

Introduction to New Work on Immigration and Identity in Contemporary France, Québec, and Ireland

Dervila Cooke
Saint Patrick's College

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Volume 18 Issue 4 (December 2016) Editorial 1**Dervila Cooke,****"Introduction to *New Work on Immigration and Identity in Contemporary France, Québec, and Ireland*"**<<http://docs.lib.purdue.edu/clcweb/vol18/iss4/1>>Contents of **CLCWeb: Comparative Literature and Culture 18.4 (2016)**Thematic Issue ***New Work on Immigration and Identity in Contemporary France, Québec, and Ireland***
Ed. Dervila Cooke<<http://docs.lib.purdue.edu/clcweb/vol18/iss4/>>

Introduction to *New Work on Immigration and Identity in Contemporary France, Québec, and Ireland***Dervila COOKE**

Authors in *New Work on Immigration and Identity in Contemporary France, Québec, and Ireland* – a thematic issue of *CLCWeb: Comparative Literature and Culture*, guest-edited by Dervila Cooke – examine representations and experiences of (im)migration in creative writing, as well as attitudes to (im)migration in three societies: Québec, France, and contemporary Ireland. Creative writing—in fiction, drama, poetry, and children's literature—is the main vector of the analyses. The cinematic sphere is not discussed in the volume, but the thematic bibliography to the volume includes works on relevant films since 2000. Theories of (im)migrant writing and transnationalism are examined by Catherine Khordoc, Borbála Faragó, Myriam Louviot, and Simona Emilia Pruteanu. Marie McAndrew discusses the ambiguities around interculturalism as it is viewed in Québec and examines its links with France's Republican or Jacobinist approach while also revealing what Québécois interculturalism shares with English-Canadian multiculturalism.

When conceiving this project, I sought to juxtapose creative works and sociological comment on the three societies because of their complementarity and links. These include the linguistic and historical connections between France and Québec; the European context of France and Ireland; and historical links and recent societal parallels between Ireland and Québec. The diversification of Québec society that followed its Quiet Revolution has striking similarities with the changes that occurred in Celtic Tiger Ireland (see Cardinal, Jolivet, Matte). Québec has long identified with Ireland as another formerly British-dominated colony, and because it too has a history of social conflict due to linguistic and cultural divisions. France, on the other hand, is in some ways Québec's "other" (or distanced birth mother), especially when viewed from inside Québec. Yet, the differences are even more fruitful to examine as we see in the in-depth textual analyses.

Cultural specificities give the tone to each of the works discussed. Québec has a "New World Immigration" and North American and Canadian context and has a view of itself as an "immigration society" that welcomes immigrants and the cultural other in general. Jason King analyzes the potent symbol of the adoption of Irish Famine orphans by Francophones as a spectacle of integration, while raising the question of how Québec's perceived openness to diversity may fit (or not) with the cultural other of the province's Anglophone community. Unlike Ireland—and in many ways unlike Québec despite its settler past—France has experience as colonizer and this affects the relationship of its (im)migrant writers to the centers of production and readership as discussed by Louviot. These societal influences and Ireland's significant recent experience of rapid and diverse immigration all leave their psychological mark on the texts.

The texts discussed in the studies of the volume have been produced not only by foreign-born writers who have settled in France, Québec, or Ireland, but also by native-born writers with a connection to or interest in (im)migration. The latter include Hugo Hamilton (discussed by Cooke), Jim Minogue (discussed by King), Michel Piquemal (discussed by Schneider) and the non-immigrant Québec writers discussed by Khordoc. There are ethical questions surrounding representation here and it is vital to avoid "ventriloquizing the other," although in these cases a shared or parallel past leads to sensitive treatment of the subject. Along with the various socio-political models of diversity management cleverly discussed here by McAndrew (who shows that different terminology is often used for the same reality), several of the studies highlight tensions around the term and concept of migrant writing or *écriture migrante*, originally popularized in Québec in the 1980s. The contributors have been careful with terminology (especially when considering who is a "migrant writer" versus an "immigrant writer"), in order to avoid glossing over differences or the perhaps more serious charge of corralling writers into immigrant or migrant boxes from which they cannot escape. While some theorists seek to abandon the term of "migrant writing" altogether, it has proven remarkably tenacious so far. The approaches by Pruteanu and Khordoc converge and diverge and reflect and contrast with Louvriot's France-centered discussions where "postcolonial writing" is the favored term. Different aspects of transnationalism are also evoked in the Pruteanu and Khordoc articles, while Faragó applies the term to an Irish context. A careful reading of these articles together with respect to literary terminology will encourage a fruitful questioning and reevaluation of concepts.

