

**Sheffield
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University**

Sheffield Hallam University
Department of the Humanities
Research Activities
Spring - Summer 2014



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Foreword

Professor Matthew Pateman

Research is an essential part of a healthy, vibrant challenging academic department. In Humanities, we have an outstanding group of researchers whose investigations contribute to some of the most enduring questions humanity asks itself, as well as setting the contexts for new questions being posed by our contemporary world.

The range of areas covered (thematically, temporally, geographically), the variety of methods and outputs (conference papers, monographs, performances, films, articles, radio interviews) is testament to the diversity and energy of the department. This energy and diversity is what drives intellectual discovery. And intellectual discovery is the whole purpose of Universities. Colleagues encourage undergraduates to discover the knowledges and methods that will make them engaged, informed citizens in the ever-changing 21st century; they foster the intellectual dynamism and agility that employers seek and the world needs. Post-graduates extend this intellectual discovery in more focussed, detailed undertakings that will one day allow them to be academic colleagues.

This virtuous circle (research - teaching - undergraduate success - postgraduate success - research) is something we celebrate and promote in the Humanities at Hallam. It is a privilege to be Head of a department where colleagues produce the quality and amount of work (in just one semester) represented here.

Head of the Department of the Humanities

Foreword

Professor Chris Hopkins

The Humanities Research Centre supports the research carried out by individuals and research groups in the Department of Humanities in our four main subject areas: English, Film, History and Performance. Our research is closely linked to our teaching so that the Humanities undergraduate and postgraduate courses are in continuous contact with fresh work in our fields. In English we have particular expertise across the range of the subject, including Literature, Language and Linguistics and Creative writing. In Film, we have expertise in Screenwriting, Adaptation, and Film History, and in Performance we have expertise in Theatre History, Applied, Devised and Community theatre. In History we have particular strengths in Imperial history, Modern European history, British Popular Politics, Economic and Business history. Further detail of current projects and recent staff publications can be found at the Humanities Research Centre web-site: <http://www.shu.ac.uk/research/hrc/index.html>

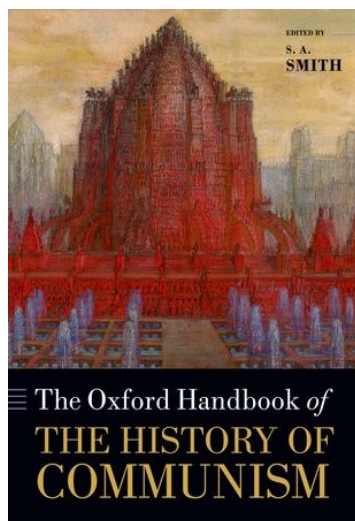
This booklet records and celebrates some of the diversity of Humanities research achievement in the period from January to June 2014. Practically every form of analysis, creativity, discovery, dissemination and public engagement is represented here, with Humanities colleagues bringing into being articles, books, conferences, editions, journal special issues, performances, poetry, radio interviews, reading groups, recordings, screenplays, symposia, workshops and so on through the whole gamut of genres in which Humanities researchers can work.

Congratulations to colleagues for the remarkable research productivity of the last six months: I look forward to further development of current work and emerging new projects and plans next year.

Head of the Humanities Research Centre

The Oxford Handbook of The History of Communism

Contributor
Kevin McDermott

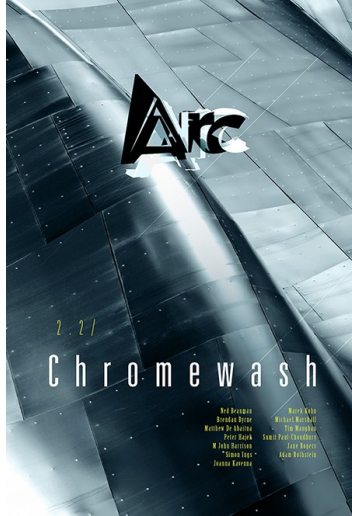


The impact of Communism on the twentieth century was massive, equal to that of the two world wars. Until the fall of the Soviet Union in 1991, historians knew relatively little about the secretive world of communist states and parties. Since then, the opening of state, party, and diplomatic archives of the former Eastern Bloc has released a flood of new documentation. The thirty-five essays in this Handbook, written by an international team of scholars, draw on this new material to offer a global history of communism in the twentieth century.

In contrast to many histories that concentrate on the Soviet Union, The Oxford Handbook of the History of Communism is genuinely global in its coverage, paying particular attention to the Chinese Revolution. It is 'global', too, in the sense that the essays seek to integrate history 'from above' and 'from below', to trace the complex mediations between state and society, and to explore the social and cultural as well as the political and economic realities that shaped the lives of citizens fated to live under communist rule. The essays reflect on the similarities and differences between communist states in order to situate them in their socio-political and cultural contexts and to capture their changing nature over time. Where appropriate, they also reflect on how the fortunes of international communism were shaped by the wider economic, political, and cultural forces of the capitalist world.

Kevin McDermott's chapter on 'Stalin and Stalinism' analyses the most recent research on the Soviet dictator and argues that a 'war-revolution model' is the best tool for placing Stalin and Stalinism in historical perspective.

Arc 2.2 / Chromewash
Contributor
Jane Rogers



The 2nd volume of Arc continues with an issue that wants to peel back the futuristic shine.

So we bettered ourselves, had us a couple of revolutions - agricultural, industrial - and then before we knew it our inventions had raised the seas and fried the atmosphere, reshuffled our knowledge and commodified our pleasures; they even stole our privacy. Our lives are good, but not fair at all - and signs are we're coming to a stormy end. Our masters tell us they'll figure things out. With predictions and scenarios, models and forecasts, they'll find a way through the coming storms and shortages. But what if they can't? What if it's all moonshine, and they're just slapping on chromewash to cover their panic and powerlessness?

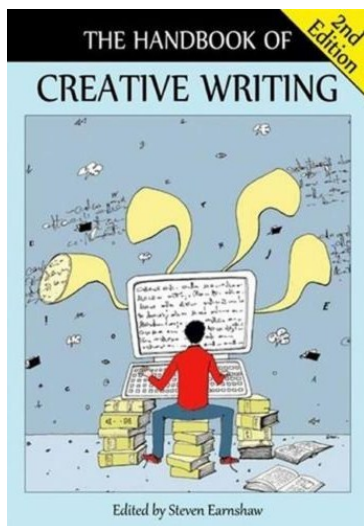
In Chromewash original stories scratch and scuff the oh-so-shiny prediction business. Ned Beuman plays the markets, **Jane Rogers** puts a market price on identity, Tim Maughan games the art market, and Matthew De Abaitua wonders what happens when creatives get destructive.

Also in this issue, Joanna Kavenna learns to mistrust AI Gore's first-person plural, and M. John Harrison examines the special weapons and tactics of English Heritage. Medical ethicist Peter Hajek's modest proposal tackles an ageing planet; Adam Rothstein spins a ghost story out of vapourware; Marek Kohn decides that the past has a future, too; and Brendan Byrne recalls the moment modern statecraft went cyberpunk.

The Handbook of Creative Writing

Editor

Steven Earnshaw



54 chapters cover the 3 central pillars of writing creatively: theories of creativity; the craft of writing; and creative writing as a business. With contributions from over 50 experts - poets, novelists, dramatists, publishers, editors, tutors, critics and scholars - from the United Kingdom, the United States, Canada and Australia, this is the essential guide to writing, and getting published, in the English-speaking world.

New for this edition:

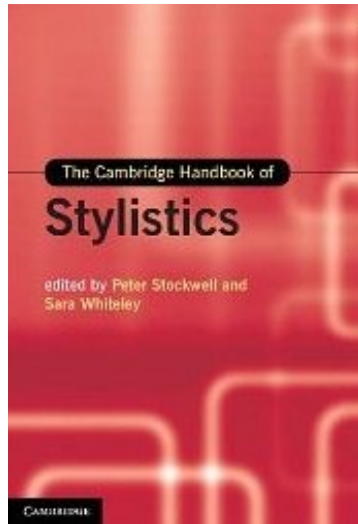
Chapters: on 'indie publishing', 'social media', 'flash fiction', 'song lyrics and poetry', 'creative critical hybrids' & 'collaboration in the theatre'

Revised chapters on Making a Living as a Writer, Theories of Creativity, and Writing for the Web

Chapters updated to reflect changes in teaching, copyright & earning a living as a writer

Steven Earnshaw is the published author of numerous short stories, essays on creative writing and books, ranging from *Beginning Realism* to *The Pub in Literature* (the essential work in the field). He has contributed to scholarly journals, edited collections and was a winner of the 2011 Brontë Society Literary Competition. During the day, he is Professor of English at Sheffield Hallam University. He has been involved in digital art collaborations.

The Cambridge Handbook of Stylistics
Contributors
Sara Mills / David Peplow



Stylistics has become the most common name for a discipline which at various times has been termed 'literary linguistics', 'rhetoric', 'poetics', 'literary philology' and 'close textual reading'. This Handbook is the definitive account of the field, drawing on linguistics and related subject areas such as psychology, sociology, anthropology, educational pedagogy, computational methods, literary criticism and critical theory. Placing stylistics in its intellectual and international context, each chapter includes a detailed illustrative example and case study of stylistic practice, with arguments and methods open to examination, replication and constructive critical discussion. As an accessible guide to the theory and practice of stylistics, it will equip the reader with a clear understanding of the ethos and principles of the discipline, as well as with the capacity and confidence to engage in stylistic analysis.

