

University of Strasbourg, English Department, SEARCH 2325 and LiLPa

Provisional programme Master 2 Study Day

December 7, 2020

Abstracts and bios

8h45-9h **Opening remarks: Catherine Paulin and Monica Manolescu**

**Chair: Michelle McNamara Fourquet**

9h-9h30 **Audrey Simon, “The Evolution of Code-Switching after an Erasmus year abroad” (supervisor Monika Pukli)**

**Abstract.** Have you ever noticed or paid attention to conversations in which several languages are spoken? Code-switching, the use of more than one language in the same conversation, is a typical behaviour of multilinguals. Its popularity in research has increased for the past years. In code-switching, attitudes, individual differences and students studying abroad — as opposed to other domains — have been neglected. This lack of research can be explained because code-switching can be a creative discourse strategy, thus, most studies focus on discourse processes or constraints. The aim of this study is to determine to what extent an Erasmus year abroad can have an impact on code-switching. Specifically, the study is based on French students who studied in an English speaking country for their Erasmus year. A secondary goal is to know whether or not an Erasmus year abroad might lead to struggles regarding some aspects of the students' mother tongue.

To answer these questions, an online survey was sent to students from various French universities. The survey focused on some background information as well as questions about their habits, attitudes, experiences and opinions regarding code-switching before, during and after the Erasmus year abroad. Eighteen persons, between twenty and twenty-three years of age, filled out the questionnaire, 16 of which were female. The process of data analysis is still in progress — the analysis of the open-ended questions is not completed yet. The presentation will discuss the answers to yes-no questions.

**Bio.** I am a linguistic major, currently in a second year of a Master's degree focused on English and research. I studied a year abroad in London, United Kingdom, for the third year of bachelor's degree in English, where I studied the topic of code-switching which became of interest to me. ([audrey.simon2@etu.unistra.fr](mailto:audrey.simon2@etu.unistra.fr))

9h30-10h **Sarah Colinet, “Irish Cinema and Teen Film: youth rebellion as a way to question Irish society at the end of the 20<sup>th</sup> century” (supervisor Timothy Heron)**

**Abstract.** While Irish literature has long been the subject of academic study, Irish cinema has generally received little attention from academics. Due to its fairly recent development, many of its works remain unstudied; however, I want to show that it must be considered as a relevant

tool to discuss questions of youth and identity in a country struggling to define itself at the end of the 20<sup>th</sup> century.

The three films selected for this research are *The Commitments* by Alan Parker (1991), *The Last Bus Home* by Johnny Gogan (1997) and the more recent *Sing Street* by John Carney (2016). Their plots share the common narrative of young Dublin bands striving for success in 1980s Dublin, at a time when the nation was burdened by a severe economic recession. The three films belong to the teen film genre, which has often been dismissed as immature or perceived as misrepresenting what adolescence is truly like. However, despite its light tone with a focus on adolescents and their dreams of fame, the corpus deals with more serious issues at stake in Irish society at the time.

In this presentation, I will give a definition of the genre of teen film and the way in which its main tropes are developed in the material selected; I will then look at how societal issues such as the erosion of the traditional family and the decline of the Catholic Church in Ireland are tackled through youth rebellion in these narratives.

**Bio.** Sarah Colinet spent two years of Licence LLCE Anglais in Troyes before moving to Ireland for her third year, where she studied at the Institute of Art, Design and Technology in Dublin. She completed her degree with honours (mention Très Bien) before coming to Strasbourg to pursue her studies in the Monde Anglophone MA programme. ([sarah.colinet@etu.unistra.fr](mailto:sarah.colinet@etu.unistra.fr))

10h-10h30 **Toria Mikheili, “The Influence of Thomas Carlyle on the Antebellum South” (supervisor Ghislain Potriquet)**

**Abstract.** Thomas Carlyle (1795 – 1881) was one of the leading Victorian intellectuals. His political writing is known for its harsh criticism of the post-industrial Britain. Unlike his liberal friend, John Stuart Mill, Carlyle regarded work as an end in itself. He saw the increased liberalization of socio-political spheres and the rise of the laissez-faire as leading men away from the organic order anchored in nature. Thus, he made it his life’s mission to channel the possibilities of the Industrial Revolution into a more ordered direction.