In non-literary terms, it is often important to choose the word "immigration" over "migration," especially in today's political context where "migrant" is increasingly used as a catch-all. "Migrant" suggests that those who seek to immigrate, or who are already settled, are in some way "just passing through." As Alan Grossman and Aine O'Brien suggest in the title of their 2006 documentary about Filipino immigrants to Ireland, immigrants are in fact often "here to stay." Most of the work by immigrant writers analyzed in this volume is by people who have settled long enough to be able to project their experiences in fiction, having come to a certain distillation of thought and feeling, and of identity, while also displaying an ongoing questioning of what they have lost and gained. Yet as Khordoc points out in this volume (refreshingly), immigrant writers should not be expected only to produce characters who question their identities, nor to write only about exile, loss or cultural shock and confusion, the usual tropes of "migrant writing." The word "immigration" itself is often a catch-all term. There are enormous differences between immigrant populations in any given society, for example between the immigrants discussed in this volume in Québec of Lebanese, Vietnamese, or Haitian origin. Differences between elements of the same "communities" can also be striking, for example between those of Harki descent in France and descendants of those from the opposite side in the Algerian war of independence. There can also be huge disparities between immigrations in terms of gendered experience, levels of education and of economic or social capital, between visible and invisible minorities, and between refugees fleeing conflict and "economic" immigrants. Considerable differences can also exist between generations of the same ethnic group affected by immigration. "Beur" cultural practitioners are very different from their parents who immigrated to France from North Africa, and there is a new young generation represented by Khadija in Piquemal's *Mon miel, ma douceur* as discussed by Anne Schneider.

Certain experiences nonetheless reoccur in most immigration scenarios. Marco Micone, a Québec writer of Italian origin, has promoted the concept of "immigrated culture"—"la culture immigrée" (*Le Figuier enchanté*). He sees this as common to all those arriving from elsewhere, and shared to some extent by their descendants. For Micone, everyone who settles in a foreign country undergoes some displacement, disorientation and loss (of home, language, family, status) and experiences the need to establish a voice personally and politically. For Micone, all immigrants also share the potential to experience growth and personal flourishing, through the negotiation of multiple identities and the possibility of growing to understand the host society. He argues for acquisition of the host language to a level that will allow for political engagement, proper self-definition and an enriching level of contact with the more established native population. As shown in this volume, Hamilton's *Hand in the Fire* has an ironic take on this, which also containing a serious undercurrent about the need to belong.

There are many types of cultural hybridity relating to immigration. For example, hybridity could stem from being born elsewhere but being brought up in the society of adoption, or being native-born but to one or two immigrant parents, perhaps each with different nationalities. The latter point raises the point of how the notion of immigrant can attach itself, often perniciously, to subsequent generations. The authors of these essays have been careful to differentiate between the qualifiers "of immigrant origin" and "of immigrant descent." Although some commentators, particularly in France, speak of children of immigrant parents as being of "immigrant origin," the word "origin" suggests that one's roots are elsewhere despite having been born on native soil. In practice too, children of immigrant parents born and brought up in the host society are often treated and spoken of as immigrants, as often happens with France's visible minorities. The terms have been carefully distinguished here. Likewise, the loaded and illogical term "second-generation immigrant" is avoided in this volume.

A key issue that emerges in these studies concerns the importance of being comfortable with a "foreign" language as a means of self-expression. Several of the characters feel disempowered because of linguistic obstacles. Several of the works also focus on the generational gap between (im)migrants and their children. The importance of intercultural education is also raised, in the discussions by King, Schneider, and McAndrew. McAndrew's discussion of controversies around curriculum programs on history and religious studies in Québec could fruitfully be compared to the teaching of "le fait religieux" in France after 2001 (see Borne and Willaime, eds., *Enseigner les faits religieux*). King suggests that Francophones in Québec need to become more aware of their shared cultural heritage with Anglophones. Schneider argues that children's literature in the classroom can encourage reflec-

tion on common experiences between non-immigrant and immigrant children. Global age migration is another link between many of the texts discussed here. It is driven by contemporary transformations of the world economic order and facilitated by ease and rapidity of travel and by the acceleration of innovations in technological communications. In Ireland's case, this is the main type of immigration concerned, as is evidenced in the Brazilian and Eastern European workers who are treated like commodities in Hamilton's *Hand in the Fire*. Several of the novels discussed by Khordoc and by Louviot and the poems examined by Faragó also reflect the mobility and fusions of the global age, as do the organized adoption of Vietnamese children and the cultural mediator of food in Thúy's *Mãn*, discussed by Pruteanu.

