

9 juin 2023

JOURNÉE D'ÉTUDES CONJOINTE DU SEARCH ET DU CREA

DE LA NOSTALGIE À LA SOLASTALGIE

Étude interdisciplinaire de la construction du sens
et de ses enjeux sociaux, anthropologiques et culturels en temps de crises

FROM NOSTALGIA TO SOLASTALGIA

*An Interdisciplinary Study of the Construction of Meaning in Times of Crisis
and its Social, Anthropological and Cultural Implications*



SALLE 3206, BAT Patio 3, Université de Strasbourg

Organisation et contacts : Séverine LETALLEUR-SOMMER (severine.letalleur@parisanterre.fr)

et Sophie-Hélène TRIGEAUD (trigeaud@unistra.fr)

Laboratoire
Savoirs dans l'espace anglophone : représentations, cultures, histoire
SEARCH UR 2325
Université de Strasbourg

CREA • EA 370
Centre de recherches
anglophones

Programme de la journée

Matin

9:00 ACCUEIL

9:15 MOT D'OUVERTURE PAR ANNE BANDRY-SCUBBY, Doyenne de la Faculté des langues, Université de Strasbourg

9:20 INTRODUCTION par Séverine LETALLEUR-SOMMER et Sophie-Hélène TRIGEAUD

9:30 Chris DEACY (University of Kent), *Harnessing and Reframing of Nostalgia: Reporting and analysing National Mourning, Religious and Secular Identities*

9:55 Suzanne ESCAIG (Université Paris Nanterre), *Nostalgia, narrating ontological crises in post-WW2 England. The inevitable loss of the symbolic 'home' and the reflective power of literature*

10:20 TEMPS D'ÉCHANGE ET DISCUSSION

10:35 PAUSE

11:00 Emilia KOUSTOVA (Université de Strasbourg), *L'exil stalinien, enchevêtrement de lieux et de leurs mémoires*

11:25 Marie-Odile BERNEZ (Université de Bourgogne), *Is solastalgia new? Reactions to landscape changes in the second half of the eighteenth century*

11:50 TEMPS D'ÉCHANGE ET DISCUSSION

Pause déjeuner (12:05 – 14:00)

Après-midi

14:00 Séverine LETALLEUR SOMMER (Université de Paris Nanterre), *Warped semiosis in times of crisis. From biosemiotics to aesthetics, a 'stitch' in time*

14:25 Carsten SCHRADIN (Université de Strasbourg), *Harshness, Climate Change, and Human Constraints*

14:50 TEMPS D'ÉCHANGE ET DISCUSSION

15:05 PAUSE

15:30 Gwen CRESSMAN (Université de Strasbourg), *Once (Upon) A Forest: remembering, reclaiming and reinventing the land in Lorraine Gilbert's photography*

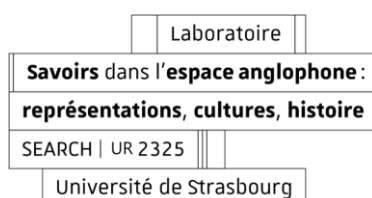
15:55 Sophie-Hélène TRIGEAUD (Université de Strasbourg), *À la recherche du fil perdu... Les pratiques de couture et de tissage actuelles relèvent-elles d'une (sola)nostalgie ?*

16:20 TEMPS D'ÉCHANGE ET DISCUSSION

16:35 TABLE RONDE

16:55 CONCLUSION par Séverine LETALLEUR-SOMMER et Sophie-Hélène TRIGEAUD

17:00 FIN DE LA JOURNÉE



Argumentaire

Cette journée d'études est conjointement organisée à l'Université de Strasbourg par l'unité de recherche SEARCH (*Savoirs dans l'Espace Anglophone : Représentations, Cultures, Histoire*, UR2325, Université de Strasbourg) et le CREA (*Centre de Recherches Anglophones*, EA370, Université de Nanterre). Elle porte sur la question de la construction du sens dans un monde en crise (Blamont, 2004) – systémique, climatique, ontologique pour faire écho aux « trois écologies » guattariennes (Guattari, 1989, 11-12). Elle sera suivie d'un colloque à l'Université de Paris-Nanterre (2024).

