

INTERDIS

Letter from the Director

By John S. Bak,
Université de Lorraine

As we approach 2017, I will be entering my last year as director of IDEA. I hope to use this final year to accomplish the remaining goals I had set for myself nearly seven years ago to help IDEA position itself among other research centers on the local, national and international levels. I believe we have made progress over the years, but there is much work still to do. I also want to use these last months to facilitate the transition to the next director and *Conseil*.

In the months ahead, IDEA will need to address the “opportunities” and the “threats” sections of its SWOT analysis. Essentially, IDEA's opportunities include its need to obtain outside contracts and not to depend on subventions from the *Pôle Tell* or the Université de Lorraine. We cannot rely upon these two funding sources forever, and there will come a day when IDEA may be entirely self-financed. External contracts (ERC, Horizon 2020, ANR, ...) are, of course, difficult to obtain, especially for humanities-based centers like IDEA. But the attempt in itself is important, since it helps create international ties necessary for the center to look beyond its local academic community.

More contact with the non-academic community is also important, as it demonstrates an interest in IDEA's research beyond the usual outlets. The “Voix and silence(s) dans les arts” project is certainly taking steps in that direction, which is positive for the center.

Finally, IDEA needs to draw more doctoral students. A new strategy needs to be adopted to keep the M2 students we train and to attract other students from outside of Lorraine. Of course, IDEA's attractivity depends upon the national and international reputations of its professors, but it also requires dynamic and professionally-conceived Master's programs that respond to the

needs of incoming graduate students. The academic world of today and tomorrow is different from that of the past, even the not-so-distant past, and if IDEA and the Master's programs do not adapt, both will quickly find themselves left behind.

In terms of its “threats,” there are a few that are not new for IDEA: potential *mutations*, contributions and a balanced scientific production from all of its members; establishing and maintaining local, national and international research consortiums; financial stability; a research-based Master's diploma... IDEA's *Conseil* and I have tried these past years to improve these “threats,” and there has been some progress made in each. I hope we can continue our work together toward improving all of these threats that face IDEA in the coming years.

In terms of the past few months, we have seen efforts made and achieved. IDEA continues to bring in outside money (though it is still mainly from the UL) to support its research projects. It has maintained its number of PhD students, and celebrates at least one defense per year. It has managed to obtain another *contrat doctoral*, which validates its pedagogical efforts to train its PhDs for future careers.

It has organized three international conferences (here and in the UK), two *journées d'études*, and several panels and seminars as part of European congresses. IDEA continues to draw local and international speakers as part of its Seminar Series, and it works tirelessly to help its PhD students to prepare for a competitive marketplace that awaits them.

One year remains for me and for the current *Conseil* to leave our mark on IDEA and to prepare the newly elected team to see it through its next five years. This final year begins on 22 November, the date of IDEA's evaluation by the HCERES, and it ends on 31 December 2017, when IDEA's new director and *Conseil* start their mandates. §

New Books by IDEA Members

Isabelle Gaudy-Campbell and Héloïse Lechevallier-Parent, eds. *Micro-/Macro-syntaxe : la question de l'échelle d'analyse en linguistique anglaise, Modèles Linguistiques* (2016), Editions des Dauphins, Toulon



Andrew Griffiths, Sara Prieto, Soenke Zehle, eds., *Literary Journalism and World War: Marginal Voices*, collection ReportAGES, J. Bak, general editor, (Nancy: PUN Editions, 2016)

Catherine Delesse, Catherine Chauvin, Maryvonne Boisseau, and Yvon Keromnes, eds. *Linguistique et traductologie: les enjeux d'une relation complexe* (Artois: Artois PU, 2016).



INSIDE

Letter from the Director	1
CR : JE, “Mary Shelley’s Works”	2
IDEA News Briefs	3
CR : Colloque, “Revisiting the North – South Divide”	3
CR : Colloque, “Mapping Fields of Study”	4
CR : Séminaire 3, “Voix et silence dans les arts”	6
CFP: ReportAGES, “Literary Journalism and Civil Wars”	8
Rencontres des doctorants	10
Report: “Methods Training at the Essex Summer School for Social Science Data Analysis”	10
CR : Colloque, “Literary Journalism and Latin American Wars”	11
Members’ 2016 Activities	12–13
CR : ESSE Round table, ReportAGES Project”	16 ff.