Before turning to individual studies, it is useful to situate the cultural context of the three societies. France, with its former colonies, problematic assimilation, exclusion, and possibilities for positive developments, saw the official inauguration in 2014 of the controversial *Musée de l'histoire de l'immigration* (in gestation since the 1990s). We should remember that France was until the 1960s a colonizing nation and as such its immigration imaginary is mainly defined by postcolonial immigration. In the 1950s and 1960s and continuing through to the 1970s this postcolonial immigration largely stemmed from North Africa (the Maghreb) and from Sub-Saharan Africa (Senegal, Cameroon, Ivory Coast, Mali). A smaller number of immigrants arrived from former protectorates and Mashriq countries including Lebanon, Syria, Jordan, Egypt, and Palestine. Immigrants from Sub-Saharan Africa form another substantial group in France along with a smaller Caribbean population and people with Vietnamese, Chinese, and other Asian roots. Longer-established economic immigration has traditionally been from European countries such as Portugal, Spain, and Italy. France has also been home to many Roma communities, although this group has been subject to much abuse in recent years, particularly under the Sarkozy government. Indeed, the 2007-2012 Sarkozy government was not shy of focusing on immigration and the question of "identité nationale." 2010 saw a short-lived national survey by the Sarkozy government on French identity, along with proposals for schools to instigate logs for pupils to detail civic actions undertaken by them in accordance with French values ("le carnet du jeune citoyen"). Also controversial was the association of the terms "Immigration" and "Identité nationale" in the title of a short-lived government ministry (2007-2010).

More recently there has been a wave of global age immigration from ex-Eastern bloc countries. More dramatically, camps at Sangatte near Calais and Grande-Synthe near Dunkerque have become a reality for illegal immigrants travelling to (or through) France from African, Asian and Middle-Eastern countries due to the current wave of immigration that has been fueled by violence, fundamentalism, and poverty. In May 2016 it was announced that Paris's first official humanitarian camps would be set up north of the city. Philippe Lioret's 2009 film, *Welcome*, focuses on the desperate circumstances of an illegal immigrant caught in Fortress France and seeking to move on to Britain, where conditions have to date been more attractive, partly due to automatic recognition of asylum seekers and the lack of an identity card system. France defines itself by its Republicanism / Jacobinism, a fact driven home by the images of crowds thronging *Place de la République* at the time of the rallies protesting against the Ile de France and "Charlie Hebdo" massacres of January 2015. Despite having favored the vocabulary of "integration" since the 1980s, France's approach is still arguably assimilationist, as each French citizen and each immigrant is encouraged to adhere to French customs and to French values of secularism and to favor "Frenchness" over *communautarisme* and expressions of ethnic identity. France is also a linguistically centralizing society, where it is only since the mid-1990s that even regional languages are taught in any concerted fashion at school. Language learning for immigrant "heritage" languages (be this Polish, Arabic, Berber, or other languages) is less supported by the state. This contrasts with greater support for the PELO heritage language scheme in Québec. In France, classes in Arabic are not readily accessible in public schools although they are technically available, while fundamentalist private courses do provide tuition. For some critics, the denial of linguistic heritage may be even more important than restrictions on expressing religious identity in public institutions through clothing or symbols (including in schools since the law of 2004). The presence of snippets of heritage languages in classroom literary texts as Schneider advocates here is certainly useful, yet a much greater general engagement with linguistic and cultural heritage seems necessary. While the Republic's founding tenets are *liberté, égalité, fraternité*, the treatment of postcolonial immigrants and their descendants has often been wide of this mark. Importantly, France suffered from a denial of memory of its conduct in the Algerian wars and in the state violence towards peacefully protesting Algerians in Paris on 17 October 1961. Mehdi Lallaoui, a writer and filmmaker of Algerian descent, has devoted several works and books to the commemoration of this event in recent years, including *Une nuit d'octobre*. Just as there was no official French recognition until 1995 of France's horrific treatment of the Jews in World War 2, it took at least 30 years after the Algerian war of independence and 17 October 1961 for some attention to be paid to the physical barbarism that occurred, or indeed to psychological wounds.

Postcolonial immigrants and their descendants have suffered from a history of exploitation and ghettoization. The Maghrebi immigrants of the 1950s and 1960s contributed greatly to France's post-war economic boom. They were recruited from mainly rural regions and were either housed in dormitories or lived in shantytowns (*bidonvilles*) until the great "cleaning up" of this makeshift housing began in the mid-1960s with the plan Delouvrier. Part of this plan entailed the construction of *grands ensembles* (in US American terminology "projects") in the Parisian suburbs (*banlieue*) and in other industrial areas. Many immigrants of diverse origin were part of the social mix of people housed in these estates or *cités*, along with European working class French. France's recruitment program continued with BUMIDOM (1963-1981) from the French Caribbean and overseas departments. A substantial proportion of the thematic bibliography is devoted to the *banlieue*, providing an overview of work on the topic since 2000.

