

**Centre for Translation and Intercultural Studies**  
**Research Seminar Series**  
**Semester I 2023-2024**

**Thursdays 13:00-14:30**  
**Samuel Alexander Building, A101**  
**(on campus and online)**

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**Thursday 19 October**

Title: Ethics and sustainability for today's translation professional  
Speaker: Dr Joseph Lambert, Cardiff University  
Mode: In person  
Zoom link: <https://zoom.us/meeting/register/tJEkd-2hrD0jGdXAiLw2PgA-zc2pHast2200>

**Thursday 9 November**

Title: On the ethics and politics of (not)understanding: Going beyond language in multilingual and multimodal research entanglements  
Speaker: Dr Khawla Badwan, Manchester Metropolitan University  
Mode: In person  
Zoom link: <https://zoom.us/meeting/register/tJEufu6sqjkiHdf0Rr0jVHdDnao5tdqWJttZ>

**Thursday 30 November**

Title: How to understand intercultural outcomes in sojourner and migrant populations from an interdisciplinary perspective?  
Speaker: Dr Joana Almeida, University of Warwick  
Mode: In person  
Zoom link: <https://zoom.us/meeting/register/tJwrde2hqDsqH9AdY1G3SM1aglOm0xpdfsD6>

**Thursday 14 December**

Title: Prismatic Jane Eyre: An experiment in the study of translations  
Speaker: Prof. Matthew Reynolds, University of Oxford  
Mode: In person  
Zoom link: <https://zoom.us/meeting/register/tJYkdOjurjwrGNxTd1pJHLNRAuKDUKWsiPTa>

East Asian Studies Seminar 2023-24

18<sup>th</sup> October 2023, live: 4.45-6.15pm Sam Alex A115

**Homo-Erotic Readings of Japanese Verse in Early Modern Japan** (Joshua Mostow) *in conversation with Anti-war Messages in Japan's World War Two Popular Culture Propaganda* (Sharalyn Orbaugh)  
(moderators Zhaokun Xin and Sharon Kinsella)

8<sup>th</sup> November, live: 4.30-6pm Sam Alex A115

Juan Zhang (Bristol) **Zero-COVID was forever, until it was no more**  
(moderator Ed Pulford)

29<sup>th</sup> November 2023, 4.30-6pm Zoom only

Takeyama Akiko, **Involuntary Consent: Ethnography with Adult Video Actresses**  
(moderator Peter Cave)

6<sup>th</sup> December 2023, live: room tbc

Cosima Bruno (SOAS) **Intermedial Translation between Music and Poetry**  
(moderator Zhaokun Xin)

SEM 2, 2024

XX<sup>th</sup> March, live, room tbc

Xiaomeng academic visitor from Shanghai  
(moderator Zhaokun Xin)

20<sup>th</sup> March 2024, live: room tbc,

Avina Avital (Oxford University)

**Chinese propaganda posters in the Colonial Period**  
(moderator Sharon Kinsella)

10<sup>th</sup> April 2024, ZOOM only, time tbc

Xu Ma (Lafayette University) **Self-Identity and Re-/Presentations of the Bodily and Gendered 'Other' in Early Modern China** (moderator Zhoukun Xin)

1<sup>st</sup> May 2024, live: room tbc

Jamie Wong, **Cute Memes and Chinese State Governance**  
(moderators Ed Pulford and Sharon Kinsella)

**French Studies, The University of Manchester**

Research seminars and cultural events

2023-24 Semester 1

**Tuesday 14 November 2023, 5pm**

Samuel Alexander building, room A113

**“Traditions and legacies of dialogue-writing in contemporary French comedies  
(Audiard, Splendid, Veber)”**

**Dr Isabelle Vanderschelden**

[Rémélice](#), Université d’Orléans

Comedy has always been the cornerstone of the French film industry, with each generation bringing new stars, authors and box-office hits. From a generic perspective, comedy is often seen as a vehicle to release tension and address social issues, with critical distance and poetic licence. French humour is heavily influenced by the stage traditions of farce, *théâtre de boulevard* and *marivaudage*, with a persistent streak of satire and parody heavily reliant on wit, wordplay and jokes. This means that dialogue plays a crucial role in producing humour in French cinema, entertaining Francophone audiences across generations, even if comedies are sometimes viewed as too culturally specific to cross national borders.

After a brief outline of the main traditions of humour underlying comic cinema in France since 1945 (traditions supported by the increasing role of television in launching comedy stars), this presentation will focus on dialogue-writing styles and strategies. Using examples from a range of classic comedies and cult dialogue writers like Michel Audiard, Francis Veber, and the team of the Splendid, we will try to elucidate what really makes the French laugh, why some dialogue writers like Audiard have left such a legacy, why cult dialogue is so important in audiences’ collective imaginary, and why some actors become dialogue writers and perform their own lines.

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**Thursday 23 November 2023, 1.10pm and 2.30pm**

Martin Harris Centre for Music and Drama, Cosmo Rodewald concert hall

**French indie pop concert by La Féline,**

followed by Q&A with the artist

1.10-2pm: French pop singer **La Féline** is influenced by the likes of Suzanne Vega and PJ Harvey but unmistakably French, and has developed a cool following at home (Radio Nova, *Les Inrocks*). Here she introduces her home-coming album *Tarbes* (2022) to Manchester audiences as part of a wider UK tour, supported by a small student choir. The concert is a joint venture between the French Studies and Music departments, part of the Thursday Lunchtime concert series. No need to book: it’s free and you can just turn up on the day!

2.30-4pm: after the concert, **La Féline** will meet students to discuss her career and influences, feminism in the French music industry, and the creative tension between her small-town childhood in Tarbes (in the Pyrénées) and her international success today. **Note:** to attend the Q&A, it is imperative that you register in advance by contacting Barbara Lebrun: [barbara.lebrun@manchester.ac.uk](mailto:barbara.lebrun@manchester.ac.uk) Only registered delegates will be allowed to attend.

About La Féline: visit <https://lafeline.bandcamp.com/>