

BROCHURE

International Conference

ACE Research Unit / UNIVERSITÉ RENNES 2

Royal Military College of Canada / KINGSTON

WAR MEMORIES

**COMMEMORATION, RE-ENACTMENT,
WRITINGS OF WAR
IN THE ENGLISH-SPEAKING WORLD
(18TH-21ST CENTURIES)**

17 > 19 June 2014

Université Rennes 2 / Campus Villejean
Institut franco-américain, Champs Libres

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**UNIVERSITÉ
RENNES 2**



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ABOUT THE CONFERENCE

War Memories: Commemoration, Re-enactment, Writings of War in the English-speaking World (18th-21st centuries)

The wars of the past have not left the same imprint on collective memory. Wars of conquest or liberation have marked the history of the British Empire and its colonies in different ways. American foreign policy seems to be motivated by what is sometimes viewed as an imperialist vision which led the army into the quagmire of Vietnam and more recently into controversial involvement in the Gulf. Whether they end in victory or defeat, or are a source of patriotic pride or collective shame, wars are commemorated in museum exhibitions or through literature and the cinema in which the threads of ideological discourse and the expression of subjective experience are intertwined.

From the upheavals of the Napoleonic Wars and the American Civil War to the Boer Wars in South Africa, from the “Troubles” in Northern Ireland to the carnage and devastation of the two World Wars, some conflicts seem to attract “duties of memory” while others are simply forgotten. Military interventions in the Falklands, in Bosnia, and more recently in the Gulf, in Afghanistan, in Iraq and in Libya have created a new kind of memory, the narrative constructed by television images. In this period preceding the 100th anniversary of the Great War, when the links between memory and history are central to historiographical preoccupations, this international conference will encompass the representations of wars in the English-speaking world during the 18th, 19th, 20th and 21st centuries.

The mediatisation, performance, interpretation and rewriting of facts and events during and after wars will be central to our reflexions. Patriotic fervour, federating or demobilising discourses, resistance, conscientious objection, injury and trauma, propaganda and counter-propaganda contribute to the shaping of individual and collective memory and further the reconsideration of long-held truths in the light of new discoveries and with the benefit of hindsight.

Stéphanie BÉLANGER, Renée DICKASON and Delphine LEMONNIER-TEXIER
Conference coordinators



Stéphanie Bélanger



Renée Dickason



Delphine Lemonnier-Textier

PROGRAMME

During the Conference, you will be able to visit ***The Canadian Home Front: L.M. Montgomery's Reflections on the First World War – A Curated Exhibit*** (Building S, main hall).

The Conference will include parallel workshops and panels, as well as keynote speeches by **Stéphanie Bélanger**, **Mark Connelly**, **Liliane Louvel**, and **Stephen Whitfield**, a film (***Projections of America***), a theatre workshop (***Ding Dong the Wicked***) and **Joseph Boyden's** public readings.

Workshops:

- **MAPPING MEMORIES : PLACES, EVENTS, TESTIMONIES / *LES CHEMINS DE LA MÉMOIRE : LIEUX, ÉVÉNEMENTS ET TÉMOIGNAGES***
- **VISUAL AND PERFORMATIVE REPRESENTATIONS / *MISES EN SCENE ET REPRESENTATIONS VISUELLES***
- **MAPPING MEMORIES: THINKING OF WAR, ALTERED MEMORY, DUTY OF MEMORY / *LES CHEMINS DE LA MÉMOIRE : PENSER LA GUERRE, MÉMOIRE TROUÉE ET DEVOIR DE MÉMOIRE***
- **THE GREAT WAR / *LA GRANDE GUERRE***
- **WAR AT THE HEART OF FICTION / *LA GUERRE AU CŒUR DE LA FICTION***

Panels:

- **MONUMENTS, MEMORIALS AND MYTH: TWENTIETH CENTURY AMERICAN WAR REMEMBRANCE IN FRANCE**
- **REGARDS CROISÉS SUR LA GUERRE DES MALOUINES**

A full presentation of the exhibit, keynote speeches, film, theatre workshop, panels and papers (abstracts and short biographies) can be found in this brochure just after the global overview of our programme.



TUESDAY 17TH JUNE

8:00 Registration (Building S, main hall)

8:30 Welcome and opening of Conference

Raymonde Séchet (Conseil Scientifique), Anthony Larson (UFR Langues), Sylvie Bauer (ACE)

Stéphanie Bélanger (CMRC), Renée Dickason (ACE), Delphine Lemonnier-Textier (ACE)

The Canadian Home Front: L.M. Montgomery's Reflections on the First World War – A Curated Exhibit, Laura Robinson (Building S, main hall)

9:00 Workshops

	Workshop A (amphi S1) MAPPING MEMORIES : PLACES, EVENTS, TESTIMONIES / LES CHEMINS DE LA MÉMOIRE : LIEUX, ÉVÉNEMENTS ET TÉMOIGNAGES Chairs : <i>Renée Dickason / Anne Caumartin</i>	Workshop B (S202) VISUAL AND PERFORMATIVE REPRESENTATIONS / MISES EN SCÈNE ET REPRÉSENTATIONS VISUELLES Chairs : <i>Liliane Louvel / Judith Keene</i>
9:00	Mémoires de captivité : les prisonniers de guerre britanniques en France durant la seconde Guerre de Cent Ans (1689-1815) <u>Yann Lagadec</u> Université Rennes 2	<i>The Diary of an Unknown Soldier</i> as an Early Instance of Committed Fiction <u>Georges Fournier</u> Université Lyon 3
9:20	Imperialism and the Victorian Consumer Society: An Analysis of British Representations of the Anglo-Boer War through Everyday Memorabilia Objects <u>Gilles Teulié</u> (LERMA), Aix-Marseille Université	Tunes of glory or jeering notes? Filming the Great War in music: <i>Oh! What a Lovely War</i> (Richard Attenborough 1969) and <i>War Requiem</i> (Derek Jarman 1989) <u>Nicole Cloarec</u> University of Rennes 1
9:40	discussion	discussion
10:00	« Écrits de Guerre et d'Occupation, EGO 1939-1945 » : le recensement des témoignages publiés depuis 1940. Présentation de l'instrument de travail et perspectives de recherche <u>Françoise Passera</u> CRHQ, CNRS – Université de Caen	La fiction des archives : hybridation des images fictionnelles et documentaires dans la représentation cinématographique des guerres mondiales <u>Véronique Elefteriou-Perrin</u> Université Paris Diderot
10:20	Re-inscribing a Monument: Vimy in the Canadian Consciousness <u>Joan Coutu</u> University of Waterloo (UW) – Ontario – Canada	« All things shining » : <i>The Thin Red Line</i> de Terrence Malick à la lumière de Lévinas <u>Gilles Chamerois</u> CEIMA, HCTI, Université de Brest
10:40	discussion	discussion

11:00 Coffee break

11:30 Keynote speech (amphi S1): **Stéphanie Bélanger**, Professeure, Royal Military College of Canada
Quand le soldat canadien raconte l'Afghanistan : mises en abîme de récits de guerres antérieures dans le témoignage contemporain (Chairs : Renée Dickason and Hélène Harter)

12:30 Lunch

14:00 Keynote speech (amphi S1): **Liliane Louvel**, Professeure, Présidente d'ESSE, Université de Poitiers

Stanley Spencer's Quaint Memoirs of War (Chairs : Nicole Cloarec and Delphine Lemonnier-Textier)

15:00 Workshops

	Workshop A (amphi S1) MAPPING MEMORIES : PLACES, EVENTS, TESTIMONIES / LES CHEMINS DE LA MÉMOIRE : LIEUX, ÉVÉNEMENTS ET TÉMOIGNAGES Chairs : <i>Michael Parsons / Daniel Palmieri</i>	Workshop B (S202) VISUAL AND PERFORMATIVE REPRESENTATIONS / MISES EN SCÈNE ET REPRÉSENTATIONS VISUELLES Chairs : <i>James Chapman / Nicole Cloarec</i>
15:00	War memories in British soldiers' songs <u>John Mullen</u> Université Paris-Est Créteil (UPEC)	Narrative Memorial: Dichotomies of Visual Representation and Interpretation <u>Sonja Andrew</u> University of Manchester (UOM) – Royaume-Uni
15:20	Le conflit afghan filmé par les soldats britanniques : d'une simple mise en images à une problématique mise en récit <u>David Haigron</u> Université Rennes 2	Aesthetics versus Ownership: Artists and Soldiers in the Design of the Korean War Veterans Memorial on the Washington Mall <u>Judith Keene</u> University of Sydney (Usyd SLC) – Australie
15:40	discussion	discussion
16:00	MAPPING MEMORIES: THINKING OF WAR, ALTERED MEMORY, DUTY OF MEMORY / LES CHEMINS DE LA MÉMOIRE : PENSER LA GUERRE, MÉMOIRE TROUÉE ET DEVOIR DE MÉMOIRE Chairs : <i>Gilles Teulié / Elizabeth Rechniewski</i> The Mythos of Battle: Thomas Carlyle and the Franco-Prussian War of 1870-72 <u>David Sorensen</u> Saint Joseph's University Philadelphia (SJU) – États-Unis	 The view from London: The depiction of the wartime Franco-British relationship in the BBC's 'Allo 'Allo! <u>Valerie Deacon</u> Department of History (NYU) – États-Unis
16:20	War as a mobilizing force: the representation of war in Britain To-day (1939-1954) <u>Alice Byrne</u> Université Rennes 2	Du « spectacle » médiatique au « cauchemar » historique : réflexions sur les « Troubles » vus par Rita Donagh et Richard Hamilton <u>Brigitte Aubry</u> (FRAMESPA), CNRS : UMR5136, Université Toulouse le Mirail
16:40	discussion	discussion

18:00 Reception at the City Hall – Hôtel de Ville (Place de la Mairie, Métro République)

20:00 **Film screening: *Projections of America*** (2014, 52min.)

Introduced by **Antje Boehmert** and **Ian Scott** at the French-American Institute

(7 Quai Chateaubriand, Métro République)

Chairs : Stephen Whitfield, James Chapman and Alice Byrne

<http://www.ifa-rennes.org/institut>

WEDNESDAY 18TH JUNE

9:00 Workshops

	Workshop A (amphi S1) THE GREAT WAR / LA GRANDE GUERRE Chair : <i>Daniel Palmieri / Matthew Graves</i>	Workshop B (S202) WAR AT THE HEART OF FICTION / LA GUERRE AU CŒUR DE LA FICTION Chair : <i>Anne-Laure Fortin / Françoise Kral</i>
9:00	The Great War as a theatre for memorial diplomacy: British and Australian perspectives <u>Matthew Graves</u> (LERMA), Aix-Marseille Université	Le soulèvement de Pâques et la Guerre d'Indépendance : l'histoire irlandaise en bande dessinée <u>Valérie Morisson</u> Université de Bourgogne
9:20	Commemorating the 'Black Diggers' in 2014 <u>Elizabeth Rechniewski</u> University of Sydney (Usyd SLC) – Australie	Heroism and the Home Front: War and the Masculine Ideal in Louisa May Alcott's <i>Little Women</i> and L.M. Montgomery's <i>Rilla of Ingleside</i> <u>Laura Robinson</u> Royal Military College of Canada (RMCC) – Kingston Ontario – Canada
9:40	The politics of memorial building on the Western Front <u>Joan Beaumont</u> The Australian National University, Canberra – Australie	discussion
10:00	discussion	"I have walked on many battlefields": Margaret Atwood's Literary Response to War <u>Teresa Gibert</u> Universidad Nacional de Educación a Distancia (UNED) – Madrid, Espagne
10:20	Integration politics and the New Zealand army: the fate of the Maori Battalion in the wake of the Second World War <u>Corinne David-Ives</u> ACE, Rennes 2	The Return of the Native: Remembering the Circle in Joseph Boyden's <i>Three Day Road</i> <u>Lorie-Anne Duech Rainville</u> Université de Caen Basse-Normandie
10:40	The Pedagogy of Anzac: Militarism and Antimilitarism in World War I Australia <u>Deirdre Gilfedder</u> Paris Dauphine	discussion
11:00	discussion	

11:15 Coffee break

11:30 Public Reading / Café littéraire (amphi S1) : **Joseph Boyden *Fiction and the Indigenous Experience of War***

(Chairs : Corinne David-Ives and Lorie-Anne Duech Rainville)

With *Le Failler* bookshop

12:30 Lunch

14:00 Keynote speech (amphi S1): **Mark Connelly** Professeur, University of Kent, Royaume-Uni
Entrenched positions: the First World War in British Popular Culture (Chairs : Daniel Palmieri and Michel Prum)

15:00 Workshops

	Workshop A (amphi S1) THE GREAT WAR / LA GRANDE GUERRE Chairs : <i>Michel Prum / Elizabeth Rechniewski</i>	Workshop B (S202) WAR AT THE HEART OF FICTION / LA GUERRE AU CŒUR DE LA FICTION Chairs : <i>Stéphanie Bélanger / Anne Caumartin</i>
15:00	Sur les traces de John MacCrae ou l'inscription dans l'espace public du souvenir d'un combattant de 1914-1918 ? <u>Emmanuelle Danchin</u> IRICE, UMR 8138	"The time has come to talk of many things": wars, and deaths, and remembrance in Graham Swift's <i>Wish You Were Here</i> (2011) <u>Isabelle Roblin</u> Université du Littoral Côte d'Opale
15:20	When presidents speak on Veterans Day <u>Luc Benoit A La Guillaume</u> (CREA), Université Paris X	Mémoires métisses de la guerre dans <i>A Gesture Life</i> de Chang-Rae Lee <u>Michaël Taugis</u> (LARCA), Institut Charles V
15:40	Annotating Time and Place: A collective and cultural memory of the Great War from the <i>Anna Coleman Ladd Papers: American Red Cross Studio for Portrait-Masks File, 1914-1925</i> <u>Susan Rauch</u> Texas Tech University (TCR) – États-Unis	The Narratives Surrounding PTSD: the historical and contemporary stories of mind-body medicine on the battlefield <u>Sheena Eagan Chamberlin</u> Institute for the Medical Humanities (IMH) – États-Unis
16:00	discussion	discussion

18:00 **Public Reading** at « Les Champs Libres », in the « Grand Auditorium » (10 Cours des Alliés, Métro Charles de Gaulle)

Joseph Boyden (Chairs : Corinne David-Ives and Lorie-Anne Duech Rainville)

With *Greenwich* bookshop

<http://www.leschampslibres.fr/les-champs-libres/qui-sommes-nous/le-projet-culturel/>

20:00 Dinner at *Le Café des Champs Libres* (10 Cours des Alliés, Métro Charles de Gaulle)

THURSDAY 19TH JUNE

9:00 Workshops

	<p>Workshop A (amphi S1)</p> <p>MAPPING MEMORIES: THINKING OF WAR, ALTERED MEMORY, DUTY OF MEMORY / LES CHEMINS DE LA MÉMOIRE : PENSER LA GUERRE, MÉMOIRE TROUÉE ET DEVOIR DE MÉMOIRE</p> <p>Chairs : <i>Michael Parsons / Jeffrey Demsky</i></p>	<p>Workshop B (S202)</p> <p>WAR AT THE HEART OF FICTION / LA GUERRE AU CŒUR DE LA FICTION</p> <p>Chairs : <i>Stephen Whitfield / Matthew Graves</i></p>
9:00	<p>Native Commemoration: Canada's First Nations and the White Man's Wars <u>Uwe Zagratzki</u> University of Szczecin (KFA) – Pologne</p>	<p>Revivifier les images de la guerre par la thérapie du choc : une lecture de <i>Blasted</i> de Sarah Kane <u>Delphine Lemonnier-Texier</u> Université Rennes 2</p>
9:20	<p>The Challenges of Upholding Received Wisdom: Reconsidering the War On Jews in American Holocaust Memory <u>Jeffrey Demsky</u> San Bernardino Valley College – États-Unis</p>	<p>"The Distant Shores of Freedom": recollecting and rehabilitating Vietnam in America <u>Subarno Chattarji</u> University of Delhi (DU) – Inde</p>
9:40	discussion	discussion
10:00	<p>Representing My Lai: Duty of Memory or Memory of Duty? <u>Raphaël Ricaud</u> CREA EA 370, Nanterre</p>	<p>Liberation war memories in Zimbabwe: two perspectives <u>Annie Gagiano</u> University of Stellenbosch (SU) – Afrique du Sud</p>
10:20	<p>The Forgotten War: The Korean War in Memory and History <u>Christine Knauer</u> Eberhard Karls Universität Tübingen – Allemagne</p>	<p>(Re)Presenting the Great War: Maurice Browne and the First World War on the British Stage <u>Emily Vanburen</u> Northwestern University, History – Illinois – États-Unis</p>
10:40	discussion	discussion

11:15 Coffee break

11:30 Keynote speech: **Stephen Whitfield** Professeur, Brandeis University, Boston, Etats-Unis
Vietnam and the Arts of Cartooning and Caricature (Chairs : Stéphanie Bélanger and David Haigron)

12:30 Lunch

14:00 Theatre Workshop *Ding Dong the Wicked* by Caryl Churchill, directed by **Noëlle Kéruzoré**
(Chair : Delphine Lemonnier-TeXier) – Amphi B4-Lamennais

15:00 - Panels

	Panel A (amphi S1) <i>Monuments, Memorials and Myth: Twentieth Century American War Remembrance in France</i> Chair : <i>Sam Edwards</i>	Panel B (S202) <i>Regards croisés sur la guerre des Malouines</i> Chair : <i>Néstor Ponce</i>
15:00	American Military Cemeteries, Visual/Material Rhetoric, and the Therapeutic ‘Third Element’ <u>David Seitz</u> Pennsylvania State University, Mont Alto	Media Memory, Political Memory / Mémoire des médias, mémoire politique <u>Lucrecia Escudero Chauvel</u> Université de Lille III, Département Infocom IUTB
15:20	Allies in Memory: American Veterans, Local Communities, and the Politics of Transatlantic Commemoration in Normandy, c. 1944-2004 <u>Sam Edwards</u> Manchester Metropolitan University	<i>Arde aún sobre los años de Fernando Lopez : mémoire et collectivité</i> <u>Néstor Ponce</u> Université Rennes 2
15:40	‘Portal of Liberation’: D-Day’s Role in American Self-Affirmation <u>Michael Dolski</u> Joint POW/MIA Accounting Command	Les fantômes et leur territoire : lieux de mémoire et lieux de littérature <u>María A. Semilla Duran</u> Université Lyon 2
16:00	discussion	discussion

From 17:00 / 17:30 Guided tour of Rennes (meeting at Métro République)

“THE CANADIAN HOME FRONT” — EXHIBIT

The Canadian Home Front: L.M. Montgomery’s Reflections on the First World War A Curated Exhibit

Laura Robinson, Department of English, Royal Military College of Canada



*L.M. Montgomery in the
Kitchen
Guelph Archives*

Internationally-famous Atlantic Canadian writer, L.M. Montgomery penned 20 novels in the period 1908-1939, most significantly the iconic *Anne of Green Gables* (1908). In addition, she kept copious journals throughout her life which offer great insight into the mind of this prolific writer and reveal her often strong opinions about current affairs. The First World War erupted early on in her writing career, and her journals demonstrate her worries, concerns, and emotions surrounding this devastating war. Moreover, this astute reader of culture diligently followed and recorded the war news and responses to it. She also wrote the first novel in Canada to celebrate the home front: *Rilla of Ingleside* (1921). Many scholars and writers have addressed women’s active roles in WWI and continental European women’s experiences in embattled and outlying countries. Montgomery’s reflections in her fiction and her journals express ordinary civilian women’s reaction to and engagement with the war effort in Canada. Generously funded with a Social Sciences and Humanities Research Council of Canada Insight Grant, my curated exhibit will use Montgomery’s words as a starting point to illustrate the effect on women of the transitioning historical moment through displays of clothing, letters, artwork, short films, and other artefacts.

Laura Robinson is an Associate Professor and Head of English literature at the Royal Military College of Canada. Interested in gender and sexuality, she has published articles on Canadian children's literature, Margaret Atwood, Ann-Marie MacDonald, and the television show *The L-Word*, in addition to many articles on L.M. Montgomery's work, most recently "Sex Matters': L.M. Montgomery, Sexuality, and Friendship" in *Children's Literature*. Her current project examines Montgomery's changing depiction of friendship and sexuality, particularly after the impact of the First World War. She also edited a special issue on "Queerness and Children's Literature" for *Bookbird: A Journal of International Children's Literature* which was published in winter 2014. Her creative writing has appeared in *Women's Studies*, *Wascana Review*, *torquere*, *Frontiers*, *EnterText*, and *Her Circle*.



Laura Robinson

The Canadian Home Front:

L.M. Montgomery's Reflections on The First World War

INTERNATIONALLY-FAMOUS ATLANTIC CANADIAN WRITER.

Lucy Maud Montgomery penned 24 books in the period 1908-1942, most significantly the iconic *Anne of Green Gables* (1908) about the red-haired orphan who finds a home on Prince Edward Island. Montgomery also kept detailed journals throughout her life which offer insight into the mind of this prolific writer and reveal her often strong opinions about current affairs. The First World War erupted early in her writing career, and her journals demonstrate her worries, concerns, and emotions surrounding this devastating war. From her home in Leaskdale, Ontario where she moved from Prince Edward Island in 1911 to be the wife of Presbyterian minister Ewan Macdonald, this astute reader of culture diligently followed and recorded the war news and responses to it. She also wrote the first novel in Canada to celebrate the home front, *Rilla of Ingleside* (1921). Montgomery's fiction and journals depict ongoing daily life, women's traditional and newfound labour, the technology that shaped war news, a new understanding of global politics and geography, and the devastating pressures on men. Perhaps most importantly, Montgomery underscores the bravery and fortitude of the girls and women at home who carried on in the face of a far-away war.