Il s'agira de poser les bases d'une recherche interdisciplinaire visant à interroger la construction du sens au regard de notions ouvrant à la réflexivité épistémologique dans l'étude des crises, notions telles que la nostalgie et la solastalgie – mot-valise formé à partir du substantif *solace* en anglais, qui signifie *réconfort*, et du suffixe *-algie*, douleur (Albrecht, 2005). Dans un monde où les repères familiers se brouillent ou semblent en perte, où un progrès technico-scientifique effréné (Rosa, 2010) s'accompagne de bouleversements écologiques dont on peine à évaluer l'ampleur, mais dont on craint le pire, l'on assiste à des réactions diverses, inédites, d'où le besoin de forger des néologismes (Albrecht, 2019) : la solastalgie, l'éco-anxiété, qui peuvent en retour engendrer un désir de reconnexion avec un environnement naturel même abîmé (biophilie, Gibson, 2010 ; Lowenhaupt Tsing, 2015), ou l'inverse, une écophobie résultant d'une déconnexion avec la Nature (Sobel, 1996), voire une biophobie (Albrecht, 2019 ; Kellert & Wilson, 1993), la topophobie renvoyant, elle, au rejet de son habitat, rural ou urbain (Ruan & Hogben, 2007) alors qu'il est reconnu que l'absence d'enracinement authentique en un lieu peut générer dépression, anxiété et mélancolie (Relph, 1976, 1985 ; Buttimer, 1980). Apparaît ainsi, de façon plus attendue, un sentiment de nostalgie vis-à-vis de lieux associés à un passé magnifié (on parlera alors de topophilie, terme qui renvoie à l'attachement non pas à la nature, mais à un lieu chargé d'histoire conservant les traces d'une présence humaine – Auden, 1945, Hauser, 2007, voir aussi Tuan, 1974), sentiment qui se manifeste de façon obvie lors de deuils nationaux, événements symboliques lorsqu'il s'agit de sonner le glas d'un âge d'or.

Dès lors, puiser dans les récits (Newman, 2003: 1427 ; Dawes, 1999) et événements critiques passés (Diamond, 2005) comme le font l'historien, mais aussi l'écrivain, à des fins documentaires ou par le truchement d'un montage narratif de fiction, permet de mieux saisir un présent vacillant au prisme d'une ère révolue. L'observation sur le terrain, d'activités et comportements évoquant un rapport mélancolique au passé, voire un repli, constitue une réponse naturelle à l'inertie (Rich, 2019) et à l'appréhension qu'elle engendre (écoparalyse, Albrecht, 2019 ; Parrique, 2022). Se dessinent aussi des réponses moins régressives à la nécessité de mettre un frein : le retour à des pratiques artisanales ancestrales, plus lentes, moins énergivores (Bihouix, 2014) et plus en harmonie avec la périodicité du renouvellement des ressources et les rythmes naturels (Guez & Zanini, 2021) ; la revalorisation d'un regard contemplatif posé sur le monde comme source d'inspiration, d'apaisement et non plus d'exploitation (ce dont on trouve trace dans la littérature, la poésie et les arts en général ; Gefen, 2017) ; l'adoption par les scientifiques non plus d'une perspective surplombante (Schaeffer, 2007), mais d'un angle de vue en contre-plongée par rapport à leur objet, où l'homme saisit sa vulnérabilité et sa dépendance intrinsèque à la biosphère (cf. l'« humilité environnementale » prônée par le géographe canadien Relph dès 1981), mais aussi son insignifiance cosmique (Lovelock, 1979) ; la prise de conscience qu'il demeure de multiples alternatives au modèle capitaliste (Lowenhaupt Tsing, 2015) de même qu'une immense diversité des formes d'intelligence du vivant (Godfrey-Smith, 2016). Cette mise au point semble aujourd'hui sourdre en divers endroits et affecter à divers degrés toutes les branches du savoir. Elle s'accompagne d'une remise en question épistémologique des modèles intellectuels hérités de la suprématie du rationalisme occidental (Plumwood, 2001), du cognocentrisme (Schaeffer, 2007), du dualisme cartésien (Merleau-Ponty, 1945 ; Bateson, 1979 ; Damasio, 1994 ; Varela et al., 1993), d'une dichotomie nature/culture obsolète (Viveiros De Castro, 2009 ; Wheeler, 2016 ; Descola, 2005 ; Haraway, 1991), d'un rapport antithétique analyse/affect infondé (Berman, 1981: 193). À la fois empreintes de nostalgie, mais aussi déjà solastalgiques, ces pratiques et perspectives à rebours incarnent des points de sensibilité accrue liés à la perte et/ou à la peur de la perte – ce *punctum* qui « me meurtrit, me poigne » dirait

Roland Barthes (1980). Elles constituent en outre des points de suture passé/présent face à un futur incertain, des îlots de *réconfort* et d'espoir, une régénération des savoirs et des formes d'appréhension du réel.