Chapters each present a comprehensive survey of a key topic within language and literature studies

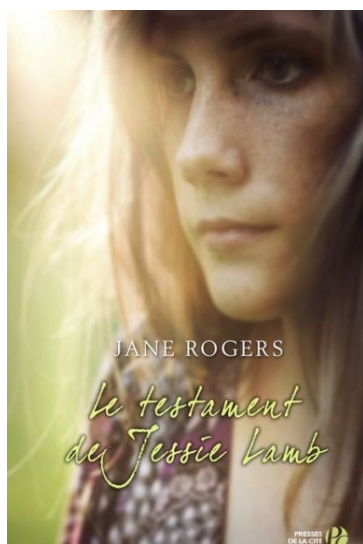
Includes sample stylistic analyses that can be used to guide hands-on stylistic practice
A dedicated section addresses the stylistic concerns of literary scholars

'Students and scholars of linguistics and literature, who are interested in the past, the present and the future of stylistics, will find this Handbook an invaluable resource. Offering informative, insightful and engaging discussions of a wide range of topics, this exciting new volume represents state-of-the-art research into the theory and practice of stylistics.' **Dan Shen, Changjiang Professor of English, Peking University**

The Testament of Jessie Lamb (French Translation)

Author

Jane Rogers



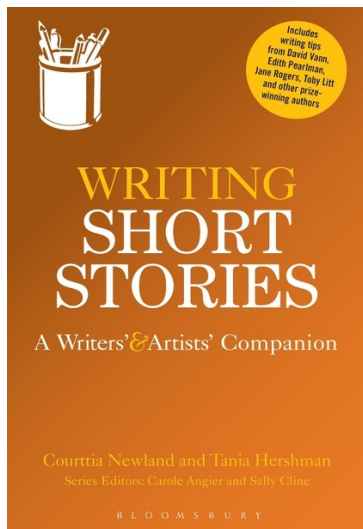
Jessie Lamb a seize ans, des parents qui passent leur temps à se disputer, une tante célibataire déjantée, des amis, des flirts, des rêves. Une adolescente normale, en somme. Sauf qu'elle n'évolue pas dans un monde " normal ". Depuis que des bioterroristes ont propagé le virus du SMM, les femmes enceintes meurent toutes en couche. Par conséquent, l'humanité est menacée d'extinction. Alors que tout son univers familial et rassurant s'effrite, Jessie, qui jusque-là ne se sentait que très peu concernée par les problèmes du monde, prend conscience de son pouvoir de changer le cours de l'histoire. Allant à l'encontre de l'avis de ses parents, elle se porte volontaire pour devenir une " Sleeping Beauty ", comme on surnomme celles qui acceptent de se sacrifier pour donner la vie en participant à un programme scientifique.

Jane Rogers has written 8 novels including Mr Wroe's Virgins (which she dramatised as an award-winning BBC drama serial), Her Living Image (Somerset Maugham Award), and Promised Lands (Writers Guild Best Fiction Award). She also writes radio drama (most recently Dear Writer, BBC afternoon play), and adaptations (most recently The Custom of the Country, Classic serial, Jan 2010). She is Professor of Writing at Sheffield Hallam University and is a Fellow of the Royal Society of Literature. The film of her novel Island is due for release this summer. Her short story 'Hitting trees with sticks' was shortlisted in the 2009 National Short Story Award, and she is currently working on a short story collection.

Writing Short Stories: A Writers' and Artists' Companion

Contributor

Jane Rogers



Writing Short Stories: A Writers' and Artists' Companion is an essential guide to writing short fiction successfully. Part 1 explores the nature and history of the form, personal reflections by the editors, and help getting started with ideas, planning and research.

Part 1 explores the nature and history of the form, personal reflections by the editors, and help getting started with ideas, planning and research.

Part 2 includes tips by leading short story writers, including: Alison Moore, **Jane Rogers**, Edith Pearlman, David Vann, Anthony Doerr, Vanessa Gebbie, Alexander MacLeod, Adam Thorpe and Elspeth Sandys.

Part 3 contains practical advice - from shaping plots and exploring your characters to beating writers' block, rewriting and publishing your stories.

See more at: <http://bloomsbury.com/uk/writing-short-stories>.

Reading Digital Fiction Project
Principal Investigator / Researcher
Alice Bell / Jen Smith



Funded by an Arts and Humanities Research Council (AHRC) Research Grant (early-career route), the core questions driving this project are as follows:

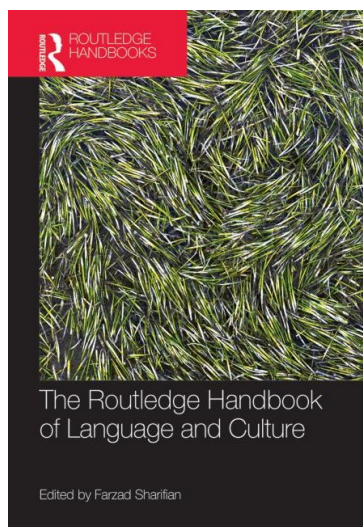
1. How can we use empirical literary methods to examine reader engagement and interaction with digital fictions?
2. Do readers' responses to digital fictions corroborate or challenge current theories of narrative 'you' (Bell and Ensslin 2011, Ensslin and Bell 2012) as well as medium-specific multimodality (Ensslin 2009)?
3. What is the relationship between what readers expect to find and what they do find when following hyperlinks and other interactive interface devices in digital fictions?
4. Do different readers' levels of digital literacy affect their interactions with digital fiction?

Disclaimer: looking at digital fiction does not preclude that our theories and experimental findings apply to non-digital (print) fiction as well; however, comparative studies are planned for a later project stage.

The Routledge Handbook of Language and Culture

Contributor

Sara Mills



The *Routledge Handbook of Language and Culture* presents the first authoritative survey of research on the relationship between language and culture. Providing readers with a clear and accessible introduction to both interdisciplinary and multidisciplinary studies of language and culture, it offers insights into their historical development, contemporary theory, research and practice, and explores the potential future directions of the field.

This Handbook shows readers how language and culture research can be of practical benefit to applied areas of research and practice, including intercultural communication and second language teaching and learning.

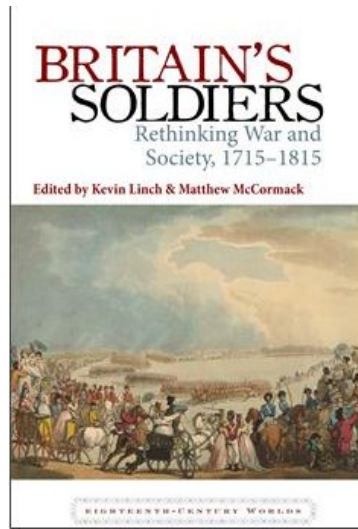
Written by a group of prominent scholars from around the globe, the contributions to the Handbook highlight the potential for new, deeper understandings of language and culture through increased collaboration between researchers from different disciplines and sub-disciplines such as cognitive psychology, cognitive linguistics, cognitive anthropology, linguistic anthropology, cultural anthropology and sociolinguistics.

Introducing readers to the ways in which key issues of language and culturally based linguistic research can be addressed from a variety of perspectives and theoretical frameworks, this collection of thirty-three newly commissioned chapters provides a vital resource for scholars and students interested in language and culture.

Britain's Soldiers: Rethinking War and Society, 1715-1815

Contributor

Bruce Collins



The British soldier was a fascinating and complex figure in the century between the Hanoverian accession and the Battle of Waterloo. The 'war and society' approach has shed much light on Britain's frequent experience of conflict in this period, but Britain's Soldiers argues that it is time to refocus our attention on the humble redcoat himself, and rethink historical approaches to soldiers' relationship with the society and culture of their day. Using approaches drawn from the histories of the military, gender, art, society, culture and medicine, this volume presents a more rounded picture of the men who served in the various branches of the British armed forces. This period witnessed an unprecedented level of mass mobilisation, yet this was largely achieved through novel forms of military service outside of the regular army.

Taking a wide definition of soldiering, this collection examines the part-time and auxiliary forces of the period, as well as looking at the men of the British Army both during their service and once they had been discharged from the army. Chapters here explore the national identity of the soldier, his sense of his rights within systems of military discipline, and his relationships with military hierarchies and honour codes. They also explore the welfare systems available to old and wounded soldiers, and the ways in which soldiers were represented in art and literature. In so doing, this book sheds new light on the processes through which soldiers were 'made' during this crucial period of conflict.

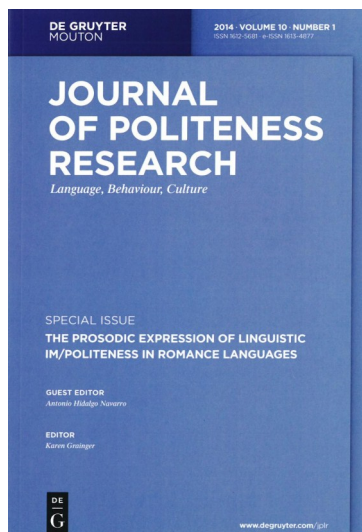
Journal of Politeness Research (special issue on 'The Prosodic Expression of Linguistic Im/politeness in Romance Languages')

Editor

Karen Grainger

Contributors

Isabelle van der Bom / Sara Mills



Contributions to the Journal of Politeness Research focus on various aspects of politeness as a complex linguistic and non-linguistic phenomenon. The multidisciplinary journal broadens and sharpens the understanding of the nature of politeness by providing a much-needed forum for synergies to develop between researchers approaching politeness from different disciplinary angles. The journal also strengthens and widens the existing cross-cultural and intercultural body of politeness research by encouraging new contributions from lesser-studied cultures and languages. Journal of Politeness Research is associated with the work of the international Linguistic Politeness Research Group (LPRG).

"I welcome a new journal dedicated to politeness studies as it is difficult to think of a recent research space in which more has been contributed to our understanding of interpersonal communication. An editorial team of the highest quality has been assembled to give direction to this new venture and the journal will undoubtedly provide even greater impetus to the expansion of ever more powerful and influential research in the field."

Professor Ronald Carter, School of English Studies, University of Nottingham

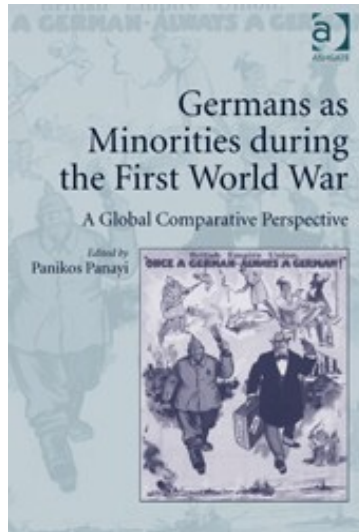
"This is a much needed new journal which will provide a focal point for research exploring politeness and impoliteness. Researchers and students can now read about work detailing the latest advances in theory and methodology as well as the latest findings from empirical studies, all in one coherent publication. The journal will be invaluable to anyone working in the field."

