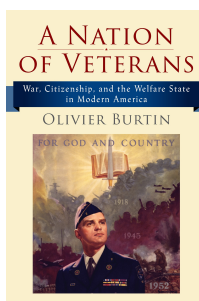


CONFLITS, REPRÉSENTATIONS ET DIALOGUES DANS

L'UNIVERS ANGLOSAXON

PUBLICATIONS DE CORPUS

Années précédentes : [2019](#) / [2018](#) / [2017](#) / [2016](#) / [2015](#) / [2014](#) / [2013](#) / [2012](#) / [2011](#)



Olivier Burtin. *A Nation of Veterans: War, Citizenship, and the Welfare State in Modern America*. University of Pennsylvania Press, 2022.

A Nation of Veterans examines how the United States created the world's most generous system of veterans' benefits. Though we often see former service members as an especially deserving group, the book shows that veterans had to wage a fierce political battle to obtain and then defend their advantages against criticism from liberals and conservatives alike. They succeeded in securing their privileged status in public policy only by rallying behind powerful interest groups, including the Veterans of Foreign Wars, the Disabled American Veterans, and the American Legion. In the process, veterans formed one of the most powerful movements of the early and mid-twentieth century, though one that we still know comparatively little about.

In examining how the veterans' movement inscribed martial citizenship onto American law, politics, and culture, *A Nation of Veterans* offers a new history of the U.S. welfare state that highlights its longstanding connection with warfare. It shows how a predominantly white and male group such as military veterans was at the center of social policy debates in the interwar and postwar period and how women and veterans of color were often discriminated against or denied access to their benefits. It moves beyond the traditional focus on the 1944 G.I. Bill to examine other important benefits like pensions, civil service preference, and hospitals. The book also examines multiple generations of veterans, by shedding light on how former service members from both world wars as well as Korea and the Cold War interacted with each other.

This more complete picture of veterans' politics helps us understand the deep roots of the military welfare state in the United States today.

Introduction

Part I. Ascent

Chapter 1. Reform and Reaction: Veterans' Politics in the Interwar Years

Chapter 2. Rebirth: The Veterans' Movement in World War II

Chapter 3. Clash: Intergenerational Transition and the Postwar Housing Crisis

Chapter 4. Generations United: The Fight over the First Hoover Commission

Part II. Eclipse

Chapter 5. A House Divided: Anticommunism and its Discontents

Chapter 6. Consolidation and Backlash: The Korean War in the Shadow of World War II

Chapter 7. Generations Apart: The Problem of Economic Security for Aging Veterans

Epilogue. The Legacies of Martial Citizenship

[Accéder au site web de l'éditeur](#)

Catherine Delyfer et Nathalie Saudo-Welby, (dir.) "The New Woman and Humour". Cahiers victoriens et édouardiens 96 (automne 2022).

In late Victorian satirical magazines, comedies and conversation, the New Woman was an inexhaustible source of fun. For the opponents of women's emancipation, ridicule was a weapon, which could win them allies even among women. For the feminist writers, ridicule was a constant threat, which they usually negotiated by asserting their womanliness and inviting their readers to take their demands seriously.

Hence, the woman's rights woman was constantly criticized for her total absence of humour. "For the New Woman there is no such thing as a joke", Ouida wrote in 1894. A year later, Hugh Stutfield commented in his antifeminist essay "Tommyrotics" that there was "no place left for humour" in New Woman novels: her fiction was spoiled by excessive realism, ponderous didacticism and a tendency to take things much too seriously.

