession* (Methuen Drama, 2012), the forthcoming *The Selected Essays of Sean O'Faolain* (McGill-Queen's University Press) and *George Bernard Shaw in Context* (Cambridge University Press), and essays in the *University of Toronto Quarterly*, *Modern Drama*, *English Literature in Transition*, and *The Oxford Handbook to Modern Irish Theatre*. He is also the programme director of the Shaw Symposium, held annually at the Shaw Festival in Niagara-on-the-Lake, Canada.

SAMEDI/SATURDAY 21 MARCH

Campus Censier, Université Paris 3 Sorbonne-Nouvelle

9H-10H30

SESSION A: WAR STORIES UNHEARD (D02)

Telling secrets from the dark: how Irish women empowered Michael Collins in the intelligence war against British secret services (1916-1921)

Emilie Berthillot

Following the examples of Constance Markievicz, Maud Gonne or Jennie Wyse Power, who were all belonging to powerful female activist organizations like Cumann na mBan or the Ladies' Land League created at the beginning of the 20th century, some women decided to play an active part in the fight for the independence of Ireland. Contrary to some famous activists, these women didn't need their voices to be heard and had to stay hidden and silent because of their secret activities in Michael Collins's intelligence organization.

The lives of Nancy O'Brien, Madeline Dilly Dicker or Lily Mernin who acted as double agents infiltrated in the Dublin Castle British administration or in the London post-office will be studied. These spies secretly transmitted copied information taken from the British administration to Michael Collins. Their work turned into efficient machinery when supplemented by those of many other informants like Josephine Marchmont who collected information about raids, names of paid informers, troop movements or police cipher key. These women were spying and manipulating British secret agents living in Dublin city centre and thus helped Collins identifying the members of the G Division or the Igoe Gang. Collins could also rely on Madge and Agnes Daly, Peg Barrett, Leslie Price or Moya Davies for the transportation of weapons from Dublin to the second IRA battalion in Cork: they hid the weapons in flour bags for bakeries, while others like Maire Comerford, Leslie Price or Brigid Lyons were transmitting messages from/to the different IRA battalions.

Their stories and secret work explain how Collins was powerful enough to counter-act British secret services' efficiency thanks to the large quantity of information he collected from his female agents. Though numerous, their dark activities are unknown to the public, they played a key part in Collins's organization permitting him to stay free and alive and offering him enough information to be one step ahead of the British secret agents during the Anglo-Irish war. In fact, without these female Irish spies, Michael Collins's intelligence system would have been silenced and far less efficient than it was.

A general outlook of Collins's intelligence organization (1916-1921) will be given by quoting and referring to Maurice Gleeson, Meda Ryan and T. Ryle-Dwyer, and above all, by analyzing more specific examples or situations depicted by the stories of William Stapelton or Sean Kavanagh who wrote articles in *the Dublin Capucin Annual*. This comparative approach about intelligence gathering in or against Michael Collins's organization will also be based on primary sources from the National Archives in Dublin, mainly the collections of Annie O'Farrelly, Captain P.M. Moynihan or Kathleen McKenna papers. These secret documents will be compared to the reports of the Intelligence Branch of the Chief Police from the national archives in London (CO 904/156B- CO 904/168) to highlight the role of female spies in the Anglo-Irish war. Thus, this study will try to analyze in what way their role and the intelligence they gathered empowered Collins to develop an efficient counter-intelligence system and to bring the British government to negotiate the Treaty: a stepping stone towards full independence.

Biographical note

Emilie est professeur d'anglais en lycée depuis 2002 et chargée de TD à la Faculté de Droit de l'Université Jean-Monnet à Saint-Etienne depuis 2010. Elle a obtenu son doctorat en civilisation britannique, intitulé : « Renseignement et contre-espionnage entre Dublin, Londres et Dublin », le 19 septembre 2014 à Toulouse 2 - Jean Jaurès sous la direction de M. Jean Berton. *La Revue des Etudes Irlandaise* publiera son article intitulé : « Le Château de Dublin: repaire de traîtres ou d'agents doubles? » en juin 2015.