Since the suburban riots of 2005 and the 2015 Ile de France attacks, the disadvantaged parts of the Parisian suburbs have elicited much discussion. Alec Hargreaves has written of the sense of dis-possession and exclusion that drives *banlieue* creative production ("Banlieue bleues"). However, Christina Horvath and Juliet Carpenter note in *Voices and Images of the Banlieue* that the *banlieue* is also a vibrant hub from which new types of creative voices, discourses and identities are emerging. We see this for example in Faiza Guène's *Kiffe Kiffe demain*, a 2004 *banlieue* novel full of *verlan* (Arab back-slang) aimed an adolescent readership but also read by adults. Guène's novel ends with a relatively positive future-focused ending. It is noteworthy that it is narrated by a forthright young female of immigrant descent. Hargreaves was one of the first critics to discuss cultural self-expression in "beur" writers and filmmakers, in France, in the 1980s and beyond. In his work on immigration and identity in "beur" fiction, he mentions the generational divide between North African parents who arrived in the 1950s and 1960s and their French-born offspring who came to maturity in the 1980s. He also highlights the literacy gap (both in French and in written Arabic) of the predominantly rural-born immigrant parents. In his 2013 article, Hargreaves wrote of the exclusion of most "beur" writers from the canonical literary sphere. Louviot's essay here discusses tentative signs of improvement in this sphere—and the recent publishing successes of other postcolonial ethnic groups—and looks at debates around the 2007 "Littérature-monde" manifesto. This manifesto sought to give equal status to those writing in French but not based in France, including African writers, Québec writers, and Caribbean writers. Hargreaves ("Banlieue Blues") notes that no "banlieue" writer was invited to sign this manifesto, a fact that serves to emphasize their exclusion from high places in what is often termed in France (with obvious symbolic overtones) "la République des lettres."

Questions of voice and subject-position are key issues when discussing production about or by immigrants in France. Yamina Benguigui, who made the landmark documentary film *Mémoires d'Immigrés* (1998) has been called a "memory entrepreneur," as she has allowed those from her own community to speak in their own voices (Durmelat, "Transmission and Mourning," 171). Through interviews with Maghrebi immigrants who came to France after World War Two, Benguigui has used her social capital to give those who are less empowered a voice and a presence in French culture, bolstered by poignant archival footage of the details of their recruitment as unskilled laborers and the environment of their working lives. Mireille Rosello explores the notion of the immigrant as guest in her discussion of what she calls "postcolonial hospitality" in relation to France and its former colonies in her 2002 book of that name. This can manifest itself as what Rosello calls "hostile hospitality," which raises the question of what the guest is allowed to do in the host's "house." Rosello has also analyzed what she terms "events of memory" in French culture in relation to guilt feelings about the colonial past, for example in her 2011 discussion of the 2006 film *Indigènes* by Rachid Bouchareb, which details the fight of colonial North African soldiers for France in World War 2. This film was produced in the context of early millennium reflections on the anniversaries of the Algerian war and the October 1961 Paris massacre, and was a catalyst in securing better pensions rights agreements for North African veterans, most of whom were already very elderly by 2006, however.

Québec, which views itself as a nation and which is a province, not a state, provides an interesting case that displays some significant differences from France, and indeed from the rest of Canada. As with the rest of Canada, the nation grew out of "New World" colonizing immigration, and has experienced very diverse immigration since its 1960s economic boom, from places such as Haiti, South America, North Africa, Vietnam and China. Others arrived after World War 2, including large elements of the Italian community. Numerous immigrants also arrived in the 19th century, such as Irish people fleeing the effects of Famine, as discussed by King here. There is therefore a dynamic of "New World immigration versus immigration-society" underlying Québec's self-perception, as in the rest of Canada. Québec differs from the rest of Canada, however, in that the majority Francophone population who constitute about 80% of the population of the province is "a fragile majority," as McAndrew put it in her 2000 analysis of that name. Because of their minority position (economically, demographically and linguistically) within Canada as a whole and within North America more broadly, public discourse in Québec is permeated by the desire to protect the status of the language and cultural history of the majority Francophone group. In her work *Langagement*, Lise Gauvin terms this a "surconscience linguistique": a heightened linguistic awareness, viewed by its critics as linguistic protectionism. Adding to the complexity of Québec society is the presence of the significant Anglophone minority (mainly on the island of Montréal) which 50 or 60 years ago held much of the economical capital in the province. Anglophone identity in Québec is complex, as Québec Anglophones are part of the majority Anglophone grouping in Canada as a whole, but are a linguistic minority within Québec, and were economically dominant there in the past. King's article alludes to their feelings of exclusion from "national" self-definition within Québec.