As a target of satire and a comic victim, the New Woman quickly learnt how to put humour to her own use. By being funny, she made herself more pleasant to male readers and more tolerant of them. Ella Hepworth Dixon's *My Flirtations* (1892), originally published anonymously in the *Lady's Pictorial*, was considered by the *Saturday Review* as "one of the most amusing books we have come across for a long time" (qtd in Fehlbaum 189). Even in her more pessimistic *The Story of a Modern Woman* (1894), Dixon's emancipated female protagonist maintains that a sense of humour is "what women ought to cultivate above all things" (Dixon 45). In the New Woman's satires of patriarchal thinking and male self-sufficiency, wit does have an instructive, "serious" function. Epigrammatic dialogues feature prominently in the novels and short stories of Sarah Grand and Mona Caird, as well as in their militant periodical essays which employ humour and irony to turn the tables on male critics. Irony, parody and comical reversals, in fiction and non-fiction alike, were among what Ann Heilmann has described as the New Woman's "indirect strategies".

In the twentieth century, the suffragettes' methods were regularly described in the press as hysterical and not worth serious consideration. However, if we are to believe the American actress and feminist writer Elizabeth Robins, by the time the suffragists hardened their strategies in the early twentieth century, they had learnt how to use publicity, repartee and humorous effects to their advantage. In her comedy *Votes for Women* (1909), the suffragettes' public demonstrations are considered "excellent Sunday entertainment". "[R]idicule crumples a man up", their sharp-witted public speaker exclaims, "It steels a woman. We've educated ourselves so that we welcome ridicule" (II, 1). Negotiating laughter has become integrated into the New Woman's political apprenticeship.

Going counter to the perception of the New Woman's humorlessness, this collection of essays will examine the rich and contradictory ways in which laughter, jokes, satire and comedy were deployed and reconfigured by New Women around the English-speaking world. It will engage with the political uses of humour, as it creates and invites distance. It will consider humorous practises as a source of empowerment: the use of comedy to destabilize power relations and to create a sense of shared enjoyment, community, and sisterhood. How did humour become integrated into feminist rhetorical practices? To what extent is it possible to speak of feminist humour?

[Accéder au site web de la revue](#)



Marianne Kac-Vergne et Julie Assouly (ed.), *From the Margins to the Mainstream: Women in Film and Television*. Bloomsbury, 2022.

Part 1 Women speaking from the margins

Interview with Vivienne Dick

Chapter 1. Lizzie Borden and Vivienne Dick: Fighting for female filmmaking, Céline Murillo

Chapter 2. Daughters behind the camera, Nicole Cloarec

Chapter 3. Molly Haskell's take on feminist film theory: The place of feminist film criticism outside academia, Anne Hurault-Paupe

Part 2 Women in semi-independent cinema

Chapter 4. Racial bodies in Kathryn Bigelow's *Strange Days* (1995), Héléne Charlery

Chapter 5. 'She's a whole lotta woman': Pam Grier's star image in *Jackie Brown*, David Roche

Chapter 6. Women on the border: A cosmopolitan approach to the representation of contemporary femininity in *It's a Free World ...*, Celestino Deleyto

Chapter 7. Marie Antoinette, Fashion queens and Hollywood stars, Sara Pesce

Part 3 Women protagonists in mainstream television and blockbusters

Chapter 8. Voice-overs: Renewing gender representations in American TV series, Anaïs Le Fèvre-Berthelot 199

Chapter 9. Moving into the mainstream: Pregnancy, motherhood and female TV action heroes, Anne Sweet

Chapter 10. In the mouth of fearfulness: Women, power and the vagina dentata in contemporary American cinema, Charles-Antoine Courcoux

[Accéder au site web de l'éditeur](#)



Sophie Loussouarn (ed.), *Brexit and its Aftermath*. Bloomsbury, 2022.

The British referendum on the membership of the European Union on 23 June 2016 was a cataclysmic event in British and European politics. Years later the consequences are still unknown. This collection seeks to answer the key questions relating to the consequences of Brexit and the future of Britain. Will Brexit affect the British constitution? Is Brexit likely to lead to the breakup of the UK – with Scotland and Northern Ireland seeking independence? How will Covid-19 delay lingering political questions brought on by Brexit?