Irish Women and the Revolution, 1916-23

Ruan O'Donnell

This paper will explore the engagement of Irish women with the revolutionary forces during the turbulent years following the call to arms by the 1916 Proclamation. The specific address to 'Irish Women' in the Proclamation and the promises of progressive politics outlined in the document will be discussed in relation to the events which ensued. Points of interest will include an assessment of why female Irish republicans were blamed for sparking the Irish Civil War of 1922-23 and the subsequent lives of those who rejected the regressive and conservative agenda of those who supported the Anglo-Irish Treaty.

Biographical note

Dr. Ruan O'Donnell is a Senior Lecturer in History at the University of Limerick, Ireland. He is the author of numerous books on modern Irish political history and co-editor of the O'Brien Press '16 Lives' series of the biographies of those executed by the British in the aftermath of the 1916 Rising. Recent books include 'Special Category, The IRA in English prisons' and 'The Irish Famine'. O'Donnell was Visiting Chair of Irish Studies at the Keough-Naughton Institute, University of Notre Dame, Indiana, 2010-11. He is a member of the National Union of Journalists and the Irish Manuscripts Commission.

Les Forgotten Ten

Sophie Ollivier

The executions of Irish nationalists had always a great impact in Ireland: the deaths of the « Manchester martyrs » (24 nov. 1867) and especially the deaths of the 15 leaders of the 1916 Rising (May 3 and 12). The ten members of the IRA, executed in Mounjoy during the Anglo-Irish war (1st nov-7 June 1921), have been completely forgotten. After a brief biography of each of them, we shall try to understand the reasons why they were forgotten and why 80 years after the executions they were lifted out of oblivion, with a Requiem mass at St Mary's Cathedral and a reburial in Glasnevin Cemetery. We shall rely in this paper on Pierre Nora's distinction between « the duty of memory », which is an « absolute », and history, which needs analysis and a critical approach. In the case of « the forgotten ten », the duty of remembrance was of primary importance. It's because their families wanted them to be remembered that « the forgotten ten » went down in history.

Biographical note

Licence et maîtrise d'anglais (U. Aix en Provence et Sorbonne). Licence et maîtrise d'anglais (Willamette university et university of Washington). Licence et maîtrise de russe (Aix en provence). Agrégation de russe. Thèse de 3^e cycle. Doctorat d'état. Maître de conférences Université Blaise Pascal de Clermont Ferrand. Professeur Université Bordeaux 3. Actuellement professeur honoraire. Vice-présidente de l'IDS. Auteur d'une centaine d'articles et d'essais sur la littérature russe, l'histoire irlandaise, de deux livres sur la littérature russe. Ouvrage sur les Fenians en cours de parution.

SESSION B : WHOSE STORY ? (D15)

No space for debate? A critical assessment of contemporary for a for discussing abortion in Northern Ireland and the Republic of Ireland

Grainne McMahon & Catherine McGlynn

A number of recent events such as the opening of the Marie Stopes clinic in Belfast have raised the profile of abortion as a political issue in Northern Ireland. The subject has also risen up the agenda in the Republic of Ireland since the death of Savita Halappanavar in 2012 after she was refused a termination in a Galway hospital. Opinion polls suggest that there is support for further reform of abortion legislation in both jurisdictions. However, political party politics has been dominated by resistance to change, a position that in Northern Ireland unites a number of politicians and cuts across sectarian cleavages and constitutional preference. A similar resistance is presented by dominant religious bodies among other organisations within civil society.

This paper will explore the debate, and the obstruction of it, on the issue of abortion across a range of media and will focus on the ways in which prochoice activists make use of social and blogging media in particular in order to create pressure for change. Social media have the potential to provide a space for less institutionalised and restrictive debate and to offer a forum for marginalised voices. However, we argue that many of the same obstacles (such as unequal funding and means of mobilisation) operate within this sphere also and that the dominant discourses around reproductive choice in Ireland remain embedded within patriarchal, traditional and conservative narratives.

The paper will trace discourses around reproductive rights in Ireland on social and blogging media, particularly around key recent events that have drawn renewed attention to this issue.