Dans le cadre d'un dialogue interdisciplinaire, cette journée d'études permettra d'examiner les crises passées pour mieux envisager les modèles épistémologiques à venir (Hopkins, 2019 ; Trigeaud, 2022). Ce sera aussi l'occasion de réfléchir aux enjeux environnementaux, sociaux, anthropologiques et culturels des répercussions et risques des crises ainsi mis au jour.

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This workshop has been jointly organised by the research unit SEARCH (Savoirs dans l'espace anglophone : représentations, cultures, histoire, UR2325 - Université de Strasbourg) and the CREA (Centre de Recherches Anglophones, EA370, Université Paris Nanterre). It examines the construction of meaning in times of crisis (systemic, environmental, ontological – along the lines of Guattari's Three Ecologies, 1989, 11-12). It will be followed by an international conference at the Université Paris Nanterre in 2024.

The aim is to lay the foundations for an interdisciplinary research project to examine the construction of meaning in light of concepts that may enhance reflexive epistemology in the study of crises; concepts such as nostalgia and solastalgia (a portmanteau formed by the English noun 'solace', meaning comfort, and the suffix '-algia' meaning pain). In a world where familiar landmarks are blurred or seem to be lost, where unrestrained techno-scientific progress (Rosa, 2010) is accompanied by environmental upheavals the scale of which we struggle to assess but about which we fear the worst, we are witnessing diverse, unprecedented reactions, and hence the need to coin neologisms (Albrecht, 2019): solastalgia, eco-anxiety, which in turn may engender a desire to reconnect with even a damaged natural environment (biophilia, Gibson, 2010; Lowenhaupt Tsing, 2015); or the opposite, an ecophobia resulting from a disconnection with Nature (Sobel, 1996); or even biophobia (Albrecht, 2019 ; Kellert & Wilson, 1993), whereas topophobia refers to the rejection of one's habitat, whether rural or urban (Ruan & Hogben, 2007) as it is well known that the absence of authentic roots in a place can generate depression, anxiety and melancholy (Relph, 1976, 1985; Buttimer, 1980). What has also appeared, less surprisingly, is a feeling of nostalgia for places associated with a glorified past (the term "topophilia" referring to an attachment not to Nature but to a place steeped in history and preserving the traces of human presence - Auden, 1945; Hauser, 2007; see also Tuan, 1974), a sentiment that manifests itself obviously in times of national mourning, symbolic events that spell out the end of a golden age.

Thus, drawing on critical accounts and momentous events of the past (Diamond, 2005) as historians but also writers do, whether for documentary purposes or to explore fictional narratives, helps us to better grasp an unstable present through the lens of a bygone era. Field observation of activities and behaviours that evoke a melancholy relationship with the past, or even a retreat, is a natural response to inertia (Rich, 2019) and the sense of helplessness and apprehension it engenders ("ecoparalysis" Albrecht, 2019, Parrique, 2022). Also emerging are less regressive responses to the need to pull back: the return to ancestral artisanal practices that are slower, less energy-consuming (Bihouix, 2014) and more in harmony with the periodicity of resource renewal and natural rhythms (Guez & Zanini, 2021); the revival of a contemplative view of the world as a source of inspiration rather than exploitation (which has always been a feature of literature, poetry and the arts in general); the adoption by scientists of a perspective that is no longer looking down from on-high (Schaeffer, 2007) but angled low in relation to their object, from which man perceives his vulnerability and intrinsic dependence on the biosphere (cf. the "environmental humility" advocated by Canadian geographer Relph as early as 1981) as well as his cosmic insignificance (Lovelock, 1979); the realization that there remains an infinite variety of alternatives to the capitalist model (Lowenhaupt Tsing, 2015) and an immense diversity of forms of intelligence in the living world (Godfrey-Smith, 2016). Today, this shift is emerging in various places and affecting all branches of knowledge to varying degrees. It is accompanied by an epistemological reassessment of prevailing intellectual models: the supremacy of Western rationalism (Plumwood, 2001), cognocentrism (Schaeffer, 2007), Cartesian dualism (Merleau-Ponty, 1945; Bateson, 1979; Damasio, 1994; Varela et al., 1993), an obsolete nature/culture dichotomy (Viveiros De Castro, 2009; Wheeler, 2016; Descola, 2005; Haraway, 1991), and an unfounded antagonism between analysis and affect (Berman, 1981) are all being called into question. Tinged



with nostalgia but also already solastalgic, these backward-looking practices and perspectives embody points of heightened sensitivity linked to loss and/or the fear of loss (that punctum that “bruises me, grips me” as Roland Barthes would put it, 1981). They also point to islets of comfort and hope, a regeneration of knowledge and of ways of apprehending reality, as well as points of suture between past and present in the face of an uncertain future.