Francophone self-assertion and economic growth only really gained momentum with the *Révolution Tranquille* of the 1960s. This was the era of the economic boom in which the term "Québécois" became popularized, as opposed to "French-Canadian." It is only since 1974 that French has been the official language in the province. As such, McAndrew's term for the Francophone population as a "fragile majority" is well-chosen. *Néo-Québécois* can also seem threatening to Québec's fragile Francophone majority if they choose not to integrate linguistically or culturally into Francophone heritage. However, immigrants, particularly those who speak French, are welcomed for economic reasons that stem in part from the need for manpower, and the falling birth-rate of more established inhabitants of Québec. Québec is proud of its intercultural ethos and its reputation as a tolerant society, as evidenced in the titles of the many government policy documents on intercultural exchange discussed by McAndrew in this volume. The self-image of the whole of Canada is that of an immigrant society due to the very real presence of continuing high levels of economic immigration. A defining image in the Federal discourse relating to immigration is that of the "Canadian mosaic," where cultures or "commu-

nities" live together within Canada, each with their own strong ethnic identity. This concept of the Canadian mosaic is, however, abhorred by many Francophones in Québec and by some immigrant writers, including Marco Micone and Neil Bissoondath, who see it as inherently ghettoized. For them, the so-called mosaic extends the "deux solitudes," famously described by Hugh McLennan, and creates multiple solitudes where ethnic and cultural groups remain isolated from one another. Breaking down some distances between cultural groups, including between immigrants and the more established inhabitants has been a welcome consequence of the Bill 101 language law, passed in 1977. With some exceptions, the law requires the children of immigrants and of Francophones in publicly funded initial education to attend French-speaking schools (they are free to attend private schooling in English, and most Anglophones have the right to attend publicly funded state schools in English). Many Anglophones openly resent Bill 101, as do some immigrants, who feel that they are considered primarily for their ability to swell the numbers of Francophones. These and related issues are elegantly summed up in Micone's *Le Figuier enchanté*, mentioned above, and in Anita Aloisio's incisive 2007 documentary film, *Les Enfants de la loi 101*. Yet while Bill 101 language law has been highly controversial in many quarters, many immigrants or descendants of immigrants—including Micone and Aloisio—recognize the benefits of being able to communicate fluently and naturally in French and of feeling part of the common public culture discussed by McAndrew in this volume. By encouraging contact and exposure, the law has also created more understanding of Francophone cultural heritage in the immigrant population. Prior to Bill 101, the majority of immigrants had opted for "English school" for reasons of economic and social advancement, and had remained isolated from the majority Francophone culture.

In the educational sphere, Françoise Armand has drawn on linguistic diversity at school as one of the greatest potential riches of the school environment in Québec, particularly in parts of Montreal. Armand's team has led numerous meta-linguistic awareness programs under the *Élodil* umbrella to great success in Québec primary schools, allowing Francophones and Allophones (speakers of native languages other than French and English, who are often multilingual) to grow in linguistic curiosity and understanding, and to preserve and deepen their own linguistic heritage. In Ireland, Scoil Bhríde's girls school in Dublin's Blanchardstown, in a program set up by Deirdre Kirwan, currently uses similar approaches to astounding effect, empowering 4-12 year old children with basic pronunciation and vocabulary in ten or more languages with no financial outlay from the state. While the term *Allophone* is a staple of Québec public discourse, the greatest linguistic divisions that remain are arguably between Francophones and non-immigrant Anglophones of the older generation. While many people view the vibrant, pluricultural *Cirque du soleil* worldwide touring-performances as emblematic of the aspirationally harmonious self-image in Québec, these productions neatly sidestep the issue of continuing language divisions, as the shows are primarily non-verbal. However, Bill 101 has had the beneficial effect of awakening Anglophones to the necessity of learning French for purposes of employment and general interaction in Québec. French-immersion schools for Anglophones are now a feature of the educational landscape, with young Anglophones over about 40 years of age usually being competent in French. This contrasts with Anglophone Canada outside Québec, which is only nominally bilingual, as noted by Marie McAndrew in her study.

The relationship to place, and embeddedness within it, is a key issue for representation of immigration in cultural production. Critic Simon Harel has promoted the concept of the "lieu habité" (or inhabited place: see his *Braconnages identitaires*) which stresses the "here and now" of immigrant experience, as opposed to notions of arrival and departure which can potentially be connoted negatively. In the late 1980s, Harel already noted the importance of Montreal as an urban catalyst for cosmopolitan urban experience (*Le Voleur de parcours*), as opposed to the rural outposts or the much less diverse Francophone capital, Québec city. Sherry Simon has also highlighted the rapid rise of multilingual and multicultural diversity that occurred in the city from the 1960s onward, with the advent of what in *Translating Montreal* she calls "the New Montrealers." Unsurprisingly, Montreal is the *lieu habité* (or indeed place of arrival and departure) in most of the Québec texts discussed in this volume.