KEYNOTE SPEAKERS

Fiction and the Indigenous Experience of War

Joseph Boyden

Joseph Boyden, an internationally acclaimed Canadian writer, finds inspiration in the heritage and culture of the First Nations. He is the recipient of a number of literary awards. His first novel *Three Day Road*, an international best-seller published in 2005 and translated in over 15 languages, focuses on the indigenous experience of war, taking the reader through the fields of Flanders in World War I and back to Northern Ontario. His other work includes a collection of stories, *Born With a Tooth* (2001), the best-selling novel *Through Black Spruce* (2008), set in contemporary times in Northern Ontario, and works in non-fiction. His latest novel, *The Orenda*, published in September 2013, explores the brutal realities of 17th century Canada. It was short-listed for the Governor-General Award. Joseph Boyden is currently a writer in residence at the University of New Orleans where he teaches creative writing.



Entrenched positions: the First World War in British Popular Culture

Mark Connelly Professor, University of Kent, Royaume-Uni Professor of Modern British History, Convenor of War Studies Programme, School of History, University of Kent, Canterbury



Mark Connelly is Professor of Modern British History at the University of Kent. His research interests focus on Britain and conflict and he is particularly interested in the memory of war, and the image of the armed forces in British and Commonwealth popular culture. His publications include *The Great War: memory and ritual* (2002); *We Can Take It! Britain and the Memory of the Second World War* (2003); *Steady the Buffs: a regiment, a region and the Great War* (2008) and *The Edwardian Army: recruiting, training and deploying the British Army, 1902-1914* (2012). He is currently working on a study of British Instructional Films and its 1920s reconstructions of First World War battles.

This paper will look at the way the First World War has impressed itself on British popular culture since 1919. It will explore many forms of representation including memorials, paintings, posters, novels, children's literature, poetry, music, theatre, radio, film and television. A key issue will be the extent to which a middle class perspective of the war has dominated its representation in popular culture, and the degree to which the image has altered since 1945. The paper will argue that in the twenties and thirties the key issue was coming to terms with loss and the search for consolation and affirmation. This perspective altered after the Second World War as the conflict gradually became both a metaphor for, and an explanation of, British decline. Arising out of this discourse was an increasing focus on the shell-shocked and the physical and emotional damage caused by the war as was seen most strongly in Pat Barker's *Regeneration* trilogy. Since the huge success of this novel series, and others of a similar genre, the focus has moved on with a central desire to rehabilitate others deemed marginalised or forgotten such as women and imperial troops. The paper will conclude by asking whether this new agenda is likely to achieve its aims and the extent to which the First World War has retained its place in British popular culture.



Quand le soldat canadien raconte l'Afghanistan : mises en abîme de récits de guerres antérieures dans le témoignage contemporain

Stéphanie Bélanger Professeure, Royal Military College of Canada

Stéphanie A.H. Bélanger, PhD, is the Associate Scientific Director of the Canadian Institute for Military and Veteran Health Research, the co-editor of *A New Coalition for a Challenging Battlefield* (CDA Press 2012) and of *Shaping the future* (CDA Press 2011), as well as of *Transforming traditions* (CDA Press 2010). She is associate professor at the French Department of the Royal Military College of Canada where her research focusses on War Testimony and Soldier Identity. She also specializes on the Representation of the Warrior through Just War Theories, topic on which she published the monograph *Guerre, sacrifices et persécutions* (Paris: Editions l'Harmattan, 2010). Active researcher, she co-chaired three colloquiums and she is sitting on the board of a fourth and fifth one; she frequently presents conferences at the national and international level as well as publishes articles and chapters in peer reviewed journals and books. She is co-chair of the Kingston Garrison Diversity Advisory Group for Persons with Disabilities since 2010 and she serves as a logistics officer in the Naval Reserve since 2004.



Jean Norton Cru affirmait que le but de la cueillette de témoignages de guerre est d'offrir « une image de la guerre d'après ceux qui l'ont vue de plus près » (2008, p. 25). La recherche actuelle stipule au contraire que le témoignage constitue, à l'insu du témoin, une reconstruction du réel (Guadart, 2004, p. 8; Rousseau, 2003, p. 275). Je postule pour ma part que loin d'être naïf dans sa démarche, le témoin appliquerait cette reconstruction du réel de façon volontaire, en vue de faire un récit qui offre à l'interlocuteur les paramètres d'une éthique qui semblent conformes à l'image qu'il se fait de la culture de la guerre actuelle, et ce, à la lumière des discours, des images, des films, etc., qui illustrent et qui racontent la participation de son pays dans les conflits du passé. Une analyse schématique des micro-récits de guerre dans le témoignage contemporain montre que la manière dont les militaires racontent leur propre expérience est en grande partie influencée par les films et les récits auxquels ils ont été exposés au sujet des conflits antérieurs : le passé guerrier est ici abordé comme un vecteur de la compréhension des guerres contemporaines. Mais, et c'est là tout le paradoxe de la représentation, ces micro-récits sur les conflits antérieurs sont eux-mêmes choisis et racontés à la lumière des sensibilités modernes; les guerres antérieures, et a fortiori la Première guerre mondiale, n'existent plus que comme recreation dans le discours des soldats contemporains. Les résultats montrent que l'expérience de la guerre est moins un facteur déterminant dans l'identité du soldat que le rapport de soi à l'historicité, laquelle se transforme selon l'expérience guerrière contemporaine.



Vietnam and the Arts of Cartooning and Caricature

Stephen Whitfield Professor, Brandeis University, Boston, USA



Stephen J. Whitfield is Professor of American Studies at Brandeis University, where he has specialized in the intersection of politics and ideas in twentieth-century America. He has published two biographical studies of anti-war intellectuals, *Scott Nearing: Apostle of American Radicalism* (1974) and *A Critical American: The Politics of Dwight Macdonald* (1984). Professor Whitfield has also published a study of how politics affected American art and thought in the 1950s, in *The Culture of the Cold War* (1991, 1996). His articles have included historical analysis of how works of fiction illuminate the policies that the United States pursued in Vietnam. He has also served as a visiting professor of American Studies in Jerusalem, Paris and Munich.

The Vietnam War instigated a greater domestic crisis in the United States than any other episode in the twentieth century, except for the Great Depression; and one measure of the political chasm that emerged in the 1960s and early 1970s was the ferocity that some visual artists unleashed against American military intervention in Indochina. The caricaturist David Levine, operating on a grand and biweekly scale in the New York Review of Books, and the cartoonist Jules Feiffer, based weekly in the Village Voice, were especially noteworthy for the animus that they directed at Presidents Johnson and Nixon due to their commitment to the war, and due to the rationales of these Commanders-in-Chief its behalf. Even while the war was raging, both artists devoted themselves to other themes (literati and politicians, in the case of Levine, and the anxieties and delusions of sophisticates, in the case of Feiffer). But not since the satiric fury of the cartoonists who contributed to the Masses during the Great War did the skewering of the men responsible for the carnage overseas achieve such indignation through the pitch-perfect skill of the draftsmanship of Levine and Feiffer. While their political influence must remain speculative, their work constitutes a milestone in the evolution of radical criticism--and also suggests (in contrast to the First World War) how much broader the boundaries of uninhibited dissent has become.



Stanley Spencer's Quaint Memoirs of War

Liliane Louvel Professeure, Présidente d'ESSE, Université de Poitiers

Liliane Louvel is emeritus Professor of British literature at the University of Poitiers and specializes in contemporary British literature and word/image relationship. She has written numerous articles on this particular subject and published five books on the interrelationship between word and image: *L'œil du texte* (Toulouse PUM 1998), *The Picture of Dorian Gray, Le double miroir de l'art* (Ellipses, 2000), *Texte/image, images à lire et textes à voir* (Rennes PUR, 2002), *Le tiers pictural* (PUR, 2010), *Poetics of the Iconotext*, Translation by Laurence Petit (edited by Karen Jacobs, Ashgate, July 2011). She has also edited several collections of essays on the subject: *Word/image, EJS, ...Like Painting, La licorne* and published *Actes du colloque de Cerisy : Texte/image nouveaux problèmes* (with Henri Scepi), *Actes du colloque de Cerisy Littérature et photographie* (with Jean-Pierre Montier, Philippe Ortel and Danièle Méhaut), PUR, and *Intermedial Arts* (with Leena Eilitta and Sabine Kim), Cambridge Scholars Press. She has organized several conferences on the subject. Liliane Louvel also was the chairperson of the French Association of English Teaching Academics (SAES) until 2008. She was made a *chevalier dans l'ordre de la Légion d'Honneur* (2011) and is the current president of ESSE the European Association for the Study of English.



Le peintre britannique Stanley Spencer a donné une vision domestique et paradoxale de la Première Guerre mondiale dans laquelle il s'était engagé assez tardivement. Contrairement à d'autres peintres britanniques comme Nevinson, qui ont peint, en revenant, des œuvres pleines de l'horreur et du tumulte de la guerre et des tranchées, Spencer lui, dans le Burghclere Memorial entre autres, peint sa vision de la guerre alors qu'il était ambulancier en Macédoine. C'est donc une vision très domestique d'activités auxquelles se livraient les soldats : lecture d'une carte, préparation de la nourriture, ablutions, construction d'une croix rouge en galets, soins aux blessés qu'il peint. Le beau tableau *Travails...* superpose une référence implicite au dispositif d'une nativité à l'arrivée de mules chargées de blessés placées en éventails face à une salle d'opération éclairée (Imperial War Museum London). Alors qu'il peindra plus tard des résurrections qui feront surgir du sol et des murs des morts en grand nombre, ici, point de vision unheimlich, comme si le peintre voulait rester en dehors de l'insoutenable, ce qui s'est passé pendant une partie de la guerre pour lui, resté en arrière. Il ira ensuite en Bulgarie avec un régiment du Berkshire. Cependant, *The Resurrection of Soldiers* elle, présente une vision de corps, de croix et de mules ou de

chevaux, enchevêtrés. Il s'agit là d'une résurrection et donc de l'envers de la mort comme pour vaincre la dépression. Œuvre intéressante à décrypter, ce qu'il a fait lui-même en partie. Car les écrits de Spencer (carnets, lettres, essais conservés à la Tate Britain) sont également intéressants dans ce qu'ils disent de la vie dans le camp et de l'attente de la rencontre avec l'ennemi. Durant la Seconde Guerre mondiale, Spencer a reçu une commande du ministère de la guerre pour aller à Glasgow sur les chantiers navals et peindre le travail des ouvriers ; ces tableaux se trouvent, pour une grande partie, à l'Imperial War Museum de Londres. Là encore l'effort de guerre est dûment enregistré mais c'est l'arrière qui est dépeint et non l'engagement avec l'ennemi. Le travail et non la souffrance. Je propose donc d'étudier les œuvres et de voir en quoi elles offrent de la guerre une vision paradoxale qui témoigne à la fois de l'engagement et de l'approche si singulière du peintre.



“PROJECTIONS OF AMERICA” — FILM

Projections of America is a documentary that will be screened during the Conference (at the French-American Institute at 8:00 pm on Tuesday 17th June).

About the project

The documentary *Projections of America* is part of a multimedia project that combines an educative Web Site, DVD and book, entitled *A Better Tomorrow*.

Projections of America is based upon extensive, three-year-long research by DOCDAYS Productions’ **Antje Boehmert** and **Christian Popp**. The film addresses an untold World War II story which brings to life the production and distribution story of the series that involved collaboration across a number of wartime bodies, but the documentary collection itself — the series under a number of sub-guises, notably *The American Scene*, was also collectively titled *Projections of America* — has been re-identified and discovered for a 21st Century audience.

Antje Boehmert and Christian Popp’s vision for *Projections of America* has resulted in an hour-long documentary specially written and directed by Peter Miller and co-produced by his company Willow Pond Films. Christian Popp served on the project as Executive Producer; Antje Boehmert’s focus was on the research. **Ian Scott** was the historical adviser for the film. His biography of Robert Riskin, *In Capra’s Shadow: The Life and Career of Screenwriter Robert Riskin* (Lexington: University Press of Kentucky, 2006), has been a vital source of information. Building upon both *In Capra’s Shadow* and the research for *Projections of America*, Ian Scott and Antje Boehmert are now collaborating on a new book on the OWI and the British Ministry of Information, the full title of which is *A Better Tomorrow: The OWI and Transatlantic World War II Propaganda*, to be published in 2015.



Antje Boehmert



Ian Scott

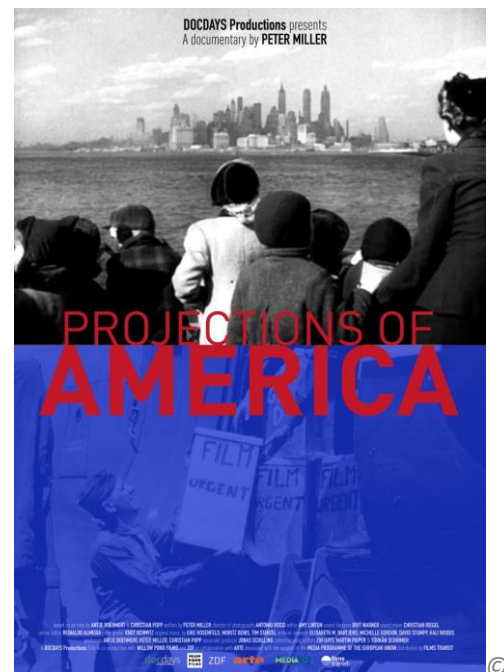


Christian Popp

<http://docdays.de/en/projects/projections-of-america/>
<http://www.willowpondfilms.com/who.html>

Presentation

As time passes, even a conflict as all-encompassing as the Second World War begins to recede from memory. History's tendency, as time marches on, is often to continue looking for the "unsung heroes" in a conflict; the people whose "war" wasn't really known for a long time, or which had been somehow always obscured from view. In the spirit of this endeavour we feel we can say, without fear of contradiction, that the *Projections of America* documentary series and the man who led it, Hollywood screenwriter Robert Riskin, is one of the last great "stories" of WWII, and he one of its last "unsung heroes". Peter Miller's film tells Riskin's tale, one that has NEVER been told in its entirety; and yet his contribution not only solidified the allied propaganda effort during the war, united important personnel in the story of film on both sides of the Atlantic, and aided our understanding of the nature and force of documentary film-making; it also documented the rich history and testimony of ordinary people, and contributed to a greater worldwide perception of what the United States as a nation was, had been, and hoped to become in the second half of the 20th Century.



NARA / DOCDAYS Productions

Projections of America was a title, never mind a series, lost in the vaults and amongst the files stored away at the end of WWII. Some films did surface over the years, though they were never associated with *Projections* as a collection. Why might this be important for how good the films are, and why they should be resurrected now? Because for movies in the series like *Toscanini* and *Valley of the Tennessee* and especially the *Autobiography of a Jeep*, the films have perhaps always seemed too quirky or off-beat, lacking any hard and fast propaganda 'edge' to them. And yet that's the reason for their very success and now important legacy. Not only are they cinematically imaginative and democratically engaged, as well as idealistic and visionary, they present an almost totally unique and alternative picture of WWII filmmaking that simply hasn't been explored in any depth before.

These films were shown exclusively to foreign audiences, many at the point of liberation — people still in shock and disbelief and suffering about what had happened to them — and our evidence of their reception points to the fact that the documentaries were welcomed as a breath of fresh air. They calmed and cajoled people to the idea of a different and better world after the war. They were idealistic in that sense yes, and literal in their intent to build post-war institutions that would be Allied-led. But they also just showed ordinary people going about their daily lives, working to achieve their goals, striving to make their mark on society. These were very different feelings then from much other propaganda through the war that was largely about power, conquest, denunciation of the enemy and more. Journalists who finally got to see the films in America in 1944 were so taken with their message(s) that they urged the authorities to show them to home audiences. But they never were.



© Office of War information (NARA) / DOCDAYS Productions

If the tale of these films is one of misplacement, or of letting them fall out of the collective memory far too quickly, then it is also a story of other great American directors working in WWII who not only lived to tell the tale of their war — and by extension create the myth(s) that surrounded their most famous wartime features — but who had their pictures seen in and beyond film circles as exemplary propaganda right from the off. For John Huston, John Ford and Frank Capra, the *Battle of San Pietro*, of *Midway*, and *Why We Fight*, all had the classic ingredients of wartime drama and ideology. *Projections*, meanwhile, was made by lots of different people, and was led by someone far more modest and reserved in outlook. It may be stretching a point to say that Riskin had that British sense of reserve and “stiff upper lip”, but it’s not far short. There were some attempts to extend the influence of *Projections* after the war but for whatever reason the cataloguing and location of the films never maintained a cohesion and this led to them being ‘lost’ over time. In addition Riskin himself fell ill, and would then tragically pass away in 1955.

But Robert Riskin’s legacy as the Head of the Motion Picture Unit of the Oversea Bureau of the OWI was to create a documentary film series that was unparalleled in its scale, and

single-minded in its determination to convert hearts and minds with what became known as “soft propaganda”. The films are thus more about cajoling than forcing, more about opening up American life and society to scrutiny and observation than shouting its greatness from the rooftops. Some of the films seem hard to contextualize in a wartime setting; they appear almost like ‘information’ films as we might call them today. But it isn’t hard to see either how they engrossed audiences with their humour, self-deprecation and style. Attention to detail was one of their hallmarks, even within tight budgets and even tighter shooting schedules. Still today, they ooze class and style, made as they were by a group of people who understood the documentary form and were the leading pantheon of filmmakers in their field at that time.

For all this and more, *Projections of America* is a series that not only deserves, but needs to be brought out into the light and displayed alongside the great propaganda movies of WWII. Indeed the films need to reside with and alongside the greatest documentary/propaganda films of all time, such is their magnitude and the contribution they made to one of the greatest stories never told. Our film is the tale of that loss, and the start of a resurrection.



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“DING DONG THE WICKED” — THEATRE WORKSHOP

Ding Dong the Wicked, by Caryl Churchill, directed by Noëlle Kéruzoré, will be performed on Thursday 19th June at 2:00 pm at Rennes 2 University. Below, you will find two reviews of this play:

A man sits alone in a darkened room. ‘Ding-dong’, the bell rings. The man picks up a gun from behind an armchair, he opens the door.

“Come in,” he mutters. He shoots the visitor in the head at point blank range.

A young man is preparing to go to war. His family rally around him, wringing their hands, pacing the room with fret, self-pity, anger and paranoia. A flag of unknown nationality hangs on the wall, the most colourful prop on stage, seeming to command them. Churchill’s theme — the perils of patriotism and the folly of war — is portrayed in a tiny claustrophobic living room.

Matthew Tucker, *The Huffington Post*

The play consists of two short living-room scenes. Although one is presumably set in Britain and the other in some unspecified foreign country, the pattern in each is the same. A nation is at war, a son is sent off to fight, a family is filled with fear, mutual resentment and furtive lust, and is united only by its patriotic fervour: images of killing on TV are greeted with animalistic chants of triumph.

Churchill implies that all societies today seethe with a paranoia that turns every knock at the door into a threat, and that we all-too-easily translate our private rage into public violence.

Michael Billington, *The Guardian*

Noëlle Keruzoré is a professional actress and theatre director.

She trained at LAMDA in London. As a director, she has been interested in Modern British Drama for a long time. She especially loves Caryl Churchill’s plays and has staged several of her texts. She runs regular workshops with students at the Rennes 2 University.



Noëlle Keruzoré

PANELS

Panel A : Monuments, Memorials and Myth: Twentieth Century American War Remembrance in France

This panel will explore various examples of twentieth century American war commemoration in France. More specifically, the three papers will interrogate the form and function of different 'sites' of American war memory, and they will show how these sites have been shaped and structured by the experiences of war, by the politics of the present, and by the discourses and dynamics of transatlantic relations. To this end, the first paper discusses some of those cemeteries built and dedicated by the American Battle Monuments Commission after 1918; the second paper examines the post-1945 commemorative activities of American veterans groups in Normandy; the third paper explores the 'mythologisation' of the D-Day landings in American culture. Taken together, the three papers will shed light on the place of war remembrance in twentieth century American culture *and* in Franco-American relations.

American Military Cemeteries, Visual/Material Rhetoric, and the Therapeutic 'Third Element'

David Seitz, dws220@psu.edu

Pennsylvania State University, Mont Alto

Abstract

Following World War I, the US government established eight permanent American military cemeteries throughout Europe. Officials hoped that these cemeteries would simultaneously honor the fallen, assuage the pain of grieving families back home, and display long-lasting arguments for American heroic sacrifice. This essay addresses a blatant paradox that emerges when the source of a trauma (here, a government that forced men to fight and die) attempts to become the source of therapeutic relief for the victims of the trauma (grieving families, shell-shocked veterans) through the construction of public memorials. Building on recent visual/material rhetoric scholarship and engaging Schragg's work on the hermeneutic circle, Peirce's "categories," Deleuze's discussion of pragmatism, and the geometric concept of the transversal, I advance my own concept of "the third element" to reveal how the government sidestepped this paradox by establishing sites that encourage visitors to draw their own conclusions about the meaning of the buried soldiers' deaths. Preceding questions of congruity and incongruity, logic and irrationality, harmony and dissonance, and truth and falsehood, "the third element" is the unspoken, often invisible but always implied, relationship between any two or more readily perceived elements (e.g., material objects, written messages, ideas, the scent of a rosebush, the sight of a significant forest or battlefield in the distance) that exist (or appear) within close proximity of each other. By this I mean, when a visitor approaches an American cemetery and sees Old Glory flapping above a sea of white headstones, she automatically takes in a third element-the implied relationship between the flag and the grave markers. When she directs her attention to an individual headstone, she simultaneously sees the countless other grave markers in her peripheral vision; thus, she also perceives a third element-the relationship between the individual soldier and the collective. When a visitor sees an inscription

written in both English and French, she also sees a third element-the implied bond between English-speaking and French-speaking peoples. By composing physical and visual ensembles out of a sprawling set of materials, symbols, texts, and themes, the planners created at each site practically an infinite number of “third elements.” The planners left it to visitors to decide which combinations of third elements would speak most effectively to them.