At the same time, in the largely agrarian antebellum South, thinkers who sought to legitimize their archaic ways in the face of growing opposition appealed to Carlyle as a figure of authority. As a result, they referenced Carlyle in an abundance of articles, denouncing the ways of the industrialized and inorganic North while inadvertently defending their practices at home.

Analyzing both politically charged works of Carlyle (*Chartism, Past and Present, Latter-Day Pamphlets*) and their reception in the conservative press of the antebellum South (magazines such as the *Southern Quarterly* and *De Bow’s Review*) the paper concludes that the southerner’s appeal towards Carlyle was only partly justified. Even if both parties sought for a more ‘organic’ alternative, Carlyle’s idea was to channel Industrialism into a more ordered direction while the Southerners resisted Industrialism at all costs and merely wanted to maintain the status quo.

**Bio.** Mikheili Toria was born and raised in Tbilisi, Georgia. There he attended the francophone Ecole Saint-Exupery. In 2019, he graduated with a bachelor’s degree in English from the Université Lumière Lyon 2 and is currently a master’s student at the University of Strasbourg. ([mikheili.misha@etu.unistra.fr](mailto:mikheili.misha@etu.unistra.fr))

**10h30-11h Marie Reeb, “The shaping of the Victorian ideal woman: the deconstruction of the ‘gaze’ through nineteenth-century British paintings” (supervisor H  l  ne Ibata)**

**Abstract.** Victorian England was a gender-based hierarchical society driven by norms. From the Fallen Woman to the Angel-of-the-House, middle-class ideals of respectability and purity shaped the minds and confined women. Ideologies and jurisdiction supported this patriarchal system which did not offer many possibilities for them.

Pictorial representations of that period are clearly marked by these archetypes, these standards, these expectations towards women in a male-dominated society; they are therefore a great means to understand what was at stake. The artistic scene was at the time essentially dominated by men, so we can wonder what were the recurring patterns in painting women, but also how the Victorian conceptions of gender shaped the artist’s vision, and most importantly, how women were defined through the gaze of the painter?

This thesis is an attempt to study a corpus of emblematic paintings in relation to Victorian standards of femininity, sexuality and assigned roles.

**Bio.** Marie Reeb specializes in British civilization. She is interested in visual studies, feminist theory, art history, and intends to apply for a PhD in the United States, where she is currently a Master’s degree in French studies candidate and a teaching assistant. She already taught in a College near Boston last year. ([marie.reeb@etu.unistra.fr](mailto:marie.reeb@etu.unistra.fr))

*11h-11h15 Break*

**Chair: In  s Et-Taoui**

**11h15-11h45 Capucine Blanc, “Appearance versus reality: Shakespeare’s *Coriolanus*, *The Winter’s Tale*, *The Merchant of Venice* and *Richard III* – Representations of womanhood during the Renaissance, from literature to Women’s History” (supervisor Jean-Jacques Chardin)**

**Abstract.** In England, the status of women in the 16<sup>th</sup> and the 17<sup>th</sup> centuries is discussed and the society is shaken by women’s religious, judicial revendications, protests in London streets, transvestites, and female authors whose texts defend women’s cause. Some of the sex-equality revendications could be named as “proto-feminist”. These claims are debated in the intellectual spheres of the Renaissance and the first *querelles de femmes* take place.

This research relies on four plays from different genres: a comedy (*The Merchant of Venice*, 1600), a tragedy (*Coriolanus*, 1623), a romance (*The Winter’s Tale*, 1623) and a historical play (*Richard III*). In these plays, most of the female characters are presented as being smarter, braver and more influential than the male ones; more often than not, they are ruling the actions and the conclusions of the plots. Shakespeare presents a patriarchal society in which women rebel, but usually end up going back to their initial places. This paper questions the representations of wayward behaviors and puts them in contrast with the pamphlets of the time. The mirror games seen in literature and the English society of this times are examined. Some of the actions and the ideas that are proposed by the female characters on stage can be considered as very “advanced” for an age when women were not even physically allowed on these same stages.