These key questions and more, relating to both domestic and foreign policy, are answered by a range of contributors including expert academics, policy-makers and Members of Parliament and addresses both European and British policy-making.

[Accéder au site web de l'éditeur](#)



Sophie Loussouarn, *Civilisation britannique en fiches*. Ellipses, 2022.

Un portrait global de la civilisation britannique, de son histoire et de ses transformations contemporaines :

15 fiches complètes sur des thématiques institutionnelles, sociales, économiques et culturelles. Des lexiques thématiques, des études de documents et des thèmes d'application.

Chapter 1. Brexit and British diversity

Chapter 2. A fragile union

Chapter 3. The British Constitution

Chapter 4. The British Monarchy

Chapter 5. The Prime Minister and the Cabinet. The efficient parts of the Constitution

Chapter 6. A bicameral system with a Lower and an Upper House

Chapter 7. A two-party political system?

Chapter 8. The end of the two-party system

Chapter 9. Britain's economic decline and the Welfare State

Chapter 10. Britain's relative decline on the international stage

Chapter 11. Britain and Europe

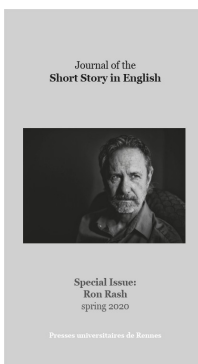
Chapter 12. The education system

Chapter 13. Ethnic diversity or fragmentation? Immigration and "Britishness"

Chapter 14. A multi-faith society

Chapter 15. The BBC

[Accéder au site web de l'éditeur](#)



Frédérique Spill et Randall Wilhelm (ed.), *Journal of the Short Story in English* 75 "Special Issue: Ron Rash".

Contents:

1 Foreword (Gérald Préher et Xavier Le Brun)

2 Introduction (Frédérique Spill et Randall Wilhelm)

From Cliffside to Casualties: Ron Rash's Apprenticeship in Depth and Darkness (Brian Railsback)

3 "Their Ancient, Glittering Eyes": A Story of Hieratic Vision (Françoise Palleau-Papin)

4 "A Wound So Deep and Ragged": The Vulnerable Body of Appalachia in Ron Rash's Short Stories (CK Walker)

5 Light Effects in Burning Bright (Frédérique Spill)

6 "A sure terrain, ... a permanent landscape of the heart": Ron Rash's Poetics of Textual Space (Gérald Préher)

7 Corpse Birds and Cooling Boards: Appalachian Deathways in Ron Rash's Short Stories (Randi Adams)

8 Blue Balls: Masculinity and Hypothermia in the Short Stories of Ron Rash (Jessica Cory)

9 Men and Women in Ron Rash's Civil War Stories in Something Rich and Strange (Patrycja Kurjatto-Renard)

10 Reading, Seeing, Remembering: Aesthetic Experience in Ron Rash's Stories from Nothing Gold Can Stay (Marie-Christine Agosto)

11 Good Luck, Bad Luck in Ron Rash's "Cherokee" (Marcel Arbeit)

12 Reconciling Literacy and Loss in Ron Rash's Nothing Gold Can Stay (Erin M. Presley)

13 "A place where all manner of strange occurrences were possible": The Marvelous Real in Ron Rash's In the Valley (Randall Wilhelm)

14 "The Epicenter of Who I Am": Ron Rash's Roots in Aho, North Carolina (Martha Greene Eads)

Interviews

15 "Dwellings of Enchantment: Writing and Reenchanted the Earth"; An Interview with Ron Rash (Bénédicte Meillon)

16 In the Valley: A Conversation with Ron Rash (Frédérique Spill)

Short Story

17 French I (Ron Rash)

Bibliography

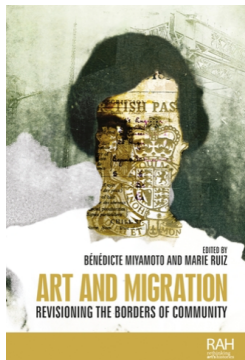
18 Ron Rash's Short Fiction: A Bibliography (Frédérique Spill, Randall Wilhelm et Gérald Préher)

[Accéder au site de la revue](#)

Marie Laniel, Frédérique Spill et Aurélie Thiria-Meulemans (ed.), *Polysèmes 25 "Lieux revisités"*.