Short biography

David Seitz teaches speech and communications courses at Penn State Mont Alto. In the classroom, he shows students how language and symbols affect our beliefs, emotions, and actions. His primary research interests include war rhetoric, visual rhetoric, public memory, and issues of social justice. His PhD dissertation, which he successfully defended in May 2011, was titled ‘Grave Negotiations: The Rhetorical Foundations of American World War I Cemeteries in Europe’ (University of Pittsburgh).

Allies in Memory: American Veterans, Local Communities, and the Politics of Transatlantic Commemoration in Normandy, c. 1944-2004

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Manchester Metropolitan University

Abstract

As Olivier Wieviorka has succinctly remarked, in the course of Operation Overlord ‘[t]he people of Normandy – bombarded by Allied planes and ships, caught in the fighting and exposed to the brutalities of the soldier – paid heavy tribute to Mars’. Indeed, such ‘tribute’ ensured that for many Normans ‘liberation’ would always be synonymous with destruction and, understandably therefore, some locals would long nurse resentment towards their liberators. Nonetheless, over the past seventy years, the warmth of the welcome they have received in Normandy has often delighted returning American (and British and Canadian) veterans. Just as significantly, many local communities have enthusiastically supported the commemorative projects initiated by these veterans. Beginning in the immediate aftermath of the allied landings, therefore, this paper examines the origins, agency and activities of small-scale networks of memory centred on American veterans, but also involving local Norman supporters. In doing so, I explore how the memorials and monuments established by these Franco-American networks – hundreds of which have been established in Normandy since the late 1940s – are the work of commemorative agents motivated by, and responding to, the demands of different local, regional and national constituencies. Thus, whilst American veterans embarked upon memory work as a means to negotiate the trauma of battle, to memorialize lost comrades, or to encode the politics of the Cold War present, local communities saw in these projects the means to express their gratitude to allied liberators whilst also contributing to the work of domestic cultural, economic and political reconstruction. As such, the memorials erected by American veterans in Normandy over the past seventy years offer a window on the dynamics of what can be best described as *transatlantic* commemoration.

Short biography

Sam Edwards is a Lecturer in American History at Manchester Metropolitan University (MMU). He completed his doctoral research at Lancaster University in 2007, and was awarded his PhD in 2008.

His thesis explored the discourses and dynamics of American commemoration of World War II, particularly that which has unfolded in Britain and France over the past seventy years. Edwards has previously published essays discussing various aspects of American war commemoration, most recently in M. Keren and H. Herwig (eds.) *War Memory and Popular Culture* (2009) and in C. Pearson, P. Coates and T. Cole (eds.) *Militarized Landscapes: From Gettysburg to Salisbury Plain* (2010). He is currently revising his doctoral thesis for publication with the provisional title 'Allies in Memory: World War II and the Politics of Transatlantic Commemoration, c. 1941-2001'. To date, Edwards' research has been funded by grants and awards from the Economic and Social Research Council (UK), the United States Army Military History Institute, the British Association of American Studies and the US-UK Fulbright Commission. Prior to taking up his post at MMU, Edwards was a Fulbright Distinguished Scholar at the University of Pittsburgh. Edwards' current research is concerned with British commemoration of D-Day, transatlantic relations, and the cultural history of conflict.

'Portal of Liberation': D-Day's Role in American Self-Affirmation

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Joint POW/MIA Accounting Command

Abstract

This paper will explore some of the key events, personalities, and larger themes evident in American commemorative activities concerning D-Day for the roughly six decades following the battle. Primarily, the paper will focus on the way that D-Day became such an iconic event of the Second World War, particularly from the American perspective, as well as a defining moment of "the American Century." Beyond the initial euphoria of the battlefield success, the American public quickly turned attention away from the battle. Over a period of several decades, widespread enthusiasm for and fixation upon D-Day did emerge. The themes evident in this process cast D-Day as the supposedly seminal event of American power and indicator of American benevolence. The turbulence of the Sixties Era and Vietnam-fueled dissent would temporarily sidetrack the efforts of those propagating such views. Still, as the paper will demonstrate, the strife-ridden decades would not completely eradicate the positive conceptions of patriotism, sacrifice, and protection of global liberties increasingly ascribed to D-Day. The paper will conclude by noting the role that D-Day played in the restoration of pride in America and confidence in American morality and military capability throughout the 1980s and 1990s. Several final comments will ponder the linkages between the overall thrust of such commemorations and real world policies in the post-Cold War decades.

Short biography

Michael Dolski is a historian with the Joint Prisoner of War-Missing in Action Accounting Command's Central Identification Laboratory. Michael earned a Ph.D. from Temple University in 2012. His focus area was American military history and particularly that of the twentieth century. His dissertation, "'To Set Free a Suffering Humanity': D-Day and American Remembrance," explored American public remembrance of the Normandy landings in Northwest France, June 1944, in the Second World War, and specifically highlighted patterns of commemoration and their ties to political as well as personal matters of evolving present-day concerns.

Panel B : Regards croisés sur la guerre des Malouines

Media Memory, Political Memory / Mémoire des médias, mémoire politique

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Université de Lille III – Département Infocom IUTB

Abstract

La guerre des Malouines a marqué fortement l'histoire de l'Argentine contemporaine mais aussi celle du Royaume-Uni qui avait envoyé la *Task Force*, premier grand déplacement de la flotte anglaise depuis la Seconde Guerre mondiale. La chute de Puerto Argentino (Port Stanley) en juin de 1982 fut le début de la fin pour le régime dictatorial du Gral. Galtieri mais aussi le début de la reconquête de l'opinion publique britannique de la part de madame Thatcher, le Premier Ministre surnommé « La Dame de Fer » grâce à ce conflit. La guerre avait suscité des stratégies symétriques d'information dans la presse et les médias anglais et argentins : la neutralité de la BBC versus les *tabloïds* nationalistes, une presse du côté argentin soumise à une stricte censure. Des narrations, rumeurs et fausses nouvelles ont circulé, car il y avait, de façon larvée, une guerre de l'information. Trente ans après, la controverse via médias interposés continue, avec des modalités plus symboliques mais tout autant virulentes.

Short biography

Lucrecia Escudero Chauvel, Maître de conférences-HDR (septembre 2004) au Département Information et Communication ; IUTB Université de Lille III, est docteur en Sémiotique : « *Malouines le grand récit : sources et rumeurs dans l'information de guerre* » (Università degli Studi di Bologna, Istituto di Discipline della Comunicazione, Italie), sous la direction du Prof. Umberto Eco (thèse publiée avec une préface d'Umberto Eco). Depuis septembre 2008, elle est responsable de la *Licence Professionnelle Activités et Techniques de Communication. Chargé(e) de Communication des petites et moyennes organisations*.

Arde aún sobre los años de Fernando Lopez : mémoire et collectivité

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Université Rennes 2

Abstract

Cette communication se propose d'examiner les articulations entre mémoire et collectivité dans le roman de Carlos Gamerro, *Las Islas*, dont le sujet central est la guerre des Malouines (1982). Nous nous intéresserons plus particulièrement à la construction d'une mémoire de guerre au sein d'une collectivité traumatisée par le conflit et ses conséquences. Carlos Gamerro réfléchit sur cet événement en donnant la parole aux principaux protagonistes de la guerre, en élaborant un discours polyphonique qui reprend des opinions contrastées et parfois radicalement opposées. Cette guerre, qui accéléra la chute de la dictature militaire (1976-1983), est considérée par les sociologues comme un fait capital de l'histoire argentine du XXe siècle.

Short biography

Néstor Ponce est professeur à l'Université Rennes 2 où il dirige l'Equipe de Recherche Interlangues Mémoires, Identités, Territoire (EA 4327) et la revue électronique *Amerika* (www.amerika.revues.org). Il est l'auteur de six essais (Argentine, Mexique, littérature, culture et société), d'une centaine d'articles critiques, de six romans (trad. en France et en Allemagne), d'un livre de nouvelles et de trois recueils de poésie (trad. en France). En 2013, il a été nommé Chevalier dans l'ordre des Arts et des Lettres de la République Française.

www.nestorponce.com

Les fantômes et leur territoire : lieux de mémoire et lieux de littérature

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Abstract

Nous nous attacherons à analyser la construction des espaces les plus symboliques de la guerre des Malouines, devenus dans les mémoires et dans la littérature des vrais lieux de mémoire. Des récits comme *Los Pichiciegos*, de Fogwill, *Los misiles*, Rawson ou *La casa de John* de Eduardo Belgrano Rawson, le roman *Las Islas* de Carlos Gamerro ou le journal de voyage de l'historien et écrivain Federico Lorenz, *Fantasma de Malouines*, recréent, entre fiction et réalité, les traces que les morts de la guerre ont laissé sur le territoire et les mémoires. Traversés encore aujourd'hui de fantômes qui reviennent à chaque détour, cette littérature vient s'ajouter, pour des raisons à la fois historiques, idéologiques et mémorielles, à la déjà longue liste de textes qui font renaître et redonnent une voix aux disparus de la dernière dictature. Intimement liés, ils n'ont pas cessé de hanter les consciences.

Short biography

María Angélica Semilla Durán est Professeur émérite à l'Université Lumière Lyon 2. Spécialiste de littérature latino-américaine et espagnole du XXe siècle, elle a étudié particulièrement le genre autobiographique. La plupart de ses travaux sont centrés sur la problématique de la mémoire, la représentation du moi individuel et collectif, la littérature de témoignage, l'imaginaire social, et la construction des représentations discursives.

Elle a publié de nombreux articles sur la littérature espagnole et hispano-américaine. Elle est l'auteur d'un ouvrage *Le masque et le masqué. Jorge Semprún et les abîmes de la mémoire* et coordinatrice, en collaboration avec Néstor Ponce et d'un volume collectif réalisé sous sa direction : *Juan Gelman : poesía y resistencia/ Nuevas lecturas críticas (Juan Gelman, Poésie et résistance. Nouvelles lectures critiques)*, Río de la Plata/Textures, 2010.



PAPERS TO BE PRESENTED

Narrative Memorial: Dichotomies of Visual Representation and Interpretation

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Abstract

This paper focuses on commemoration, memory and subjectivity in the representation and interpretation of visual narratives of conscientious objection.

The imprisonment of a conscientious objector in the Great War, and the impact of this on his family, form non-textual narratives communicated through two textile triptychs. The processes of recalling and commemorating, and the construction of visual narrative as an act of individual remembrance, are examined from the perspective of the maker as author. This is contrasted with audience interpretations of the textiles when located in a range of buildings (church, gallery, bank and two museums). Readings of the individual images and narrative sequences are examined, exploring the impact of collective cultural understanding and the projection of personal memory on audiences' construction of meaning from the works. The impact of site on interpretations of the visual narrative is also explored, considering how the function of a building may contribute to shaping perceptions of the image content.

Short biography

Dr. Sonja Andrew is a Lecturer in Design in the School of Materials at the University of Manchester. Crossing the disciplines of design, semiotics and narratology, her research interests focus on textile semantics and communication; exploring multi-modality through visual and tactile communication on cloth, the textile artefact as a signifying object, and the influence of context on audience perception. Her commissioned design work focuses on printed textiles for public spaces, including pieces for The United Bristol Healthcare Trust and Wells Cathedral. She exhibits her research internationally, with work most recently selected for the Scythia 9 International Textile Biennial, Ukraine (2012), the Kaunas International Textile Biennial, Lithuania (2011) and the Busan International Design Festival and Cultural Forum, South Korea (2009).

Du « spectacle » médiatique au « cauchemar » historique: réflexions sur les « Troubles » vus par Rita Donagh et Richard Hamilton

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Abstract

Parmi les artistes à avoir représenté les « Troubles », plus que d'autres, Rita Donagh et Richard Hamilton ont travaillé à partir de la manière dont le conflit s'est trouvé médiatisé. La « couverture » par le Sunday Times des attentats à la bombe survenus à Dublin au début des années 1970 s'imposèrent à Donagh comme « pré-texte » à ses réflexions sur la situation en Irlande du Nord. Dix ans plus tard, c'est l'image télévisée d'un Républicain en grève de la faim dans la prison britannique de haute sécurité de Long Kesh qui incita Hamilton à réaliser *The citizen*. Premier tableau de ce qui devait constituer une ambitieuse trilogie élaborée sur une décennie, cette œuvre cristallisa les critiques au moment même où s'amorçait dans la pratique artistique la tendance notée par B. Buchloh, d'un retour à une représentation historique s'effectuant par le biais, supposé, d'un « accès

privilegié à une vision et à une représentation de l'histoire ». Par-delà des questions « morales » et leur engagement envers les « droits civiques », Donagh et Hamilton proposent deux lectures des « Troubles » qui se posent en rupture avec la vision unificatrice du « spectacle médiatique » et qu'il s'agira d'examiner à la lumière de leur saisie des spécificités d'un conflit perçu dans sa « longue histoire ». Par la mise en perspective de ces représentations avec les travaux récents de Farrell et McQueen notamment, nous envisagerons la contribution des artistes visuels à l'écriture de l'histoire de cette guerre en tant qu'elle est vue non comme un symptôme mais comme un « cauchemar dont [on] essaie de [s'] éveiller » (J. Joyce, *Ulysses*).

Short biography

Brigitte Aubry est maître de conférences en histoire de l'art contemporain (XXe-XXIe siècles) à l'université Toulouse II–Le Mirail depuis 2006, membre permanent du laboratoire FRAMESPA (UMR 5136), dont elle co-dirige l'équipe « Arts, société, patrimoine » et membre de l'AICA depuis 2010. Elle a consacré sa thèse de doctorat (dir. J.-M. Poinot, Univ. Rennes 2 ; Londres, The Courtauld Institute of Art), à Richard Hamilton et son temps. Ses publications comprennent un essai monographique, Richard Hamilton. Peintre des apparences contemporaines (1950-2007) (Dijon : Les presses du réel, 2009) et plusieurs textes sur la pratique de cet artiste envisagée à travers les relations peinture-photo (« "Le Mariage du pinceau et de la lentille" », *Etudes photographiques*, 2002), et les liens qui unissent la peinture, l'Histoire et le politique (« The Reality of Politics. Hamilton's The citizen (1982-83), The subject (1988-90), The state (1993) », *Critique and Crisis. Art in Europe Since 1945*, 2012). Elle publie aussi sur l'art et la critique britanniques depuis les années 1950 (« Stratégies indépendantes à l'ère du Pop », *Pied-à-terre*, 2010) ; « L. Alloway's 'fine art-pop art continuum'. A 'pluralist' shift in art and criticism in the 1950s » (*Critica(s) de arte : discrepancias e hibridaciones de la guerra fría a la globalización*. Murcia, Cendeac, 2013) ; « L'IG et le front étendu de la culture » (*Atrocity Exhibition*, Lausanne, ECAL, 2013). Récemment, ses recherches ont porté sur la représentation des lieux dans l'art.

The politics of memorial building on the Western Front

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Abstract

In World War I the Australian Imperial Force suffered one of the highest death rates per capita of the British Empire forces (more than 60 000 dead from a population of fewer than 5 million). In the immediate aftermath of the war the five infantry divisions were given the opportunity to select sites for memorials commemorating each of their contributions to the war on the Western Front. Intriguingly the sites they chose were different from those to which Australians attach meaning and commemorative significance today. Four are in France (Pozières, Mont St Quentin, Sailly-le-Sec and Bellenglise) and one in Belgium (Polygon Wood). With one exception they celebrate victories: not the disaster and victimhood (e.g. Fromelles and Bullecourt) which now hold such a central place in popular memory and national commemoration. This paper will examine, firstly, what can be learned from the initial selection of the sites about the way that Australians of 1919 chose to remember their war service, and secondly, why it is that over the 20th century other battle sites came to eclipse those to which the men who fought the war attached such significance. In exploring this case study, the paper will engage with key issues of memory studies: the politics always associated with the construction and maintenance of memorials (the 2nd Division memorial at Mt St Quentin, for example, which depicted a triumphalist slaying of the Prussian eagle, was destroyed by the Germans when they occupied France in World War II); and the role of individual and official agency, sometimes in dissonance with each other but often complementing each other, in shaping memory formation both in Australia and France over successive generations.

Short biography

Professor Joan Beaumont is a Professor in the Strategic and Defence Studies Centre, College of Asia and the Pacific, The Australian National University (ANU). She has recently published a major history of Australia during the World War 1, *Broken Nation: Australians and the Great War* (2013). Her research interests include the history of Australia during the two world wars, prisoners of war, and the memory and heritage of war (particularly the Thai–Burma railway). Her publications include; *Ministers, Mandarins and Diplomats: The Making of Australian Foreign Policy, 1941-69* (ed.); *Australia's War, 1939-45* (ed.); *Australia's War, 1914-18* (ed.); and *Gull Force: Survival and Leadership in Captivity, 1941-1945* (1988).

When presidents speak on Veterans Day

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Abstract

How have American presidents commemorated Veterans' Day? Veterans Day commemorates American war veterans on November 11. First created as Armistice Day at the end of the First World War, it has since come to include the veterans of all wars. This paper will study the history, the functions and the specificities of Veterans Day by comparing it to Memorial Day. Both ceremonies have been widened beyond their original focus on a particular conflict, the Civil War and World War I, to commemorate the war dead and war veterans. Both have become more and more standardized since the 1990s. Given the growing similarities between the two, what specificities, if any, have Veterans Day presidential speeches retained? How have American presidents exploited these ceremonies for political purposes and what role do they play in the reproduction of American nationalism?

Short biography

Luc Benoit A La Guillaume is senior lecturer at Paris Ouest Nanterre La Défense university. He specializes in American political discourse and has published articles on presidential rhetoric as well as a first book, *Les Discours d'investiture des présidents américains ou les paradoxes de l'éloge*, Paris, L'Harmattan, 2000. His latest book on American presidential communication is entitled *Quand la Maison-Blanche prend la parole. Le discours présidentiel de Nixon à Obama*, Bern, Peter Lang, 2012.

War as a mobilizing force: the representation of war in *Britain To-day* (1939-1954)

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Abstract

Britain To-day was launched by the British Council in February 1939, and as such this magazine became one of the first vectors for British propaganda in World War Two. It was also unusually long-lived, running until the end of 1954. This paper seeks to chart how war was represented in the pages of *Britain To-day* both during and after this conflict. In its earliest years, *Britain To-day* gradually came to depict war as a purifying experience that had triggered a sea change in British society. Victory inevitably led to new objectives as *Britain To-day* was called on to foster peacebuilding rather than the war effort while the nascent cold war and the development of nuclear weapons made the post-war peace incomplete and precarious. How was war represented in such a context and how did the recent experience of war mould post-war perceptions? By the late 1940s, *Britain To-*

day was portraying war as a force so destructive as to be unthinkable, forcing all the countries of the world to commit to an active search for peace. War was thus perceived as a mobilising force, first on a national, then on an international scale. Only the memory of war, and the fear of war to come, could bring the peoples of the world together. Such a discourse initially served to bolster the UK's foreign policy. However, as war became a reality once again in the 1950s, this position led the publicly-financed magazine to take up a surprisingly independent stance.

Short biography

Docteur en civilisation britannique, Alice Byrne a récemment rejoint l'Université Rennes 2 après avoir enseigné à l'Ecole supérieure d'art d'Aix-en-Provence et à Aix-Marseille Université. Son domaine de recherche concerne les relations culturelles internationales et plus spécifiquement le rôle joué par le British Council. Sa thèse, intitulée « Boosting Britain : démocratie et propagande culturelle – *Britain To-day* 1939–1954 », analyse une revue du British Council sous l'angle de la propagande. Elle travaille actuellement sur les relations culturelles au sein du monde anglophone. Elle est l'auteur de plusieurs articles dont le plus récent paraîtra bientôt au *Journal of Transatlantic Studies*.

The Narratives Surrounding PTSD: the historical and contemporary stories of mind-body medicine on the battlefield

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Abstract

Cultural mores have long shaped both the medical understanding of post-traumatic stress disorder (PTSD) and the way its victims have been treated. According to historian Ann Harrington, a cultural inability to understand the non-physical properties of disease and ill health has caused society to explain these health problems through narratives. Western culture's inability to comprehend mind-body medicine is grounded in modern medicine's foundational assumption of the physicality of illness. Due to the ambiguity and lack of understanding surrounding the connections between mind-body, western medicine must turn to narratives as a way of explaining what does not fit into their physicalist paradigm.