Jennifer Coates, Professor of English Language and Linguistics, Roehampton

Germans as Minorities During the First World War

Contributor

Matthew Stibbe

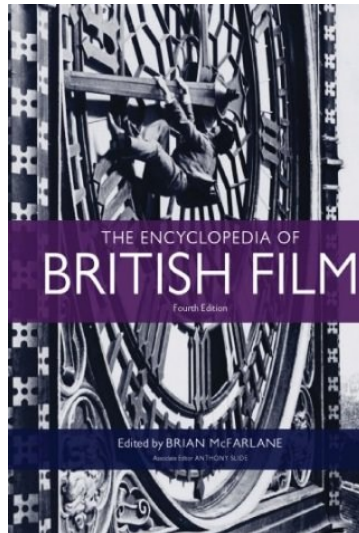


Matthew Stibbe on 'The German Empire's Response: From Retaliation to the Painful Realities of Defeat' examines Germany's response to the internment and expulsion measures taken by enemy nations worldwide against its subjects during and immediately after the First World War. Its primary focus is on official German state policy and associated anti-Allied, especially anti-British, propaganda. The main argument will be that the German government's inability to do much to safeguard the interests of its civilian subjects in enemy captivity, whether in the form of material relief, prisoner exchanges or 'meaningful' retaliation against enemy aliens at home, underlined the fact that, in the global economic war, all the cards were stacked in Britain's favour. In particular, the internment of around 4000 British subjects in Ruhleben camp in November 1914 proved to be a costly and self-defeating policy, failing to deter instances of anti-German rioting in several parts of the world in May 1915 and to halt the move towards wholesale internment of Germans in Britain at around the same time. The German decision to intern British and Allied civilians in its East African possessions also ended in humiliation and defeat. By the end of 1915 Britain and the British Empire held about ten times as many Germans as Germany held British civilians, making it impossible to strike an exchange deal on the basis of parity of numbers (and therefore parity of esteem). When America entered the war in April 1917, the imbalance in numbers was so great that the German government did not even attempt to intern US subjects caught on its soil. Like the Allied naval blockade, internment thus demonstrated Germany's global weakness and the Allies' global strength. This became even more apparent when, following Germany's surrender in November 1918, large numbers of German migrants and settlers were expelled from Britain and from its overseas colonies and dominions, as well as from former German possessions in Africa and the South Pacific now ruled by the Allies under League of Nations mandates. For many nationalists and right-wing extremists after 1918, this reinforced a view that Germany's future lay in 'living space' in the East, rather than in global trade and colonial settlement outside Europe. **Professor Panikos Panayi**

The Encyclopedia of British Film (4th edition)

Contributor

Sheldon Hall



With well over 6,300 articles, including over 500 new entries, this fourth edition of The Encyclopedia of British Film is a fully updated invaluable reference guide to the British film industry. It is the most authoritative volume yet, stretching from the inception of the industry to the present day, with detailed listings of the producers, directors, actors and studios behind a century or so of great British cinema. Brian McFarlane's meticulously researched guide is the definitive companion for anyone interested in the world of film. Previous editions have sold many thousands of copies and this fourth edition will be an essential work of reference for enthusiasts interested in the history of British cinema, and for universities and libraries.

'A massive achievement'

The Observer

'Superbly done – comprehensive, eclectic and compulsively readable ... a delight to browse as well as an indispensable tool.'

Sight & Sound

'A fantastic achievement.'

Professor Charles Barr

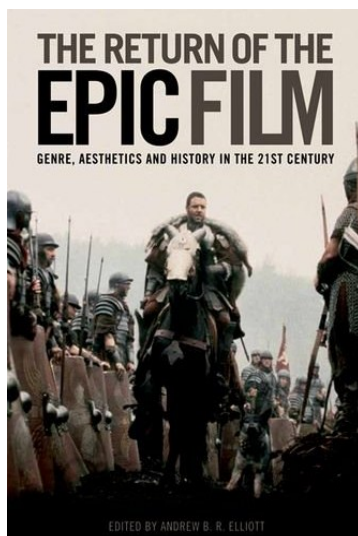
The Encyclopedia is astonishing – I learn things from it every time I open it.'

Kevin Brownlow

The Return of the Epic Film: Genre, Aesthetics & History in the 21st Century

Contributor

Sheldon Hall



With the success of *Gladiator*, both critics and scholars enthusiastically announced the return of a genre which had lain dormant for thirty years. However, this return raises important new questions which remain unanswered. Why did the epic come back, and why did it fall out of fashion? Are these the same kinds of epics as the 1950s and 60s, or are there aesthetic differences? Can we treat *Kingdom of Heaven*, *300* and *Thor* indiscriminately as one genre? Are non-Western histories like *Hero* and Mongol epics, too? Finally, what precisely do we mean when we talk about the return of the epic film, and why are they back?

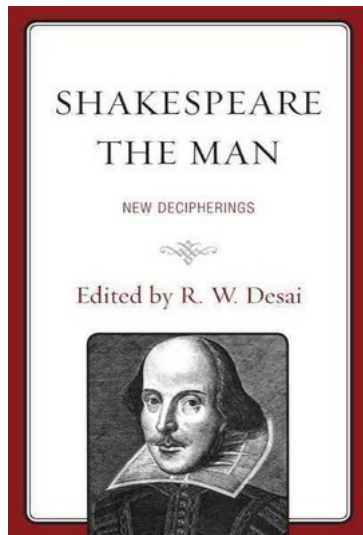
The Return of the Epic Film offers a fresh way of thinking about a body of films which has dominated our screens for a decade. With contributions from top scholars in the field, the collection adopts a range of interdisciplinary perspectives to explore the epic film in the twenty-first century.

'There are as many definitions of epic as there are film critics to come up with them, so I hesitate to try to offer a complete definition of my own. However, I think what most people understand by the term today is not only a historical setting (though for me that is important), but something to do with size and expense, as well as the scope of the narrative settings and the size of the cast. Usually, because of the great crowds involved, this means that there is some sense of being caught up in the great moments of history: when a character's actions affect an entire nation or civilisation, then it's an epic. For example, *Ben-Hur* looking for his family is not epic, but taking on the might of Rome on behalf of Judah is. I think that's why Darren Aronofsky misses the mark with his "*Noah*": Noah-as-nation-founder feels epic; Noah-as-brooding-father chasing his family around a boat just doesn't feel as momentous.' *Dr. Andrew Elliott*

Shakespeare The Man: New Decipherings

Contributor

Lisa Hopkins



While over the past four hundred years numerous opinions have been voiced as to Shakespeare's identity, these eleven essays widen the scope of the investigation by regarding Shakespeare, his world, and his works in their interaction with one another. Instead of restricting the search for bits and pieces of evidence from his works that seem to match what he may have experienced, these essays focus on the contemporary milieu—political developments, social and theater history, and cultural and religious pressures—as well as the domestic conditions within Shakespeare's family that shaped his personality and are featured in his works.

The authors of these essays, employing the tenets of critical theory and practice as well as intuitive and informed insight, endeavor to look behind the masks, thus challenging the reader to adjudicate among the possible, the probable, the likely, and the unlikely. With the exception of the editor's own piece on Hamlet, *Shakespeare the Man: New Decipherings* presents previously unpublished essays, inviting the reader to embark upon an intellectual adventure into the fascinating terrain of Shakespeare's mind and art.

Globalgeschichten: Bestandsaufnahme und Perspektiven

Editor

Niels P. Petersson

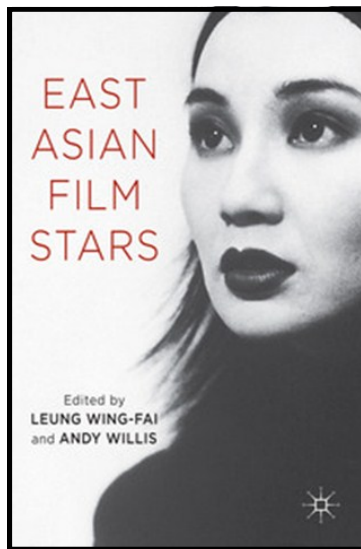
San Francisco 1900: A devastating earthquake in California creates financial shock waves which quickly reach Europe - in particular European insurance companies which had to settle huge claims. The book uses examples such as this to explore the potential, as well as the limitations, of different approaches to writing global history. Taken together, the contributions in this volume provide a new perspective on processes of globalisation since the 18th century.



East Asian Film Stars

Contributor
Martin Carter

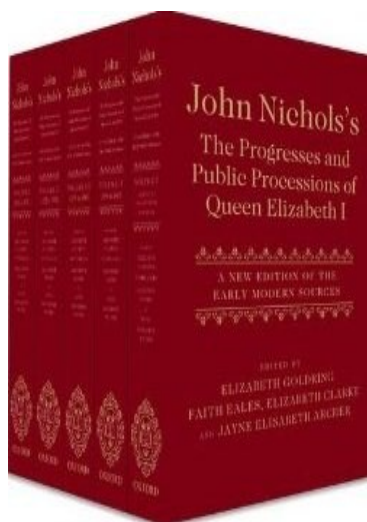
East Asian Film Stars brings together some of the world's leading cinema scholars to offer their insights into the work of regional and transnational screen legends, contemporary superstars and mysterious cult personas. This collection of original essays will explore some of the most globally recognizable and popular, yet academically underexplored, film stars from Japan, Korea and Chinese language cinemas, placing them into their economic, cultural and social contexts, and discussing them in relation to notions of gender, ethnicity and identity. It offers an extension of star studies beyond its traditional geographical and cultural focus on Hollywood and European performers, exploring stardom across national and regional borders, and taking into account the increasingly important phenomenon of international co-productions and distribution that are aimed at diverse markets. *East Asian Film Stars* traverses disciplinary boundaries and considers film stardom as part of ever-changing cultural practices and discourses.



The Progresses & Public Processions of Queen Elizabeth I

Contributor

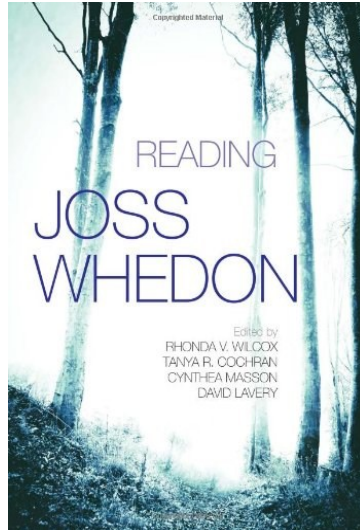
Lisa Hopkins



John Nichols's *The Progresses of Queen Elizabeth* (1788-1823) has long been an indispensable reference tool for scholars working on Elizabethan court and culture - despite the serious limitations of an antiquarian edition now two centuries old. This old-spelling edition of the early modern materials contained in Nichols's *Progresses* is edited to high and consistent standards, and based on a critical re-examination of printed and manuscript sources. It is structured by a narrative of the two sets of annual progresses undertaken by Queen Elizabeth I: the 'summer progresses,' when Elizabeth travelled throughout southern England and the Midlands, visiting cities as far afield as Bristol, Coventry, Norwich, and Southampton; and the 'winter progresses,' when Elizabeth moved between her residences in and around London, including Richmond, Hampton Court, and Whitehall.