In Ireland, the national identity myth remains marked by the cultural memory of significant outward migration due to the Famine in the 19th century and mass unemployment at other times. However since the mid-1990s, Irish society has experienced global age immigration in a particularly rapid and diverse form. The back cover of Steven Loyal's 2011 book (*Understanding Immigration in Ireland*) states that "from a relatively homogenous country characterised by Catholicism and rural development it has become one of the most globalised countries in the world containing over 188 different nationalities in the space of a decade." This has resulted in the creation of a recent term: "the New Irish." Interestingly, while the term is sometimes used to denote recent immigrants or children of immigrants, it does not exclude the possibility of all of Irish society shifting to accommodate change. In other words, immigrants are newcomers in Ireland but Ireland is open to being renewed in its totality. In Québec, by contrast, *Néo-Québécois* / Newcomer Quebecers are often distinguished from *Québécois de souche* / old-stock Quebecers, descriptors that linguistically limit the scope of national identity.

Charlotte McIvor ("White Irish Male Playwrights") has recently explored the concept of interculturalism in Irish public discourse and drama. She sees Irish interculturalism as unique due to the very diverse and rapid influx of immigrants informing it. However, McIvor also stresses that Ireland was not always a "monoculture," citing Huguenot immigrants from France and Palatine Protestants from Germany, Chinese and Italian restaurant owners and Nigerian medical students and immigrants from Europe and North America. Nonetheless, since the start of the Celtic Tiger economic boom in 1995 a large and diverse wave of immigrants has arrived, including from Eastern Europe accession states, Russia, and Brazil, and again Nigeria and China. This influx prompted the first Irish government policy document on migration, "Migration Nation," in 2008. As McIvor notes, the romance genre is a fre-

quent way of portraying cultural tensions and of approaching questions of integration. I reflect on this point in my article on Hugo Hamilton in this volume.

Piaras Mac Einrí made a number of striking points in his 2002 Merriman summer school address on cultural diversity and migration, all of which are still important questions in the Ireland of 2016. For Mac Einrí, Ireland has a considerable number of tools that should help it to approach the experience of widespread cultural diversity with some empathy. Among these is the fact of having been colonized by the British. This is one of the points on which Québec identifies strongly with Ireland, along with identification with Ireland's minority status and the fragile status of the national languages of Irish and French (see Cardinal, Jolivet, Matte). Also important potential tools for empathy are Irish experiences of emigration, and of having been victims of racism and marginalization. Debbie Ging and Jackie Malcolm have also written of the potential and need for "imaginative empathy." Importantly, Mac Einrí noted that the Good Friday Belfast Peace Process agreement of 1998 was "an exercise in multiculturalism." Hamilton's *Hand in the Fire*, through its parallels between a Serbian immigrant and an Irish emigrant, is an example of how the potential for imaginative empathy can be achieved. However, this is undermined by the current draconian regulations around "direct provision" for asylum seekers in Ireland and the low take up of refugees and illegal migrants, the latter partly caused by logistical problems caused by the European Union's "Dublin Regulation."

Owing to the lack of a historical superiority complex or guilt complex (present in France or Britain, for example), and due to the awareness of the experience of immigration and racism noted by Mac Einrí above, immigrants in Ireland perhaps stand a greater chance of being viewed as equals. There is no Irish far-right party, unlike France with its *Front National* or the right-wing parties also on the rise in Denmark, Austria, and the Netherlands. At least since the presidency of Mary Robinson, there has been a certain taboo around the idea of public figures expressing strongly anti-immigration sentiment, despite some volatile discussion during the McDowell Citizenship debate in 2003-2004. While in 1997 an "Immigration Control Platform" was set up by Aine Ní Chonaill, this was accompanied by a "No to Racism" campaign. Mary Robinson's speeches of the time advocated openness and reminded Irish people of their emigrant and Famine collective memory. Nonetheless, an "aggressive selfishness" has been decried as one of the "personal and social consequence[s] of the new capitalism" in Celtic Tiger Ireland (see Cronin, Gibbons, Kirby 207). Many have seen the cataclysmic five-year Irish recession of 2008-2012 as a salutary event that diluted some of the recent selfishness and brashness. While immigrant writing in Ireland is relatively new, there have been numerous creative works about immigrants by Irish writers, including Roddy Doyle and Dermot Bolger. However, McIvor is right to emphasize the need for more "representation through diversity" and not merely of diversity (47). Likewise, Ging stresses the need for newcomers to gain a foothold and a voice in the Irish culture industries ("Goldfish Memories?").