This paper explores the cultural narrative surrounding PTSD and how they have changed throughout history. Originally this narrative was one of stigmatization. The male-bound explanation of nervous disorders explored in this narrative has a decidedly specific purpose; it is useful in medicalizing behaviour that deviates from the heteronormative cultural expectation of unfaltering masculinity. These victims fell short of fulfilling the roles set out for them. They were not brave or strong; they were mentally weak and vulnerable. Their failure to live up to a culturally understood heteronormative ideal was initially met with stigmatization and attempts to blame the victim. The military and medical institution pointed to personal or familial weakness as predisposing factors leading men to fall victim to this illness. However, as attempts to weed out these weak men proved futile, the vulnerabilities of all men were recognized. It was not the man; it was the horror of the battlefield. Modern warfare has only increased the incidence of these disorders. With the introduction of improved personal body armour, soldiers are now surviving attacks that would have been fatal in past wars. The carnage of improvised explosive devices is offset by improved battlefield medical care, leaving soldiers alive but with battered and mangled minds and bodies. For some who have been physically unharmed by war the mental scars are just as deep and just as crippling. This modern epidemic has led to increased attention and study on the topic, rendering understandings of this disorder to be increasingly clinical and served to reduce the stigma attached to its victims. Most recently the narrative of PTSD has shifted to become a badge of honour—worn by those who have fought hard and have seen “real war.” The last narrative represents a fascinating departure from previous cultural representations of this disorder, which seems to indicate that the stigma once associated with PTSD has been successfully disposed of. PTSD is no longer the mark of a failed male citizen-

rather it marks the brave soldier who has on the front lines in perhaps the ultimate display of typically heteronormative male virtue.

Understanding the historical narratives of PTSD is important in understanding the disease, its treatment and its victims. Although soldiers are trained to kill and expected to be fearlessly unaffected by war, this is not the reality—war deeply affects these men and women and this must be understood.

Short biography

Dr. Sheena Eagan Chamberlin holds a PhD from the Institute for the Medical Humanities at the University of Texas Medical Branch in Galveston, TX. Dr. Eagan Chamberlin's dissertation focused on moral dilemmas in military medicine, focusing analysis on an embedded case study within the US Army. She also received a Masters of Public Health from the Uniformed Services University of the Health Sciences. Dr. Eagan Chamberlin's research and teaching interests includes the history and ethics of medicine, the medical humanities, public health ethics, military medical ethics and medicine during the holocaust.

"All things shining": *The Thin Red Line* de Terrence Malick à la lumière de Lévinas

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Abstract

Hors de tout contexte, alors que la bataille de Guadalcanal fait rage, l'un des plans du film de guerre de Terrence Malick *The Thin Red Line* nous montre un oisillon apparemment en train d'agoniser. Plus d'une heure de film plus tard, l'une des nombreuses voix-off qui s'entremêlent dans le film nous dit : « *One man looks at a dying bird and thinks there's nothing but unanswered pain. But death's got the final word, it's laughing at him. Another man sees that same bird, and feels the glory, feels something smiling through it.* » Ce plan et la manière dont il est proposé à l'interprétation du spectateur est emblématique : pour chaque spectateur comme pour chaque protagoniste, le spectacle de la guerre, de sa cruauté sans sens, peut pourtant mener à la transcendance. Cette assertion paradoxale trouve un écho dans les pages qu'Emmanuel Lévinas consacre à la guerre dans *Totalité et infini*. « Seuls les êtres capables de guerre peuvent s'élever à la paix », et ceci pour deux raisons. D'abord la « guerre suppose la transcendance de l'antagoniste », et en cela est donc ouverture vers l'infini, que Lévinas oppose à la totalité. D'autre part, la guerre invalide toute réponse fondée sur l'égoïsme et non pas sur l'infinie responsabilité qu'appelle autrui. Je me propose d'étudier la manière dont le film de Malick pense cette responsabilité, par exemple par l'insistance de ses dialogues et monologues sur la métaphore de la paternité, mais également par leur indifférenciation et par la manière dont ils s'articulent aux visages et au silence impassible de la nature et de sa glorieuse lumière.

Short biography

Gilles Chamerois est maître de conférences à l'université de Brest. Ancien élève de l'École nationale Louis Lumière, il est spécialiste de Thomas Pynchon et de cinéma. Il a écrit, en collaboration avec Élise Ouvrard, Jane Eyre (Brontë/Zeffirelli) aux éditions Atlande (2008). Un article sur les références à Sergio Leone dans *Against the Day* de Thomas Pynchon et un autre sur l'adaptation de « *The Dead* » par John Huston sont en cours d'impression, ainsi que deux ouvrages collectifs édités en collaboration : un *Profilis américains* consacré à Thomas Pynchon et un ouvrage sur l'espace américain aux PUR. Ses dernières communications ont eu trait aux géants au cinéma et/ou aux liens paradoxaux entre matérialisme et spiritualité. Publications récentes sur le cinéma : « Aller, revenir, tisser un abri : Route One/USA, de Robert Kramer », *Transatlantica* 2/2012 (Cartographies de l'Amérique), en ligne. « Batteries are running down: Ken Loach's *Sweet Sixteen* », Debbie C. Olson et Andrew Scahill (dir.), *Lost and Othered Children in Contemporary Cinema*, Lanham (Maryland) :

Lexington Books, 2012, 199-234. « “Plain Jane” et “Pretty Lizzie” : la question de la beauté dans les adaptations de Jane Eyre et de Pride and Prejudice », *Cahiers du CEIMA* 7 (La beauté), octobre 2011, 121-137.

CV plus détaillé :

http://www.univ-brest.fr/hcti/menu/Membres/Enseignants-chercheurs/chamerois__Gilles/Publications-recentes.cid39869

‘The Distant Shores of Freedom’: recollecting and rehabilitating Vietnam in America

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Abstract

Almost forty years after the fall of Saigon American memories of the Vietnam War have coalesced around identifiable dominant frames: that of the ‘quagmire’, the ‘noble cause’, the US as ‘victim’ (of the war, media, members of Congress, or the anti-war brigade), the heroic, innocent soldier and the corrupt politician/REMF/bureaucracy and so on. These memories have been created and facilitated by Hollywood, mainstream media, some historians, Vietnam veterans and writings by them, the Vietnam Memorial in Washington DC. The memorializations are not simplistic, discrete or homogenous. Within discursive spaces dominated by *Platoon* or *Apocalypse Now* or *A Rumor of War* (to take three random examples) there are voices of dissent contributing to climates of conscience sometimes absent in popular representations.

The battle over the remembrance of Vietnam has been joined by an increasingly visible and vocal Vietnamese diasporic community in the US. Their representations take the form of memoirs, novels, poetry, ethnic enclaves, beauty pageants, concerts, and videos. This paper will discuss two texts: The Van Nguyen and David Lynn Hughes’, *When Faith Endures: One Man’s Courage in the Midst of War* (2004) and Quang X. Pham’s *A Sense of Duty: My Father, My American Journey* (2005). While the former is located within the redemptive contexts of the Church of Jesus Christ of Latter-day Saints the latter deals with Pham’s quest through the US Marines to redeem himself, his father, and South Vietnam. The accounts are variegated and complex in their nostalgic reconstitutions of a lost nation, the problems of acculturation in the US, and creations of diasporic identities. While my paper will highlight these aspects it will also focus on the ways in which these narratives create seemingly non-ideological spaces in their recollections of the conflict, sometimes erasing inconvenient facts or strategically eliding discomfiting pasts and presents. In their reiteration of clichés about the war and its aftermath both texts participate in a wider re-writing of pasts and futures that fits in nicely with certain ideological remembrances of the Vietnam War within the US. This ideological congruence is not entirely surprising and what is interesting are the ways in which these texts – particularly Pham’s narrative – also posit notions of betrayal, abandonment, and victimhood that are reminiscent of *Platoon* and other mainstream American representations. The interplay of a desire to be a ‘real American’ (Pham 135) and to validate ARVN heroism and thereby Vietnamese worth is crucial to my critique as it creates interstitial spaces for the narrating/narrated self. Conjoined with this is the redemptive promise of the US which underlies both texts: ‘The Book of Mormon declaration that this land, because of its inspired Constitution, is a land of promise, a land of choice above all other lands, a land destined to prosper if righteous, was made clear to me.’ (Nguyen and Hughes 74) My paper will attempt to unpack some of the memories, desires and contraries outlined above.

Short biography

Subarno Chattarji is Associate Professor in the Department of English, University of Delhi. He has also taught in Japan and the UK. He has a B.A., M.A., and M.Phil. in English literature from the University of Delhi and a D.Phil. from the University of Oxford. He was a Fulbright Senior Research Fellow at La Salle University, Philadelphia (2004-2005) and the recipient of a Kluge Postdoctoral Fellowship at the Library of Congress in 2008-2009. He was a member of the core group for a British Academy Networking project with the Open University on ‘Globalization, identity politics, and social conflict.’ (www.open.ac.uk/Arts/gipsc) He is a coordinating member of ‘Prospects for English Studies: India and Britain compared,’ a two-year research project funded by the Arts

and Humanities Research Council, UK (<http://www.open.ac.uk/Arts/ind-uk-es/index.shtml>). His publications include: *Tracking the media: interpretations of mass media discourses in India and Pakistan* (Routledge, 2008); *Memories of a Lost War: American poetic responses to the Vietnam War* (Oxford University Press, 2001). He is co-editor of *The Hoot Reader: Media Practice in Twenty-First Century India* (Oxford University Press, 2013), *Globalization in India: Contents and Discontents* (Pearson Education, 2009), and *An Anthology of Indian Prose Writings in English* (Penguin, 2004).

Tunes of glory or jeering notes? Filming the Great War in music: *Oh! What a Lovely War* (Richard Attenborough 1969) and *War Requiem* (Derek Jarman 1989)

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Abstract

Most films about war, be they documentary, propaganda or fiction, claim they are depicting “the real thing”. Whether to celebrate the valour of soldiers or to denounce the horrors of battle, filmic devices are used to make the viewer part of the spectacle, feeling the joys of victory as much as the dread of fighting or the pain of loss. Very few films dare challenge the realistic conventions to present war images for what they are: discursive and representational constructs, images that are elaborately staged before, during and after war. This presentation aims at analysing two British films that are most atypical in their representation of the Great War, relying on distancing effects, literally staging the war as spectacles, not least because both use music and songs as their main vehicle : *Oh! What a Lovely War* (1969), Richard Attenborough’s directorial début which was adapted from Joan Littlewood’s stage production, turns the war into a music hall review; *War Requiem* (1989) is Derek Jarman’s adaptation of Britten’s opera, which itself sets Wilfred Owen’s poems to music. Both films are hybrids, mixing elements of stage performance with elaborate cinematic devices, shifting from surrealist fantasy or stylized symbolism to stark realism. However, if both ultimately convey anti-war messages, they are also conceived as a shrine to the memory of dead soldiers. Through the use of popular songs of the time, Attenborough’s film gives voice to the soldiers themselves while emphasizing the legacy of war time in popular culture. *War Requiem* raises the question of conceiving a film as a memorial, conveying Britten’s requiem in terms of tableaux vivants.

Short biography

Nicole Cloarec is a lecturer in English at the University of Rennes 1. She is the author of a thesis on Peter Greenaway and has published a number of articles on British and English-speaking cinema. Her latest research work focuses on the cinema of Stephen and Timothy Quay, Guy Maddin, Derek Jarman and the documentary.

Re-inscribing a Monument: Vimy in the Canadian Consciousness

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Abstract

In July 1936, Walter Allward’s massive memorial was unveiled at Vimy Ridge. Commissioned by the Canadian government and located on land ceded to Canada, the monument was the largest World War I memorial constructed in Europe. This paper will examine the monument as it exists in Nora’s “successive presents” of the Canadian consciousness.

Although the prominence of the actual battle of Vimy continued to resonate as a seminal moment in Canadian history and the definition of the Canadian 'self', the presence of the monument dissipated in the Canadian mindset after its unveiling. It re-emerged with Jane Urquhart's best-selling novel, *The Stone Carvers*, published in 2001. This was followed by a prominent restoration campaign in advance of the ninetieth anniversary of the battle (2007) that was also accompanied by a significant increase in scholarly interest.

Ultimately, the intent of the paper is to examine the relationship between memory of the battle and memory of the monument and how, paradoxically, the latter was more subject to Nora's "dialectic of remembering and forgetting." Of particular significance will be the study of the design of the monument within the emergent British Commonwealth and the roles of ritual, particularly at the unveiling, as well as place and time. The paper will end by offering conjecture about the role of the monument in the government's official memory of Vimy as the centenary of the battle approaches, based upon Prime Minister Stephen Harper's recent jingoistic state promotion of the War of 1812.

Short biography

Joan Coutu is Associate Professor of Art History and Visual Culture at the University Waterloo. Her research interests focus on the built environment of eighteenth-century Britain and early twentieth-century Canada with a particular interest in the role of memory in articulating space, power and social differentiation.

Some of her publications include:

- "Sculpture and the Forming of National Tastes in the Middle of the Eighteenth Century." In *The "British" School of Sculpture, c.1762-1835*. S. Burnage and J. Edwards, eds. Farnham: Ashgate Press, anticipated 2014.
- "Setting the Empire in Stone: "Setting the Empire in Stone: Commemorating Wolfe at Stowe." In *The Culture of the Seven Years' War: Empire, Identity and the Arts*. S. Regan and F. de Bruyn, eds. Toronto: University of Toronto Press, forthcoming 2014.
- Co-authored with John McAleer. "'The Immortal Wolfe'? Monuments, memory and the Battle of Quebec." In *1759 Remembered*. P. Buckner and J. Reid, eds. University of Toronto Press, 2012.
- "A Drive Through Canadian History: People, Cars and Public Art at Niagara Falls in the 1930s." In *Public Art in Canada*. A. Gérin & J. MacLean, eds. Toronto: University of Toronto Press, 2010, 45-64.
- *Persuasion and Propaganda: Monuments and the Eighteenth-century British Empire*. Montreal: McGill-Queen's University Press, 2006.

Sur les traces de John MacCrae ou l'inscription dans l'espace public du souvenir d'un combattant de 1914-1918 ?

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Abstract

Le lieutenant-colonel John MacCrae (1872-1918), engagé volontaire dans le corps d'armée canadien dès 1914, est à l'origine du choix du symbole du coquelicot adopté dès 1921 par les pays du Commonwealth en souvenir des combattants tombés sur le champ de bataille.

En partant de l'exemple de la localité de Wimereux dans le Pas-de-Calais, où il est enterré, il s'agira de voir ce qui perdure du souvenir de cet homme. Peut-on considérer Wimereux comme un lieu de mémoire ou de commémoration ? Quelles traces subsistent aujourd'hui de son passage ? Depuis quand et où est-il honoré ? Qui honore-t-on exactement : le médecin militaire canadien mort dans l'exercice de ses fonctions, l'homme qui à ses heures perdues écrivait des poèmes, dont l'un - *In Flanders' Fieds* - inspira indirectement le symbole du coquelicot encore communément porté lors du *Remembrance Day* ? En quoi ce lieu qui porte les traces d'hommage à MacCrae diffère-t-il des autres lieux qui lui sont consacrés ?

L'exemple de MacCrae sera aussi l'occasion de réfléchir à la constitution de traces matérielles et immatérielles (internet), ainsi qu'à la circulation d'icônes, qui construisent dans le temps des traces mémorielles dans l'espace public. Ce qui importe, en effet, n'est pas tant le personnage que ses traces et ce qu'elles nous disent aujourd'hui d'un conflit dont on célébrera bientôt le centenaire.

Short biography

Emmanuelle Danchin est docteur en histoire contemporaine et en histoire, art et archéologie. Ces travaux ont porté jusqu'à présent sur les destructions de la Première Guerre mondiale, de l'instrumentalisation des représentations de ruines en passant par les débats sur les reconstructions et la valorisation des vestiges de guerre, jusqu'aux années d'après-guerre qui virent la mise en place des pèlerinages et des circuits touristiques de champs de bataille. Elle s'intéresse également aux traces de guerre matérielles comme photographiques. Elle a publié à ce propos « Représenter la destruction pendant la Grande Guerre : les ruines consécutives aux premiers bombardements d'Arras d'octobre 1914 », 20/21 (*revue d'histoire des représentations*), n° 4, hiver 2006-2007, pp. 66-75 ; « Héroïsation des ruines et des combattants : la mise en place d'un tourisme de champ de bataille (1914-1921) », in Vincent Auzas, Bogumil Jewsiewicki (dir.), *Traumatisme collectif pour patrimoine. Regards sur un mouvement transnational*, actes du colloque de Trois-Rivières du Québec des 7-8 mai 2007, PUL, 2008, pp. 237-260 ; un compte-rendu de l'ouvrage de Jean Richardot, Stéphane Audoin-Rouzeau et Gerd Krumeich, *Cicatrices. La Grande Guerre aujourd'hui, pour la revue Vingtième Siècle*, n° 102, avril-juin 2009, pp. 199-202 ; « Les ruines de la Grande Guerre vues du ciel », *Les chemins de la mémoire*, n° 212, février 2011, p. 13 [en ligne : <http://fr.calameo.com/read/0003316273fbd25a3b50b>] ; « Destruction du patrimoine et figure du soldat allemand dans les cartes postales de la Grande Guerre », *revue Amnis*, [en ligne : <http://amnis.revues.org/1371>] ; « Les vues de dévastation prises par les soldats français, britanniques et allemands et mises en albums après la Première Guerre mondiale », in Renée Dickason (dir.), *Mémoires croisées autour des deux guerres mondiales*, actes du colloque de Caen des 27-28 mai 2010, Paris, Politeia, Mare & Martin, 2012, pp. 63-84.

Integration politics and the New Zealand army: the fate of the Maori Battalion in the wake of the Second World War

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Abstract

To what degree did the participation of indigenous peoples from the former British colonies of settlement in the two world conflicts allow those peoples to gain entry into the national narrative of identity? The Maori Battalion – a distinct indigenous unit organised on a tribal basis in 1940, with Maori officers and even a Maori commander – was unique in the British Commonwealth. In official discourse it embodied the dual nature of the New Zealand identity, and reinforced the official myth on the egalitarian and benevolent nature of colonial rule in New Zealand. For Maori leaders, the price of blood was to be the price of a renewed national pact; it became the “price of citizenship”. However, the adoption of new integration policies in the 1950s put an end to the experience and the Maori battalion was disbanded.

This communication will seek to analyse how the change was decided at government level and the impact on Maori soldiers. It will focus on the generational gap between Maori World War Two veterans and post-war young recruits. As memories of war were fading away, the discourse on integration in the army was slowly transformed. This change in perception of the role of Maori in the New Zealand army will be analysed as a revealing example of a general shift in the post-war narrative of identity. Based on seldom used material from the Ministry of Maori Affairs, it will suggest that the new integration policy was a revamped version of

assimilation; in reality integration was intent on resuming control over the indigenous minority and reducing a collective visibility that had been much enhanced by the World War Two Maori Battalion episode.

Short biography

Corinne David-Ives is currently a senior lecturer at the European University of Brittany – Rennes 2 (France). Her research work is in the field of Commonwealth Studies, with a focus on New Zealand. She is interested in identity politics and in the place of indigenous peoples in the former British colonies of settlement. She is working on the strategies used nationally and internationally by indigenous peoples for recognition and empowerment. She has published several studies in France and abroad on reconciliation politics and the representation of indigenous minorities.

The view from London: The depiction of the wartime Franco-British relationship in the BBC's 'Allo 'Allo!

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Abstract

'Allo 'Allo!, the long running BBC sitcom set in France during the Second World War, has received scant attention from scholars of war and memory. Running from 1982 until 1992, the British show elaborated a set of characters derived from various stereotypes, using, in particular, tropes of gender, sexuality, class, and nationality as the basis for its ribald humour.

Ginette Vincendeau has argued that 'Allo 'Allo!'s representation of the Resistance tells us a great deal about the negative view of France and Frenchness held by many Britons. She argues that the sitcom spoke to a view of the French as cowardly, feminine, over-sexed, and rural. While this analysis is persuasive, if we see 'Allo 'Allo! as less a representation of the phenomenon of resistance in the way we have come to understand it and instead turn our attention to the ways in which the show represents the relationship between the French population and British airmen during the war, we are left with far different conclusions. For example, the rural emphasis, which Vincendeau argues poorly represents the Resistance, accurately depicts the first encounters between airmen and the population in occupied France. This paper will use the lens of 'Allo 'Allo! to further investigate the relationship between downed airmen and the French population and the ways in which that relationship has been remembered in the English speaking world. While misrepresenting certain elements of the French wartime experience, the sitcom seems to accurately highlight others, leaving its viewers with a surprisingly nuanced representation of those 'dark years'.

Short biography

Valerie Deacon is the Elihu Rose Assistant Professor/Faculty Fellow in the Department of History at New York University. She is a historian of the Second World War and the French Resistance and has a book about the participation of the extreme right in the Resistance (forthcoming). She is also the author of "Fitting in to the French Resistance: Georges Loustau-Lacau and Marie-Madeleine Fourcade at the intersection of politics and gender", *Journal of Contemporary History* (forthcoming).

The Challenges of Upholding Received Wisdom: Reconsidering the War On Jews in American Holocaust Memory

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Abstract

The war on European Jewry that came to be known as the Holocaust was one of many atrocities that occurred during the Second World War. To ensure its memories did not recede into a larger commemorative landscape, scholars and survivor intellectuals fashioned usable past from the killings. In practical terms, this meant explaining to the world why the Nazis unwound a program of murder that no nation combated. Since the 1950s, this collective body of work constitutes what I am terming the received wisdom of who did what to whom. While such narratives help people to remember, upholding inherited knowledge betrays several challenges. If Holocaust stories become canonized, rather than commemorated, they risk losing authenticity. Particularly in those nations cast unfavorably in the narrative, the so-called perpetrators, collaborators, and bystanders, there is a possibility that contests may form that challenge received claims.