**Bio.** After spending a year in Pennsylvania teaching French, Capucine Blanc is now back to France to end her Master 2 in English while completing a French literature Master program at the same time at the Université de Strasbourg.

11h45-12h15 **Amel Ettaoui, “Ambiguity in *The Taming of the Shrew*” (supervisor Jean-Jacques Chardin)**

**Abstract.** Shakespeare’s use of rhetorical devices to demonstrate the reality of human thought is no secret. His imagination as a writer allowed him to work through puns as well as wordplays and to give underlying meanings to the thinking process of his characters. This study aims to analyze the ambiguities that can be found in *The Taming of the Shrew*. The notion of ambiguity refers to something that can have more than one meaning or possibility, and Elizabethan writers have commonly used this device. This concept has often been considered as a means to bring profundity, nicety and richness to literature. I will first present how ambiguity, within the text, can be applied at different levels with an emphasis on the semantic and lexical ambiguity, and how these contribute to create confusion as well as humorous effect. Then, I will explore the aesthetic function of ambiguity by looking at different performances to understand whether the staging and acting choices of the play make it more ambiguous or, on the contrary, remove all uncertainty.

**Bio.** Amel Ettaoui is a master’s student with a special interest in theater. She has been studying dramaturgy through different angles including the art of illusion, of gesture and of comedy. As a new challenge, she is currently exploring the art of ambiguity in one of Shakespeare’s most controversial plays : *The Taming of the Shrew*. ([amel.ettaoui@etu.unistra.fr](mailto:amel.ettaoui@etu.unistra.fr))

12h15-13h30 *Break*

**Chair: Juliette Misset**

13h30-14h **Justine Michelotti, “‘The Fault in Our Science’: the Acquisition of Knowledge in Bram Stoker’s Novels” (supervisor Fanny Moghaddassi)**

**Abstract.** In *Dracula*, Van Helsing, a famous vampire hunter, voices concerns about scientific ambition: “Ah it is the fault in our science, that it wants to explain all; and if it explains not, then it says there’s nothing to explain”. This quote is puzzling for it raises several questions regarding late Nineteenth-Century science. First of all, why would science have nothing to explain, or at least refuse to leave something else bring a plausible explanation or solution? Indeed, Bram Stoker wrote at a time when science and rationalism both had very strong influences while religious orthodoxy declined. Could it be that this “something else”, apparently rejected by Van Helsing, stands for religious knowledge? Critics have argued that *Dracula* portrays an important opposition between science and religion. But what if we were to nuance such opposition? Stoker was no scientist and yet, he resorted to scientific knowledge in his stories, themselves deeply infused in religious tradition, and supernatural settings.

This paper will examine two other novels: *The Jewel of Seven Stars*, and *The Lady of the Shroud*. If the stories they tell are different and clearly deserve analysis, there are nonetheless points of convergence between them. What does Bram Stoker claim about the science of his day? Is it always faulty, to quote Van Helsing? Is it always opposed to tradition and religion? These are some questions we shall seek to answer.

**Bio.** Justine est arrivée à l'Université de Strasbourg il y a un an à son entrée en Master Études des Mondes Anglophones. Elle était avant ça élève en classe préparatoire littéraire au Lycée Masséna de Nice. Après son hypokhâgne et sa khâgne, elle est partie lors d'un échange Erasmus à l'Université d'Aberystwyth sur la côte Ouest du Pays de Galles. ([justine.michelotti@etu.unistra.fr](mailto:justine.michelotti@etu.unistra.fr))

14h-14h30 **Marie-Gabrielle Monpierre, "Masculine heroism and modernity in Hemingway's and Fitzgerald's works"** (supervisor Christophe Lebold)