Les articles réunis dans ce numéro sont, pour la plupart, issus de communications données dans le cadre du séminaire de littérature anglophone organisé par le laboratoire CORPUS de l'Université de Picardie-Jules Verne (UR-UPJV 4295), de 2018 à 2021. L'objet du séminaire était d'étudier la dynamique du retour vers des lieux, physiques et textuels, à l'œuvre dans la littérature et les arts du monde anglophone depuis la Renaissance. Malgré la diversité des aires géographiques représentées, du Pays de Galles peint par Wordsworth au Sud faulknérien, les textes étudiés ici sont tous animés par un tropisme fort vers des lieux d'apparence fondateurs – « premier œuvre » de l'humanité que serait la tour de Babel, paysage atemporel de la pastorale, étendues vierges des Grandes Plaines –, mais loin de fournir un récit stable des origines, cette « recherche de la provenance » s'effectue selon la logique de la généalogie foucauldienne, identifiée par Xavier Giudicelli dans son article : « elle ne fonde pas, tout au contraire », « elle inquiète ce qu'on percevait immobile, elle fragmente ce qu'on pensait uni ; elle montre l'hétérogénéité de ce qu'on imaginait conforme à soi-même » (Foucault 153). Il en est ainsi de la représentation de la tour de Babel, symbole d'un usage perverti du langage dans *That Hideous Strength* (1945) de C.S. Lewis, des rives de la Wye revisitées par un poète tourmenté dans « Lines Written a Few Miles above Tintern Abbey », des récits fondateurs subvertis par l'inceste et le métissage chez William Faulkner et Carlos Fuentes, des arcades queer d'Aubrey Beardsley et Alan Hollinghurst.

[A](#) [c](#) [c](#) [é](#) [d](#) [e](#) [r](#) [a](#) [u](#) [s](#) [i](#) [t](#) [e](#) [d](#) [e](#) [l](#) [a](#) [r](#) [e](#) [v](#) [u](#) [e](#)



Bénédicte Miyamoto and Marie Ruiz (ed.), *Art and Migration: Revisioning the borders of community*, Manchester University Press, 2021.

This collection offers a response to the view that migration disrupts national heritage. Investigating the mediation provided by migrant art, it asks how we can rethink art history in a way that uproots its reliance on space and place as stable definitions of style. Beginning with an invaluable overview of migration studies terminology and concepts, *Art and migration* opens dialogues between academics of art history and migrations studies through a series of essays and interviews. It also re-evaluates the cultural understanding of borders and revisits the contours of the art world - a supposedly globalised community re-assessed here as structurally bordered by art market dynamics, career constraints, gatekeeping and patronage networks.

Contents:

1 Revisioning art and migration - Bénédicte Miyamoto and Marie Ruiz

Part I: Art, migration and borders

2 Empathy, migration and art: an interview with Dieter Roeslraete

3 Silenced migrants: an interview with David Antonio Cruz

4 Memorable mobilities: an interview with Axel Karlsson Rixon

5 Ambiguous attachments: creations of diasporic aesthetics and migratory imagery in Chinese-Australian Art - Birgit Mersmann

6 Retracing colonial choreographies in contemporary Native American art - Christopher Green

7 Race, migration and visual culture: the activist artist challenging the ever-present colonial imagination - Claudia

Tazreiter

8 Precarious temporalities: gender, migration and refugee arts - Rachel A. Lewis

Part II : The migrants' paths in the arts

9 Global and translocal: an interview with Marina Galvani

10 Portrait of the artist as migrant: an interview with Robyn Asleson

11 Stories of Global Displacement: an interview with Massimiliano Gioni

12 A publication of one's own: identity and community among migrant Latin American artist in New York c. 1970 - Aimé Iglesias Lukin