As part of an interdisciplinary dialogue, questions around meaning-making in times of crisis will enable us to examine past crises so that we can better consider future epistemological models (Hopkins, 2019 ; Trigeaud, 2022). It will also provide an opportunity to reflect on the environmental, social, anthropological and cultural implications of the repercussions and risks of crises.

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Résumés des interventions

- **BERNEZ, Marie-Odile, "Is solostalgia new? reactions to landscape changes in the second half of the eighteenth century".**

The concept of solostalgia is recent (Glenn Albrecht, 2005), and we may wonder if it is not pointless to look for expressions of this feeling in past periods, when the word did not exist. This is a complex area, similar to the problem of retrospective diagnosis in medicine. However, the second half of the eighteenth century might be enlightening in that sense, since it was also the moment when a related concept, that of nostalgia, became more current. The starting-point of the paper will be whether we can clearly delineate the key differences between the two concepts. Evidence of nostalgia in the second half of the eighteenth century can be found, and expressions of feelings of nostalgia certainly played a part in the later development of Romantic poetry. How we might relate this literary expression to social and economic changes will form the major part of the paper. The changes carried out in the rural landscape under the pressure of the enclosure movement were topics for poetry, and, possibly, as urbanisation was growing, there was some unease about the disappearance of the original landscape around large cities. And yet, can we isolate moments of solostalgia, in the same way it is defined today? Contemporary writers noticed and commented upon changes in their surroundings, especially in the rural areas, but did they see these changes as a source of anxiety? If unease was expressed, did it go beyond a feeling of nostalgia for the past, which is after all frequent throughout history? One concrete example, that of the changes surrounding Nuneham Courtney in Oxfordshire, will be developed through the poems it gave rise to at the time.

- **CRESSMAN, Gwen, "Once (Upon) A Forest: remembering, reclaiming and reinventing the land in Lorraine Gilbert's photography".**

Lorraine Gilbert started her career as a photographer while she was tree planting in Northern British Columbia and pursuing her studies in agroforestry in the late 1980s, and early 1990s. This summer job led her to begin a series of photographs entitled Shaping the New Forest (1987-1994) in which Gilbert seeks to document and interpret the dire state of the landscape. It offers black and white as well as color views of a land left bare by ongoing clear-cuts. It also presents a series of portraits of the tree planters, whose epic task makes them into the heroic even if powerless guardians of the earth. Thirty years on, as the exploitation of Canadian forests has intensified and climate change has made the preservation of natural environments more pressing, if not vital, Gilbert's interest in the fate of the forest has not waned. As the titles of some of her works suggest, Old Clearcuts (ongoing),

Revisiting the Old Plantation (ongoing), Once (Upon) a Forest, or Le Patrimoine, Gilbert explores the state of nature as a dialogue between the past and the present in ways that complicate what could be the nostalgic longing for a golden age. Indeed, Gilbert's photographs are intimately concerned with processes both of destruction and regeneration, celebrating the forest even as it is maimed. By documenting the human imprint on the land, they write the story of the forest and question our relation to it. Peter Culley writes about the Once (Upon) a Forest diptych that it suggests "the explosive regenerative force and power of nature," and yet "remains deeply tied to reclamation and recovery" (Culley, 2017). Following this insightful comment on her work, I would like to argue that Gilbert's relentless documentation of deforestation and more generally of the exploitative plunder of natural resources in Canada essentially questions what this loss or transformation of the landscape does to our sense of place and belonging. I intend to explore the aesthetic strategies at work as they produce a sense of place that both denounces loss and forcefully resists its by creating a sense of rootedness in the land.