I will explore this tension in American Holocaust memory. Specifically, I will examine the 'abandonment' idea that assigns the US a burden for failing to blunt the killings. For nearly fifty years, successive generations of Americans have confronted a legacy in which their nation turned away. However, not all citizens living during the 1930s and 1940s held or tolerated bigoted views. Dozens of politicians, from various regions, religions, and parties spoke out against Nazi anti-Semitism. So, too, did social commentators. From their words and cultural products, a robust public discourse emerged. Some people denounced Nazi hostility to democratic values. Others decried their anti-Semitism. At times, these strains melded and it is not possible to identify what motivated the person's outrage.

These statements, that I call discursive resistance, shared one recurring theme. Americans must combat—not placate—expressions of bigotry both overseas and at home. To date, historians have downplayed such utterances, focusing instead on those citizens who saw little to fear from the new German regime. However, if scholars reframed their questions, without the received abandonment framework, the outline of a counter-narrative appears. This is a story where Americans took various steps to sustain European Jewry. They did so because protecting Jews complemented their conceptions of what Gunnar Myrdal later termed the American creedal identity. Current studies do not consider approach. Set against the institutionalized abandonment memory, few people discuss how combating the Nazi's war on Jews stirred smoldering domestic debates about bigotry and cultural pluralism.

Recovering these silent stories will enhance American Holocaust memory by providing people alternative tales to remember. Once we free ourselves of a vision in which pervasive indifference toward Jews reigned unchecked, we can examine those figures dedicated to the idea that Americans should live up to the lofty goals its founders and inheritors claimed to cherish. Those that took up the fight against German intolerance hoped to inaugurate a new epoch where all forms of prejudice were taboo. Such ways of thinking had formed well before Hitler's regime, and the mentality continues in the US today. We already know a great deal about those Americans that favored Hitlerism. It is time to learn more about those that leveled a rebuke.

Short biography

Dr. Jeffrey Densky is currently an instructor of History at San Bernardino Valley College (U.S.A.). His research interests center on modern American cultural and political history, in particular the semiotics of war and memory. Jeffrey Densky is interested in the ways that messages embedded in public artifacts e.g. political speeches, motion pictures, news media, and monuments change over time. His work explores how the ephemeral nature of imagery and rhetoric challenge the constancy of scholarly interpretations and social memorialization. He has authored several studies on these topics in the U.S. and abroad. In 2012, *Revue LISA / LISA e-journal* published his article, "Four Freedoms, For All: American Information Agencies and the Effort to Publicize Nazi Crimes Against Humanity."

The Return of the Native: Remembering the Circle in Joseph Boyden's *Three Day Road*

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Abstract

Joseph Boyden's first novel *Three Day Road* has a very special place in the Canadian tradition of the war novel as it is Canada's first historical novel focusing on the participation of First Nations in WW1, – a chapter of history which has been long neglected until recently. Not only does Boyden "honour the Native soldiers who fought in the Great War", (as he states in his page of acknowledgements), thereby placing them within world history, but he also recounts the "silent war" going on in Canada, the continuous war of injustices perpetrated against Natives. *Three Day Road* is thus a two-dimensional historical novel with the official military war overseas serving as a foil for the suppressed domestic conflict.

The novel begins and ends with the return of a wounded, shell-shocked soldier, Xavier Bird, a young James Bay Cree, nursed back to life by his only remaining relative, Niska, an old Medicine woman who embodies Native resistance in her refusal to conform to assimilation. Put together, the titles of the opening and closing chapters read "Returning"... "Home", underlining the theme of the veteran's homecoming, but also alluding to this veteran's reconnection with his Cree roots. The cyclic structure of the novel recreates the pattern of the circle, the Sacred Circle of Life, which is at the heart of Native culture as being the representation of interconnectedness and wholeness. It is this sense of wholeness that Niska tries to restore within her nephew who has returned with a missing leg, a morphine addiction and loss of hearing. Significantly, the battlefield, like historical time, is conceived in terms of lines with its trenches, reserve lines, enemy lines and front lines.

This paper will examine the narrative strategies deployed by Boyden to undermine linear time, space and history -history solely conceived as "a representation of the past" – to favour the power of memory which, as Pierre Nora and Marc Roudubush contend, differs from history insofar as memory "remains in permanent evolution, open to the dialectic of remembering and forgetting (...) tying us to the eternal present."

Short biography

Lorie-Anne Duech Rainville is Associate Professor at the University of Caen Basse-Normandie. She is the author of *James Joyce: Dubliners & A Portrait of the Artist* (2005), and has published articles on Margaret Atwood and Jane Urquhart. Her current work focuses on First Nations and Canadian writing.

La fiction des archives : hybridation des images fictionnelles et documentaires dans la représentation cinématographique des guerres mondiales

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Abstract

La question de la tension entre fiction et réel, entre véracité documentaire et matériau fictif se pose de façon particulièrement saillante dans le contexte de la mise en mémoire cinématographique des guerres. « *Cinematography cannot be made to lie* », lit-on chez les chroniqueurs du début du siècle commentant les images d'actualité : c'est bien l'ancrage dans l'historicité et la légitimation du récit fictif que ces fragments du réel sont sommés d'assurer dans la production hollywoodienne comme dans la production institutionnelle.

Ecriture scénaristique et réalisation sont souvent confiées à des vétérans nourris de leur expérience des réalités du combat.

Je me propose d'explorer le renouvellement des exigences narratives et stylistiques, le recours à des sources nouvelles, l'intégration de supports inédits qui furent induits par cette symbiose de deux catégories d'images mises au service de l'esthétique de guerre.

Celle-ci fut nourrie aussi bien par les emprunts réciproques (que ce soient les créateurs ou les techniques) entre organismes gouvernementaux et industrie cinématographique que par l'exploitation dans les salles américaines des visualisations britanniques du conflit, très influencées par le style et l'éthique documentaires.

Un examen de l'archéologie de l'image s'impose ici avec les pratiques et usages de l'image d'actualité (*News pictorials*, *Topicals*, *News Reel Scenes* puis *Screen magazines*) qui avaient accoutumé le spectateur à ces allers-retours entre valeur instructive, d'éducation au monde associée à l'image filmique et sa valeur de divertissement.

Le corpus sur lequel se fondera cette réflexion tentera de démontrer que cette circulation entre formes et codes, entre sources authentiques et fictionnalisation de l'événement historique aboutit à un produit composite qui induit le brouillage du regard du spectateur.

Short biography

Professeur agrégé d'anglais, Maître de Conférences, UFR Etudes anglophones de l'Université Paris Diderot. Enseignement en histoire américaine et en histoire des images aux Etats-Unis (histoire du cinéma, croisements entre film et histoire).

Travaux de recherche portant sur les questions d'usages de l'image filmique, de propagande et de censure dans les contextes de guerre et de l'engagement du personnel hollywoodien dans la première moitié du XXe siècle.

Sélection de publications :

- « Le système d'Hollywood » et, en co-rédaction avec Didier Aubert, « Images du progrès », in F. Brunet (dir.), *L'Amérique des images, Histoire et culture visuelle des Etats-Unis*, Paris, Hazan, 2013.
- « "Life's greatest emotion" : Photoplay, la Grande Guerre et la démocratie du divertissement », in Renée Dickason, dir., *Mémoires croisées autour des deux guerres mondiales*, Paris, Editions Mare et Martin, 2012.
- « Contre 'Hollywood' : Close Up et ses combats », in Hélène Aji, Céline Mansanti et Benoît Tadié, dir., *Revue modernistes, revues engagées (1900-1939)*, Rennes : Presses Universitaires de Rennes, 2011.
- « La mise en mots de l'innommable », in V. Elefteriou-Perrin et Georges Bensoussan, dir., « Littérature nord-américaine et Shoah : les langues du Désastre », *Revue d'Histoire de la Shoah*, n°191, Paris, Mémorial de la Shoah, 2009.
- « Onkel Karl chez Uncle Sam : les guerres de Carl Laemmle », in Marc Cerisuelo, dir., *Vienne et Berlin à Hollywood : nouvelles approches*, Paris : PUF, 2006.
- « La cinématographie américaine et la critique dans la France en guerre (1939-1945) », in Emilienne Baneth-Nouailhetas, dir., *La Critique, le critique*, Rennes : PUR, 2005.

The Diary of an Unknown Soldier as an Early Instance of Committed Fiction

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Abstract

For World War I soldiers, life on the front was punctuated by waves of violent assaults followed by moments of idleness favourable to the acceleration of the memorial activity. While soldiers needed time and patience to organise the swift recovery of a few yards of the enemy's territory, they were trapped in limbo for weeks, trying to find in memory and imagination means to escape crowdedness.

It is an instance of this suspension of time that Peter Watkins captures in *The Diary of an Unknown Soldier*, which is the condensed version of R.C. Sheriff's 1928 play *Journey's End*. As days go by, memories are no longer of any use. Hope and joy gradually become meaningless and there remain only pain and grief. Then imagination morbidly starts investigating the future with its inescapable promise of a sudden and fatal end. It is this common, though never recorded, moment of anticipated death that Peter Watkins examines.

This fictional production, designed for future generations and meant to testify on the past, perfectly synthesises Peter Watkin's endeavour as a politically committed filmmaker. Targeted at contemporary and future audiences, it bears testimony to History through re-enactment. Reenactment requires empathy and imagination which, according to Hannah Arendt, are keys to accessing critical understanding. Because it stands halfway between fiction and reality, it helps a large viewership catch a glimpse of the horror that then happened and makes up for the silence that characterised the aftermath of WWI. As an early form of pre-enactment, Peter Watkin's docudrama is also apotropaic and as such it is designed to ward off future conflicts.

Short biography

Georges Fournier is Senior Lecturer in English Language and Civilisation at the Department of Foreign Languages of the Jean Moulin University of Lyon. His main research interest lies in British authored television. He has published many articles on political docudrama and is currently conducting research in factual programming.

Liberation war memories in Zimbabwe: two perspectives

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Abstract

The Zimbabwean war of liberation (July 1964-December 1979) -- known as the Second Chimurenga to Zimbabweans but still listed as "the Zimbabwean Bush War" on Wikipedia -- pitted 20-25 thousand guerillas against 45 thousand 'regulars', reservists, police and police reservists who were fighting to maintain the initially colonial but (from November 1965) 'U.D.I.' settler dominated government of Ian Smith. Many accounts -- primarily factual or clearly partisan -- have been published concerning this war. In my paper I wish to pair and compare two novels by black Zimbabweans, one by a leading author who never saw combat but whose novel of a youngster gradually moved to join the fighting units of the liberation movement has been widely acclaimed; the other by an author who had been an officer on the guerilla side and who writes from the perspective of an adult ex-combatant. The novels to be discussed are *Harvest of Thorns* (1989) by Shimmer Chinodya and *Echoing Silences* (1997) by Alexander Kanengoni. Neither of these authors glorifies the war, but I shall be contrasting their texts primarily in view of the age difference between the two protagonists and the differences in how the aftermath and after-effects of the war are experienced by them. The authors deal differently but unflinchingly with combatants' traumatising war experiences, to which the paper will pay particular attention. Both texts portray the socially embedded nature of the war, with Chinodya paying more attention to generational histories and Kanengoni centralising psychological effects and cultural practices, but both novels are complex interrogations of the war.

Short biography

Annie Gagiano is Professor Emerita in the English Department of the University of Stellenbosch in South Africa. She is the author of two books -- *Achebe, Head, Marechera: On Power and Change in Africa* (Lynne Rienner, 2000) and *Dealing with Evils: Essays on African Writing* (ibidem-Verlag, 2008) -- and of articles on African and postcolonial writing. Her research interests are postcolonial studies and particularly modern African prose fiction, focusing on issues of social evolution or stasis, patterns of power distribution, gender matters and

effects of social breakdown on children -- all as portrayed in literature. Employing comparative reading practices to link various postcolonial depictions is an increasing interest in her work. Recent publications include "Reading The Stone Virgins as Vera's study of the katabolism of war" (*Research in African Literatures* 2007); "Farah's Sardines: women in a context of despotism" (*Africa Today* 2011); "Family albums and statements from the dock of history: South African autobiographical writing 1999-2009" (in the collection *SA Lit: Beyond 2000*); "Barbed wire and dreams in late colonial Rhodesia: Yvonne Vera's Butterfly Burning" (in the collection *Emerging Perspectives on Yvonne Vera*, 2012) and "'Re-examining apartheid brokenness: To Every Birth its Blood as a literary testament" (in the collection *Trauma, Memory and Narrative in the Contemporary South African Novel*, 2012).

"I have walked on many battlefields": Margaret Atwood's Literary Response to War

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Abstract

The war trope plays a prominent role in Margaret Atwood's poetry and fiction, in spite of the prevailing notion that "women should not contemplate war," as stated by the speaker of her provocative dramatic monologue "The Loneliness of the Military Historian" (1990). Both the unnamed speaker of this ironic poem and Antonia (Tony) Fremont, one of the main characters of the novel *The Robber Bride* (1993), are female military historians who have a sense of isolation and must face incomprehension or even rejection because they are engaged in a profession traditionally reserved for men. While the two of them critically examine common arguments dealing with the relationship between women and war, they interpret and redefine this topic in terms of their original understanding of military conflict and in the light of their unexpected views on gender roles. Since their research interests encompass various belligerent nations from antiquity to the present, these two characters do not focus exclusively on one particular combat (although they name quite a few), but rather encourage us to reflect on widespread attitudes toward warfare in general and help us revise certain misconceptions that plague public opinion.

Atwood's complex treatment of militarism is exemplified in many of her essays, poems, novels, and short stories. She makes frequent allusions to John McCrae's "In Flanders Fields" (1915), a popular poem about the First World War which inspired not only her "Poppies: Three Variations" (*Good Bones*, 1992), but also some of the most poignant images of her literary writings.

Short biography

Teresa Gibert is Professor of English at the Spanish National University of Distance Education (UNED) in Madrid, where she teaches courses on American and Canadian literature. She is advisory editor for six peer-reviewed journals in English Studies, and has served on several committees in quality assessment for Higher Education teaching and research. She has delivered more than a hundred papers and lectures at national and international conferences. Her current research interests include various aspects of postcolonial fiction.

Professor Gibert is the author of the book *American Literature to 1900*, and has published 78 journal articles and book chapters in collections of essays, including the volumes *T. S. Eliot at the Turn of the Century*, *T. S. Eliot and Our Turning World*, *Telling Stories: Postcolonial Short Fiction in English*, *Women Ageing through Literature and Experience*, *Postcolonial Ghosts*, *Stories Through Theories / Theories Through Stories* and *Short Story Theories: A Twenty-First-Century Perspective*. Her scholarly works on Canadian literature include essays on Margaret Atwood, Mavis Gallant, Alice Munro, Thomas King, and the Japanese-Canadian poet and novelist Joy Kogawa. Professor Gibert also contributed the chapter "'Ghost Stories': Fictions of History and Myth" to the volume *Cambridge History of Canadian Literature* (Cambridge University Press, 2009).

The Pedagogy of Anzac: Militarism and Antimilitarism in World War I Australia

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Abstract

The story of Gallipoli and the Anzac heroes is well-known and their extraordinary efforts have been portrayed as proof of Australia's loyalty to the British Empire in 1915. However, there were a number of complex positions around the idea that newly-federated Australia should provide fighters for the Empire down to "the last man and the last shilling", ranging from blind loyalism to anti-militarism, to Irish nationalism and international socialism. This paper will concentrate on some of the movements on the homefront in Australia who preached 'antimilitarism' including the Women's Peace Army, the Sisterhood of Peace and the International Workers of the World. What were their arguments and tactics, and how did they differ from the anti-conscription movement that mobilised so many Australians? The paper will study also the writings of Adela Pankhurst, and the monument known as the Temple of Peace raised in a cemetery in Brisbane in the 1920s.

Short biography

Deirdre Gilfedder is Maître de Conférences HDR at the University of Paris-Dauphine. She has published widely on World War I memory in Australia, memorials and the question of citizenship and Empire. She is the author of the up-coming book, *Se souvenir des Anzacs: la mémoire de la Grande Guerre en Australie*.

The Great War as a theatre for memorial diplomacy: British and Australian perspectives

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Abstract

The multi-lateral negotiations which have paved the way for the centenary of the Great War are a reminder that war memory, as much as war itself, is a dimension of international relations with a discrete diplomatic agenda. While memorial or commemorative diplomacy dates back to Antiquity, "the memory boom" (Winter) or "era of commemoration" (Nora), facilitated by mass communications technology, has seen an unparalleled instrumentalisation of war memory in contemporary politics and public diplomacy, with the two world wars occupying centre stage in the "theatre of memory" (Samuel), from the international summitry surrounding the decennials of D-Day to the centenary of 1914, which heralds a four year commemorative cycle mobilising former allies and adversaries.

How to remember the fallen of the First World War became a diplomatic issue between the British dominions, colonies and their allies in the course of the conflict over questions of repatriation, finance, monumental architecture and symbolism, and the extra-territoriality of war cemeteries. Post-war reconciliation and the subsequent global wars, hot and cold, at once amplified and deflected memorialist agendas and, in the wake of decolonisation, former dominions and colonies emerged as commemorative agents on the international stage in their own right, with nationalist narratives based on revisionist histories of relations with the mother country and its conflicts. Building on the comparative groundwork of Prost and Wieviorka (2009), this paper will contrast Australian and British commemorative diplomacies on the eve of the Great War centenary, the one

projecting an ambitious and plastic inter-nationalist myth in the idiom of Anzac, the other low-key and muted in the shadow of WWII memory and Euroscepticism.

Short biography

Matthew Graves is an Associate Professor in British and Commonwealth Studies at Aix-Marseille University and a Fellow of the Museum of Australian Democracy and the Royal Geographical Society. His research interests lie at the crossroads of transnational history and political geography and he has published widely on issues of collective memory and identity in 19th-20th century Europe and Australasia, with a focus on shared history and war memory. In 2009, he contributed the Australian chapter to the Prost-Wieviorka report “La place de la mémoire combattante dans les pays signataires d’accord de ‘mémoire partagée avec la France’” in collaboration with Liz Rechniewski and Judith Keane (USYD). Relevant international publications include ‘Histories of Forgetting in the English and French-speaking worlds, 19th-20th centuries’, a recent issue of the journal *E-rea* (LERMA, Vol 10.1 2012, co-edited with Valérie André). He is commissioning editor of the ‘Contemporary Societies’ imprint of the University of Provence Press and co-convenor of Geographies of Displacement seminar (Aix-Marseille University-Montpellier III). Matthew is currently preparing a monograph entitled *Memorial Diplomacy* for publication in 2014.

Le conflit afghan filmé par les soldats britanniques : d’une simple mise en images à une problématique mise en récit

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Abstract

La guerre en Afghanistan, dans laquelle sont engagées les troupes britanniques depuis 2001, s’impose déjà comme le conflit ayant généré le plus d’images (photos et films) produites par les soldats eux-mêmes. Celles-ci sont échangées entre soldats ou envoyées par ces derniers à leurs amis, conjoints ou famille au Royaume-Uni (via e-bluey notamment). Ces images et les récits qui les accompagnent nourrissent ensuite d’autres supports de diffusion : blogs publiés en livres, séries de portraits photographiques, romans graphiques, documentaires télévisés, jeux vidéo, etc. A cela, s’ajoute le projet War Story initié par le ministère de la Défense en lien avec l’Imperial War Museum (portraits photographiques et recueils de témoignages vidéo de soldats).

La vocation première de cette mise en images est de rendre compte d’un quotidien souvent indicible, mais ce faisant, celle-ci contribue, pour le public britannique qui en est destinataire, à façonner un imaginaire restreint de l’Afghanistan en tant qu’espace géographique et culturel. La représentation du conflit se voit également limitée par les mises en récit de ces images (du documentaire au jeu vidéo), qui tendent à insister sur la dimension spectaculaire de la guerre et, par le jeu de la scénarisation, à transformer les soldats en personnages, la subjectivité et l’individualité de leurs témoignages se perdant alors dans un discours homogène au service d’une intention. Ainsi, le fait que le ministère de la Défense garde la mainmise sur la diffusion de ces images peut laisser supposer que s’opère une sélection des images rendues publiques et qu’il y ait tentative, à partir des micro-récits filmiques réalisés par les soldats, de construire a posteriori un métarécit cohérent et univoque : celui du bien-fondé de l’engagement militaire britannique.

En nous appuyant sur l’exploitation faite des images produites par les soldats britanniques sous diverses formes, nous nous interrogerons sur la représentation (univoque ou discordante) qui se construit du conflit afghan pour le public britannique et sur les implications du fait de vouloir raconter au présent l’Histoire telle qu’on se la remémorera demain.

Short biography

David Haigron est actuellement maître de conférences à l'Université Rennes 2. Il a soutenu en 2006 une thèse sur « les spots politiques télévisés du Parti conservateur britannique (1974-1997) : mutations, stratégies, images ». Ses recherches actuelles portent sur les campagnes électorales et référendaires au Royaume-Uni et en République d'Irlande en s'intéressant plus précisément au rapport entre idéologie, image de marque et communication par l'image. Il a co-dirigé, avec Renée Dickason et Karine Rivière-De Franco, *Stratégies et campagnes électorales en Grande-Bretagne et aux États-Unis* (L'Harmattan, coll. « Psychologie politique », 2009) et publié, entre autres : « Une crise ? Et quelle crise ! Les leaders politiques en situation de crise dans le dessin de presse britannique », *Ridiculous*, n°19, 2012 ; « British Party Election Broadcasts (2001, 2005 and 2010): Ideological Framing, Storytelling, Individualisation », *InMedia* [Online], n°2, 2012 (<http://inmedia.revues.org/455>) ; « La "crise de la représentation politique" : symptômes, diagnostics et remèdes proposés », *Cercles*, n°25, 2012 (www.cercles.com/n25/haigron.pdf) ; « Campagne télévisée, spectacle télévisuel : les débats entre chefs de parti et les spots électoraux », *Revue française de civilisation britannique*, vol. XVI, n°1, 2011 ; « Targeting "Essex Man" and "C2 wives": The Representation of the Working Class Electorate in the Conservative Party Political Broadcasts (1970s-1980s) », in Antoine Capet (ed.), *The Representation of Working People in Britain and France: New Perspectives*, Newcastle-upon-Tyne, Cambridge Scholars, 2009 ; « Stratégie électorale et construction d'image : les spots télévisés de Fianna Fáil pour les législatives de mai 2007 », *Études irlandaises*, n°33-1, 2008. Il travaille actuellement à la coordination d'un numéro pour la revue en ligne *LISA* (*LISA e-journal*, CLEO, EHESS, CNRS, <http://lisa.revues.org/>) sur « The UK's Political Landscape in the 21st Century: Players, Strategies, Achievements ».