13 'Nobody's darlings'? Edith May Fry and Australian expatriate art in the 1920s - Victoria Souliman

14 Agostina Segatori and the immigrant Italian models of Paris - Susan Waller

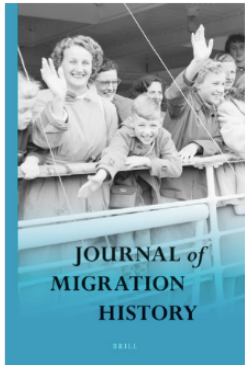
15 Gardens, migrations and memories: aesthetic and intercultural learning and the (re)construction of identity - David Bell

Part III: Mapping the researcher's identity

16 Photographing migrants and positionality: an interview with Leslie Ureña

17 Reflections on positionality - Bénédicte Miyamoto and Marie Ruiz

[Accéder au site de l'éditeur](#)



Marie Ruiz, "Migration Infrastructure and Brokerage in Victorian Female Emigration Societies", *Journal of Migration Studies* 7.1 (2021): 24-50.

In the nineteenth century, female mobility was eased by a variety of intermediary structures, which interacted to direct the migration of British women to the Empire. Among these migration infrastructures were female emigration societies such as the Female Middle Class Emigration Society (1861–1886). This organisation was the first to assist gentlewomen in emigrating. It adopted a holistic approach to British female emigration by promoting women's departure, selecting candidates, arranging their protection on the voyage, as well as their reception in the colonies. Grounded in a multifactorial perspective, this article offers an insight into how female migration brokerage came into being in the Victorian context. It intersects migration with gender and labour perspectives in a trans-sectorial approach of the history of female migration

infrastructures in the British Empire, and reveals the diversity of transnational migration intermediaries interacting at meso level between female emigrants, non-state actors, and state institutions.

[Accéder au site de l'éditeur](#)



"Faulkner in Amiens", *The Faulkner Journal* 32.1, Johns Hopkins University Press.

Sommaire :

- Introduction: "Faulkner's Continuities: Textuality, Materiality, History" - Peter Lurie

- "France's Encounter with Faulkner" - Frédérique Spill

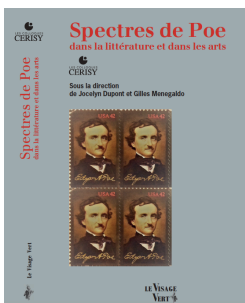
- "Heirs-at-Large: Precarity and Salvage in the Post-Plantation Souths of Faulkner and Jesmyn Ward" - John T. Matthews

- "Toni Morrison and William Faulkner's Verbose Ghosts" - Solveig Dunkel

- "Texts of the Sons: William Faulkner, Günther Grass, and the Narration of Guilt" - Juliane Schallau

- "The Long Shadow of Joe Christmas: Visions of a Faulknerian Character in the Works of Jean-Paul Sartre, Claude Romano, and Jacques Rancière" - Aurélie Guillain

[Accéder au site de l'éditeur](#)



***Spectres de Poe dans la littérature et dans les arts*, Jocelyn Dupont et Gilles Menegaldo (ed.), Le Visage Vert, 2020.**

Monument permanent de notre horizon culturel, premier poète national américain selon Nabokov, Edgar Allan Poe (1809-1849), de son vivant souvent méprisé, est devenu en près de deux siècles une figure tutélaire pérenne du monde des arts et des lettres. Comme l'attestent les innombrables rééditions de son œuvre, ainsi que les reprises, réécritures ou hommages discrets, littéraires, cinématographiques ou autres (musique, bande dessinée, culture numérique), l'influence de Poe est considérable. Le phénomène n'est pas nouveau: on sait quel fut en France son ascendant sur les poètes symbolistes et modernistes, les surréalistes ainsi que le cinéma d'avant-garde. Et comment ne pas songer aux célèbres relectures de «La

Lettre volée» par Lacan et Derrida? Si l'on ajoute à cette liste ceux qui aiment à voir en Poe l'inventeur de la science-fiction, du récit policier et du gothique intériorisé, alors force est de constater que nul n'est à l'abri de l'influence poésque.