Biographical note

Catherine McGlynn (c.e.mcglynn@hud.ac.uk) is a senior lecturer in Politics at the University of Huddersfield. Her research interests focus on Northern Ireland with particular respect to unionist party politics. As part of the Political Studies Association Specialist Group on Britishness she has organised recent events on Northern Ireland's culture wars and reactions to the Scottish independence referendum.

Grainne McMahon (g.mcmahon@hud.ac.uk) is a senior lecturer in Criminology at the University of Huddersfield. Her research interests are in the sociology of youth; gender, feminisms and masculinity; and women's rights in modernity. Grainne recently organised the *Troubling Narratives: Identity Matters* conference in the University of Huddersfield which explored the development and dissemination of new research, ideas, perspectives and methodologies in the field of narrative research and enquiry.

Ken Loach's Jimmy's Hall: whose story is this?

Ruth Barton

In 2014, Ken Loach released his third Irish-set film after *Hidden Agenda* (1990) and *The Wind That Shakes the Barley* (2006). *Jimmy's Hall* tells the story of Jimmy Galtan, the Co Leitrim socialist who was the only man to be deported from Ireland to America for holding communist sympathies. Loach has made it clear that he intended this film as an analogy for today's crisis of capitalism. "I saw the bubble burst, in '29," Jimmy (Barry Ward) tells the villagers. "A system steeped in illusion, exploitation and avarice." This paper will look at Loach's film both as an adaptation of the original play by Donal O'Kelly but also as part of Loach's deployment of Irish narratives as a critique of the dominant order. Thus, *Hidden Agenda* facilitated Loach in depicting Thatcherism while *The Wind That Shakes the Barley* was made as a comment on the war in Iraq specifically and British imperialism generally. As John Hill has argued, Ken Loach's films reflect the ideal of a

global working class united by common interests that supersede national identities. Hill further argues that Loach's Irish characters dramatise the divisions within the international working class wrought by colonialism and nationalism. *Jimmy's Hall* is, however, different in that the enemy is internal – the Irish Catholic Church. This paper will discuss the positioning of the priest, Fr. Sheridan (Jim Norton), as Graltan's chief antagonist in Jimmy's Hall in light of this history, and also ask how significant Loach's own politics were to the construction of the drama. How have Loach, and his screenwriter of Irish descent, Paul Laverty, refashioned the Graltan story to deliver a contemporary message? This paper will assess the success of the film in giving a voice to a little known figure within Irish history and discuss Loach's narrative and aesthetic techniques as a model for this kind of political filmmaking.

Biographical note

Ruth Barton is lecturer in Film Studies at Trinity College Dublin and the author of a number of books on Irish cinema. Her most recent publication is *Rex Ingram: Visionary Director of the Silent Screen* (University of Kentucky Press, 2014).
Ruth.barton@tcd.ie

SESSION C: HAUNTED VOICES: SEXUAL ABUSE IN IRELAND (D16)

Official silence and haunting voices in Dermot Bolger's *A Second Life: a Renewed Novel* (2010)

Marie Mianowski

A Second Life was first published by Dermot Bolger in 1994. Sixteen years later he decided to revise it and publish it anew as *A Second Life : A Renewed Novel*. The novel deals with an embedded secret carried into his adult life by the narrator who was adopted as an infant from one of the Magdalene's laundries. As he almost dies in a car accident as a young father and a husband, he suddenly feels the urge to investigate his past and lift the veil over his origins, thus trying to break the official silence on the subject of the Magdalene's laundries and the forced adoptions in the 50s and 60s. Struggling with haunting voices and unidentified memories, he is forced to reveal the secret of his origins to his wife, thus voicing a second layer of secrets. We will first study the way in which the two versions of this novel address the question of what is now officially known as the scandal of the Magdalene's laundries and forced adoptions. Thus doing, we will also question the way in which Bolger's narrative weaves the story of the quest of a mother for her son and of a son for his mother with echoes and images from Irish folklore and mythology. Moreover, the narrator's quest sets off after he has experienced what is usually called a « near-death » experience, described in this novel as if the narrator had come out of his body and was gazing at it from above. We will therefore also explore the sensual way in which the narrator views the landscape of his personal history and of Ireland as he gradually regains possession of his body and of his life and scours the country in search of his roots.. Finally, we will examine the ways in which this double narrative of the same story stages a narrator, himself a photographer, and we will ask to what extent the narrative questions the notion of self-portrayal and self-reflection, and its possible consequences, especially in a context where contemporary Ireland seemed on the brink of beginning an introspection on a taboo and great collective secret.