CR: JE, “Mary Shelley’s Works and their European Reception II: Workshop in Honour of Jean de Palacio,” 30 September 2016

By Antonelle Braida,
Université de Lorraine

The one-day conference “Beyond Frankenstein’s Shadow” (Nancy, 29 April 2017) resulted in a rich exchange on the European reception of Mary Shelley and on the seminal work undertaken by Jean de Palacio’s *Mary Shelley dans son œuvre*. I will try to convey my sense of the importance of this event and of the felt need to acknowledge de Palacio’s contribution.

Jean de Palacio is Professor Emeritus in comparative literature at the Sorbonne, where he runs a seminar on fin de siècle and the idea of “Decadence.” His work in this field won him in 2012 the prestigious Emile Faguet prize by the *Académie Française* for his monograph *La Décadence : le mot et la chose* (2011). His most recent studies illustrate his methodology: “a special approach to comparative literature research, which aims at understanding an epoch in relation to the criteria that were intrinsically its own, with a research focus on themes and issues that characterized it, investigating inter-arts relations, the press, the context and textual editing” (*Anamorphoses décadentes*, p. 15). I believe the same approach was already behind his seminal work on Mary Shelley in 1969. Although two publications have already recognized de Palacio’s work on fin de siècle literature, the need for a belated recognition of his work on Mary Shelley seems to me particularly necessary: all the editors of Shelley’s works acknowledge de Palacio’s founding contribution.

I believe this is because Mary Shelley’s work, steeped in multiculturalism and into newly-born genres or modes of writing, requires an interdisciplinary approach. Professor Jean de Palacio’s work consisted precisely in filling the gap between national traditions and disciplines when, at an early and still uncertain phase in Shelley’s studies, he undertook a rigorous scholarly analysis based on manuscript material dispersed and difficult to access. Moreover, his approach was based on a well-established European tradition of Comparative Studies that was firmly grounded in Dantean studies and often merged with them (Auerbach, Curtius). Not surprisingly, de Palacio’s publications covered new ground on Mary Shelley’s interest in the visual arts, for opera, and the impact of the inter-arts discourse on her work. More importantly, he laid the basis for what Nora Crook later termed “the inclusive Mary Shelley,” namely the study of a writer who – while often shadowed by the Frankenstein myth – produced a variety of texts that range from the novel to the short story to the review, to travel writing, without neglecting her autobiographical and editorial work.

Professor de Palacio retraced his early interest in Mary Shelley, starting with his appreciation of Mary’s edition of Percy’s translation from Dante’s *canzone Voi, ch’intendendo, il terzo ciel movete*, later mistranscribed by Garnett. de Palacio’s ten-year research on Mary Shelley was marked by the difficulty of acquiring the original editions of her novels, mostly from British booksellers: Jean de Palacio, Professor Valperga, *The Last Man* in the original Colburn edition, *The Fortunes of Perkin Warbeck*, and *Falkner, Rambles in Germany and Italy*, and, one by one, the articles published in the *Keepsake*. In the impossibility of finding an edition of *Lodore*, he resolved to copy the entire volume by hand in the North Library, a commitment to scholarship that in our world of digitalization one finds extremely humbling, as Rossington pointed out. The difficulty of acquiring the original works turned de Palacio into a bibliophile, and he thus acquired, among other things, a copy of the first illustrated edition of *Frankenstein* (1831), or some ten rare volumes of Godwin’s Juvenile library. With the same tenacity, on top of his consultation of the manuscripts held at the Bodleian and at the British Library, in paper or microfilm, he was granted two visits at Lord Abinger’s manor in Bures. Among the manuscripts and editions he consulted and took notes from one should mention a copy of *The Fortunes of Perkin Warbeck* with Mary Shelley’s annotations (now lost), a 1834 edition of *Lodore* and a copy of *Rambles in Germany and Italy* with an autograph dedication by Mary to her son (both irretraceable).

According to de Palacio, Mary Shelley’s work reveals a comparative nature, starting from her signature “Anglo-Italicus” in an article on the castrato Velluti in the *Examiner*. Nearly bi-lingual, Mary could read and write in Italian, and knew Italian literature extremely well, as shown by her articles in the *Lives of the most Eminent Literary and Scientific Men of Italy, Spain and Portugal* for Lerdner’s *The Cabinet Biography* (1835). Mary was thus a remarkable mediator between the British and Italian culture.