New editions of the major progress entertainments - Kenilworth, Woodstock, Elvetham, Cowdray, Ditchley, and Harefield - are set alongside accounts of civic receptions, tilts and Accession Day entertainments, and non-dramatic texts, many of which have not been published since Nichols, including verses delivered by Eton scholars before the Queen (1563); John Lesley's *Oratio* (1574); Gabriel Harvey's *Gratulationum Valdensium* (1578); and the Oxford and Cambridge verses on the death of Queen Elizabeth (1603). The editions are supported by translations of all non-English material, full scholarly annotation, illustrations, and maps. This will make John Nichols's *The Progresses and Public Processions of Queen Elizabeth: A New Edition of the Early Modern Sources* the most comprehensive collection of early modern texts pertaining to the court and culture of Queen Elizabeth.

Reading Joss Whedon
Contributor
Matthew Pateman



In an age when geek chic has come to define mainstream pop culture, few writers and producers inspire more admiration and response than Joss Whedon. From *Buffy the Vampire Slayer* to *Much Ado about Nothing*, from *Dr. Horrible's Sing-Along Blog* to *The Avengers*, the works of Whedon have been the focus of increasing academic attention. This collection of articles represents some of the best work covering a wide array of topics that clarify Whedon's importance, including considerations of narrative and visual techniques, myth construction, symbolism, gender, heroism, and the business side of television.

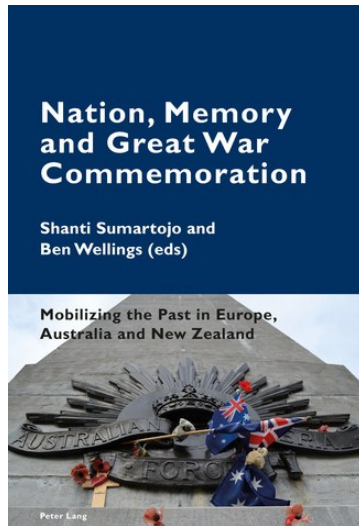
The editors argue that Whedon's work is of both social and aesthetic significance; that he creates "canonical television." He is a master of his artistic medium and has managed this success on broadcast networks rather than on cable.

From the focus on a single episode to the exploration of an entire season, from the discussion of a particular narrative technique to a recounting of the history of Whedon studies, this collection will both entertain and educate those exploring Whedon scholarship for the first time and those planning to teach a course on his works.

Nation, Memory and Great War Commemoration

Contributor

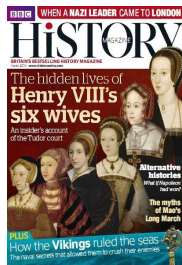
Matthew Stibbe



The Great War continues to play a prominent role in contemporary consciousness. With commemorative activities involving seventy-two countries, its centenary is a titanic undertaking: not only 'the centenary to end all centenaries' but the first truly global period of remembrance.

In this innovative volume, the authors examine First World War commemoration in an international, multidisciplinary and comparative context. The contributions draw on history, politics, geography, cultural studies and sociology to interrogate the continuities and tensions that have shaped national commemoration and the social and political forces that condition this unique international event.

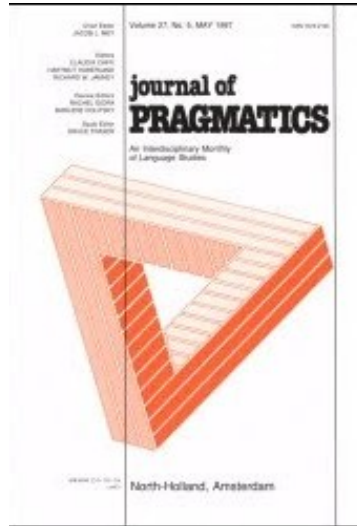
New studies of Western Europe, Australia, New Zealand and the South Pacific address the relationship between increasingly fractured grand narratives of history and the renewed role of the state in mediating between individual and collective memories. Released to coincide with the beginning of the 2014-2018 centenary period, this collection illuminates the fluid and often contested relationships amongst nation, history and memory in Great War commemoration.



Journal of Pragmatics

Co-Editor

Sara Mills



A pragmatics perspective on interpersonal aspects of communication and interaction has its roots largely in the work of Leech (1983) on “interpersonal rhetoric” and Brown and Levinson, 1978 and Brown and Levinson, 1987 on “politeness”. The former line of research is often couched nowadays as the broader subfield of “sociopragmatics” following Leech, while the latter constitutes the narrower subfield of “politeness research” following Brown and Levinson. Early work was dominated by a focus on what might be broadly termed “identity-face” given politeness was generally conceptualised as attending to the “presentation and validation of the self” in some form or another following Goffman’s ([1955]1967) highly influential account of face (work). However, in the past decade there has been a shift to re-conceptualise politeness within a broader framework of relating or relationships, variously termed “relational work” (Locher and Watts, 2005 and Locher and Watts, 2008), “rapport management” (Spencer-Oatey, 2008, Spencer-Oatey, 2005 and Spencer-Oatey, 2011), or “face constituting” (Arundale, 2006, Arundale, 2010a and Arundale, 2010b). This has, in turn, sparked the coalescing of various lines of research within pragmatics that focuses on such issues into a nascent grouping recently termed “interpersonal pragmatics” by Locher and Graham (2010). Im/politeness research nevertheless still plays a key role in grounding interpersonal pragmatics (cf. LPRG, 2011:2). Indeed, we would argue that “(im)politeness” in a broader technical and scientific (cf. second-order) sense is largely synonymous with the analysis of many interpersonal aspects of communication.

<http://www.sciencedirect.com/science/article/pii/S0378216613002270>

Transcriptions of the *Moral Maze*

The Discourses of Marriage group have now prepared and submitted a full write-up of our analysis into equal-marriage discourses in the Moral Maze. The abstract for this paper, now submitted for review to the Journal of Language and Sexuality, is below.

We're also pleased to be able share the full transcripts of the three Moral Maze broadcasts. These can be downloaded from Google Drive by clicking here.

'Implicit Homophobic Argument Structure: Equal Marriage Discourse in the Moral Maze

This article analyses the linguistic and discursive elements which contribute to the production of implicit homophobia. Explicit homophobia has been well documented and strategies for countering discriminatory language have been developed (Baker, 2014; Leap, 2012). However, our interest here is in documenting implicit homophobia, where homophobic beliefs are only hinted at, are disassociated from the speaker, or are embedded within discursive and argument structures.

We decided to analyse the debate in the media around the introduction of equal or same-sex marriage legislation in the UK. We focused our analysis on a series of radio programmes on BBC Radio 4, *The Moral Maze*, where the issue of same-sex marriage was debated with a team of panellists and invited guests from a range of different organisations. Different perspectives on same sex marriage were discussed, in a seemingly objective and dispassionate way, where the interactants distanced themselves from homophobic beliefs and yet, implicitly subscribed to implicit homophobia. We used an analysis drawing on argumentation structure (Fairclough and Fairclough, 2012) and through focusing on stance, recontextualisation, imaginaries, and metaphor, we developed an analysis which made the way that implicit homophobia works more visible. In this way, we hope to foreground implicit homophobia, and develop a linguistic and discursive 'toolkit' which will enable it to be challenged and countered.

<http://discoursesofmarriage.blogspot.co.uk/>

Discourses of Marriage Research Group (van der Bom, Coffey Glover, Jones Paterson, Mills): 'Implicit homophobia, argument structure and the Moral Maze' Journal of Language and Sexuality.

Research Grants 2014

Sara Mills / K. Grainger / Peter Jones / David Peplow

1. Grant from Sheffield Hallam University for research assistant for project investigating the reception of the song *Blurred Lines* for the Language and Gender research group (3 months)
2. Grant from Sheffield Hallam University (with Grainger, Jones and Peplow) to investigate the reception of the programme *Benefits Street* amongst working class communities (3 months)
3. Grant from Sheffield Hallam University, for research assistant for Discourses Of Marriage research group, for three months to help with the analysis of the Corpus and to construct a further corpus of newspaper articles.

Conference Organisation

(with I. Van der Bom) In March 2014 I organised the one-day Postgraduate conference on Politeness at Sheffield Hallam University

Plenary Papers at Conferences

(with L. Coffey-Glover and L. Paterson) 'Implicit homophobia' at BAAL/CUP special interest group conference at Middlesex University, May 2014

Book Reviews

1. Corpus Linguistics and Gender
2. Gender Sexuality and the Law for the Journal of Gender and Language
Sara Mills

<https://www.equinoxpub.com/journals/index.php/GL/issue/current>



Gender and Language
International Gender and Language Association

British' World War One Poetry, Spring School
Faculty of English, University of Oxford

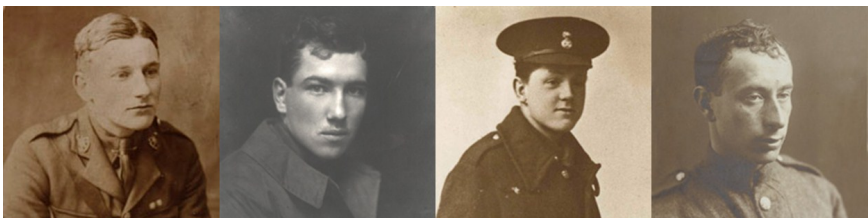
Contributor
Charles Mundy

On your lips my life is hung
Robert Graves and War

The poetry of the First World War is some of the most important and influential work of the twentieth century shaping our attitudes to war, and still having enormous cultural resonances as witnessed by the national debate surrounding the commemoration of 1914 one hundred years on.

However the poetry also brings into question so many 'truths' that it is appropriate that in 2014 we revisit this important body of work in a new light. Whilst poets like Sassoon, Owen, Graves, Rosenberg, and Gurney warrant detailed focus, alongside this 'canon' we should also turn attention to the women poets from the period, as well as Irish and "Empire" poets - questioning the notion of a corpus of purely British literature from 1914-18.

This is the second spring school run by Oxford University's English Faculty. The School is open to (and aimed at) members of the public, and particularly at those who have read some WWI poetry but are now seeking a deeper critical appreciation. It will bring together world-leading experts in the topic, each invited to give an introductory lecture guiding the attendees to further avenues of study. Speakers will be encouraged to put together reading lists and follow-up exercises for students to do after each lecture on their own.



Jubel und Elend: Leben mit dem Großen Krieg, 1914-1918
Speaker and Contributor to the Book Accompanying the Exhibition
Matthew Stibbe



One hundred years after the outbreak of the First World War, the exhibition at Schallaburg opens up completely new perspectives on the so-called "seminal catastrophe of the 20th century". The exhibition is on view March 29 to November 9, 2014.