Biographical note

Marie Mianowski is associate professor at the University of Nantes where she teaches contemporary literature in English, as well as translation. She has published many papers on Irish contemporary literature. In 2012, she edited *Irish Contemporary Landscapes in Literature and the Arts* (Palgrave Macmillan) and she is completing a manuscript on the representations of contemporary Irish landscape in Irish literature (Colum McCann, William Trevor, Dermot Bolger, Anne Enright, Claire Kilroy, Donal Ryan...). Her research interests are Irish studies, the representations of exile and landscape in contemporary literature and the arts. She specializes in the translation of contemporary plays into French.

Impeded Speech: Exposure, Disclosure and Erasure of Sexual Abuse in some Contemporary Irish Fiction

Sylvie Mikowski

If critics have often remarked on the dirth of Irish novels dealing with the social and psychological consequences of the Celtic Tiger economic boom and of the bust which followed, it seems on the other hand they have not yet taken the full measure of the flow of Irish novels, short stories, plays, films, TV shows, etc... exposing one or another kind of sexual abuse, taking place either in the context of the Irish family or of Irish institutions, the most prominent of which being the Catholic Church. Literature and films thus do not just play the part of critiquing society but also of letting the collective unconscious express itself through words, images, jokes, caricatures, fantasy, etc, all being as many signifiers of the return of the repressed. But the aim of this paper is not to consider these cultural expressions, and more especially the literary text, as a social document meant to denounce this or that social injustice or crime; nor is it to view the effects of individual or collective trauma through the lens of trauma studies, a paradigm which has often been applied to Irish studies in the past ten years. The point of this paper is to consider the exposure of sexual abuse from the point of view of writing proper, and of the textual strategies adopted by various writers to evoke, depict, or represent the physical realities of abuse and the psychic damage which it entails. Several examples come to mind when broaching the issue: John McGahern's *The Dark* for instance, may be regarded as an example of traditional naturalism and of a *Bildung* type of narrative: however, the unusual «you» type of narrator suggests a mode of telling which might be less transparent and straightforward than it seems. Another remarkable narrative of child abuse which comes to mind is of course Patrick McCabe's *The Butcher Boy* and its use of a schizophrenic voice to tell about the deviancies of the Catholic clergy members inside the educational institutions they were in charge of. Anne Enright's *The Gathering* reports equally traumatizing events through the testimony of an unreliable narrator, Veronica, thus raising the issues of the role of the witness and of knowledge and silence in the disclosure of sexual abuse. But perhaps the most striking account ever published in Ireland as of today is Eimar McBride's *A Girl is a Half-Formed Thing*, written in a fragmented, incoherent, almost unreadable language through which the reader is asked to painfully reassemble the pieces of a devastating story. These novels are only the most prominent examples that come to mind, but they suggest that in order to expose a most heinous past, Irish novelists have had recourse to a number of narrative and stylistic strategies, most often

characterized by obliqueness, fragmentation and the dislocation of language, pointing at the difficulty or near impossibility to tell the unspeakable truth. This paper aims at examining how the narrative of sexual abuse wavers between disclosure, exposure and silence.