De Palacio then outlined the link between Mary Shelley’s *The Last Man* and Godwin’s answer to Malthus’s *Of Population: An Enquiry concerning the Power of Increase in the Numbers of Mankind, Being an Answer to Mr. Malthus’s Essay on that Subject* (1820). For de Palacio in the novel, Mary “embracing his father’s fear of a danger of depopulation” – rather than overpopulation – introduces a prophecy “à rebours,” the nightmare of a world turned into “a wilderness, a wide and desolate place.” From Godwin’s essay, he claims, she could also be inspired to choose the plague as humanity’s impending danger: the essays includes quotations both from Montesquieu’s and Boccaccio’s analysis of historical occurrences of the plague and turns them into a metonymy of Malthus’s theory. Jean de Palacio then concluded by highlighting the links



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"Mary Shelley's Works" panel

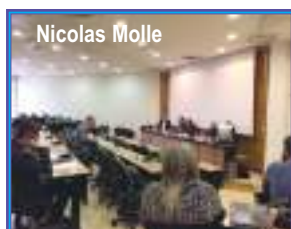
Left to Right:
Antonella Braida (IDEA), Nora Crook,
Jean de Palacio, Michael Rossington

IDEA News Briefs

IDEA was just evaluated by the HCERES on its last five years of research and on its future quinquennial project. It will receive HCERES's assessment, which will be used (among other things) to establish the center's 2018 budget, sometime in February 2017.

IDEA will elect its next director, and *Conseil*, at the beginning of the new year. At the moment, only one candidate has applied for the director's job, Isabelle Gaudy-Campbell. Other candidates need to make themselves known before January 2017. All interested candidates should contact both Céline Sabiron and Marilyne Brun. A vote will be planned for mid-January.

Nicolas Molle defended his PhD thesis on 18 November 2016. IDEA wishes him the best of luck for his *qualification au CNU* and for eventually landing a MCF post. §



Nicolas Molle

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CR : Colloque, "Revisiting the North- South Divide," 4-6 November 2016

By Jeremy Tranmer,
Université de Lorraine

The "Revisiting the UK's North-South Divide: The Changing Face of the North" conference was jointly organised by IDEA, LOTERR (Laboratoire d'Observation des Territoires, UL) and CREW (Centre de Recherches en Civilisation Britannique, University of Paris 3) and was held in Nancy over three days at the beginning of November.

Practical assistance was provided by students enrolled in the Culture and Tourism MA program. The conference attracted speakers from France, the UK and Algeria, drawn from disciplines including British civilization, geography, political science, political history and British literature.

On the first day, papers examined social and spatial divisions in the UK, as well as government policies intended to overcome them. It ended with a guided tour of the historic centre of Nancy given by geographer Mark Bailoni.

The second day began with a presentation about Liverpool by keynote speaker Ray Holden, an urban planner who has lived and worked there. It continued with speakers looking at representations of the North in poetry and films and showing how the North is now using its



Conference attendees visiting
the industrial town of Uckange

industrial heritage to attract tourists. The final sessions focused on political issues linked to the North-South divide such as

devolution and sought to make comparisons with other parts of Europe such as Italy and Germany.

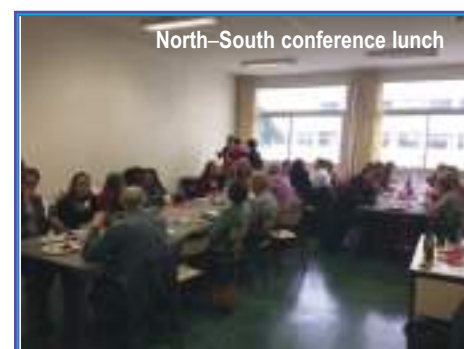
Revised versions of the most original and ground-breaking papers are to be published in a special edition of the *Revue Française de Civilisation Britannique*.



A fieldtrip was organized by members of the geography department on the final day of the conference. The aim of this outing was to compare northern Britain with northern Lorraine, as both regions have experienced industrial decline but have not always responded in similar

ways. Simon Edleblutte and Michaël Picon gave twenty-five academics and students a guided tour of Uckange and Joeuf, while Mathias Boquet and IDEA's Roseline Théron took them around Metz.