On the basis of far-reaching historical facts, political tendencies, moods among the population and especially on the basis of individual destinies, the "Great War" illuminates its origins and its consequences.

Insightful, forming and touching - the exhibition "JUBEL & MISERABLE. Life with the Great War 1914-1918" suggests new ways to work up the so important beginning of the 20th century and is also the heart of international research, agency and publication projects.

In cooperation with the Military History Museum in Vienna and Artstetten Schallaburg 29 March to 9 November 2014 presented under the title "JUBEL & MISERABLE. Life with the Great War 1914-1918" the most comprehensive exhibition on the First World War. 1,000 objects from 140 national and international LeihgeberInnen tell exciting and often touching stories about individual destinies in the Great War. Schallaburg that its 40th anniversary in 2014 as an international exhibition center, illuminated on 1300 square meters and the global perspectives of this first world-wide and industrialized war

Remembering Dylan Thomas: Our Frenzied Anniversary Culture

Writer
Charles Mundy



Everyone knows Dylan Thomas, but he is popularly known, like Sylvia Plath, rather more for his life than his work. He died young (the mark of the true Romantic artist) and has an exaggerated reputation as a drinker and rogue. For some he is most associated with the radio broadcast of *Under Milk Wood* that had Richard Burton leading the cast of voices.

Later, Burton purchased the rights to Thomas's screenplay of *The Beach of Falesá*, which Gainsborough studios paid Thomas £700 to write in the late 1940s. As always, this seemed to worsen rather than improve Thomas's finances. Despite Burton's interest the screenplay has, until now, never been realised in performance, although it did inspire the Welsh composer Alun Hoddinott to write an opera based on Stevenson's story in 1974.

It is possibly to be expected that the media should maximise sensation. But the *Daily Mail*'s claim in January that this was, as the phrase goes, a "long-lost" script raises an interesting question about the difference between loss and neglect. After all, the screenplay was published by Jonathan Cape in 1964, and is readily available to buy second-hand. There is plenty of material by Thomas which remains hard to find, including his all-important poetry (although John Goodby's new edition of Thomas's poems, due later this year, will do much to rectify that).

Neglect might deliver the same outcome as loss, but is importantly different, because it allows for recovery. In this light it's worth considering the other, lower-profile anniversaries of this year.

Full article at: <https://theconversation.com/remembering-dylan-thomas-our-frenzied-anniversary-culture-26081>

THE CONVERSATION

Middlebrow: An Interdisciplinary Transatlantic Research Network

Network Administrator

Erica Brown

The Middlebrow Network is an AHRC-funded project that provides a focus for research on the loaded and disreputable term 'middlebrow' and the areas of cultural production it purports to represent. The network is both transatlantic and interdisciplinary: we work to foster discussion and collaboration across geographical and disciplinary divides.

Through network events and publications we are stimulating debate about the term 'middlebrow' itself, considering how it is understood in different fields, whether it necessarily implies aspiration and imitation, and how its definitions travel across the Atlantic. We also advance interdisciplinary research into the material production, dissemination and reception of middlebrow films, music, books and journals, and into middlebrow and middle-class taste.

So far, our network includes over 280 academics, archivists, independent scholars and editors, working in the disciplines of history, English and American literature, comparative literature, film studies, art history, book history and music. Researchers who can expand this range of disciplines would be very welcome to contact us.

Database of Researchers

One of the most important elements of our work is putting people in touch via our searchable database of researchers in the field. You can add details of your research interests, current projects and publications to our database of researchers.



Edith Sitwell, Eccentricity and Sounds - New Writing Challenge

Writer

Charles Mundy

2014 is an important year for anniversaries, remembrances and commemorations. A hundred years ago, on 16 December 1914, something sudden and violent happened to the Yorkshire seaside town of Scarborough. In the early stages of World War One a fleet of German naval ships sailed inland and bombarded it with high-explosive shells, killing eighteen men, women and children and wounding many more.

In Swansea that December, the one-month-old Dylan Thomas was starting to exercise the vocal cords of what was to become one of the most famous voices of the twentieth century.

And fifty years later, in December 1964, a great poet died from the complications of old age. She had been born in Scarborough in 1887, and spent her early years growing up by the sea. By the time of her death she had lived through both world wars and, like Dylan Thomas, had written some of the best-known poetry about the experience of the Blitz, the aerial bombing raids that made the Second World War everyone's conflict. At the end of this war she wrote an elegy for the dead of Hiroshima, and other poems reflecting on the new post-nuclear age. In a matter of decades the world had moved a long way in its technologies of destruction.

The poet in question is Edith Sitwell (1887–1964), and this year marks the 50th anniversary of her death. She remains one of the most overlooked yet astonishingly exciting poets of the last century. A popular image of Sitwell is of an eccentric aristocrat wearing oddly flamboyant costumes, or of her posing as a corpse with lilies for a photograph by Cecil Beaton. It is true that her upbringing was decidedly strange, even by a poet's standards, and she cultivated a persona as a kind of shell with which to defend against the many cramping difficulties of living, let alone living creatively, in early and mid-twentieth-century Britain.

Full article at: <http://www.youngpoetsnetwork.org.uk/2014/03/24/edith-sitwell-eccentricity-and-sounds-new-writing-challenge/>



BBC3 New Generation Thinkers 2014

Long Listed Applicant

Melodee Beals

Summary

Up to sixty successful applicants will have a chance to develop their programme-making ideas with experienced BBC producers at a series of dedicated workshops and, of these up to ten will become Radio 3's resident New Generation Thinkers. They will benefit from a unique opportunity to develop their own programmes for BBC Radio 3 and a chance to regularly appear on air.

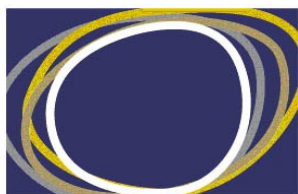
BBC Radio 3 and its programmes [Free Thinking \(opens in new window\)](#) (previously known as Night Waves), the Verb, the Essay and the Sunday Feature have provided a platform for debate and commentary from scholars across the world. You could now join them on air.

The New Generation Thinkers scheme also works with BBC TV Arts who will be looking to develop New Generation Thinkers and their ideas into arts television.

Aims of the scheme

The aim of the scheme is to provide a development opportunity for early career researchers to cultivate the skills to communicate their research findings to those outside the academic community. The scheme wants to find the new generation of academics who can bring the best of the latest university research and scholarly ideas to a broad audience.

Applications should demonstrate an engaging and stimulating programme but also demonstrate an ability to talk about other subjects areas within the arts and humanities in an accessible and refreshing manner, with awareness of the wider listening audience.



Arts & Humanities
Research Council

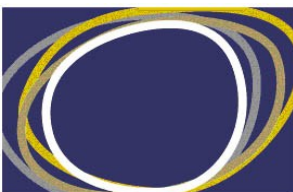
The Being Human Festival
AHRC Fund Winners
Melodee Beals, Erica Brown, Chris Hopkins

What is it?

The Being Human Festival is a new UK-wide initiative that aims to engage the public with the latest research taking place across the humanities. The Festival is supported by a collaboration of the Arts and Humanities Research Council (AHRC), the British Academy and the School of Advanced Study, University of London. In a similar way to national initiatives in other areas, such as National Science & Engineering Week and the Festival of Social Science, the Being Human Festival will encourage a week-long UK-wide programme of activity that thrives on Universities, community and partner organisations coming together to stage stimulating and engaging activities.

Fortitude and frailty: reading the human condition in Yorkshire, 1850–1950

This Wikipedia Edit-a-Thon springs from the university's research expertise in popular fiction and regional newspaper printing. A collaboration between the English and history subject groups, it will integrate neglected or absent Yorkshire authors and printers into Wikipedia and share the department's ongoing research with the wider community.



Arts & Humanities
Research Council

Paper: Potential Positives and Negatives in Welsh Language Policy Documents
Dave Sayers

This talk discusses the different priorities stated in the Welsh Government's flagship policy documents published over the last decade.

Understandably this is not the whole story; there are clearly layers of implicit meaning within plans to increase bilingualism, to do with community empowerment and cultural survival. Nevertheless there is a shortfall in how those additional meanings are articulated. Meanwhile policy texts contain some justifications for excluding individuals from the workforce as a result of low Welsh proficiency, which could be a palpable detriment to those employees' wellbeing. There are clear potential positive and negatives in Welsh language policy texts, which emerge under this sort of close reading.

See more at: <http://www.wiserd.ac.uk/training-events/event/potential-positive-and-negatives-welsh-governments-drive-inc/#sthash.ZaMqljBB.dpuf>



Putting on the Red Boots: Performing Prostitution

Organiser
Sophie Bush

This is the first event in a research project that hopes to open and develop discussions about the representation of prostitution across a broad spectrum of stage history and practice. Research papers will be presented by Duncan Salkeld (University of Chichester) and Sophie Bush (Sheffield Hallam University), and be followed by a round-table discussion, involving academics, actors, playwrights and journalists.

Duncan Salkeld:

My illustrated talk will give some account of the conditions surrounding dramatic representations of prostitutes from classical times to the Renaissance. It will address historical issues concerned with the topic, especially in connection with early modern London. Finally, it will point to new documentary sources that indicate some of the historical details behind Shakespeare's construction of his most infamous visitor to brothels, Sir John Falstaff.

Duncan Salkeld is Reader in Shakespeare Studies at the University of Chichester. Author of *Madness and Drama in the Age of Shakespeare* and *Shakespeare Among the Courtesans*, he is currently writing a book on Shakespeare and London for the Shakespeare Topics series published by Oxford University Press.

Sophie Bush:

My paper analyses a range of representations of prostitution in a number of contemporary plays by female playwrights (including Laura Wade, Stef Smith, Alecky Blythe and Lucy Kirkwood). In particular, it examines the extent to which characters who work as prostitutes are defined solely or primarily by this role, and to what extent they are represented as well-rounded subjects with multiple identities.

Sophie Bush is a Lecturer in Performance at Sheffield Hallam University. Author of *The Theatre of Timberlake Wertenbaker*, her research interests are in contemporary theatre history and the processes of playwriting.

The 8th International Gender and Language Association Conference

Speaker
Jodie Clark

The 8th International Gender and Language Association Conference was held at the Simon Fraser University, Harbour Centre, Vancouver, British Columbia, Canada, from June 5 – 7, 2014. The location of the event is 515 West Hastings Street in downtown Vancouver .