The texts discussed in this volume do not deal with the global refugee crisis or how recent waves of migration affect Europe or Canada. However, it is impossible, in 2016, to ignore the people fleeing from poverty, or from violence in Afghanistan, Iraq and African countries such as Nigeria and Eritrea, or the fact that the Syrian civil war has to date (2011-2016) displaced about 5 million people. Although the overwhelming majority of the latter have moved temporarily to neighboring countries, desperate and deadly sea and truck crossings have killed thousands, and created irrational fears of a tidal wave of immigration to Europe (at the time of my writing this introduction, July 2016, there has been a drop in the flow due to border closures in Balkan countries and controversial European Union refugee deals with Turkey). The rise of the self-proclaimed Islamic State and the spate of vicious terrorist attacks claimed or orchestrated by them have perversely increased racism towards long-established peace-loving Muslim immigrants and other immigrants in Europe. Sweden and Germany have accepted far larger numbers of refugees and illegal immigrants than France, which has, proportionally, accepted larger numbers of Syrian refugees than Britain or Ireland. However, fears of inundation by immigrants and of religious extremism go some way towards explaining the 2016 British decision to leave the European Union ("Brexit") and rising support for Marine Le Pen's *Front National*. Such fears also explain part of the support for Donald Trump's right-wing populism in the US. Even Canada, which has taken in relatively high numbers of refugees, has stipulated that it will not normally accept young Syrian male refugees due to a perceived security threat. Fear of Muslim extremism and anxiety about religious diversity is also behind much of the crisis of secularism (*laïcité*) in France and to a lesser extent in Québec with the recently aborted *Charte des Valeurs* and the Hérouxville controversy which gave rise to the 2008 Bouchard and Taylor report on Reasonable Accommodation. Germany has recently adopted its first law on integration, which will mean that legitimate asylum seekers will now have to attend language and cultural integration classes. While the vocabulary and practical measures of integration have their place and are certainly preferable to the outdated notion of assimilation, the word has a certain power dynamic inscribed in it and the contributors to this volume use it sparingly. The literary production described in these studies would be more accurately described as dealing with questions of multiple belongings or more precisely "ways of belonging."

New Work on Immigration and Identity in Contemporary France, Québec, and Ireland contains the following articles:

In "Traversing the Borders of *écriture migrante* and Transnational Writing in Québec" <<http://docs.lib.purdue.edu/clcweb/vol18/iss4/2>> Catherine Khordoc questions the relevance of the term *écriture migrante*, which she feels has become a ghetto for writers who have immigrated, creating an implicit expectation that immigrant writers write exclusively about experiences of immigration and exile. She proposes a transnational approach as an alternative way of considering contemporary Québécois writing, examining works written by immigrants alongside works by non-immigrants. In the applied part of the discussion she discusses four novels, two by authors who have immigrated to Québec (Emile Ollivier and Dany Laferrière), and two by authors who were born and raised in Québec

(Francine Noël and Dominique Fortier). These novels share a focus on multiple sites of belonging and a refusal to conceptualize identity, nation, and culture along clear-cut lines. Khordoc argues that a transnational approach may offer a more coherent perspective on contemporary Québécois literature, which is preoccupied by questions of globalization, movement, transience, and hybridity.

In "Competing Visions and Current Debates in Interculturalism in Québec"

<<http://docs.lib.purdue.edu/clcweb/vol18/iss4/3>> Marie McAndrew posits that Québécois interculturalism is the quest for a middle path between Canadian multiculturalism, criticized for essentializing and isolating cultures, and French Jacobinism, which relegates diversity to the private sphere. The theoretical underpinnings of the three approaches are first compared, using key works in political philosophy, sociology of ethnic relations, and social psychology. The polysemic nature of actual policies is then explored, through the example of Québec's immigration society, where two versions of interculturalism have developed since the late 1970s and are still competing. Finally, four recent controversies are analyzed regarding diversity management in Québec (around *Reasonable Accommodation*, the Charter of Québec Values, the national History curriculum, and the Ethics and Religious Culture program) to illustrate these two conceptions of interculturalism and to demonstrate the continuing popularity of multiculturalism and Jacobinism in Québec, where religious diversity has increased significantly.

In "Immigrant and Irish Identities in *Hand in the Fire* and Hamilton's Writing between 2003 and 2014" <<http://docs.lib.purdue.edu/clcweb/vol18/iss4/4>> Dervila Cooke focuses on the intertwining of Irish and immigrant identities. I discuss the connection between openness to memory and embracing migrant identities in Hamilton's writing, both in the 2010 novel and as a whole. The empathetic and inclusive character of Helen in *Hand in the Fire* is analysed in contrast to the characters who have repressed memory, including the Serbian Vid. Helen's ties to elsewhere and her openness to new influence and her willingness to engage with traumatic elements of the past (Irish and Serbian) make of her a redemptive character. I argue that in *Hand in the Fire*, constructively engaging with the past through the metaphor of self-renovation is seen as potentially healing. I show how the novel connects the retrieval of memory with the (self) acceptance of migrants and of traumatic events in Irish experience.

In "Minor Transnational Writing in Ireland" <<http://docs.lib.purdue.edu/clcweb/vol18/iss4/5>> Borbála Faragó looks at how some contemporary migrants seek to articulate their positions within an Irish and European cultural framework. She investigates poetic work by migrant writers in Ireland through the lens of what Lionnet and Shih in 2005 termed "minor transnationalism." Faragó seeks to circumnavigate a binary approach of investigating center versus periphery and looks instead for lateral connections between marginalized groups arguing that reading the works of Ireland's internal others brings to the fore issues of authenticity, ethics, and identity. Interpreting the oeuvre of these writers in terms of their "minor transnationalism," as well as their (im)migration narratives can foreground some of the ambiguities inherent in transnational studies today.

