

EXCERPT 4: “The New Diplomacy” (2’)

Female host: Ever since the US ambassador to Syria left the country, Robert Ford has been using social media to monitor events on the ground & try to shape them. On his Facebook page, Ford has posted satellite images of tanks moving on cities, & a pipeline on fire spreading toxic fumes. As NPR Michele Kelemen reports, the State Dpt has been encouraging ambassadors like Ford to engage in social media diplomacy.

Michele Kelemen: Before ambassadors head out on assignment, they get a course in what Alec Ross* calls “21st-century statecraft.”*

Alec Ross: I tell all of our ambassadors, “Remember, you only have 1 mouth, but you have two ears.” So use this in a way of not just communicating w/ the citizens of the country where you’re serving, but also understanding the point of view of people who may not be sitting w/ you at a mahogany table inside the embassy.

Michele Kelemen: Sitting at such a table in the State Department’s Rare Books Room, the senior adviser on innovation says it wasn’t an easy start for Ambassador Ford in Syria. He had early run-ins* w/ pro-government bloggers, known as “The Syrian Electronic Army.”

Alec Ross: What we could have done is we would have curled (crawled?) into the fetal position & said: “Ah, well, this didn’t work.” On the contrary, what Ambassador Ford did is he *responded* to some of the misinformation that was published by the SEA, & the real Syrian citizens themselves then lashed out again the SEA.

Michele Kelemen: And the army retreated, Ross says. He also points to another ambassador, Michael Mcfaul, in Russia, using social media to counter what’s being said about him in the Russian press.

Alec Ross: Today, if someone is lying about you in the media – & there have been plenty of things wh/ are factually inaccurate about Ambassador Mcfaul – we now have the tools to be able to get the *real* facts out there.

Female host: Mcfaul seems to be online 24 hrs a day, batting back* rumors, writing about his “reset”* of relations w/ Russia, or talking about his date nights* w/ his wife.*

NOTES

- * Alec Ross = “State Department social media adviser.” See article [here](#).
- * *statecraft* = the art of leading a country.
- * *run-in* = quarrel, fight.
- * *bat back* = fight back.
- * *reset with Russia* : expression utilisée par Obama pour qualifier sa politique à l’égard de la Russie. Son opposant Mitt Romney avait même promis de *reset the reset*. Il s’agit de « mettre les compteurs à zéro », de donner un nouveau souffle à la politique envers ce pays. Voir [cet article](#), par exemple.
- * *date night* = soirée / repas, etc. « en amoureux », c’est-à-dire « au calme » et/ou « sans les enfants ».
- * Une bonne partie de cette transcription se trouve [ici](#), par exemple.

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EXCERPT 5: “An Impressive Lady” (2’14”) [from BBC4, *Start the Week with Andrew Marr*]

Host: But we’re starting today w/ 1 of the most ambitious, & I think most radical artists of our time – a man who works not in paint, bronze, or even video, but in earth & clay, making what [Charles Jencks](#) calls “landforms.” Er... Charles Jencks, I’m trying to find a way of visualizing for people the work that U do, & perhaps 1 way of doing that wd be to talk about the work that’s being created right at the moment in Northumberland. So perhaps U cd just start w/ describing that.

Charles Jencks: Well, a lot of my work comes from coal sites, cleaning up the environment from disturbance. & in this case it’s about a ¼-mile-long landform that I was asked to design by Matt Ridley and Banks*, a coal company, & they wanted stg that wd be a gateway to the North. So I was explicitly asked to do an icon. & I thought for a long time: “What is worthy of... U know... what’s on our mind most of the time, not necessarily sex, but the body, the face, & our interaction w/ people. We have more neurons to do w/ facial recognition than U can believe, than any other point of recognition. So I worked very hard designing a landform in the shape of a reclining woman, twisted & a kind of serpentine*, a dancing figure. After I’d done it, I realized that such a figure was drawn in the caves of Lascaux, the same sort of zigzag figure, showing how old that image is, really, & how iconic.