Aesthetics versus Ownership: Artists versus Soldiers in the Design of the Korean War Veterans Memorial on the Washington Mall

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Abstract

Aesthetic differences between advocates of realism and a modernist preference for non-figurative design have marked the history of 20th century public sculpture. War memorials offer a particularly fertile site for such contestations. This paper examines distinct but competing groups that were committed to the raising of a memorial to the Korean War Veterans on the national mall in Washington DC. The American veterans of the Korean war perceived themselves as historic victims that had been mistreated on return to the US after the Korean conflict; the designers submitted to the national competition a post modernist concept that drew the spectator into a theatre of memory; and the national artistic commissions oversaw the placement of public sculpture in the District of Columbia. The interactions between these three bodies, and the outcome, provide insight into the final design that now stands on the national mall as well as a reflection on the larger question of the role of war memorials in formatting public memory.

Short biography

Judith Keene is an Associate Professor in the History Department at the University of Sydney, Australia. Her research focuses on the cultural history of twentieth century war, including art and cinema, and the formation of individual and collective memory. She has published on the Spanish civil war and World War two and is currently writing a history of memory and the Korean War. She is also part of a research group, funded by the Australian Research Council (ARC), that is examining the transnational uses of the past in the post cold war world. See <http://judgingthepast.hypotheses.org/>.

The Forgotten War: The Korean War in Memory and History

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Abstract

For many years, the Korean War (has) held a problematic position in American public memory and history. In the wake of the 40 year commemoration of the war's beginning, the Washington Post called it "an inconclusive, ill-understood conflict" that "quickly faded in American memory." The war garnered the reputation of being "forgotten" – a label that permeated popular, as much as academic accounts of the war. Its soldiers seem to think of themselves as being "sandwiched" between the often so-called "Greatest Generation" of the Second World War and the tragic figure of the Vietnam veteran. Its less than victorious ending in an "anticlimactic armistice" seems to have prevented it from being remembered as a clear and heroic American triumph that could be used to bolster the narrative and image of a victorious and superior American nation.

This paper takes a closer look at the history and memory of the Korean War in the United States. How do Korean War veterans the war remember the war and their service? How has the United States over the years remembered a war that did not correspond with the (alleged) triumphs of the preceding wars the United States was involved in? How does race, gender, and class factor into the memory and history? By analysing oral history and public commemorations, this paper wants to shed light on the complicated position of the Korean War in American collective memory and history.

Short biography

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Education/Positions: 09/2005-12/2005 Visiting Assistant in Research, Yale University; 2004 Spring Academy, Heidelberg, University of Heidelberg, Germany; 10/2002-01/2010 PhD-Candidate in History, University of Tuebingen, Germany; 2000 International Women's University (IFU), Hannover, Germany; 1998-1999 DAAD-Scholarship, Brown University, Providence, Rhode Island (USA); 1995-2002 History Studies and American Literature, University of Tuebingen. Degrees: PhD 2010; 2002 MA, Tuebingen; 1998 MA American Civilization, Brown.

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Selected Publications: *Let Us Die as Free Men: Black Soldiers and Civil Rights, 1941-1954* (University of Pennsylvania Press, forthcoming); "A Man 'Who Fancies Himself Abraham Lincoln': Senator Langer from North Dakota and Civil Rights" in *North Dakota History*; "Don't Ever Distort My History" in Georg Schild, *The American Experience of War*, 2010.

Selected Presentations: 2011 "'Rape Presents No Problem at All...' American Soldiers and Rape in West Germany," Berkshire Conference, Amherst; 2010: "Black Men at War: African American Soldiers and the Korean War," Cambridge, GB.

Mémoires de captivité : les prisonniers de guerre britanniques en France durant la seconde Guerre de Cent Ans (1689-1815)

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Abstract

Les conflits qui opposent la France et la Grande-Bretagne au cours du long 18^e siècle séparant les débuts de la guerre de la Ligue d'Augsbourg de Waterloo se traduisent par la capture de dizaines de milliers de Britanniques, marins – surtout – ou combattants de l'armée de terre, militaires mais aussi civils, enfermés dans les citadelles de Bretagne, de la vallée de la Loire ou du nord-est de la France pour certains, prisonniers sur parole pour d'autres.

Centrée sur les témoignages et récits consacrés à la captivité en France laissés par des dizaines – au moins – de Britanniques, cette communication souhaiterait prendre plus particulièrement en compte trois dimensions :

- tout d'abord, l'instrumentalisation dont ils sont l'objet dès la période de conflit : par la publication de certains de ces récits, il s'agit en effet de faire savoir au plus grand nombre ce que sont les conditions de captivité en France, dans le cadre d'une guerre qui est aussi une guerre des mots visant à créer tout en le discréditant la figure de l'Ennemi. Cet « affrontement » se prolonge d'ailleurs jusqu'à la veille de la Grande Guerre, porté par une historiographie politiquement engagée, participant à la définition d'une « mémoire collective » des guerres passées parfois fort éloignée des réalités.
- la nécessité, ensuite, de prendre en compte les témoignages laissés par ces captifs de guerre dans leur extrême diversité : témoignages destinés ou non à la publication, émanant d'officiers comme de simples soldats, de civils et pas seulement de combattants. La confrontation des – rares – correspondances ou journaux intimes, des mémoires mais aussi des graffitis laissés par centaines sur les murs des forteresses françaises permet alors la très grande diversité des expériences et, en cela, le poids du traumatisme que peut être la captivité de guerre.
- la possibilité, enfin, de confronter témoignages britanniques sur la captivité en France et français sur la captivité en Grande-Bretagne au cours de ces conflits, afin de mieux en saisir les spécificités.

Short biography

Yann Lagadec est Maître de conférences en histoire moderne, Université de Rennes 2/Haute-Bretagne. Ses recherches actuelles portent sur la captivité de guerre à l'époque moderne (XVII^e siècle-1815) et l'expérience du combat (XVIII^e siècle-1918).

Principales publications en rapport avec le thème du colloque :

- Guyvarc'h, Didier et Lagadec Yann, *Les Bretons et la Grande Guerre. Images et histoire*, Rennes, PUR, 2013.
- Lagadec Yann, Bourquin Laurent, Hamon Philippe et Alain Hugon (dir.), *La politique par les armes. Conflits internationaux et politisation (XVe-XIXe siècle)*, Rennes, PUR, 2014.
- Lagadec, Yann, Bourlet, Michaël et Le Gall Erwan (dir.), *Petites patries dans la Grande Guerre*, Rennes, PUR, 2013.
- *La bataille de Saint-Cast (Bretagne, 11 septembre 1758). Entre histoire et mémoire* (en collaboration avec Stéphane Perreon et David Hopkin), Rennes, PUR, 2009.
- « "L'Anglois", un ennemi héréditaire ? L'ambiguïté des sentiments envers les Britanniques dans la Bretagne du XVIII^e siècle » (en collaboration avec David Hopkin et Stéphane Perréon), in Jorg Ulbert (dir.), *Ennemi juré, ennemi naturel, ennemi héréditaire. Construction et instrumentalisation de la figure de l'ennemi. La France et ses adversaires (XIV^e-XX^e siècles)*, DOBU Verlag, 2011, p. 90-104.
- « The Experience and Culture of War in the 18th Century : The British Raids on the Breton Coast, 1758 » (en collaboration avec David Hopkin et Stéphane Perréon), *French Historical Studies*, 2008, Vol. 31-2, p. 193-227.
- « Un médecin de Gahard parmi les prisonniers de guerre en Angleterre : René-Hyacinthe-Joseph Bertin, "voyageur prisonnier" pendant la Révolution (1799) », *Bulletin et mémoires de la Société archéologique et historique d'Ille-et-Vilaine*, 2012, p. 225-259.

Revivifier les images de la guerre par la thérapie du choc : une lecture de *Blasted* de Sarah Kane

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Abstract

Lorsque *Blasted* est jouée pour la première fois en 1995 au Royal Court Upstairs, la pièce cause un retentissement médiatique où se déchaîne la fureur des critiques, alors que la pièce se contente de représenter des atrocités du même type que celles perpétrées en Bosnie et montrées en boucle par les médias britanniques les années précédentes. De ce déchaînement contre son travail, Sarah Kane dit « *While the corpse of Yugoslavia was rotting on our doorstep, the press chose to get angry, not about the corpse, but about the cultural event that drew attention to it* » [1].

La question du traitement médiatique britannique de la violence de la guerre en Bosnie est au cœur de la démarche de Kane dans l'écriture de cette pièce, qui vise, selon l'auteur, à montrer qu'il n'y a pas de solution de continuité entre la violence domestique à Leeds et la guerre civile dans l'ex-Yougoslavie. Le statut de l'image et la part du vivant inhérente au spectacle de théâtre sont donc les éléments clés dont Kane s'empare afin de dénoncer l'indifférence engendrée par le phénomène de répétition des images de Bosnie dans les médias britanniques, et afin de revivifier leur caractère insoutenable. En réduisant la distance entre le spectateur britannique et les événements de Bosnie, d'une part, et en réinjectant du vivant, de la chair et du sang par le biais du spectacle vivant dans une atmosphère de théâtre de poche où le spectateur, selon l'expression ensuite inventée par Aleks Sierz, prend la violence de ces exactions en pleine figure (*'in-her-face'*), Kane utilise une sorte de thérapie du choc qui met en perspective l'ensemble de la question du traitement médiatique d'une guerre à l'époque de la télévision et de la reproductibilité infinie des images.

Le statut du spectateur face aux images et aux témoignages de la guerre est au cœur de l'écriture de *Blasted*, dont la présente étude propose d'explorer quelques aspects afin de montrer comment l'esthétique de la pièce est indissociable de la culture médiatique britannique (presse écrite et télévisuelle) et témoigne du caractère indispensable du spectacle vivant et de son immédiateté dans la culture de masse contemporaine.

[1] Sarah Kane, in Heidi Stephenson et Natasha Langridge (ed.), *Rage and Reason. Women Playwrights on Playwriting*, Londres, Methuen, 1997, p. 131.

Short biography

Delphine Lemonnier-Textier is a former student of the Ecole Normale Supérieure of Fontenay-St Cloud. She is currently a senior lecturer in Shakespearean and drama studies at the European University of Brittany – Rennes 2. She has written a number of articles and edited collections of essays on Shakespeare's plays as well as on the plays of Samuel Beckett. She is currently working on the notions of role and character in Shakespearean drama, and on contemporary stage adaptations of Shakespearean plays in France, as well as on the stage representation of violence/war in Shakespeare's histories and in contemporary British drama (she has co-edited *L'esthétique de la trace. Ecriture, représentation et mémoire chez Samuel Beckett*, Rennes, PUR, 2012, and she is the author of an essay on trauma in Caryl Churchill's *Seven Jewish Children*). She has translated into French (with Nicolas Boileau) Aleks Sierz's *In-Yer-Face theatre: British Drama Today* (Presses Universitaires de Rennes). She is also a series editor with Presses Universitaires de Rennes ("Interférences" series co-editor, "Didact anglais" series co-editor and "Univers Anglophones" series editor).

Rewriting Irish History (1916-1921) in Popular Culture: *Blood Upon the Rose* and *At War with the Empire*, Gerry Hunt

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Abstract

Comic strips and graphic novels are perfunctorily classified as popular culture. One of their goals is to popularize history and encourage social memory. As commemoration practices have been challenged over the last decades, particularly in Ireland, popular culture plays an increasingly important role in the transmission of war memories in a context of mass culture commodification. Like many popular artefacts, Gerry Hunt's experiential and interpellative historical graphic novels, constitute a terrain of resistance and incorporation. Their relation to history, memory, and commemoration is worth exploring further. Hunt, an architect turned cartoonist, has been acclaimed as the standard-bearer of Irish comics. His retellings of the fight for independence are commemorative acts but equally challenge some aspects of nationalist histories. To what extent is the author's stance distanced from the national myth of the Rising and the war for independence?

Short biography

Valérie Morisson, Maître de Conférences en anglais à l'Université de Bourgogne, Dijon, est l'auteure d'une thèse portant sur l'art irlandais contemporain et ses rapports à l'identité nationale. Elle a publié plusieurs articles relatifs à la culture visuelle irlandaise (arts visuels, photographie et illustration, bande-dessinée) et au passage du nationalisme au postnationalisme culturel dont on trouve l'écho dans l'art contemporain. Elle s'intéresse également à la réverbération du révisionnisme historique et du postcolonialisme dans les arts visuels. Enfin, elle s'est penchée sur les œuvres d'artistes féministes revendiquant leur engagement et inscrivant leurs pratiques dans le champ social.

Derniers articles publiés :

- Valérie Morisson, « Women's art in Ireland and Poland 1970-2010: experiencing and experimenting on the body », *Etudes Irlandaises*, numéro thématique, automne 2012, 37-2, pp. 81-96.
- Valérie Morisson, « Seán Hillen's *Irelantis*: the second life of parody », *Revue Ranam* n°45, *Reprise, Recycling, Recuperating : Modes of Construction of Anglophone Culture* (dir. J-J Chardin), Université de Strasbourg, 2012, pp. 183-202.
- Valérie Morisson, « L'autoportrait photographique féminin : une revendication féministe en apparence... », in Mélody Jean-Ré (dir.), *Le Genre à l'œuvre : représentation* (vol.3), Paris, L'Harmattan, 2012, pp. 117-134.
- Valérie Morisson, « Willie Doherty : troublesome portraits / schizoid identities », in *Ireland and Victims*, Peter Lang, Re-imagining Ireland series, 2012, pp. 241-258.

La mémoire de guerre dans les chansons de soldats britanniques

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Abstract

Les chansons anonymes des soldats britanniques de la Première Guerre ont souvent été utilisées dans la présentation de cette guerre. Leur statut de production populaire et anonyme garantirait l'authenticité de la mémoire communiquée.

Les premiers recueils furent édités pendant le conflit avec divers objectifs patriotiques, généralement le désir de louer l'homme ordinaire, devenu héros mais encore capable d'auto-dérision. Dans les années 1930, des recueils plus complets furent édités et commentés par d'anciens soldats, mais les critères de sélection étaient, à première vue, peu claires.

Après la Seconde Guerre, deux présentations contradictoires de sélections de ces chansons eurent une influence très large. D'un côté, la pièce musicale *Oh What a lovely war* (sur scène en 1963 et en 2010, et adaptée pour la radio et le cinéma), qui comprend 16 de ces chansons, a fortement marqué la représentation de la guerre par sa prise de position antimilitariste. La mémoire mise en musique du soldat ordinaire, devenu cynique par rapport aux objectifs de l'empire, est opposée aux chansons naïves et patriotiques du music-hall en Angleterre.

De l'autre côté, la récente réédition de recueils de ces chansons de soldats, menée par des journaux conservateurs, a été accompagnée d'analyses de leur contenu qui soulignent les valeurs patriotiques et minimisent tout contenu contestataire.

Notre intervention vise à examiner comment et pourquoi les chansons de soldats ont pu devenir un objet historique malléable, intégré tout autant dans des pratiques de « devoir de mémoire » patriotiques qu'antimilitaristes, et nous poserons la question « jusqu'à quel point le sens original des chansons de soldats peut-il être retrouvé ? ».

Short biography

John Mullen est maître de conférences habilité à diriger des recherches à l'Université de Paris-Est Créteil. Il mène des recherches sur l'histoire de la musique populaire britannique et sur le syndicalisme au Royaume-Uni. Ses publications comprennent des articles sur le racisme au music-hall, sur les festivals de musique populaire indo-pakistanaise en Angleterre et sur la législation antisyndicale en Grande-Bretagne. Il a publié en 2012 chez L'Harmattan *The Show Must Go On : La chanson populaire en Grande-Bretagne pendant la Grande Guerre 1914-1918*.

EGO 1939-1945. Écrits de Guerre et d'Occupation. Le recensement des témoignages publiés portant sur la France et les Français pendant la Seconde Guerre mondiale

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Abstract

La communication se propose de présenter la base de données « Écrits de Guerre et d'Occupation, » EGO 1939-1945. Celle-ci est destinée à recenser de façon exhaustive l'ensemble des témoignages, récits, carnets, journaux intimes et mémoires, concernant la France et les Français durant la Seconde Guerre mondiale, publiés de 1940 jusqu'à nos jours.

Alors que des entreprises équivalentes ont été initiées, en France, pour d'autres périodes, un tel outil fait toujours défaut pour la Seconde Guerre mondiale. Mal répertoriés, car non indexés dans les catalogues nationaux jusqu'à la fin des années 1980, parfois édités à compte d'auteur, les témoignages sur la guerre constituent pourtant une source incontournable pour les chercheurs, mais aussi pour le grand public, tant la mémoire sociale est encore imprégnée des souvenirs liés à l'Occupation, au régime de Vichy et aux épisodes de la Libération.

Nous nous proposons de présenter la méthodologie de recensement que nous avons retenue et le travail collaboratif qui a été mis en place. Un second temps sera consacré à la présentation des premiers résultats : Combien de témoignages publiés depuis 1940 ? Ceux portant sur l'Occupation : qui publie ? Sur quelle

expérience ? Enfin nous nous arrêterons sur les témoignages d'auteurs anglo-saxons qui ont été publiés, pendant l'Occupation ou l'immédiat après-guerre en langue française en France ou à l'étranger.

Short biography

Spécialiste de la Seconde Guerre mondiale, Françoise Passera est ingénieure d'études de l'Université de Caen au CRHQ (Centre de Recherche d'Histoire Quantitative – UMR 6583, CNRS) - Axe Seconde Guerre mondiale. Elle participe, entre autres, à la base de données « EGO » (Écrits de Guerre et d'Occupation ; <http://www.ego.1939-1945.crhq.cnrs.fr/>) destinée à recenser et présenter en ligne l'ensemble des témoignages liés à la Seconde Guerre mondiale et édités en français.

Annotating Time and Place: A collective and cultural memory of the Great War from the *Anna Coleman Ladd Papers: American Red Cross Studio for Portrait-Masks File, 1914-1925*

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Abstract

Anna Coleman Ladd was a revered American sculptor who in 1917, under the auspices of the American Red Cross, opened the "Studio for Portrait Masks" in Paris, France, where she created facial portrait masks (prostheses) for disfigured soldiers during the Great War. In March 2013 I conducted historical research at the Smithsonian Archives of American Art in Washington D.C. where I examined the artifacts of the *Anna Coleman Ladd Papers: American Red Cross Studio for Portrait Masks File, 1914-1925*. The file contains a collection or scrapbook of artifacts kept both by Ms. Ladd and posthumously by the Ladd estate that references people and events of the Great War. The file's artifacts evoke a form of collective memory of Ms. Ladd's time and place in France during the Great War resembling a scrapbook including before/after photos and newspaper clippings about soldiers' facial disfigurements and Ms. Ladd's prosthetic work performed while in France, poetry, notes, letters to Ms. Ladd, postcards, and a signed guest book. My presentation will include annotations of the artifacts in the file, which help piece together Ms. Ladd's time in France, and discuss the relationship between collected artifacts and collective cultural memory, demonstrating how the social practices of annotation and archiving of artifacts can serve as a historic source of collective-cultural and artistic memory of the Great War, specifically that of Ms. Ladd and her family.

Short biography

Susan Rauch is a PhD student of English Technical Communication and Rhetoric at Texas Tech University. Her concentrated field of study is current trends in medical rhetoric with independent interests in historical technical communication and women writers. Her professional background includes over 25 years as a medical writer, editor, and photojournalist. Susan also has presented and published academic research in American and British historical technical and medical communication from the 14th through early 20th centuries. Future research interests include studying the psychological effects of visual and textual rhetoric that perpetuated and stigmatized perceptions of war neurosis (mental health), self-identity, and facial disfigurement during WWI. Research of the *Anna Coleman Ladd Papers* at the Smithsonian Archives of American Art in Washington D.C. was conducted to better understand the psychological effects and extent of Ms. Ladd's work in relationship to the facial prosthetics she created for disfigured soldiers in France during the Great War.

Commemorating the 'Black Diggers' in 2014

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Abstract

Between 2014 and 2018 a plethora of projects and ceremonies have been planned in Australia to commemorate the Anzac centenary. Amongst the projects proposed to mark the occasion is the 'Black Diggers' Project', a new theatre/music performance work to be directed by the award-winning Aboriginal Australian playwright and director Wesley Enoch that will be performed at the Sydney Festival in January 2014. This is just one of a number of initiatives that will foreground the role of Aboriginal soldiers in the First World War, another being the City of Sydney's 'Eora Journey' (*The Eora are the local Aboriginal people*), a series of art projects to be placed at significant sites around the city, including a commemoration of the Black Diggers in central Hyde Park.