- **DEACY, Chris, "Harnessing and Reframing of Nostalgia: Reporting and analysing National Mourning, Religious and Secular Identities".**

The aim of this paper is to examine the intersection of religion and nostalgia in the BBC Radio coverage of the death of Queen Elizabeth II on 8 September 2022 and over the days that immediately followed, as well as on the day of the funeral on 19 September 2022. It will highlight instances of Conventional Religion, as with the inclusion of members of faith communities in the features on a range of programmes and news bulletins, but will also focus on the way the nostalgia that played an instrumental role in the reflections and reminiscences on the part of 'ordinary' listeners is also rich in religious content and meaning. In contradistinction to the top-down, institutional model of Conventional Religion, studies in the sociology of religion have been used to argue that Christianity functions in people's lives to reinforce familial, ethnic and social conditions, with the categories of love, family, fairness and kindness playing a more crucial role than dogma and creeds. Although the word 'nostalgia' did not itself feature widely in the programmes, nostalgia is a pivot around which people's religious and spiritual experiences and expressions were able to take shape. In tandem with the 'turn to the self', or 'subjective turn', trajectory that plays a role in many contemporary studies of religion, nostalgia connotes the same shift in orientation away from objective and transcendent value-systems and towards the domain of everyday experience, love and loss. Core values around the sacred are in evidence in the nostalgia-laden output on BBC Radio 2 following the Queen's death, and the paper will explore their breadth and substance and seek to ascertain whether nostalgia might even be categorized as a potential site of religiosity and spirituality – the Secular Sacred, indeed – in its own right. The paper will also point out that the same tropes that attended the death of Queen Elizabeth can be found throughout so many other media and cultural products and manifestations, in which our identities are constructed out of the way in which we are predilected to eulogize particular eras as representing a 'golden age', with the loss we feel in the present both a corroboration that life was in some sense more wholesome and edifying 'back then' and also that we might be able to reclaim that past, if only temporarily, in the liminal space of a favourite TV show or film.

- **ESCAIG, Suzanne, "Nostalgia, narrating ontological crises in post-WW2 England. The inevitable loss of the symbolic "home" and the reflective power of literature".**

I propose to examine the poetic fiction of three writers who were deeply influenced by the sense of loss inherent to WWII, namely E. Waugh, A. Powell and J. Betjeman. They all experienced first-hand the sense of civilizational destruction brought about by this unprecedented conflict. The acute nostalgia present in their prose and poetry can be, and has been, seen as a reactionary sentiment. Yet their acerbic rejections of modernity go beyond classist pinning. They can be interpreted as vehicles for the exploration of an ultimately timeless and universal experience: the inevitable loss of the symbolic "home" that is one's childhood. The experience is that of an emotional, temporal exile (not geographical): the place itself maintains its physical existence (most of the visual markers of pre-1939 England have been preserved), but its changes are perceived as so irreversible that it is effectively gone. Although different in many respects, this feeling of nostalgia is reminiscent of the ontological crisis witnessed in

solastalgia with a similar: “[...] loss or lack of solace and [the] sense of isolation connected to the present state of one’s home and territory [...] a feeling of dislocation”.

This raises the question of the works’ possible desire, or impulse, to reconstruct to use S. Boym’s distinction between “restorative” and “reflective” nostalgia, i.e., on the one hand, the ultimately fruitless attempt to merely recreate the past; on the other, the individual process that leads one to consider the distance between one’s past and present selves. It might provide one with useful and original outlooks towards the future. In this respect, literature as a remarkable sample of “reflective nostalgia”, might be a way of coping with the ontological feeling of loss. I hold forth that personal longing is the primary lens through which those works should be read, an ontological crisis for which literature acts as a source of solace; a phenomenon that may gain a new lease of life in times of anthropogenic environmental crisis.

- **KOUSTOVA, Emilia, « L’exil stalinien, enchevêtrement de lieux et de leurs mémoires » / “Stalinian exile, entangled places and memories”.**