Taking place for the first time in Canada, the conference provided researchers world-wide with an opportunity to present their work and share ideas in the fields of language, gender, and sexuality.

With the theme *Shifting Visions: Gender, Sexuality, Discourse and Language*, IGALA 8 aimed to bring together scholars from diverse fields of knowledge as well as geographical regions who are interested in broadening and deepening our understanding of the complex relationships among language, gender and sexuality. In so doing, we encourage new ways of signifying these concepts and their interrelationships, in the following thematic areas:

IGALA 8

2nd Postgraduate Conference in Linguistic Politeness

Keynote Speakers / Organiser

Jodie Clark, Karen Grainger, Isabelle van der Bom / Sara Mills

About The Linguistic Politeness Research Group:

The Linguistic Politeness Research Group was established in 1998 in order to bring together researchers who were working on the analysis of linguistic politeness and impoliteness. We felt that there had been a significant change in the way that politeness was analysed and that these theoretical changes made politeness a subject which was of wider interest to linguists as a whole, and had implications for research in many areas of linguistics. Working in a post-Brown and Levinson model of politeness, we are all attempting to develop new ways of theorising and analysing politeness and impoliteness.

Research interests: My main interests are in feminist linguistics, particularly the analysis of gender and politeness, representation and sexism. I am also interested in politeness theory in general, and am currently working on indirectness and directness, and the role that class differences play in the performance and judgements about politeness and impoliteness.

Teaching: I teach on gender and language, and politeness. I supervise research students on gender and language and politeness.

Isabelle van der Bom

Research: I am a PhD student in language, literature and linguistics at the University of Sheffield. My research focuses on linguistic self-representation in the narratives of a group of Hong Kong migrants and their families living in Sheffield. I explore how people linguistically negotiate their experiences in light of these macro-level socio-cultural, economic and historic circumstances, as well as in the local interactional context. Using a combination of sociolinguistic methodology and the stylistic framework of Text World Theory (e.g. Gavins 2007; Werth 1994, 1995, 1999) for my analysis, I show how combining methodological perspectives allows for a more detailed understanding of how participants negotiate the different factors that influence identity. My main research interests lie in stylistics, cognitive poetics, sociolinguistics, language and identity, language and gender, and politeness research.

Other Activities: I am the Editorial Assistant of the Journal of Politeness Research.

Isabelle van der Bom

Relevance, Literariness and Style Conference

Speaker

Barbara MacMahon

A one-day workshop on the application of relevance theory (a theory of cognition and communication) in understanding aspects of literariness and stylistic analysis.

Interest in 'pragmatic stylistics' (the application of ideas from linguistic pragmatics in understanding how texts are produced, interpreted and evaluated) has increased in recent years, with relevance-theoretic work arguably constituting the most often applied 'post-Gricean' approach. In this one-day workshop, which is open to all, eight leading experts in relevance theory and stylistics discuss theoretical notions applicable in the analysis of texts, the application of relevance theory in stylistic analysis, and more general questions about relevance-theoretic pragmatic stylistics.

The workshop was co-organised by Billy Clark (Middlesex) and Andrew Caink (Westminster) and is supported by Middlesex University, the University of Westminster, Cambridge University Press and PALA) Poetics and Linguistics Association.

The speakers were:

- Professor Diane Blakemore (University of Salford)
- Dr Andrew Caink (University of Westminster)
- Professor Robyn Carston (University College London)
- Dr Billy Clark (Middlesex University)
- Professor Nigel Fabb (University of Strathclyde)
- Professor Anne Furlong (University of Prince Edward Island)
- **Dr Barbara MacMahon** (Sheffield Hallam University)
- Professor Deirdre Wilson (University College London, Centre for the Study of Mind in Nature, Oslo)



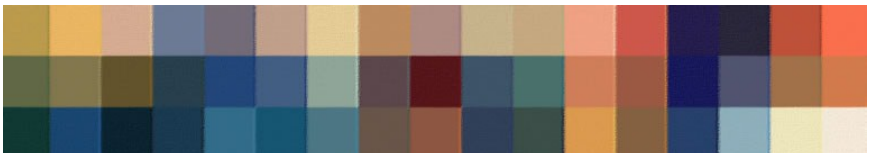
Finding common ground: Social, Ecological, and Cognitive Perspectives on Language Use Conference

Speaker
Peter Jones

A three-day conference at the University of Connecticut (June 12-14, 2014) brought together leading researchers and theorists who are studying language as a public, embodied, social activity. The conference offered presentations, posters, and discussions.

A one-day pre-conference workshop at the University of Connecticut (June 11, 2014) used tutorials by leaders in the field to introduce graduate students to pioneering work on language.

Dramatic developments across an array of disciplines and theoretical perspectives in the past decade are challenging influential views of language as private, individual, biological, and designed for thinking. These important developments have generally emerged largely independently of each other, and researchers with similar concerns often do not know of each other's work. These new methodological and theoretical approaches to understanding language are exciting and promising, but they have yet to achieve the coordination and collaboration necessary to lead to major changes in how most scientists and scholars view language. This meeting will provide these various researchers the opportunity to engage in face-to-face conversations, developing an appreciation for other theoretical approaches and methods that can amplify and strengthen their own, and developing collaborations that could, in time, transform the language sciences.



Integrationism and Humanism Conference

Speaker
Peter Jones

Philosophically, integrationism is a form of existentialism. More exactly, it is a form of humanism in the Sartrean sense.

(Roy Harris, 2013)

This conference explored the (present-day) concept of humanism and its concomitant models of 'the human' from an integrational perspective.

Provisional Program

The conference sought to propose answers to the following questions (among others):

Is integrationism a form of humanism?

How does it differ from other (current) humanistic accounts?

How 'human-friendly' is integrationism?

What do integrationists have to say about human creativity, human reason, human authenticity, freedom (of speech), or the idea of science as a guarantor of a more humane society?

What kind of ethics does integrationism promote?

What role are the Humanities to play in the future, according to integrationists?



www.integrationists.com

In light of the natural disasters and political and economic upheavals marking the new millennium, it seems more than timely that EACLALS should use its 15th triennial conference to retrace its conceptual roots in the Commonwealth and reconsider the notions of wealth and commonality. Postcolonial discourse has preferred to utilise poverty, subalternity and disadvantage as theoretical categories and rarely examined what Foucault calls the “abuses and arrogance of wealth” or refined wealth as a measure of advantage and disadvantage. Yet the production of wealth has been both a motivation behind colonial expansion and a justification for it. Although interventionist acts and overseas investments have consistently been masked in a liberal rhetoric of benevolent “common good,” all too often their purpose and effect have been the enrichment of a few, the accumulation of wealths not commonly shared. While scholarly interest in the resultant social, political and cultural asymmetries has lent greater visibility to the exploited and marginalised, it has also eclipsed the excesses of today’s rich and super-rich. These demand our attention though, especially as the discrepancies between the wealthy and the poor are being reinforced by the global financial crisis and as protest movements against corruption and economic injustice are drawing hitherto unimagined constituencies. The Arab Spring and the Occupation of Wall Street are cases in point, demonstrating the urgent need for both a critical reassessment of such concepts as “general interest” and “public welfare” and a careful appraisal of resources that still give currency to the idea of a commonly shared wealth. Such resources include also more uncommon wealths: riches not necessarily perceived as such, if only because of their inherent resistance to commodification. Commonwealth literatures and languages, the core of our discipline, embody such riches and at the same time re-present other cultural wealths threatened by monetisation, consumerism and affluenza. How can such a heritage, which counteracts exclusive ownership and values shared experience, sharpen our awareness of different types of wealth and poverty? How can the ‘truth-telling’ of literature undermine strategic efforts to conceal and distort economic and political realities? How does it improve our understanding of the material conditions under which we live and the metaphoric riches at our disposal? What alternative scenarios of wellbeing, what new visions of prosperity, what innovative approaches to affluence can writing, especially from the Commonwealth, offer to a world believing itself held hostage by market demands and the neoliberal imperative to produce capital growth? What warnings does it spell out against the fragility of certain wealths and the devastating costs of others? What future does Commonwealth literature envisage for concepts like commonealth” and the “common weal”?



The 13th International Short Story Conference

Speaker
Felicity Skelton

The 13th International Conference on the Short Story in English, 16 - 9 July, 2014, Vienna, Austria.

Theme: Unbraiding the Short Story

This conference brought together writers of fiction in English (Irish, British, American, Canadian, Australian, Caribbean, South-African, Indian, Sri Lankan, Indonesian, etc.) and writers who have had (or will have for this event) their work translated into English together with scholars of the short story, and all will join in reading sessions, roundtable discussions and panels, including ones devoted to translation.

The 13th International Conference on the Short Story in English also hosted a number of sessions, both in the more traditional format (with presentation of papers) and in other formats involving performance, dance, art, films, etc., having in mind that the form of the short story is not necessarily confined to the limits of the written page but may open up to manifold fields of expression.

The Indian Association for Canadian Studies Conference

Speaker
Felicity Skelton

Paper: Making it Home: Locations of the Unheimlich in Alistair MacLeod's Short Fiction'.



Bring-Along-A-Nun-Day

Workshop Organiser
Ana Maria Sanchez-Arce

Who is your favourite nun in art, film, literature, popular culture?

Attendees were invited to bring their favourite nun along to the discussion of nuns in art and life.

This informal event was be led by Jaime Goodrich and Nicky Hallett (both working on nuns' literature) and others from the School of English at the University of Sheffield.

There was an exploration of the ways that nuns are represented and why, and a screening of, *A Question of Habit*, narrated by Susan Sarandon, on nuns in contemporary US culture.

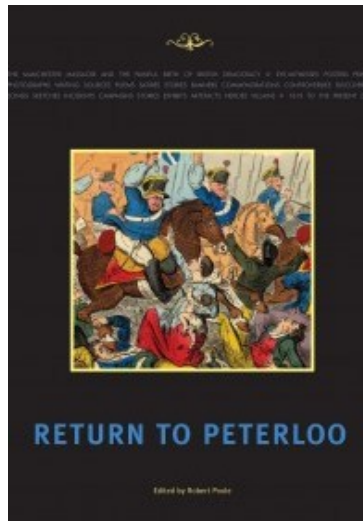


Return to Peterloo

Contributor

Matthew Roberts

The Peterloo massacre of 1819 is one of the landmarks of British history. Notwithstanding the weeks of legal argument and the decades of noisy disputes about who was responsible, the sheer quantity of information is exceptional, so the basic facts have never been in serious doubt. This book, however, published in time for the bicentenary, offers many new perspectives and crucial new evidence, adding significantly to our understanding of the event and the many issues surrounding it. Essential reading for anyone interested in the history of the North of England.