The conference was the first public activity of the "Identity Creation and Regional Heritage" strand of IDEA's new research project about "Anglophone/European Identity(ies): Cross-Cultural and Cross-Border Dynamics." The leaders of this strand (Mark Bailoni, Roseline Théron and Jeremy Tranmer) believe that, by facilitating discussion and networking with researchers in France and abroad, the conference has laid solid foundations for future activities. §



North-South conference lunch

CR: Colloque, “Mapping Fields of Study,” Nancy campus 9–11 June 2016

By Matthew Smith,
Université de Lorraine

In collaboration with the research groups SEARCH (Strasbourg), Transcultural Anglophone Studies (Universität des Saarlandes) and CREA (Paris 10), IDEA held an international conference from 9 to 11 June 2016 entitled “Mapping Fields of Studies: Renegotiations of Disciplinary Spaces in the English-Speaking World” as part of the ongoing “Institutionalization of Disciplines” project led by Marilynne Brun, Vanessa Boulet, Matthew Smith and Richard Somerset.

The conference deliberately sought to avoid entrenching conventional cartographies of disciplines such as they emerged in the 19th century, eschewing a pre-determinative focus on “Literature,” “History,” “English Studies” and so on, in order to open up avenues of thought and allow critical distance. This is not to say that western disciplinary categorization as traceable historical process, with an emphasis on the humanities (and the definition of that term itself) was neglected. Accordingly keynote speaker Professor Josephine Guy (University of Nottingham, UK, joint-author of *Politics and Value in English Studies* [CUP, 1993] and author of *The Victorian Social-Problem Novel* [Macmillan, 1996]) spoke on the changing discipline of English between 1880 and 2016, viewing the subject’s current position – and predicament– on university curricula in terms of its protean nature, as both strength and weakness. The mercuriality of “English,” Professor Guy argued, is a result of internecine struggles within institutions, the repeated tendency of “English” in the 19th and 20th centuries to define itself as to some degree a rebellion against definition, and not a small measure of random historical developments.

Similarly exploring the question of rebellion against definition, but also taking up that of the interrelationship between discourse about literature and Literature as a specific form of discourse, David Sorensen (Saint Joseph’s University, Philadelphia, USA) examined the paradoxes of Victorian Anti-Discipline as they appear in the writings of Carlyle, Ruskin, and memorably in Dickens’ satirical creation the Circumlocution Office in *Little Dorrit*. Other participants charted specific institutional activity, within, outside of, or on the margins of academia, such as



“Mapping Fields of Study” conference



Federica Coluzzi (University of Manchester, UK) on Dante Studies and Dante Societies or more broadly Angela Dunstan (Birkbeck, University of London, UK) on the role of Victorian Literary Societies in developing the “scientific” study of English Literature.

Conference co-organisers Matthew Smith and Richard

Somerset contributed further Victorian-centred case studies, respectively on the oddly hybrid career of the first long-term Professor of English at University College London, Henry Morley; and on slippery definitions, in the entourage of Charles Kingsley, of that highly-valued cultural commodity in the Victorian period, a “Liberal Education.”

The conference had however a much wider remit than 19th-century British institutionalisation of disciplines, academic and otherwise. A broader epistemological history was examined in the papers of Christian Auer (Université de Strasbourg, France) on empirical-analytical History and postmodernist theories or Thomas Constantinesco (Université Paris Diderot, France) on recent reassertions of literary autonomy in spite of the considerable ground gained over the last twenty years by movements variously identified as New Historicism or Cultural Studies, perhaps, argued Dr. Constantinesco, ultimately because of the material threat these represent to the institutional space of “Literature.” Professor Philip Riley (Université de Lorraine) focused on the 19th-century but in terms of a wider epistemological history, and the emergence of the “Ideal Type” as a reaction against purist 18th-century empiricism, with far reaching consequences for the way knowledge is mapped out and compartmentalised to the present day.

Other participants’ papers drew in one way or another on the very inadequacies of 19th century and largely Anglo-centric mappings of knowledge. Whilst still echoing other discussions at the conference of Literary production dialoguing with institutional Literary study, Lee Flamand (Freie Universität Berlin, Germany) and Kate Highman (University of the Western Cape, South Africa) examined the particularly problematic nature of that dialogue respectively in African-American and South African literature, in the first case concerning Richard Wright’s *Native Son* and in the second regarding Zoe Wicomb’s short story “You Can’t Get Lost in Cape Town” (from the collection of the same name). To these studies of endogenous tensions within literary studies, born of the inade-

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“ESSE, ReportAGES” (cont.)

beyond.