Cette communication propose de relire (ou plutôt de réécouter) les entretiens avec les victimes des déplacements forcés staliniens, rassemblés dans le cadre du projet *Archives sonores – Mémoires européennes du Goulag*, afin d’interroger le rapport ambivalent aux lieux – lieux d’origine, lieux d’exil – qui transparaît dans nombre de ces témoignages. La douleur de l’arrachement et la nostalgie à l’égard des lieux familiers constituent une expérience centrale, partagée par les déportés au moment des faits et très fréquemment évoquée dans leurs témoignages postérieurs. Tout en rendant compte de la place qu’occupaient, durant l’exil, les souvenirs et les expressions d’une forte relation avec le monde dont ils avaient été arrachés, ces récits portent également des traces d’attachement à un nouvel environnement dans lequel ils ont dû survivre et reconstruire leur vie, sur les lieux d’exil que certains n’ont finalement jamais quittés. Résultant de nombreuses adaptations et (ré-)appropriations, mais aussi parfois de ruptures avec les milieux d’origine, cet attachement conduit certains témoins à exprimer a posteriori ce qu’on aurait – dans un autre contexte – qualifié de nostalgie. Tout en inscrivant ces observations dans une réflexion sur la nature de l’expérience soviétique et de sa mémoire paradoxale, cette communication participera à une discussion plus large initiée par cette journée d’études autour de la (re-)construction de sens dans des situations de crise et de bouleversements.

- **LETALLEUR SOMMER, Séverine, “Warped semiosis in times of crisis. From biosemiotics to aesthetics, a ‘stitch’ in time”.**

Considering semiotic systems not from the sole human perspective but from a more general biological standpoint may help us better grasp what lies at the core of meaning-making processes at a pre-linguistic stage. Hypotheses from the literature (the writings of biologist von Uexküll, American pragmatist C. S. Peirce and their successors, biosemioticians [T. Sebeok, J. Hoffmeyer, K. Kull], phenomenologists and enactivists [F. Varela, H. Maturana], etc.), suggest that meaning is deeply ingrained in the worldly interactions, and the experiential microcosms of each and every living thing on Earth. It is not global and stable, but local, prone to change, context-specific, species-specific, and to a certain extent subject-specific too (one may even consider that it is “generationally-specific”). The deciphering of signs is also what characterises the living as opposed to the inert (Sebeok, 1994; via agency, optionalism and fallibilism, Kull, 2019). The examination of the profound connection that exists between life and semiosis as well as the too often ignored subtle links between biology and aesthetics (Kull, 2022) will lead me to examine in what respect current representations and scientific accounts of anthropogenic environmental degradation, tell the tale of a warped semiosis; causing an uncanny feeling of imminent loss leading, for the youngest, to solastalgia and for those old enough to have known a more carefree era, to nostalgia.

- **SCHRADIN, Carsten, "Harshness, Climate Change, and Human Constraints."**

Global change poses a significant threat for ecosystems and humanity. To respond to this threat, it is important to (1) identify it correctly and (2) to have a scientifically realistic estimate of how humans can respond. (1) I will outline that we have to differentiate between environmental stress and environmental harshness, which need coping mechanisms that are mutually exclusive. Stress is short lasting and can be overcome by an increase in energy expenditure enabling fight and flight. Harshness is long-lasting and increasing energy expenditure would worsen the situation. Instead, to endure harshness, a reduction in energy expenditure is needed. It's important to realise that harshness is neither long-term stress nor chronic stress. (2) Most scientists (and the public) agree that we have to restrict climate change, but there is much frustration that we are failing. Humans have the cognitive ability to understand what would be needed to restrict climate change, but evolved egoism restricts individual change for the benefit of the species. Traits evolve because they increase individual evolutionary fitness, even if these traits are detrimental for the group / society / species. It does not help to be frustrated about this "human stupidity" which is as much a scientific fact as is climate change. Instead, we have to consider it when searching for solutions. Evolved cooperation will also not help us to restrict climate change because cooperation always evolved to increase access to and use of resources. In animal societies, reduction in resources is only achieved by social suppression. Human societies have the tool of legislation and policing to avoid individuals harming society by egoistic behaviour. For this, democratic majorities are needed that agree to restrict egoistic behaviours of everyone. As this will not be sufficient, technological innovations for climate change mitigation are also needed.¹

- **TRIGEAUD, Sophie-Hélène, "À la recherche du fil perdu... Les pratiques de couture et de tissage actuelles relèvent-elles d'une (sola)nostalgie ?" / "In search of the lost thread... Is today's interest in needlework, weaving and sewing a sign of (sola)nostalgia?"**