De nos jours, le fantôme d'Edgar Poe semble incarner toutes nos hantises et nos obsessions. Il constitue surtout un formidable réservoir de potentialités créatrices. C'est la raison pour laquelle les auteurs de cet ouvrage ont choisi de s'intéresser aux modalités de sa persistance au xxie siècle, par-delà les frontières artistiques, nationales et linguistiques..

Contributions de : Christophe Chambost • Élodie Chazalon • Christian Chelebourg • Florent Christol • Jocelyn Dupont • Jérôme Dutel • Camille Fort • Lauric Guillaud • Chloé Huvet • Pierre Jailloux • Henri Justin • Isabelle Labrouillère • Guillaume Labrude • Pénélope Laurent • Isabelle Limousin • Éric Lysøe • Sophie Mantrant • Gilles Menegaldo • Maryse Petit • Françoise Sammarcelli • Nathalie Solomon • Benoît Tadié • Dennis Tredy

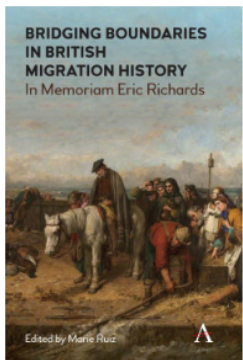
[Accéder au site de l'éditeur](#)



Chinatown, intérieur, Aux Forges de Vulcain, traduit par Aurélie Thiria-Meulemans

Chinatown, intérieur, c'est l'histoire d'un Américain d'origine asiatique qui essaie de trouver sa place dans la société américaine. Située dans la patrie d'Hollywood, cette épopée nous est contée sous la forme d'une quête du rôle idéal. Car c'est le rêve de toujours du héros : devenir Mister Kung Fu. Sauf que plus il monte les échelons, plus il comprend que Mister Kung Fu n'est qu'un autre rôle qu'on veut lui coller parce qu'il est asiatique. C'est un roman high-concept écrit sous la forme d'un scénario : le héros n'est ni « je » ni « il » mais il est désigné par un « tu ». Il suit le script qui peint sa vie comme une série télé en mélangeant les genres : la bonne vieille série policière, avec un flic noir et une flic blanche (et une tension amoureuse entre les deux), des scènes de kung fu, et on finit sur une superbe scène de court drama où l'Amérique se retrouve jugée pour son traitement de la communauté asiatique. Un roman virtuose, drôle et attachant : un Lala Land à la sauce aigre-douce.

[Accéder au site de l'éditeur](#)



Marie Ruiz (ed.), *Bridging Boundaries in British Migration History: In Memoriam Eric Richards*, Anthem Studies in British History, Anthem Press, 2020.

This memorial book honours the legacy of Eric Richards's work in an interplay of academic essays and personal accounts of Eric Richards. Following the Eric Richards methodology, it combines micro- and macro-perspectives of British migration history and covers topics such as diasporas, religious, labour and wartime migrations.

Eric Richards was an international leading historian of British migration history and a pioneer at exploring small- and large-scale migrations. Starting with a foreword from David Fitzpatrick and Ngaire Naffine's eulogy, the book includes Richards' last public intervention, given in Amiens, France, in September 2018. This volume brings together renowned scholars of British and migration history who pay tribute to Eric Richards – a remarkable historian, but also a gentleman who is remembered for his kindness and humbleness. He stood as a role model for early career researchers. The book combines local and global migrations as well as economic and social aspects of nineteenth and twentieth century British migration history.

[Accéder au site de l'éditeur](#)