This paper will examine the representations of Black Diggers proposed in these and similar projects around the country in the broader context of the increasing recognition over the last decade of the role of Aboriginal and Torres Strait Islander soldiers in the World Wars. The paper will draw too on the work done by Noah Riseman in his recent book *Defending Whose Country?* (University of Nebraska Press, 2012) on the 'soldier-warrior' in modern war, in order to develop a comparison with the politics of forgetting and remembering Indigenous war service in other settler colonial societies such as New Caledonia.

Short biography

Elizabeth Rechniewski is Honorary Senior Lecturer in the School of Languages and Cultures, University of Sydney. She has a long-standing research interest in nationalism and the construction of national identity and in particular in the role of commemoration and memorial politics in national life in France and Australia. This research continues through collaboration with Dr Matthew Graves (Université Aix-Marseille) on a comparative study of the topography of memorialism in France and Australia, leading to several articles and a special issue of *Portal* vol. 7,1, March 2010: 'Fields of Remembrance'. (Rechniewski: 'Remembering the Battle for Australia'; Rechniewski & Graves: 'From Collective Memory to Transcultural Remembrance'). Another co-edited issue of *Portal* 'Geographies of Identity', will appear shortly. She is currently member of a team of five researchers studying the impact of the end of the Cold War on memory wars and the politics and practices of commemoration in Spain, France, Indonesia, and Chile.

Representing My Lai: Duty of Memory or Memory of Duty?

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Abstract

On March 16, 1968, U.S. troops from Charlie Company penetrated a hamlet in the Gulf of Tonkin. They found no Viet Congs in My Lai, but nonetheless brutalized, abused and then shot hundreds of villagers (including old men, women and children).

This episode is considered to be a turning point in the so-called "Vietnam War". Indeed, a year and a half later, journalist Hersh's pieces in the US media augmented by photographs by Haeberle came as a shock to the American public.

My Lai is now an official part of the Vietnam War, and it is declined under different names (Pinkville, My Son, Mi Lay). Could this plural identity reflect fragmented memories? On the one hand, there is the memory of duty:

recollections of professional obligations in wartime. On the other, historians take it their duty is to unearth memories, no matter how unpleasant. How did the memory of duty co-exist with the duty of memory then? Can the two be reconciled with time? This paper will seek to address this issue by tapping into the fragmented memories of My Lai in the archives of soldiers, journalists, public figures and artists.

Short biography

Raphaël Ricaud est professeur agrégé (PRAG) et docteur en civilisation américaine à l'université de Paris Ouest. Il a soutenu en novembre 2012 une thèse intitulée « La *public diplomacy* des Etats-Unis : Théories, Pratiques, Effets », sous la direction du professeur Pierre Guerlain.

Articles récents :

- « “The Campaign of Truth” : propagande et fabrique de la vérité sous Truman », *Revue Française d’Etudes Américaines*, 2012 : 3, dossier Vérité, juin 2013.
- “The Advent of New Media and the Conduct of Public Diplomacy” in *Diplomacy and New Media*, Lori Maguire *et al*, à paraître bientôt.

Communications récentes :

- « Les nombreux visages de la *public diplomacy* des Etats-Unis (1948-2008) », le 18 mai 2013 au congrès annuel de Dijon de la SAES.
- Table ronde sur *Diplomacy and New Media* pour clôturer la conférence “*States of Criticism/Disciplinary Crossings*” le 19 novembre 2011 à l’Université de Paris 8.
- « *The Campaign of Truth* : propagande et fabrique de la vérité sous Truman. », le 27 mai 2011 au congrès annuel de l’AFA à Brest.
- « La *public diplomacy* des Etats-Unis de 1953 à 2008. » Sur quelles théories s’appuyer ? CREA, Paris Ouest, 19 novembre 2010.

Heroism and the Home Front: War and the Masculine Ideal in Louisa May Alcott’s *Little Women* and L.M. Montgomery’s *Rilla of Ingleside*

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Abstract

Leo Brady suggests that, in wartime, expected masculine behavior is “more single-minded and more traditional” than it is in times of peace; Michael Roper focuses on representations of manliness in war memoirs, concluding that war literature revises the “sense of men’s place within patriarchal power.” Both scholars indicate that stories of war heighten, expose, and potentially critique what a society normally takes for granted, such as gender roles. It is not necessarily surprising, then, that two “girls’ stories” championing feisty heroines unfold on the backdrop of war. Both American Louisa May Alcott’s *Little Women* (1868-69) and Canadian L.M. Montgomery’s *Rilla of Ingleside* (1920) offer a critique of the masculine values that their novels ostensibly celebrate by exploiting a war theme to make marginal the men. Rilla depicts boys and men joining World War One in spirits that range from jubilant to dutiful, while *Little Women* describes life during the American Civil War. In the absence of men, of course, the women are decidedly empowered, if emotionally taxed, because they must take on more home front duties. Alcott and Montgomery thus first expand an understanding of heroism to include women and their domestic experiences. Second, in both novels, boys and men are variously too young, too old, wounded, traumatized, killed, or absent because of the war. The circumstance of war enlarges and thus reveals the pernicious masculine ideal men are literally compelled to follow. Ultimately, Montgomery and Alcott use their war fictions to document and commemorate not only the women who stepped outside of their gender roles but also the men who could not.

Short biography

Laura Robinson is an Associate Professor and Head of English literature at the Royal Military College of Canada. Interested in gender and sexuality, she has published articles on Canadian children's literature, Margaret Atwood, Ann-Marie MacDonald, and the television show *The L-Word*, in addition to many articles on L.M. Montgomery's work, most recently "'Sex Matters': L.M. Montgomery, Sexuality, and Friendship" in *Children's Literature*. Her current project examines Montgomery's changing depiction of friendship and sexuality, particularly after the impact of the First World War. She also edited a special issue on "Queerness and Children's Literature" for *Bookbird: A Journal of International Children's Literature* which was published in winter 2014. Her creative writing has appeared in *Women's Studies*, *Wascana Review*, *torquere*, *Frontiers*, *EnterText*, and *Her Circle*.

The time has come to talk of many things: wars, and deaths, and remembrance in Graham Swift's *Wish You Were Here* (2011)

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Abstract

Like many British novelists of his generation (he was born in 1949), Graham Swift is haunted by World War II, which is often represented in his novels, such as *The Sweet-Shop Owner* (1980), *Shuttlecock* (1981) or *Last Orders* (Booker Prize in 1996). In his latest work of fiction however, *Wish You Were Here* (2011), the main plot centers around the repatriation and funeral of Tom Luxton, a soldier who was killed by a roadside bomb in Iraq, and the trauma it induces in his older brother Jack. Tom's story is linked to that of two Luxton great-uncles, who died in WWI and whose names are carved on their village war memorial, where the family ritually used to gather every year on Remembrance Sunday. Jack travels from the Isle of Wight, where he and his wife Ellie now live, to an air base in Oxfordshire to receive Tom's remains and attend a military ceremony, and then to Devon, where the Luxtons originally hailed from, for a private burial. As the journey unfolds, Jack remembers his past and has to find a way to lay both its traumatic events and the ghost of his brother to rest. This paper will focus on how Swift, once again, deals with the links between memory and history and how the places of memory and commemoration are represented in this particular novel as well as in his previous ones.

Short biography

Isabelle Roblin is a senior lecturer in English at the Université du Littoral-Côte d'Opale. She wrote her thesis on kinship in the works of Graham Swift, and has published numerous articles on Graham Swift, Kazuo Ishiguro, Salman Rushdie... She is currently working on literary and cinematic rewritings of the British and American canons, and more particularly on Harold Pinter's adapted screenplays.

The Mythos of Battle: Thomas Carlyle and the Franco-Prussian War of 1870-72

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Abstract

Commenting on the legacy of Thomas Carlyle's voluminous *History of Frederick the Great of Prussia* (1858–65) in 1899, H. D. Traill, editor of the Centenary edition of his collected works, noted the book's salient impact on German attitudes to warfare. Carlyle's history, with its rich combination of "the fine dramatic quality of his

battle-pieces with a technical and scientific accuracy,” had earned “a well-merited place among the text-books of German military students.” But its value extended beyond the strategic, as Otto von Bismarck shrewdly recognized when he awarded Carlyle the Prussian Order of Merit in 1874. No admirer of either history or historians, Bismarck detected in Carlyle’s history a justification of war that linked the battlefield to the “mythus” of state—a realm in which individuals subordinated their wills to the hierarchy of specifically Prussian values of order, conduct, justice, discipline, and unity. War was a descendent reality that embraced transcendental possibilities, and in his narrative, Carlyle had woven the two into an enduring epic of national salvation and regeneration. War represented both sublimation and solidarity, and its violence contained the seeds of its own “death-birth” in the reconciliation between the atomized self and the organic state. Ironically, this was a vision that Carlyle himself could never embrace in his history, as he stubbornly clung to the recondite fact of Frederick’s “questionable” character and ethics even as he strove to vanquish his misgivings. But for Bismarck, Carlyle’s achievement resided on the surface of *realpolitik*, rather than in the substance of historical excavation.

Short biography

David R. Sorensen is Professor of English Literature at Saint Joseph’s University, Philadelphia. Since 1998 he has been one of the senior editors of the Duke-Edinburgh *Collected Letters of Thomas and Jane Welsh Carlyle* (Duke UP; 1970–to present, 40 vols.). He has co-edited, with K. J. Fielding, editions of Carlyle’s *French Revolution* (Oxford UP; 1989) and *The Newly Selected Letters of Jane Welsh Carlyle* (Ashgate; 2004), as well as (ed. with Rodger L. Tarr) a collection of essays, *The Carlyles At Home and Abroad* (Ashgate; 2004) and (ed. with Brent E. Kinser), *Carlyle’s Heroes and Hero-Worship* (Yale 2013). He is presently co-editing a variorum edition of Carlyle’s *The French Revolution* for the Strouse edition of Carlyle’s works, to be published by the University of California Press and he is also preparing a paperback edition of the same work for Kennedy & Boyd publishers in Edinburgh. Since 2006, he has also served as co-editor of *Carlyle Studies Annual*, published by Saint Joseph’s University Press. He has lectured and published widely on the Carlyles and their contemporaries, and has written for the *Independent*, the *Financial Times*, the *Times Literary Supplement*, and the *British Academy Review*. He is a Companion of the Guild of Saint George.

Mémoires métisses de la guerre dans *A Gesture Life* de Chang-Rae Lee

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Abstract

Né à Séoul en 1965, Chang-Rae Lee a émigré aux Etats-Unis avec sa famille en 1968. Il est l’auteur de quatre romans salués par la critique, en particulier le premier et le second, *Native Speaker* et *A Gesture Life*.

A Gesture Life (Les sombres feux du passé dans la traduction française de Jean Pavans) est l’histoire d’un immigré japonais d’origine coréenne, Franklin Hata, apparemment bien intégré dans une petite ville de l’Etat de New York. Mais il est en fait hanté par son passé de lieutenant infirmier dans l’armée impériale japonaise durant la Seconde Guerre mondiale, témoin des exactions et crimes commis par les officiers et les soldats japonais. Ma communication portera essentiellement sur *A Gesture Life* dont la trame est constituée de mémoires métisses, c’est-à-dire croisées et métissées : *A Gesture Life* entrecroise le passé américain de Franklin Hata – narrateur à la première personne de ce roman – et ses souvenirs lancinants de la guerre, en particulier du traitement atroce infligé au « femmes de réconfort » dont il avait la charge. Et ces mémoires sont métissées par les trois cultures (coréenne, japonaise et américaine) de Franklin Hata. L’écriture tisse ainsi des liens entre les souvenirs, entre la guerre et à la paix, afin de montrer non seulement les terribles séquelles de la guerre mais aussi la situation ambiguë et complexe dans laquelle se trouve le lieutenant Hata, bourreau et

victime, témoin complice et naïf des exactions de l'armée impériale. Ce tissage permet également un partage de la mémoire grâce auquel le lecteur américain devient à son tour témoin de la guerre, témoin de la barbarie.

Short biography

Maître de conférences en littérature américaine à l'université de Poitiers, membre du comité de rédaction de la revue *Arts of War and Peace* dirigée par Jennifer Kilgore-Caradec, et du LARCA de l'université de Paris VII, Michaël Taugis est l'auteur de plusieurs traductions dont celles de deux nouvelles de Bernard Malamud pour la revue *Caravanes*. Depuis 2003 il explore les formes et fonctions du métissage dans la littérature juive américaine et dans les œuvres d'auteurs issus de l'immigration chinoise ou coréenne, Chang-Rae Lee et Gish Jen. Il a récemment publié «There and Back: Cross-Cultural Journeys and Interweavings in Gary Shteyngart's *The Russian Debutante's Handbook* » (dans Vanessa Guignery, Catherine Pessio-Miquel, François Specq (éd.), *Hybridity: Forms and Figures in Literature and the Visual Arts* (Cambridge Scholars Publishing, 2011)) et travaille actuellement à un ouvrage sur le métissage dans la littérature américaine contemporaine qui met en regard les œuvres de Chang-Rae Lee et Gish Jen, et celles de jeunes écrivains juifs américains originaires de l'ex-Union soviétique

Imperialism and the Victorian Consumer Society An Analysis of British Representations of the Anglo-Boer War through Everyday Memorabilia

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Abstract

Queen Victoria acceded to the throne in 1837, at a time when British society was radically changing because of the Industrial Revolution. The first modern capitalist country developed into what we commonly know in Western countries today as a consumer society. The Victorians' new faith in standardized materialistic comfort was associated to technical progress which enabled more people to have access to what was previously reserved for an elite: printing methods which produced cheaper books and newspapers, photography which many could master thanks to the invention of the Kodak pocket camera, the invention of new media such as the picture postcard, etc.. The Victorians are also known for being enthusiastic collectors, as "reason" advocated by the philosophers of the Enlightenment along with a great emerging interest in sciences led many people to become collectors (rocks, shells, plants that were put in herbariums, fossils or daily life objects). In the footsteps of Asa Briggs and his acclaimed book *Victorian Things*, this paper aims at analysing the importance of the many objects that were produced during the Anglo-Boer War (tea sets, handkerchiefs, games, bottles, boxes, pipes, cigarettes, tables, silverware, plates, toys, tin soldiers etc.) which promoted the war. We will endeavour to see how these objects can shed light on the aspirations and representations of society at a period when "times were changing" as the Anglo-Boer was seen both as "the last of the Gentlemen's Wars" and as one of the modern ones that would dramatically shape the 20th century. This paper will also try to see how these objects fit into the debate launched by British historian Bernard Porter with his book *The Absent Minded Imperialists, What the British Really thought about Empire* (Oxford 2004), which focused on whether or not Victorians were Empire-minded.

Short biography

Gilles Teulié is Professor of British and Commonwealth Studies at the University of Provence (Aix-Marseille). He has written extensively on South African history and the Victorian period. He published a book on the Afrikaners and the Anglo-Boer War (*Les Afrikaners et la guerre anglo-Boer — 1899-1902 — Étude des cultures populaires et des mentalités en présence*, at the University of Montpellier Press, in 2000). He has edited several

collections of essays including *Religious Writings and War* (*Carnets du Cerpac*, no 3, University of Montpellier III, 2006), *Victorian Representations of War* (*Cahiers Victoriens et Édouardiens*, no 66, October 2007), *War Sermons*, co-edited with Laurence Sterritt (Cambridge Scholars Press, 2009), *Healing South African Wounds*, co-edited with Mélanie Joseph-Vilain (*Carnets du Cerpac*, no 7, 2009, Presses Universitaires de la Méditerranée, Montpellier) and *L'Afrique du Sud de Nouvelles identités ?* (South Africa: New Identities?), co-edited with Marie-Claude Barbier at Presses Universitaires de Provence, 2010).

(Re)Presenting the Great War: Maurice Browne and the First World War on the British Stage

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Abstract

This paper examines the inter-war work of forgotten British theatre impresario Maurice Browne, a disenchanted veteran whose memories of the Second Boer War and experience of bereavement during the Great War inspired him to dedicate his career to the prevention of future violence. During the 1920s and 30s, Browne pursued this goal and achieved commercial success by producing theatrical representations of the First World War. Using Browne's personal papers, this essay examines three of these West End projects: Paul Raynal's *'The Unknown Warrior'* (1928), R. C. Sherriff's iconic *'Journey's End'* (1929), and the Deutsches Künstlertheater's *'Hamlet'* (1930). Considering these productions as both literary texts and live performance, I argue that Browne offered British audiences a theatrical space wherein a collective memory of the Great War could be negotiated. Browne constructed a peculiar ontological status for each of his productions, using strategies including: marketing these plays created by and starring veterans of the Great War as authentic testimonies of the veterans' war memories, utilizing set designs and props purportedly identical to images from the Western Front, and connecting these projects to official Armistice Day ceremonies from 1928-1934. Browne capitalized on the potential emotional power inherent in live performance and transformed the London commercial theatre into an evocative site of commemoration. Blurring the boundaries between past and present, memory and entertainment, reality and representation, Browne convinced thousands of bereaved theatregoers that for the price of a ticket, they could gain direct admission to the previously inaccessible experience of the First World War.

Short biography

Emily VanBuren is a PhD student in Modern European History at Northwestern University, specializing in Modern British History, with a minor field in Interdisciplinary Approaches to Feminist and Gender Theory. Her advisor is Professor Deborah Cohen. An interdisciplinary cultural historian, she is also a participant in Northwestern's interdisciplinary program in Critical Studies in Theatre and Performance. She was recently awarded the History Department's George Romani Prize for her paper, "Selling the 'Peace International': The London Commercial Theatre, Cultural Diplomacy, and 'Hamlet,' 1930." Her dissertation project investigates warfare and intergenerational knowledge transmission in Britain during the two world wars. Emily currently holds an MA degree in Modern European History from Northwestern, as well as an MA in History from Slippery Rock University, where her MA thesis was entitled, "Between Entertainment and Elegy: Shell-Shock, Manliness, and Memory in R. C. Sherriff's *'Journey's End.'*" Prior to this, she earned a BA degree in History from the University of Pittsburgh, with a minor in Theatre Arts.

Native Commemoration – Canada's First Nations and the White Man's Wars

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Abstract

The participation of Canada's First Nations and Métis in wars involving 'white' Canada has recently received a strong research focus. Native Canadians rushed to the defence of a homeland characterised by Euro-Canadian repressions of the indigenous population. Still, reasons for Native Canadians to join the Canadian Expeditionary Force in two world wars were manifold. They comprised escape from de-humanising conditions on reservations which e.g. ruled out rituals of male initiations or the fight against the threats of German Nazism against which the British Dominions were regarded as the lesser evil. Their ultimate aim was gaining respect, human dignity and social recognition denied to them by the 'white' establishment.

Commemoration of wars has become an active element of indigenous cultures in Canada. The forms vary from literature (Boyden, Macgregor) to songs and monuments (Ottawa) to websites (Aboriginal Veteran Association). The paper will deal with these cultural articulations, investigate their specific purposes and effects and pose questions about a 'white' stereotypical idealism centring on the allegedly peaceful ways of aboriginal life forms.

Short biography

Uwe Zagratzki, PhD, undertook his postgraduate studies at Edinburgh University and received his doctoral degree in Scottish Literature from the University of Osnabrück, Germany. He has held various posts at universities in Germany, the Czech Republic, USA and is now Professor of Literatures and Cultures in Anglophone Countries at Szczecin University, Poland. He has widely published in his main fields of interest: Scottish, English and Canadian literatures and cultures as well as war and literature. Several of his publications were funded by the International Council of Canadian Studies, among them articles on Canadian First Nation soldiers. He is the co-editor of *Deutsche Schottlandbilder* (1998), *Das Blaue Wunder* (2010), a study on the blues in Germany and *Us and Them-Them and Us: Constructions of the Other in Cultural Stereotypes* (2011).

SCIENTIFIC COMMITTEE: SHORT PRESENTATIONS



Stéphanie BÉLANGER

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Stéphanie A.H. Bélanger, PhD, is the Associate Scientific Director of the Canadian Institute for Military and Veteran Health Research, the co-editor of *A New Coalition for a Challenging Battlefield* (CDA Press 2012) and of *Shaping the future* (CDA Press 2011), as well as of *Transforming traditions* (CDA Press 2010). She is associate professor at the French Department of the Royal Military College of Canada where her research focusses on War Testimony and Soldier Identity. She also specializes on the Representation of the Warrior through Just War Theories, topic on which she published the monograph *Guerre, sacrifices et persécutions* (Paris: Editions l'Harmattan, 2010). Active researcher, she co-chaired three colloquiums and she is sitting on the board of a fourth and fifth one; she frequently presents conferences at the national and international level as well as publishes articles and chapters in peer reviewed journals and books. She is co-chair of the Kingston Garrison Diversity Advisory Group for Persons with Disabilities since 2010 and she serves as a logistics officer in the Naval Reserve since 2004.



James CHAPMAN

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James Chapman is Professor of Film Studies at the University of Leicester, UK, and is editor-in-chief of the *Historical Journal of Film, Radio and Television*. His research interests include the history of British cinema and television, the cultural politics of popular fictions, and the representation of war and history in the mass media. His publications include: *The British at War: Cinema, State and Propaganda, 1939-1945* (London: I.B. Tauris, 1998), *Licence To Thrill: A Cultural History of the James Bond Films* (London: I.B. Tauris, 1999, 2nd edn 2007), *Past and Present: National Identity and the British Historical Film* (London: I.B. Tauris, 2005), *Inside the Tardis: A Cultural History of 'Doctor Who'* (London: I.B. Tauris, 2006, 2nd edn 2013), *The New Film History: Sources, Methods, Approaches* (Basingstoke: Palgrave Macmillan, 2007, co-edited with Mark Glancy and Sue Harper), *War and Film* (London: Reaktion, 2008), *Projecting Empire: Imperialism and Popular Cinema* (London: I.B. Tauris, 2009, co-authored with Nicholas J. Cull), *Projecting Tomorrow: Science Fiction and Popular Cinema* (London: I.B. Tauris, 2013, co-authored with Nicholas J. Cull) and *Film and History* (Basingstoke: Palgrave Macmillan, 2013).