Biographical note

Sylvie Mikowski is «Professeur des universités» at the University of Reims Champagne-Ardenne where she teaches Irish Studies and English Literature. She has published *Le Roman irlandais Contemporain* (Presses Universitaires de Caen, 2004), edited *Aspects of the Irish Book from the 17th century to today* (Revue LISA, vol. III, n°1, 2005), *Histoire et mémoire en France et en Irlande/History and Memory in France and Ireland* (Presses Universitaires de Reims, 2011), *Ireland and Popular Culture* (Peter Lang, 2014), and co-edited *Ireland : Zones and Margins* (Presses du Septentrion, 2004) with Claude Fierobe, *The Book in Ireland* (Cambridge Scholars Publishing, 2007) with Jacqueline Genet and Fabienne Daubrigeon, *Ecrivaines irlandaises/Irish Women Writers* (Presses Universitaires de Caen, 2014) with Bertrand Cardin. She has also published papers and book-chapters on various contemporary Irish writers, including John McGahern, Deirdre Madden, Joseph O'Connor, Roddy Doyle, Colum McCann, Sebastian Barry, etc. She was literary editor of the French journal *Etudes Irlandaises* from 2008 to 2014 and is now vice-president of the SOFEIR. She is currently co-editing a special issue of the journal *Imaginaires* on popular cultures today.

The Room under the Stairs: Historicizing Physical Abuse in Irish Schools

Mathew Staunton

Throughout the 20th century vast numbers of Irish schoolchildren were physically abused by their teachers in contexts where both internal school regulations and the law of the land clearly forbade such treatment. Instruments of punishment were brandished on front of them all day long, they were cruelly beaten and humiliated, and were forced to watch their classmates being similarly maltreated. In the UK and Ireland, and in Commonwealth countries burdened with the remnants of British Common Law, the legal doctrine of *In Loco Parentis* has long been considered the source of a teacher's right to physically chastise a child. Parents who attempted to protect children from teachers have systematically found themselves confronted with elaborate pseudo-legal arguments designed to strip them and their children of their constitutional rights. This paper will focus on the relationship between these three groups in the context of physical abuse, offering a comparative analysis of the interpretation of *in loco parentis* in the British Isles, Africa, Australia, New Zealand, and North America, and an opportunity to hear the voices of distraught parents via a close reading of testimony collected in Ireland by the Schoolchildren's' Protection Organisation in 1950s.

Biographical note

Originally from Coolock in Dublin, Dr Mathew Staunton is a historian, printmaker, illustrator, and publisher. He divides his time between research (printing history and the history of children), teaching at the École nationale supérieure des Arts Décoratifs in Paris, and running the Onslaught Press in Oxford. He has illustrated more than 20 books and his recent publications include the *Colouring Book for Nationalist Children and For the Children of Gaza*.

14H00-15H30

SESSION A: GENDERED VOICES (D15)

Margaret Clarke's Bathtime at the Crèche (1925): Painting Race and Gender in the Free State

Fionna Barber

The painter Margaret Clarke's reputation, both during her lifetime and subsequently, has been overshadowed by that of her husband, the renowned stained glass artist Harry Clarke. Although most of her work took the form of portraiture, during the 1920s, in a climate of increasing polarisation of gender roles in the new Free State, Clarke also painted a group of 'subject' pictures that challenged conventional views of women, although their exact meaning is frequently enigmatic. One of these, *Bathtime at the Crèche*, appears to be based on memories of a family holiday in County Wicklow where Clarke and her children were accompanied by the children's nanny, Julia O'Brien, who was also the artist's model for many of her female figures. Yet there are aspects of this painting that go far beyond the representation of a domestic scene to call into question aspects of both gender and race in newly independent Ireland. At a time when mothers were expected by the state to look after their children within the home, *Bathtime at the Crèche* appears to suggest more socialised forms of childcare that challenge the orthodoxy of the family unit. Furthermore another radical feature is the central focus on a black infant in the midst of this group of otherwise white women and children. The small amount of literature on Margaret Clarke's work tends to dismiss this as an intriguing anomaly, partly due to the near invisibility of black people in Ireland during the 1920s. However, this approach shuts down any process of further enquiry into the potentially disruptive and challenging meanings of this unusual juxtaposition. Instead, this paper proposes readings of Margaret Clarke's *Bathtime at the Crèche* that both foreground the role of the visual in problematizing existing discourses, and situate the painting firmly within more complex relationships of race, gender and ethnicity at work in the formation of the new state.

Biographical note

Fionna Barber is Reader in Art History at the Manchester School of Art. She is the author of *Art in Ireland since 1910* published by Reaktion Books in 2013 and has contributed to numerous publications on aspects of Irish modernism and contemporary art practice. Her current research focuses on early twentieth century women artists.