The Space Between: Literature and Culture, 1914-1945 Conference

Organiser
Erica Brown

The Space Between is a society for the study of literature and culture of the period between the First and Second World Wars. It provides an interdisciplinary and multi-disciplinary forum for discussion and research of texts, authors and new approaches to traditionally canonical works. It also encourages fresh examinations of art, society and culture illuminating the interwar and wartime periods. The society sponsors an annual conference and a journal.

The Space Between was born as a scholarly society as a result of an October 1997 conference, "Bang, Boom, Bust and Bang (Again): The Space Between: Precursors and Aftermaths, 1914-1945." The international conference was sponsored by the University of Reno and organized by Linda J. Holland-Toll, Roger J. Craik and Rita E. Rippeto. With the success of the conference, participants were inspired to expand the possibilities for an interdisciplinary discussion of studies in the interwar and wartime periods.

The 16th annual conference of the Space Between society will explore the notion of 'crossing' – whether of oceans, borders, classes, genders, disciplines or genres – as it relates to literature, art, history, music, theatre, media, and spatial or material culture in any country between 1914 and 1945. From 1930s writers and intellectuals crossing the class divide to the surrealist crossing of a sewing machine with an umbrella, from Virginia Woolf's *Orlando* to Michael Curtiz's *Casablanca*, from crossing the dance floor to spying and wartime betrayal, tropes and examples of crossing proliferate across the culture of the period.

Conference Organising Committee:

Erica Brown, Sheffield Hallam University
Richard Hornsey, University of Nottingham
Nick Hubble, Brunel University
Phyllis Lassner, Northwestern University
Michael McCluskey, University College London
Ann Rea, University of Pittsburgh at Johnstown



'Culture Wars 1900-1950'

*Organiser
Erica Brown*

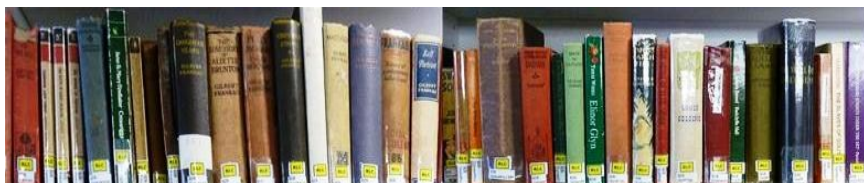
This conference arises from our work on the 'Readerships and Literary Cultures 1900-1950' collection of popular fiction held at the Adsetts Centre. The programme included papers on topics ranging from the advice column of the magazine *Woman's Weekly*, the interwar teashop and the battle of the brows, and the role of theatre during the second world war. All addressed the questions: What was meant by 'culture' in the period 1900-1950? How was culture contested?

The conference was attended by eight members of our collection reading group (which is made of interested members of the public) and other non-academic supporters including Sir Norman Adsetts. The members of the reading group have been writing reports about the books they have read over the past two years, and this collaborative research was presented in a session on using the collection.

The impact of the collection blog, which is co-written with members of the reading group, has been steadily increasing and we now receive around 2000 visits per month. <http://reading19001950.wordpress.com/>

The blog brings us into conversation with readers around the world, and inspires people to donate books to us! This year we have received several important donations, including rare volumes of Warwick Deeping's writing from a donor in the US.

Our Newsletter enables us to reach our many elderly readers who may not read the blog: <http://reading19001950.wordpress.com/newsletter>.



South Yorkshire Through Time

Co-Director

Alison Twells

South Yorkshire Through Time is a collaboration between SHU, Sheffield Archives, Barnsley Museum and the Oral History Society. It aims to:

Obring together under one roof community and oral history organisations and community-based projects in our region;

Oshowcase and publicise community history events and projects;

Oprovide opportunities to learn from each other about, for example, writing a funding bid, buying oral history equipment, developing books and exhibitions;

Odevelop an extensive archive of digital teaching resources relating to South Yorkshire's history;

extensively involve SHU history students as part of an editorial team and in writing about key topics in our region's history, developing resources and organising events.

The website is currently under construction and will be launched at Barnsley Museum in September 2014.



The cruces of *Measure for Measure* and EEBO-TCP

Article Author
Matthew Steggle

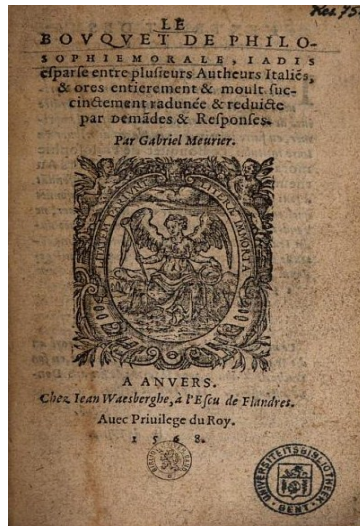


This article records textual research undertaken in the course of preparing a text of *Measure for Measure* for the third edition of the Norton Shakespeare. The matters it considers—questions of interpretation, meaning and emendation—belong to an ongoing conversation about the play's text, which goes back into the eighteenth century and the earliest scholarly editions of Shakespeare. However, the current project has been able to make use of a resource not available to previous editors of the play, in the form of EEBO-TCP, the computer database generated by the Early English Books Online Text Creation Partnership. Specifically, this article documents fresh observations on five textual problems in the play, in all of which EEBO-TCP seems to provide examples of analogous usages. Of these five discussions, three defend the substantive readings of the Folio text, one defends an existing emendation and one is a new emendation, supporting evidence for which is provided by EEBO-TCP. These extended textual notes, then, cast light upon the text and interpretation of *Measure for Measure*. In addition, they raise wider methodological problems about the possibilities and practicalities of EEBO-TCP as a tool for textual criticism. (Review of English Studies, 2014)

Thomas Nashe reads *The Nosegay of Morall Philosophie*

Article Authors

Arun Cheta and Matthew Steggle



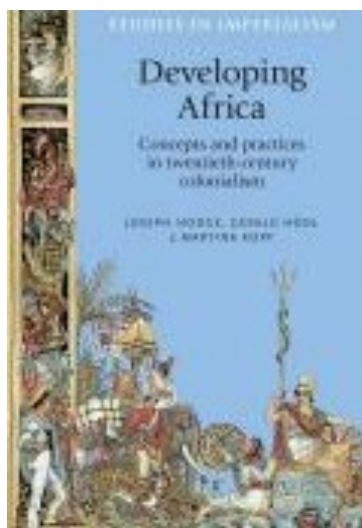
In this note we argue that a substantial passage early on in Thomas Nashe's first published work, *The Anatomie of Absurditie* (1589), consists of extracts from a source hitherto unknown to Nashe criticism: Thomas Crewe's black-letter compilation of aphorisms, *The Nosegay of Morall Philosophie* (1580). The passage in question occurs early on in the *Anatomie*, in a section exploring the topos of the wickedness of women. Having given some exemplary lists of virtuous and wicked women—lists largely compiled, it was long ago suggested, from Lodowick Lloyd's *The Pilgrimage of Princes* (1573)—Nashe moves on to consider references to women in classical philosophy. The passage begins:

[b]ut then let vs heare what was the opinion of ancient Philosophers, as touching the Femall sexe. One of the beeing asked whatestate that was, which made wise men fooles, and fooles wisemen, answered marriage. Aristotle doth counsell vs, rather to gette a little wife then a great, because alwaies a little euill is better then a great, so that he counted all women without exception, euill and vngratious. Another of them beeing asked what was the greatest miracle in the world, saide, a chaste woman . . . (Notes and Queries, 2014)

Developing Africa: Concepts & Practices in Twentieth-Century Colonialism

Contributor

Barbara Bush



This book investigates development in British, French and Portuguese colonial Africa during the last decades of colonial rule. During this period, development became the central concept underpinning the relationship between metropolitan Europe and colonial Africa. Combining historiographical accounts with analyses from other academic viewpoints, this book investigates a range of contexts, from agriculture to mass media. With its focus on the conceptual side of development and its broad geographical scope, it offers new and unique perspectives. An extensive introduction contextualises the individual chapters and makes the book an up-to-date point of entry into the subject of colonial development, not only for a specialist readership, but also for students of history, development and postcolonial studies. Written by scholars from Africa, Europe and North America, *Developing Africa* is a uniquely international dialogue on this vital chapter of twentieth-century transnational history.

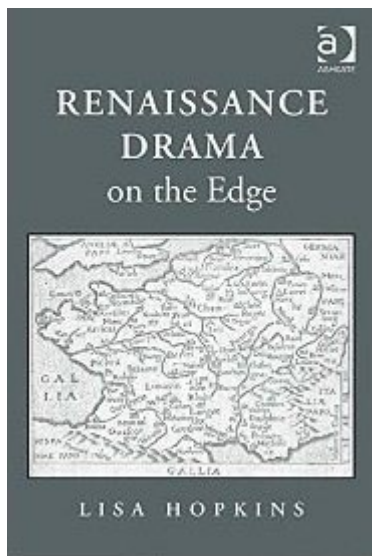
Renaissance Drama on the Edge

Author

Lisa Hopkins

Recurring to the governing idea of her 2005 study *Shakespeare on the Edge*, Lisa Hopkins expands the parameters of her investigation beyond England to include the Continent, and beyond Shakespeare to include a number of dramatists ranging from Christopher Marlowe to John Ford. Hopkins also expands her notion of liminality to explore not only geographical borders, but also the intersection of the material and the spiritual more generally, tracing the contours of the edge which each inhabits. Making a journey of its own by starting from the most literally liminal of physical structures, walls, and ending with the wholly invisible and intangible, the idea of the divine, this book plots the many and various ways in which, for the Renaissance imagination, meta-physical overtones accrued to the physically liminal. Contents: Introduction. Part I What is an Edge?: Walls: the edge of territory; Peter or Paul? The edge of the state. Part II The Edge of the Nation: Sex on the edge; 'Gate of Spain': the southern edge of France; 'Pas de Calais': the northern edge of France. Part III Invisible Edges: The edge of heaven; Jewels and the edge of the skin; The edge of the world. Conclusion; Works cited; Index.

About the author: Lisa Hopkins is Professor of English at Sheffield Hallam University and co-editor of *Shakespeare*, the journal of the British Shakespeare Association.



British culture after 9/11, Teesside University, 27 June 2014

Speaker

Ana Maria Sanchez-Arce

The years following 9/11 and 7/7 have witnessed the emergence of a diverse body of British fiction, film, art and music that has sought to respond to the events and their legacies.