Host: This woman will be vast. I mean, she will be the size of some of those great cut horses in the south of England*, or even longer.

Charles Jencks: She’ll be even much bigger. I think she is by 3x the largest human figure on this planet, I think. Of course it’s very hard to prove, but the next biggest is being constructed in stone in Wyoming, near the Presidents – the 4 Presidents who were sculpted. That’s 50 feet high & her face – [Northumberlandia](#)’s face – will be 150 feet long.

Host: Wow!



NOTES

* *Banks* : nom abrégé de la firme anglaise *Banks Mining*. Voir [leur site](#).

EXCERPT 6: “Shakespeare’s First Folios” (2’18”)

Female Host: We start w/ the search for Shakespeare’s first folios – the 1st ed. of his collected works. Only ½ of S’s plays were published in his lifetime, but 70 yrs after his death two actors from his company decided to bring out the complete works. There’re thought to be about 230 copies of S’s 1st folios still in existence, & they are one of the most sought-after books in the world, fetching up to 6 million £ a copy. 10 yrs ago, the S scholar Eric Rasmussen pulled together a team of FF hunters to track down & register all the remaining copies. His book, *The Shakespeare Thefts*, contains tales of fraud, theft, and eccentric antiquarian book collectors. He told* me about some of his favourite discoveries.

Eric Rasmussen: There were so many interesting things like we found in Japan.* William Congreve’s copy, the Restoration playwright who had made really interesting marginal notes. And this, in and of itself*, you know, a great 18th-century playwright commenting on the works of S, is fascinating. But Congreve’s copy has a musket bullet half way through the volume, & you think, “This is an enormous book. If it’s just lying on a desktop, it’s not going to take a musket ball. Somebody had to be holding this up!

Host: As a protection almost, as if it were a shield!

Eric Rasmussen: Exactly! And it’s a riff on “The Bible saved my life!” – My Shakespeare folio saved my life! Wonderfully, the bullet stops at *Titus Andronicus*, wh/ is clearly an impenetrable play!

Host: [laughs] Each copy has an extraordinary history, doesn’t it? Every folio has a family tree, like the one owned by King Charles I – that’s another great story, isn’t it?

Eric Rasmussen: Yes, Charles, when he was in prison, awaiting execution, asked for reading material, including a new Shakespeare folio – in this case, it was the 2nd folio. & the imprisoned king spent time annotating it: & he corrected speech headings* which he thought were wrong, he made up new titles for the plays. So all the comedies, he scratched off the titles. And for *Much Ado About Nothing*, he thought it should be *Beatrice and Benedict*, and he thought *A Midsummer Night’s Dream* would be better titled *Pyramus and Thisbe*. And *Twelfth Night* he retitled *Malvolio*, wh/ is quite wonderful, because Malvolio is the wrongly imprisoned figure in that play! [laughs] And then, one Charles’s execution, it looks as if his folio was stolen by his groomsman*, and wasn’t returned to Windsor Castle for another 2 centuries.

NOTES

* Noter le passé ici (told) → pas une conversation en direct, mais un enregistrement diffusé en différé (et édité çà et là – voir ci-dessous).

* Ton de voix très différent ici → sûrement une « coupure silencieuse » ici.

* *in and of itself* = *per se* = *intrinsically* = *considered alone*.

* *a riff on* = *a variation on* (terme musical à la base – jazz, rock).

* *speech heading* : attribution des dialogues (qui dit quoi dans la pièce).

* *groomsman* : sans doute ici au sens de : *one of several officers in an English royal household* (source). Un *groom/groomsman* peut aussi être (1) un serviteur (archaïque) ; (2) un palefrenier, garçon d’écurie ; (3) quelqu’un qui assiste le marié tout au long de la cérémonie de mariage (= *usher* en G.-B.). C’est parmi les *groomsmen* que le marié choisit son *best man* (« garçon d’honneur »).