A heritage of their own': the Irish Women Writers' Club (1933-1958)

Deirdre Brady

In 1955, Kate O'Brien wrote, "but it may be, if we are careful, if we made notes, if we wrote books, that some vestige of the dust we raised might prove to gleam a little for the dustmen who follow us." O'Brien's belief in the power of the written word reflects the philosophy of the Women Writers' Club (1933-1958), a literary club in which she was a prominent member. This paper offers an account of this radical group, their networks and connections, and the ways in which they successfully intervened in the literary scene, maintaining a space for women's voices in the cultural marketplace. It explores their commitment to women's writing and dedication to literature and art, celebrated through their literary prize, the 'Book of the Year' award, which echoes the 'Prix Femina', the French literary award of the magazine, *La Vie Heureuse*. The 'Book of the Year' award represented a dissident voice in literature and celebrated a diverse range of writing from fiction, modernist poetry, history, translations and children's writing, and promoted *feminist messages of empowerment through education, independent thought and resistance to cultural norms*. Some of the club's members were internationally known, and included key writers, poets and political activists, such as Elizabeth Bowen, Kate O'Brien, Ethel Mannin, Hanna Sheehy Skeffington, Rosamond Jacob, Dorothy Macardle, Patricia Lynch and Blanaid Salkeld. Many of these writers had roots in political movements of the early twentieth century, including Cumann na mBan and Inghinidhe na hÉireann, and their politics and art were indistinguishable. They joined with international and national feminist groups to contest any legislative attempt to diminish women's citizenship rights, censor their books and limit their participation in the public sphere. Yet their story in Irish literary history of the period has been astonishingly absent. This paper aims to reclaim agency for this almost forgotten club by focusing on this female literary coterie and their corpus of works, as representative of a counterculture present in post-independent Ireland, and evidence of an alternative heritage of female literature during this period.

Biographical note

I am currently teaching in the department of Culture & Communications, at the University of Limerick in contemporary women's writing and Irish literatures of the twentieth century. My research interests include female print culture, book and periodical history, historical networks and communications, and cultural geography. My most recent journal paper was on the subject of women publishers and modernist presses and I am currently working on publishing a monograph entitled 'Literary Coteries and the Women Writers' Club (1930-1960).

Women's stories of power and powerlessness

Britta Olinder

The ideals of Irish society have been such that women have been relegated to the shadows and their stories neglected except, possibly, if they have been able to attract the love of a hero. Traditions, conventions, the internalization of the role of women and, in addition, the Northern Irish conflict have kept women, particularly those already marginalized, entrapped in subordination. There are, however, also those who have managed to get some power over their own lives.

In Mary Beckett's short stories we find mainly the sheer impotence of most of the women, doomed to an unsatisfactory life they have no power to change, but we also find methods for ordinary Catholic women to gain at least some self-confidence in their existence in Northern Ireland. After all she has been through her "Belfast Woman" can at last look upon life with humour and a laugh. That is also a sign of empowerment.

Anne Devlin's play *Ourselves Alone* presents three sisters with different strategies for gaining power over their own lives and making their voices heard. During the post-hunger-strike days they are supposed to be in their father's control, doing what he tells them. While Frieda wants to sing her own songs, not songs "where the women are doormats" and Josie who is engaged in the IRA is still prepared to "take messages between commanders, move stuff from one place to another, or people", Donna tries her best to please her lover. They all struggle and seem to get more self-confidence but do they succeed in the end?

In Christina Reid's plays we find other stories. In *The Belle of the Belfast City* some of the women are already empowered while others have a real struggle against religious conventions, male hierarchy and sometimes against themselves. In *Tea in a China Cup* the men are fighting, in reality or in fantasy, for King and Country, while the women are reduced to struggle for economic survival against the demands of conventions. They try to assert themselves in various ways but the focus will be on Beth and Theresa, one Protestant and the other Catholic but friends since early childhood and their different ways of trying to get some power over their own lives.