This conference examined cultural representations of post 9/11 Britain to explore how writers and artists have crafted new ways of representing trauma, nationhood and cross-cultural encounter, and reimagined human subjectivity in the face of the dehumanising ideologies of terror and counter-terror.

Keynote speakers:

Dr Claire Chambers (University of York)

Professor Peter Morey (University of East London)

Avaes Mohammad (poet, playwright, performer)

More specifically, the conference: examined the role of artists and writers as 'public intellectuals' in post 9/11 British culture, explored the representation of the British Muslim experience in post 9/11 Britain, and investigated the extent to which '9/11 culture' can be theorised as a coherent category of cultural and historical analysis.

Ana Maria delivered the paper: *'Performing innocence: Narrative and Normative Communities in McEwan's Saturday, Reed's The Grid, and Sahota's Ours Are the Streets'*



1984: Freedom and Censorship in the Media, University of Sunderland, 23-24 April 2014

Speaker

Ana Maria Sanchez-Arce

Worries over effects of media content and technologies are never far from the headlines. When anxieties centre on protecting children and the fortification of the social fabric, regulation often seems like the first resort. The year 2014 will see the thirtieth anniversary of the 1984 Video Recordings Act (VRA): this event offered the opportunity to reflect on how and why concerns about individual media technologies and particular media genres become so important that campaigners and politicians can claim that 'the very soul of the nation' is at stake. Using the VRA as a starting point, this conference aimed to critically examine the key issues in politics and campaigning which shape calls for censorship. If new technologies always spark old anxieties around 'effects' and propensities to cause 'harm', what might we learn from extant legislation and their implementation? As we settle into the internet age and media on demand, policing national media borders seems ever more futile, yet the clamour for legislation to protect children and society shows no signs of abating.

Ana Maria Sanchez-Arce delivered the paper: 'Offence and Contemporary Dogma: An Exploration of Social Conflict in the UK through Protest against Literature',



Korean Screen Culture Conference

Organiser
Chi-Yun Shin

This was the third annual conference on Korean Screen Culture, which was held at the Void Film Theatre on 13 & 14 June.

Over the last two decades, South Korean cultural “products” (films, TV dramas, popular music, etc.) have made a huge impact in the cultural lives of the East Asian region and beyond – the phenomenon known as *Hallyu*, the Korean Wave, and the conference brought the delegates from around the world (Canada, Denmark, Germany, the Netherlands, New Zealand, South Korea, Switzerland, the UK and the US) together to Sheffield Hallam to explore Korean screen culture with particular interest in the transnational and transmedia practices.

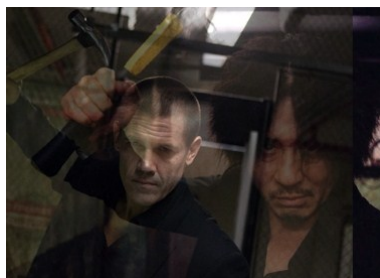
The two keynote speakers were:

*Professor Chris Berry (King's College, London):
Sino-Korean Film Connections: A History in Fragments*

*Dr Michelle Cho (Assistant Professor, McGill University, Canada)
Hallyu at Home: Kpop Metatexts as Media Critique*

There were twelve other inspiring and thought-provoking papers delivered at the conference as well as a special screening (UK premier) of the documentary *Us and Them: Korean Indie Rock in a K-pop World*, which was co-directed by one of the delegates, Dr Stephen Epstein (University of Wellington, New Zealand).

Our four fantastic student helpers whose contribution was vital to the smooth run of the event were: Rose Butler (PhD, Film) Craig Mann (PhD, Film), Dan Truter (L6, Film & English) and Liam Ball (L5, Film).



'Private Sots in Public Places'

Conference: 'Public Drinking in the Nineteenth Century', Bristol University, February 2014

Invited Speaker

Steven Earnshaw

The nineteenth century largely understands excessive, repeated drunkenness to be a public affair requiring intervention from the state, philanthropic institutions, medicine or the religious-minded. But when and how do we get to see the inner lives of ordinary, habitual drunkards, where consciousness may not be framed by questions of temperance and abstinence? William Cobbett's sermon 'Sin of Drunkenness, in Kings, Princes and People' (1823), while strongly arguing against alcohol, is yet one of the few discourses of the period to assign a metaphysical motive to drinking – 'drunkenness is a man's own act; an evil deliberately sought after' – and it is this unheralded strand – a 'will to drink' – that I would like to open up as part of a larger project on 'the Existential alcoholic', a figure that emerges in the latter half of the nineteenth century.

The paper will look as its main reference points George Eliot's long story, 'Janet's Repentance' (1857), about the drunken wife of a professional man (also a drinker) in an early nineteenth-century English market town, and Zola's novel, *L'Assommoir* (1877), about the influence of alcohol and environment on a ménage à trois in nineteenth-century Paris. In doing so it looked at the more typical coverage of figures of gross inebriation, such as we find in Booth's *Life and Labour*, Parliamentary reports, and adaptations of Zola's novel, e.g. Charles Reade's hugely popular drama *Drink* (1879), and how Eliot's tale and Zola's narrative start to question these prevailing views, and offer new techniques of representation in doing so.



People, Protest & the Land: A Workshop in Honour of Professor Alun Howkins, University of Sussex, 3-4 July 2014

Organiser and Speaker

Nicola Verdon

This workshop celebrated the work of Professor Alun Howkins, who retired from the University of Sussex in 2009 after spending most of his academic life at the university. His research interests and publications spread widely across political, social and cultural history, with a particular focus on the history of the modern countryside and the rural labouring poor. This workshop brought together a number of scholars who represent all aspects of Alun's academic interests, from those who worked with him, those who have been supervised and influenced by him, and those who continue the legacy of his academic work. Speakers include Carl Griffin (Sussex) on the persistence of the discourse of hunger in the protests of the poor; Sally Alexander (Goldsmiths) on Ruskin and the politics of the 1960s; Clare Griffiths (Sheffield) on George Butterworth and the sound of Englishness; Vic Gammon (Newcastle) on Night visiting songs; Maggie Andrews (Worcester) on rural motherhood and evacuation in World War Two; Sian Edwards (Sussex) on the scouting movement and the stewardship of the countryside after 1945; Gary Moses (Nottingham Trent) on the Church of England and the farm labourer; Malcolm Chase (Leeds) on Charles Stubbs and rural labour; Karen Sayer (Leeds Trinity) on labour history in livestock production; Hilary Crowe (Cumbria) on the cash economy in the interwar uplands, and Nicola Verdon (Sheffield Hallam) on the Victorian female farm servant. The workshop was made possible by funds kindly provided by the Economic History Society, the British Agricultural History Society and History Workshop, all of which Alun has been an active member over the last four decades. A book, to be edited by Karen Sayer and Nicola Verdon, will follow.



‘The First Poverty Line? Davies’ & Eden’s Investigation of Rural Poverty in Late 18th Century England’, *Explorations in Economic History*, vol 51 (2014)

Joint-authored article

Ian Gazeley (University of Sussex) and Nicola Verdon (Sheffield Hallam University)

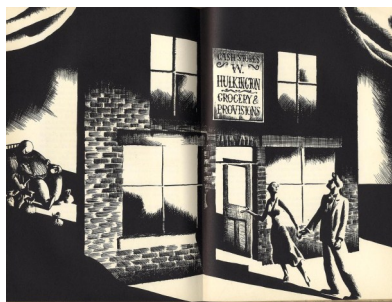
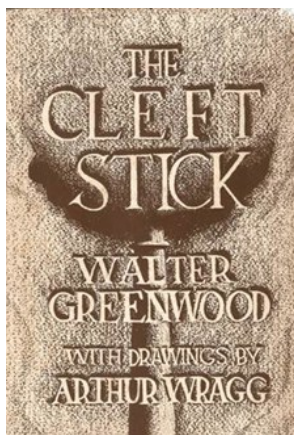
Abstract:

Two important and well-known surveys of the household budgets of the English rural labouring poor were produced by David Davies and Frederick Eden in the 1790s. We revisit these from the point of view of their original rationale — an investigation of the characteristics and extent of poverty in the countryside. We argue that Davies' standard of ‘tolerable comfort’ can lay claim to being the first poverty line based upon the application of a minimum consumption standard to household income. We find that the majority of households fall below this standard, although those in the south of England were worst off, that family size was the largest coefficient and poverty reduced as the age of the first child increased. The incidence of poverty was not highly correlated with the absence of a woman wage earner.



Word and Image in Walter Greenwood and Arthur Wragg's *The Cleft Stick* (1937)', Development and Society Faculty Research Conference, June 10 2014.

Speaker
Chris Hopkins

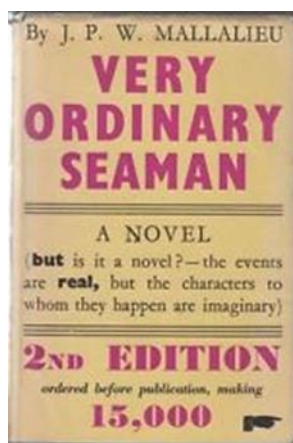
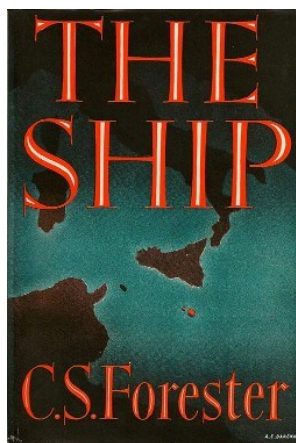


'C.S. Forester's *The Ship* (1943) and J.P.W. Mallalieu's *Very Ordinary Seaman* (1944): The Wartime Ship-Novel, Post-war Reconstruction and Contested Visions of England in the Nineteen-Forties' for *Culture Wars 1900-1950* Conference, Sheffield Hallam University, June 14 2014

Speaker
Chris Hopkins

This was an inter-disciplinary conference that looked beyond the purely literary to encompass journalism, publishing, libraries, art, etc. We asked: What was meant by 'culture' in the period 1900-1950? Whose culture was it and did all walks of life have a culture? How was culture contested?

David Edgerton: two linked ideas about the British experience of the Second World War are largely mythical - neither particularly 'a People's War' nor well explained by the 'left's story of Blitz to Beveridge. On the contrary Britain was and continued to be not a welfare but a 'warfare state'. However, he admits that key narratives about the welfare state and democratisation did emerge during the war itself. Other historians reinforce democratisation as a key narrative, but very much a contested one.





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