In "Staging Famine Irish Memories of Migration and National Performance in Ireland and Québec" <<http://docs.lib.purdue.edu/clcweb/vol18/iss4/6>> Jason King examines recent community theater productions about the Irish Famine migration to Québec in 1847. He explores community-based and national ideas of performance and the role of remembrance in shaping and transmitting the diasporic identities of Québec's Irish cultural minority. Most of the plays re-enact French Canadian adoptions of famine orphans as spectacles of Irish integration in Québec. However, David Fennario's *Joe Beef (A History of Pointe Saint Charles)* (1984, published 1991) rehearses the history of the Canadian / Québec nation in terms of recurrent labor exploitation, epitomized by the struggles of the Famine Irish. King also argues that Fennario's exclusion from definitions of "national performance" in Québec shows the elision of its Anglophone national minority, which Gérard Bouchard argues should be included in Québec's negotiations of national identity.

In "Postcolonial Writing in France before and beyond the 2007 *Littérature-monde* Manifesto" <<http://docs.lib.purdue.edu/clcweb/vol18/iss4/7>> Myriam Louviot discusses the evolution of postcolonial writing in France. She argues that postcolonial writers often face great difficulty in achieving recognition as legitimate French authors. Louviot suggests that restrictive boundaries of categorization have started to become a little blurred but that it is still too early to rejoice, partly due to the continuing cultural ghettoization of many of these writers and the traditional differentiation of their work from French literature. A central section of the article looks at the 2007 *Manifeste pour une littérature-monde en français* initiated by Michel Le Bris and Jean Rouaud, which sought to address some of these imbalances. In her final section on Leonora Miano, Gauz, Wilfried N'Sondé, and Marie Ndiaye, Louviot points out some changes and ambiguities in the reception of postcolonial writing.

In "Cooking, Language, and Memory in Farhoud's *Le Bonheur à la queue glissante* and Thúy's *Mãn*" <<http://docs.lib.purdue.edu/clcweb/vol18/iss4/8>> Simona Emilia Pruteanu examines two moments in the evolution of immigrant writing in Québec. Abla Farhoud's novel (1998) shows the struggle of Dounia, a Lebanese immigrant living in Montréal, who in her seventies finds a voice with the help of her daughter's writing and starts to reflect on her identity. Themes of language and cooking overlap and reinforce one another and offer a new perspective on memory and the act of remembering. Language, cooking, and memory also intertwine in Thúy's 2013 representation of an immigrant woman's experience, yet *Mãn* goes beyond the struggle of "the in-between" identity in which a minority culture and language are subordinated to a more powerful one. Pruteanu argues that Thúy's character makes use of what Afef Benessaïeh calls "transcultural resilience" to achieve a deeply meaningful transformation, through reflections that Pruteanu describes as transpersonal.

And in the last article "Language, Hybridity, Heritage, and Pedagogy in Young People's Literature of Algerian Immigration in France" <<http://docs.lib.purdue.edu/clcweb/vol18/iss4/9>> Anne Schneider discusses works for young people published in France about Algeria and/or Algerian-French identity in

texts by Leïla Sebbar, Jean-Paul Nozière, Azouz Begag, and Michel Piquemal. She argues for the need for an intercultural education at primary school that uses literature about immigration to highlight questions of place, belonging, exile and language. Schneider's focus in the latter part of the article is on Begag's *Un train pour chez nous* (2001) and Piquemal's *Mon miel, ma douceur* (2004). She demonstrates that these texts promote a sense of heritage among readers with a connection to Arabic and North Africa. Schneider sees the two texts as using linguistic hybridity and an emphasis on common human experiences of migration and exile as intercultural strategies that allow young readers to recognize their common humanity as well as to value cultural differences.

Compiled by guest editor Dervila Cooke, *New Work on Immigration and Identity in Contemporary France, Québec, and Ireland* includes a "Thematic Bibliography to *New Work on Immigration and Identity in Contemporary France, Québec and Ireland*" <<http://docs.lib.purdue.edu/clcweb/vol18/iss4/10>>.

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Author's profile: Dervila Cooke teaches French literature at Saint Patrick's College, Dublin City University. Her interests in research include narrative structures in fiction and film, the intersection of personal and national memory and identity, the city wanderer, French street photography, and experiences relating to immigration. In addition to numerous articles, Cooke's book publications include the single-authored book *Present Pasts: Patrick Modiano's Auto(biographical) Fictions* (2005) and *Modiano et l'image*, a special issue of *French Cultural Studies* (2012).
E-mail: <dervila.cooke@dcu.ie>