**Abstract.** This dissertation examines the notions of masculine heroism and modernity in the works and lives of Ernest Hemingway and Francis Scott Fitzgerald. My research aims at exploring the way masculine heroism was being reshaped by the contemporary culture in the immediate aftermath of the First World War and how Hemingway and Fitzgerald delved into these issues. My research centers upon the conceptualization of male heroism in modernity in Fitzgerald's *The Beautiful and Damned* (1922) and *Tender is the Night* (1934), and in Hemingway's *The Sun Also Rises* (1926) and *A Farewell to Arms* (1929). My study of heroism goes beyond fiction as I investigate the way both authors attempted to embody a form of heroism by shaping their own public reputation and developing a persona. I resort to concepts from persona and reception studies and my research leans upon two interviews with Fitzgerald and Hemingway: the first one, "The Other Side of Paradise, Scott Fitzgerald, 40, Engulfed in Despair," (1936) was conducted by Michel Mok for *The New York Post*, and the second one, "How Do You Like It Now, Gentlemen? The moods of Ernest Hemingway," (1950) was conducted by Lillian Ross for *The New Yorker*.

**Bio.** Marie-Gabrielle Monpierre is a graduating Master's degree student in English at the University of Strasbourg. She is doing her research in American literature under the supervision of Mr Christophe Lebold. Beforehand, she spent two years in England working as a language assistant at Bedford School. ([marie-gabrielle.monpierre@etu.unistra.fr](mailto:marie-gabrielle.monpierre@etu.unistra.fr))

14h30-15h **Ludivine Naretto, "Androgyny and bisexuality in Michael Cunningham's *The Hours* and *By Nightfall*"** (supervisor Lara Delage-Toriel)

**Abstract.** Michael Cunningham's novel *The Hours* is famously known for being a rewriting of Woolf's *Mrs. Dalloway*, where topics such as changing gender identities and sexual fluidity are heavily dealt with through the eyes of three female characters, including Virginia Woolf herself. Likewise, Cunningham's penultimate novel *By Nightfall* focuses on a married heterosexual man desiring a very androgynous-looking character. I intend to show that Cunningham's use of the notion of androgyny moves away from the traditional view on the subject, that Woolf developed in *A Room of One's Own*.

I will study both of Cunningham's novels comparatively and use Woolf's theoretical writings as a point of reference to show that his intent was not to adopt Woolf's opinion and consider that the artist, and by extension, humans, must seek androgyny as a way to become truly whole and to be able to create. Cunningham's view is a lot more complex: I will show that the motif of the mirror—both as a physical object in the plot and as a narrative tool creating symmetry between the characters, the actions, or sentences—is used, paradoxically, to prevent characters from finding the wholeness androgyny would provide, since it never offers perfect symmetry but only a precarious one. Cunningham's characters are bisexual rather than androgynous, which either entails that androgyny is a dreamed state impossible for mortals to attain, or that it is an archaic notion, improper to describe gender-fluid characters of the 21<sup>st</sup> century.

**Bio.** Ludivine Naretto is a literature student in the university of Strasbourg, and she is currently studying gender and how it can be incorporated into fiction under the supervision of Lara Delage-Toriel. She would like to keep studying gender and feminism in the future, especially in contemporary literature. ([ludivine.naretto@etu.unistra.fr](mailto:ludivine.naretto@etu.unistra.fr))

15h30-16h **Lisa Dupuis, “Detective of the Future: Traces of the Past in *The Time Machine* by H.G. Wells” (supervisor Sophie Mantrant)**

**Abstract.** H.G. Wells creates a future world where the time traveller is deprived of a guide and has to make sense of his surroundings on his own. He relies on his interpretation of the traces of the past: the remnants and ruins of a civilisation that is the future of Victorians.

In science fiction, future worlds are often the result of an event or phenomenon (often unfortunate in dystopias) that has its roots in the present of the author, but remains unfamiliar at first for the readers. H.G. Wells scatters his future world with traces of a fictional past, which constitutes clues left in the setting and in the characters. These traces are clues left for the time traveller to decipher and interpret, so he takes on the role of a detective. As he is also the narrator, his interpretation of this future world becomes the only image of this world the reader obtains.