Corinne DAVID-IVES

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Corinne David-Ives is currently a senior lecturer at the European University of Brittany — Rennes 2 (France). Her research work is in the field of Commonwealth Studies, with a focus on New Zealand. She is interested in identity politics and in the place of indigenous peoples in the former British colonies of settlement. She is working on the strategies used nationally and internationally by indigenous peoples for recognition and empowerment. She has published several studies in France and abroad on reconciliation politics and the representation of indigenous minorities.



Jeffrey DEMSKY

San Bernardino Valley College, CA, USA

Dr. Jeffrey Demsky is currently an instructor of History at San Bernardino Valley College (U.S.A.). His research interests center on modern American cultural and political history, in particular the semiotics of war and memory. Jeffrey Demsky is interested in the ways that messages embedded in public artifacts e.g. political speeches, motion pictures, news media, and monuments change over time. His work explores how the ephemeral nature of imagery and rhetoric challenge the constancy of scholarly interpretations and social memorialization. He has authored several studies on these topics in the U.S. and abroad. In 2012, *Revue LISA / LISA e-journal* published his article, “Four Freedoms, For All: American Information Agencies and the Effort to Publicize Nazi Crimes Against Humanity.”



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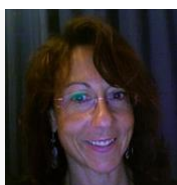
Renée Dickason is currently Professor at the European University of Brittany — Rennes 2 (France). Her research work is in the field of British cultural history, in particular the visual media and the representation of contemporary British society through television fictions, political communication and government advertising. She is interested in the phenomenon of war memories and in the representation of the ‘real’ and the shaping of reality in films, documentaries and comedy series. She has published several studies on these topics in France and abroad. In 2003, she created *Revue LISA/LISA e-journal*, which is hosted by Revues.org (CLEO, CNRS, EHESS) and is part of the Presses Universitaires de Rennes.



Susan FINDING

MIMMOC, Poitiers, France

Susan Finding is Professor of British Studies at the University of Poitiers. She has published extensively on British social and political history. Trained as a historian at the University of Sussex, she began her academic career as a specialist on French domestic reactions to the First World War. She is the head of the MIMMOC research team (Poitiers University) and the FE2C (*Fédération pour l'étude des civilisations contemporaines*) uniting area studies academics across the centre-west of France, and editor of *Mémoires, identités, marginalités dans le monde occidental contemporain*, *Cahiers du MIMMOC*, an online academic review hosted by Revues.org.



Anne-Laure FORTIN-TOURNÈS

3 LAM, Le Mans, France

Anne-Laure Fortin-Tournès is a Professor of English literature at the Université du Maine (Le Mans) in France. Her research interests focus on the representation of violence in contemporary British fiction. She has published books as well as a number of articles on Martin Amis and postmodernism (2003), on the figures of violence (2005) and on text/image relations (2008) in British fiction. Her current research focuses on trauma theory.



Matthew GRAVES

LERMA, Aix, France

Matthew Graves is an Associate Professor in British and Commonwealth Studies at Aix-Marseille University and a Fellow of the Museum of Australian Democracy and the Royal Geographical Society. His research interests lie at the crossroads of transnational history and political geography and he has published widely on issues of place, collective memory and identity in 19th and 20th century Europe and Australasia, with an emphasis on political mappings and social constructions and representations of space. His current work focuses on geographies of remembrance in the Asia-Pacific region. Recent international publications include 'Histories of Forgetting in the English and French-speaking worlds, 19th-20th centuries', a special issue of the journal *E-rea* (LERMA, Vol. 10.1 2012, co-edited with Valérie André). He is commissioning editor of the 'Contemporary Societies' imprint of the University of Provence Press and co-convenor of Geographies of Displacement seminar (Aix-Marseille University-Montpellier III). He is currently writing a book about commemorative diplomacy for publication in 2013.



H       HARTER

CERHIO, Rennes 2, France

H       Harter is Professor of Contemporary History at the European University of Brittany — Rennes 2, specialising in the history of North America (USA and Canada). The history of wars and crises is central to her research, in particular the Second World War. Beyond these strategic issues, she works on the influence of wars on societies and on the impact of conflicts on public policies. H       Harter has written *La civilisation am  ricaine* (Presses Universitaires de France, coll. « Quadrige », new edition, 2006, co-authored), *L'Am  rique en guerre : les villes pendant la Seconde Guerre mondiale* (Galaade, 2006), *Pearl Harbor* (Tallandier, coll. L'histoire en batailles, 2011) and *Les Pr  sidents am  ricains* (Tallandier, 2012, co-authored).



Judith KEENE

Sydney, Australia

Judith Keene is an Associate Professor in the History Department at the University of Sydney, Australia. Her research focuses on the cultural history of twentieth century war, including art and cinema, and the formation of individual and collective memory. She has published on the Spanish civil war and World War two and is currently writing a history of memory and the Korean War. She is also part of a research group, funded by the Australian Research Council (ARC), that is examining the transnational uses of the past in the post cold war world. See <http://judgingthepast.hypotheses.org/>.



Fran       KR      

ERIBIA, Caen, France

Fran       Kr       is Professor of English Studies and Postcolonial Literature at the University of Caen Basse-Normandie (English department). She has published extensively on post-colonial and diasporic studies; her work has appeared in *The Journal of Post-colonial Writing*, *Commonwealth Essays and Studies*, *Gothic Studies* and *Tropismes*. She is the author of *Critical Identities in Contemporary Anglophone Diasporic Literature* (Basingstoke: Palgrave Macmillan, 2009) and has edited two collections of essays *Re-presenting Otherness: Mapping the colonial 'self'/Mapping the indigenous 'other' in the Literatures of Australia and New Zealand* (Nanterre: Publidix, 2004) and *Architecture and Philosophy: New Perspectives on the Work of Arakawa and Gins* (Amsterdam: Rodopi, 2011) which she has co-edited with Jean-Jacques Lecercle. She is currently finishing a book on social invisibility and the diasporic subject.



Delphine LEMONNIER-TEXIER

ACE, Rennes 2, France

Delphine Lemonnier-Textier is a former student of the Ecole Normale Supérieure of Fontenay-St Cloud. She is currently a senior lecturer in Shakespearean and drama studies at the European University of Brittany — Rennes 2. She has written a number of articles and edited collections of essays on Shakespeare's plays as well as on the plays of Samuel Beckett. She is currently working on the notions of role and character in Shakespearean drama, and on contemporary stage adaptations of Shakespearean plays in France, as well as on the stage representation of violence/war in Shakespeare's histories and in contemporary British drama (she has co-edited *L'esthétique de la trace. Ecriture, représentation et mémoire chez Samuel Beckett*, Rennes, PUR, 2012, and she is the author of an essay on trauma in Caryl Churchill's *Seven Jewish Children*). She has translated into French (with Nicolas Boileau) Aleks Sierz's *In-Yer-Face theatre: British Drama Today* (Presses Universitaires de Rennes). She is also a series editor with Presses Universitaires de Rennes ("Interférences" series co-editor, "Didact anglais" series co-editor and "Univers Anglophones" series editor).



Daniel PALMIERI

ICRC, Geneva, Switzerland

Daniel Palmieri joined the International Committee of the Red Cross (ICRC) in 1994 and, since 2002, he has been Head of Historical Research at the Library and Public Archives Unit. His research is based on the history of the ICRC and more generally on humanitarian actions in wartime and on the history of armed conflicts. He belongs to several historical scientific committees, including that of the Rivesaltes Memorial. He is also co-founder of the History of International Organizations Network (HION) which gathers some 250 specialists worldwide on the history of international organisations.



Michael PARSONS

Pau et Pays de l'Adour, France

Michael Parsons is currently Professor at the University of Pau in South-West France. His research work is primarily in the field of British history and politics, with a particular, though by no means exclusive, attention to foreign policy and the Empire and Commonwealth. He has shown a keen and continuing interest in the Falklands War which is a fascinating opportunity to study a number of themes such as ideas of national identity, representations of conflict in media and film and diplomatic history. He is director of a research federation which focuses on "Spaces, frontiers and hybridity".



Michel PRUM

Paris Diderot, France

Michel Prum is Professor of British Area Studies at Université Paris Diderot, Sorbonne Paris Cité, and Deputy Director of his research unit, “Identités, Cultures, Territoires”. After working for many years on early British socialism and Utopia, he has moved to new fields of research, including ethnicity and Darwinism. He founded the Groupe de Recherche sur l’Eugénisme et le Racisme (GRER) in 1998, a research team which has produced some twenty collective books on eugenics and ‘race’ in the English-speaking world and has co-organised several international conferences in France and in Africa. He is head of the “Racisme et Eugénisme” book series at L’Harmattan publishing house, Paris. He has also specialised in the French reception of Darwinism and has been co-editing a new French translation of Darwin’s complete works for Slatkine, Geneva.



Elizabeth RECHNIEWSKI

Sydney, Australia

Elizabeth Rechniewski is Honorary Senior Lecturer in the School of Languages and Cultures, University of Sydney. She has a long-standing research interest in nationalism and the construction of national identity and in particular in the role of commemoration and memorial politics in national life in France and Australia. This research continues through collaboration with Dr Matthew Graves (Université Aix-Marseille) on a comparative study of the topography of memorialism in France and Australia, leading to several articles and a special issue of *Portal* vol. 7,1, March 2010: ‘Fields of Remembrance’. (Rechniewski: ‘Remembering the Battle for Australia’; Rechniewski & Graves: ‘From Collective Memory to Transcultural Remembrance’). Another co-edited issue of *Portal* ‘Geographies of Identity’, will appear in mid-2013. She is currently member of a team of five researchers studying the impact of the end of the Cold War on memory wars and the politics and practices of commemoration in Spain, France, Indonesia, and Chile.



Jean-Claude SERGEANT †

Paris 3, France

Jean-Claude Sergeant was emeritus Professor at the Sorbonne Nouvelle University (Paris 3). He originally specialised in the study of the British media before enlarging his research interests to the field of defence and foreign policies. He has published six books under his name or in collaboration, among which *La Grande-Bretagne de Margaret Thatcher* (1994) and *Les Médias britanniques* (2004) and has contributed over a hundred articles and book chapters dealing with various aspects of his fields of research. He has co-edited with David Fée *Ethique, politique et corruption au Royaume-Uni* published in 2013 by Presses Universitaires de Provence.



Gilles TEULIÉ

LERMA, Aix, France

Gilles Teulié is Professor of British and Commonwealth Studies at the University of Provence (Aix-Marseille). He has written extensively on South African history and the Victorian period. He published a book on the Afrikaners and the Anglo-Boer War (*Les Afrikaners et la guerre anglo-Boer — 1899-1902 — Étude des cultures populaires et des mentalités en présence*, at the University of Montpellier Press, in 2000). He has edited several collections of essays including *Religious Writings and War* (*Carnets du Cerpac*, no 3, University of Montpellier III, 2006), *Victorian Representations of War* (*Cahiers Victoriens et Édouardiens*, no 66, October 2007), *War Sermons*, co-edited with Laurence Sterritt (Cambridge Scholars Press, 2009), *Healing South African Wounds*, co-edited with Mélanie Joseph-Vilain (*Carnets du Cerpac*, no 7, 2009, Presses Universitaires de la Méditerranée, Montpellier) and *L'Afrique du Sud de Nouvelles identités ?* (South Africa: New Identities ?), co-edited with Marie-Claude Barbier at Presses Universitaires de Provence, 2010).



Stephen WHITFIELD

Boston, Mass., USA


Stephen J. Whitfield is Professor of American Studies at Brandeis University, where he has specialized in the intersection of politics and ideas in twentieth-century America. He has published two biographical studies of anti-war intellectuals, *Scott Nearing: Apostle of American Radicalism* (1974) and *A Critical American: The Politics of Dwight Macdonald* (1984). Professor Whitfield has also published a study of how politics affected American art and thought in the 1950s, in *The Culture of the Cold War* (1991, 1996). His articles have included historical analysis of how works of fiction illuminate the policies that the United States pursued in Vietnam. He has also served as a visiting professor of American Studies in Jerusalem, Paris and Munich.

ADDITIONAL CHAIR



Anne Caumartin est professeure adjointe de littératures françaises au Collège militaire royal de Saint-Jean (CMRSJ). Elle est membre régulier du Centre de recherche interuniversitaire en littérature et culture québécoises (CRILCQ) et du groupe de recherche « La Vie littéraire au Québec » (D. Saint-Jacques, dir.). Elle a publié plusieurs articles et chapitres de livres sur l'essai et le roman québécois. Ses recherches portent sur la conception de la culture québécoise, les modalités de filiation, la notion de responsabilité en littérature et les relations entre mémoire et perspectives d'avenir. Elle a d'ailleurs codirigé avec Martine-Emmanuelle Lapointe le collectif *Parcours de l'essai québécois (1980-2000)* et le numéro de la revue *@nalyse*, « Filiations intellectuelles dans la littérature québécoise ». Avec Maïté Snauwaert, elle a dirigé le numéro de la revue *Études françaises* intitulé « Responsabilités de la littérature : vers une éthique de l'expérience ». Anne Caumartin est membre du conseil de rédaction des revues *Argument* et *Recherches sociographiques*.

PRACTICAL DETAILS

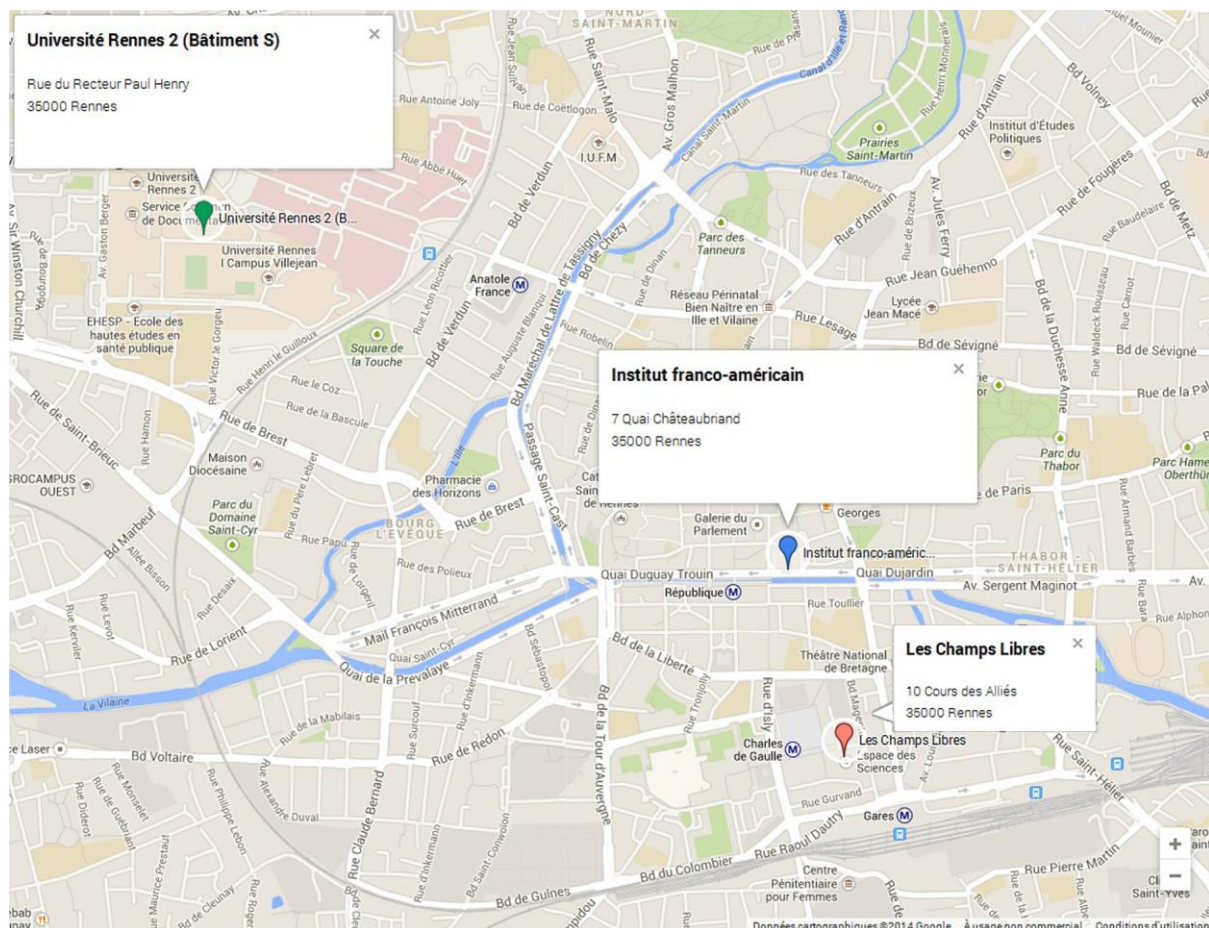
There is a Metro Station  near Rennes 2 University called “Villejean Université” (see Campus Map).

Conference Locations

Rennes 2 University (Rue du Recteur Paul Henry – 35000 Rennes – FRANCE)

Franco-American Institute (7, quai Châteaubriand – 35000 Rennes – FRANCE)

Les Champs Libres (10, cours des Alliés – 35000 Rennes – FRANCE)



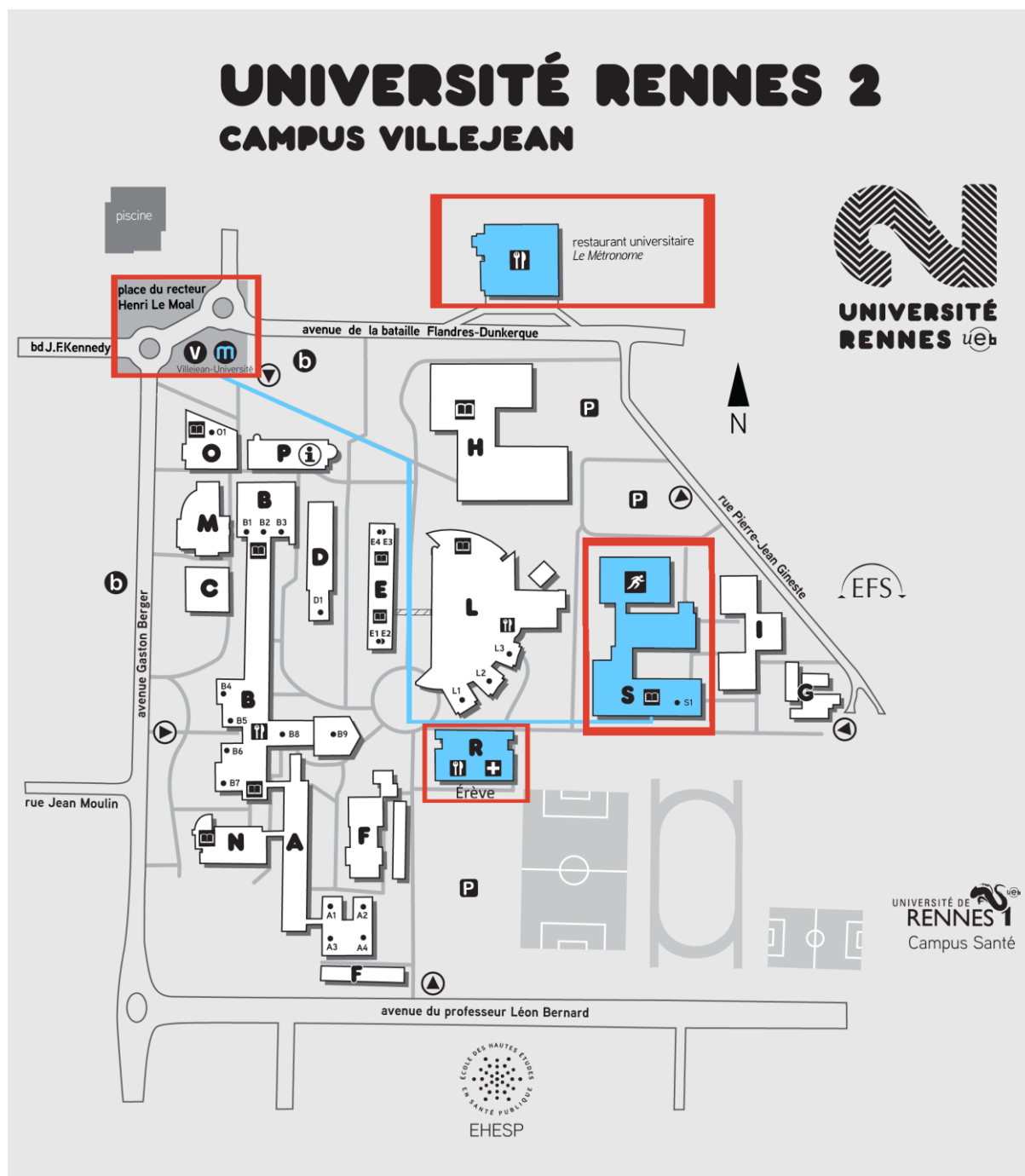
<https://mapsengine.google.com/map/viewer?mid=zOGK5oVvkXbl.kqS6sQchngkE>

Restaurants

Le Galopin (21, avenue Jean Janvier – 35000 Rennes – FRANCE)

Le Métronome (on the Campus)

Rennes 2 Campus Map



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