En conduisant des enquêtes de terrain sur les femmes, la couture et les travaux d'aiguille (*quilt* et *patchwork* notamment), on a pu observer, ces dernières années, l'expression croissante d'une certaine attention éthique portée à la Nature, à la consommation écoresponsable et à la confection alternative. Ceci témoigne de représentations dont il convient de se demander à quel point elles prennent ou non racine dans la nostalgie d'époques révolues, voire dans des sentiments solastalgiques face à des crises durement ressenties par ailleurs – tels que le laissent supposer les témoignages recueillis d'abord dans un questionnaire adressé aux personnes engagées dans la confection de masques en tissu, aux premiers temps de la pandémie en 2020 ; et, avec plus d'insistance ensuite, dans des entretiens conduits lors de divers salons et expositions de couture, travaux d'aiguille, patchwork et tissage français et internationaux. De l'enquête sur les pratiques les plus concrètes se dégage un paradoxe. Alors que l'on pourrait supposer que des représentations (sola)nostalgiques ramèneraient à des pratiques de retour vers le passé, l'on constate aussi bien le recours à des techniques présentées comme anciennes et traditionnelles que novatrices et résilientes, que les enquêtées justifient par une recherche pratique de cohérence avec leurs préoccupations éthiques. L'étude des réseaux engage de plus à considérer des logiques de participation civiles et collectives qui révèlent un second paradoxe, celui d'un dépassement du repli qui aurait pu être ici attendu. L'ensemble de ces observations multiscalaires (au niveau des représentations et de l'éthique, des pratiques techniques et des réseaux) imposent donc d'ouvrir la réflexion socio-anthropologique sur des modalités paradoxales du rapport aux crises aujourd'hui.

¹ Key references: Schradin, C., Makuya, L., Pillay, N. & Rimbach, R. 2023. Harshness is not stress. *Trends in Ecology & Evolution*, 38, 224-227. <https://doi.org/10.1016/j.tree.2022.12.005>. Schradin, C. 2021. Corona, climate change, and evolved human behavior. *Trends in Ecology & Evolution*, 36, 569-572. <https://doi.org/10.1016/j.tree.2021.03.010>

Présentation des participants

- **BERNEZ, Marie-Odile, MCF à l'UFR langues et communication de l'Université de Bourgogne.**

Marie-Odile Bernez teaches in the English department at the Université de Bourgogne-Franche-Comté. She is a member of the Research Centre TIL (Texte/Image/Langage), and the editor-in-chief of the journal Interfaces which focuses on intermediality. She is a specialist of eighteenth-century Britain, focusing especially on the history of ideas and development of science. She has published on Mary Wollstonecraft's links to the French Revolution, Buffon's heritage, anatomic and scientific illustrations, and on the relations humans/non-humans – Monboddoo's orang-utan, song birds and questions surrounding cruelty to animals in the eighteenth century.

- **CRESSMAN, Gwen, MCF en civilisation nord-américaine à l'Université de Strasbourg, membre du bureau du SEARCH.**

Gwendolyne Cressman est maître de conférences en études anglophones à l'Université de Strasbourg. Sa recherche porte sur la photographie à la croisée de l'enquête scientifique, du documentaire et de l'art conceptuel aux États-Unis et au Canada avec un intérêt particulier pour les migrations, le paysage, les identités et mémoires nationales. Elle a récemment publié dans le volume 34 de Intermédialités / Intermediality un article intitulé "Sensing the Border at Roxham Road" et également codirigé « Framing/unframing Spaces in the English-speaking » en deux volumes, le premier dans Polysèmes (2022) et le deuxième dans Sillages critiques (à paraître 2023). Elle travaille en ce moment à un ouvrage qui questionne les traditions nationales de photographie de paysage au Canada. Elle co-dirige la revue RANAM ainsi que la collection « Études Anglophones » aux Presses Universitaires de Strasbourg.

- **DEACY, Chris, Dr., Reader in Theology and Religious Studies, the University of Kent.**

Dr Chris Deacy is Reader in Theology and Religious Studies at the University of Kent, Canterbury, UK, where he has been based since 2004. Chris has written five monographs, co-edited three books and written over 20 articles to date. His main areas of research and teaching are on religion and film, life after death, Christmas and nostalgia. His most recent monograph, Christmas as Religion, published by Oxford University Press in 2016, takes issue with traditional ways of conceptualising the relationship between Christmas and religion. Chris is currently working on a project on nostalgia and religion, which is supplemented by a podcast series called Nostalgia Interviews with Chris Deacy: <https://audioboom.com/channels/4956567-nostalgia-interviews-with-chris-deacy>.