In these plays and stories we see failure and apathy but also dreams, songs and stories that will make the characters heroines in their own lives.

Biographical note

Britta Olinder, University of Gothenburg, has taught English literatures for over thirty years, has edited collections on postcolonial, especially Canadian and Irish literature and has published books and articles on Restoration literary theory and drama, particularly John Dryden, on African and Australian writing but also on Irish authors such as John Hewitt, Anne Devlin, Christina Reid, Deirdre Madden, Eavan Boland, Paula Mehan, James Joyce, Canadian writers like Aritha van Herk, Janice Kulyk Keefer, Marian Engel, Gloria Sawai and Indian ones, notably R.K. Narayan, Anita Desai and Sashi Deshpande.

SESSION B: VOICES FROM BELOW (D16)

Foucault and Ulster: Empowering the Marginalised in a Post-Ceasefire Society

Seán Brennan

The Northern Ireland Peace Process (NIPP) is recognised as an international model of ‘best practice’ in Liberal Peacebuilding. Since 1998 the NIPP is viewed as having transformed a historic ethno-political conflict often deemed insolvable. However as political world building emerged to drive the consociational peace accord the *real politick* of the liberal peace appears to have stymied emancipatory forms of peacebuilding taking root at the ‘grassroots’ level. Driven by a neoliberal ‘third generation’ model of ‘technocratic peacebuilding’ the NIPP now appears to have reified state building, security sector reform and shared out sectarianism rather than addressing, and resolving, the underlying causes of conflict, such as poverty, health inequalities and identity driven politics. This failure to promote reconciliation through post-ceasefire polity building increases the limitations of peacebuilding to secure a positive peace, as the NIPP neoliberal model appears to reinforce socio-sectarian marginalisation in those areas, and communities, most affected by conflict.

Using a Gramscian understanding of ‘organic intellectualism’, to assess loyalist ex-combatant’s experiences of the challenges of reintegration, research findings offer opportunities for other organic intellectuals to learn how resistance to the practice of neoliberal peacebuilding can be transformed through emancipatory forms of Foucaultian peacebuilding. Using an ‘analytics of governmentality’ to critique the neoliberal NIPP, and a Deleuzian concept of rhizomatic alterity to describe marginalised groups, research findings promote knowledge of biopower as a means to de-territorialise neoliberalism and re-territorialise a “fourth generation” model of ‘transformative peacebuilding’.

While marginalised and disadvantaged groups often rely on De Certeau’s ‘*Métis*’, or ‘common logic’, and the ‘poaching’ and ‘ruses’ inherent within the practice of everyday life to navigating between their daily post-ceasefire encounters with neoliberal ordering systems, applying local strategies, of Foucault’s biopower, across the paradigm of enunciating transformative peacebuilding offers individuals and communities opportunities to tell stories of securing social justice in post-ceasefire spaces. This Foucaultian form of post-liberal peacebuilding then offers other marginalised groups opportunities to gain recognition, to evolve participatory and/or collaborative practices of transformative peacebuilding; and to constructively contest neoliberal power structures in order to gain greater control over their ‘everyday’ social, political and cultural environment: through peace, as development.

Biographical note

Seán Brennan is a PhD candidate in the School of Politics International Studies and Philosophy at the Queen’s University Belfast. Seán’s research focuses on the challenges loyalist ex-combatants encounter as they attempt to reintegrate into a post-ceasefire society through processes of Disarmament Demobilisation and Reintegration (DDR). As a practitioner with twenty-years experience, Seán combines peace research theories with praxis to problem solve the challenges emerging from promoting post-liberal peacebuilding models in neoliberal environments.

Poetic Justice: Republican Prison Writing

Fiona McCann

The relative dearth of critical attention to contemporary republican prison writing raises important questions about what kinds of literatures are deemed worthy of study in both academic and mainstream contexts. If a few prison memoirs, notably those by Gerry Adams and Danny Morrison, have elicited some critical response, the poetry produced by republican prisoners has been largely ignored, apart from by Lachlan Whelan and David Lloyd. Perhaps this is because the North of Ireland already boasts so many award-winning poets whose work indisputably deserves sustained attention and analysis. But it is perhaps also symptomatic of a certain malaise in dealing with poetry that cannot be separated from the conditions of its production and of a reluctance to place republican prison protests and poetry in the same realm.