Thus, my work analyses the novel through the lens of the paradigm of the trace whose importance in the nineteenth century was highlighted by Ginsburg in his article “Morelli, Freud and Sherlock Holmes: Clues and Scientific Method”. This paradigm foregrounds questions having to do with interpretation. The novel builds three layers of interpretation: that of the traveller, that of the guests listening to the story, and ultimately that of the reader of the / a text. The actors involved in the interpretation process become decipherers.

**Bio.** After a year in Edinburgh as an Erasmus student, Lisa Dupuis is completing her master’s degree in Strasbourg and writing an essay on the *Time Machine* by H.G. Wells. After getting two of her short stories published (Strasbourg and Edinburgh), she wishes to further investigate the writing of science fiction stories. ([lisa.dupuis@etu.unistra.fr](mailto:lisa.dupuis@etu.unistra.fr))

*Break 16h-16h15*

**Chair: Sara Arami**

16h15-16h45 **Anne Brunner, “Overlooked, Celebrated, and Adapted: A Study of the Reception of Jane Austen’s Juvenile Writings” (supervisor Anne Bandry)**

**Abstract.** Jane Austen’s juvenile works – consisting of three notebooks and a few separate novellas (1787-1794) – were first published independently from each other and only as a collection in R.W. Chapman’s *Minor Works* in 1954. Little known to the general public to this day, Austen’s early works are vibrant, boisterous, and excessive. Consequently, they have faced an irregular, complex, and sometimes unfair treatment in their reception.

My master’s thesis deals with the academic and popular reception of these works in the twentieth and twenty-first centuries. Following Peter Sabor’s introduction to his edition of the *Juvenilia* (2006), my research aims to examine the history and often-debated reception of their publications. Furthermore, an inquiry into the feminist shift in enthusiasm from the 1970s is required, as it rediscovers and celebrates the unrestrained young Austen. Finally, the recent cinematic adaptation of the novella *Lady Susan* will be considered, Whit Stillman’s *Love and*

*Friendship*'s unprecedented style causes the early writings to gain in popularity. In this paper, I will highlight the chronology of the pre-Chapman publications to discuss the irregular reception Chapman's edition helped to construct, himself overlooking the potential of the works.

**Bio.** Anne Brunner is a master's student in Anglophone Studies. She specialises in British literature and is currently working on her master's thesis on Jane Austen's early works of fiction under the supervision of Pr. Anne Bandry-Scubbi. She plans and hopes to work in the publishing world after finishing her degree. ([anne.brunner@etu.unistra.fr](mailto:anne.brunner@etu.unistra.fr))

16h45-17h15 **Tristan Ramaut, "The Reader in the Labyrinth: Exploring Mark Z. Danielewski's *House of Leaves*" (supervisor Anne Bandry)**

**Abstract.** Mark Z. Danielewski's novel *House of Leaves* (2000) is an unusual book. It combines an intricate narrative structure made up of multiple diegetic levels with an extraordinary inventive and proteiform approach to the laying out of text. How does one navigate such a labyrinthine novel, filled with echoes and *errores*? And what purposes does the maze-like quality of the text have regarding the reading experience? In this talk I will first introduce the novel and display a few examples of its formal and structural idiosyncrasies so as to provide the audience with a gateway to the maze. Using Penelope Reed Doob's notion of multicursal maze as well as Espen J. Aarseth's concept of ergodic literature and Genette's metalepsis—each of which I will introduce during the talk—I will then propose a "treading" of Chapter IX of *House of Leaves*, aptly titled by its metadiegetic author Zampanò—"The Labyrinth."

**Bio.** After obtaining a bachelor in plastics engineering at the INSA of Strasbourg, Tristan Ramaut joined the English course of the University of Strasbourg in 2017. He went on an Erasmus exchange in Cambridge in 2018-2019. Last year he wrote a short dissertation about the notion of control in *Tristram Shandy*. ([tristan.ramaut@etu.unistra.fr](mailto:tristan.ramaut@etu.unistra.fr))

**Conclusion : Catherine Paulin and Monica Manolescu**