- **ESCAIG, Suzanne, agrégée d'anglais, doctorante à l'Université Paris Nanterre, membre du CREA.**

Agrégée d'anglais, ancienne élève de l'ENS de Lyon, Suzanne Escaig a obtenu un contrat doctoral à l'université Paris-Nanterre où elle prépare, sous la direction d'Emily Eells, une thèse intitulée « La nostalgie comme force d'avenir : Evelyn Waugh, Anthony Powell, John Betjeman, Marcel Proust ». Elle est membre du CREA EA 370, Centre de Recherches Anglophones.

- **KOUSTOVA, Emilia, MCF HDR en civilisation russe, Faculté des langues, Université de Strasbourg.**

Emilia Koustova est historienne, maîtresse de conférences HDR en civilisation russe à l'Université de Strasbourg. Ses recherches portent sur la culture politique et commémorative soviétique, les répressions stalinienne et la soviétisation coercitive des pays baltes, la Seconde guerre mondiale, ainsi que les politiques de la mémoire dans la Russie contemporaine. Elle a notamment dirigé un ouvrage collectif Combattre, survivre, témoigner : expériences soviétiques de la Seconde guerre mondiale (Presses universitaires de Strasbourg, 2020), et codirigé Le spectacle de la révolution. Culture visuelle des commémorations d'Octobre, en URSS et ailleurs (Lausanne, Antipodes, 2017).



- **LETALLEUR SOMMER, Séverine, MCF en linguistique anglaise, théories des représentations et sémiotique, UFR Langues et Cultures Etrangères, Université de Paris Nanterre , EA 370 CREA Centre de Recherches Anglophones.**

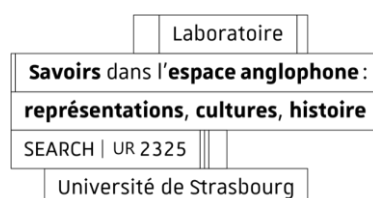
Séverine Letalleur-Sommer is Senior Lecturer in English at the University of Paris-Nanterre. She is a member of the Centre de Recherches Anglophones (EA 370), working in the field of linguistics and semiotics, cross-examining the construction and conveying of meaning via linguistic and visual signs. She has written articles dealing with the way visual art and literature interact and tend to mirror the workings of an “embodied mind”. Lately, she has taken interest in ecocriticism, biosemiotics and phenomena such as solastalgia and eco-anxiety. [www.parisnanterre.fr/mme-severine-letalleur-sommer-letalleur--697904.kjsp].

- **SCHRADIN, Carsten, DR, Institut Pluridisciplinaire Hubert Curien, Département d'Ecologie Physiologie et Ethologie, Université de Strasbourg.**

Carsten Schradin is a behavioural ecologist and eco-physiologist. He studied biology in Germany and did his diploma thesis at the Max-Planck Institute for Behavioural Physiology near Munich, before conducting a PhD at the University of Zurich on paternal care in New World monkeys. He then started in 2001 the striped mouse project in South Africa to study how animals respond with behavioural and physiological flexibility to unexpected change, especially droughts. In 2012 he joined the CNRS. He is continuing field work in South Africa but also comparative work on social evolution in mammals. During the Corona pandemic, he started the remote FINE seminar (www.socialevolutionseminar.com). Since 2021 his focus switched to understand why animals live solitarily.

- **TRIGEAUD, Sophie-Hélène, Fellow études interculturelles (MCF contractuel HDR), Faculté des langues, Université de Strasbourg, membre du SEARCH.**

Sophie-Hélène Trigeaud est Fellow en études interculturelles (MCF contractuelle) à la Faculté des Langues de l'Université de Strasbourg et membre de l'Unité de recherche Savoirs dans l'espace anglophone (SEARCH). Elle est également chercheuse associée au Laboratoire d'anthropologie des enjeux du contemporain (LADEC), à l'Université Lyon 2. Elle a collaboré, en tant que post-doctorante, aux projets internationaux : *Inter-Religio* (INTERREG/FEDER/Université de Strasbourg, d'Heidelberg, de Tübingen et de Bâle) ; et *Religious NGOs at the United Nations* (AHRC/ESRC/Religion and Society UK/University of Kent), ET A été Honorary researcher à l'University of Kent de 2012 à 2014. Elle est l'auteure de plusieurs articles (*Anthropologica*, 2013 et 2021 ; *Covies20*, 2021) sur la reconnaissance sociale et scientifique des productions textiles des femmes. Son HDR en sociologie et anthropologie a été publiée aux éditions L'Harmattan sous le titre *Socio-anthropologie en terrain sensible : essai épistémologique pratique et éthique* en 2022.



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