In this paper, I would like to propose an analysis of some republican prison writing produced between the 1970s and 1990s and to consider how the experience of incarceration, aggravated by the often inhuman conditions to which the prisoners were exposed, shaped the emergence of an aesthetics specific to these circumstances. Given the huge body of work written by Bobby Sands, the paper will deal with some of his poetry and prose, but will also, in an attempt to uncover other unheard voices, focus on poetry and prose written by women prisoners. I aim to show how these prison narratives constitute on the one hand powerful forms of personal and group resistance and, on the other, points of departure for an analysis of the role of storytelling and poetry-writing in prison contexts as a means of survival. The rawness of the material under study should not, I shall argue, eclipse its aesthetic value and should instead lead us to elaborate different grids through which to read it.

Biographical note

Fiona McCann is Maître de Conférences at the Université de Lille 3 where she teaches courses on contemporary postcolonial literatures and feminism. Her research focuses on the aesthetics of violence in contemporary Irish, South African and Zimbabwean writing and on the overlap of the political and the aesthetic. She is the author of several articles and a recently published monograph entitled *A Poetics of Dissensus: Confronting Violence in Contemporary Prose Writing from the North of Ireland* (Bern: Peter Lang, 2014).

Empowerment and disempowerment in “Downstairs at Fitzgerald’s”, “Paradise Lounge” and “Three people” by William Trevor

Denise Bourke

The voices of silenced, alienated or misunderstood figures echo throughout the short-stories and novels of William Trevor. Trevor’s characters are often marginalized eccentrics or disempowered figures who have been banished from former family roles or positions in society. In this paper I will focus on empowerment and disempowerment in three of his short-stories which deal directly or indirectly with the subject of marriage and the domestic sphere and its complex relationships and power struggles. The first two stories, entitled “Downstairs at Fitzgerald’s” and “Paradise Lounge”, published in his collection

Beyond the pale are concerned in particular with the transgression of conventional domestic roles and the third story, entitled "Three People" taken from his more recent collection *The Hill Bachelors*, deals more subtly with the subject of marriage. In the latter, the silenced voice of the handicapped dead sister, Mona is hauntingly present, from its very title in which the number "three" is profoundly evocative. Mona has now been replaced by the figure of Vera's accomplice, whose lie has allowed Vera to remain unpunished.

In "Downstairs at Fitzgeralds", it is the child's father who can be seen as the disempowered figure, having been banished from the domestic sphere now inhabited by his ex-wife, her new partner, Ronan, and the child, Cecilia. This unorthodox domestic situation is echoed in "Paradise Lounge" which deals essentially with the end of an extra-marital affair in opposition to the experiences of a secondary character in the story, an old woman, who remains silently excluded from a possible romantic relationship.

Such sentimental disappointments are a recurring theme in Trevor's fiction in which relationships are often seen to be fragile and flawed. Delving beyond the social dimension, Trevor's fiction tends to expose the hidden truth in the complexities of human relationships evoking compassion for characters who may have been misheard, misunderstood and thus disempowered in their lives. My paper will focus in particular on the author's narrative strategies which emphasize the exclusion of these 'banished' characters, and serve to build a profound sense of disempowerment.

Biographical Note

I am a second year PhD student at the University of Reims, under the supervision of Professor Sylvie Mikowski. My thesis will be entitled: 'The boundaries of the real in the work of William Trevor' ("Les limites du réel dans l'oeuvre de William Trevor"). I'm also a full-time 'PRCE' at the University of Cergy-Pontoise where I've been working since 2004 having completed my CAPES in 2000. I had put my studies 'on hold' for a number of years, having finished my D.E.A. in comparative literature in 1998 at the Sorbonne. My primary degree was in French and Sociology which I obtained in 1992 at Trinity College Dublin and I later obtained a Master's degree in French at University College Galway (1994) followed by a H.Dip Ed in French and E.F.L. at University College Dublin in 1996.

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