There is much discussion on emotions in both journalism and social science today. The etymology of *emotion* indicates that it first meant “a (social) moving, stirring, agitation,” before it referred to feelings. Running counter to any emotional freezing, this dual articulation of emotion and agitation nicely dovetails attachment and engagement. Alfredo Cramerotti’s “aesthetic journalism” (2009), for instance, takes readers “beyond contemplation”; it invites questions rather than provides answers. Stylistic devices are used in literary journalism to “move” the readers, and “make them move,” although the emphatic engagement that should ideally eventuate in communicative action (Habermas) is difficult to measure or anticipate. Chris Peters makes the case for “a more social, less physiological conception of emotion,” which should be considered as, “the subject’s immediate contact with the world” (Barbalet), rather than as thoughts or explanations about their experiences. And Micchiche believes that emotions emerge in relations; they are “inseparable from actions ... from lived experience.” They are not “free agents” (Kuby) but are “performed dialogically.” Emotions thus produce narratives through collisions or collisions between people, which helps understand the aesthetic and ethic impact of reportage.

Finally, Isabelle said, these stories are told in words and images (photographs, illustrations). Warburg’s concept of survival (*Nachleben*) and figures of pathos (*Pathosformeln*), as well as Zelizer’s work on photography, provide keys to shape and make sense of emotions. The refugees’ stories (cf. *microstorias*, *Alltagsgeschichte*) are fragments of felt life in encampments; they are steeped in experience, and good candidates for an *écriture-vérité*, a term she derived from Morin’s *cinéma-vérité*, which he defines as a technique to represent and problematize reality, but also to create “a brotherhood of men” (*cinéma de la fraternité*). Hélène Wallenborn

also insists that stories are not just about facts; words shape reality and show that different stances are possible. Likewise, Susan Greenberg argues that the choice of *le mot juste* is



an ethical act, not a mere stylistic concern. As such, they

can lead to advocacy and empowerment, in providing a fuller and deeper picture of that reality, which is precisely the purpose of *Réfugiés*.

For two hours, including the lively debated that ensued, the panelists presented their ideas about the paradoxical role literary journalism has played, and continues to play, in reporting about immigration. Audience members contributed several questions and comments, adding further the richness of the session.

Rendez-vous for the ESSE’s next IDEA-sponsored round table for August 2018 in the Moravian city of Brno (Czech Republic, or Czechia). §

“Mapping Fields” (cont.)

quacies of anglo-centric and western-centric heritages, can be added studies of the results of exogenous pressures upon literary and humanities departments and their categorisation of knowledge. In this perspective, Jennifer Takhar (Novancia Business School, Paris, France), as a professional of the field of marketing whose undergraduate and postgraduate training was largely literary, discussed the interaction between the business and marketing world and the humanities; while Christophe Ippolito (Georgia Tech, USA), also originally of an academic literary background, gave a detailed case study of how the liberal arts materially function as part of an American institution like Georgia Tech, begging the question of the degree to which some exogenous pressures on the humanities should be embraced or resisted. And Professor Martina Gosh-Schellhorn (Saarland University, Germany) demonstrated a concrete example of an attempt to innovate across multiple disciplinary boundaries, both unsettling conventional associations between nation, language, culture and literature; and simultaneously enacting a current trend of (probably exogenously prompted) interdisciplinary cooperation, that between humanities departments and computer technology teams specialised in 3D imaging.

The conference was concluded by a round table in which took part Cornelius Crowley (Université Paris Ouest Nanterre La Défense, France), Josephine Guy, and her fellow keynote speaker Christopher Stray (Swansea University, UK) and author of *Classics Transformed* (Clarendon Press Oxford, 1998), who had



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CR : Séminaire 3, “Voix et silence dans les arts,” 21 octobre 2016

Par Claudine Armand,
Université de Lorraine

Au cours de l'année 2016, les membres de l'équipe réunis autour du projet « Voix et silence dans les arts », se sont retrouvés à trois reprises. Le séminaire du 5 février 2016 a permis de poser les premiers jalons d'une réflexion sur la problématique de l'interaction voix et silence, grâce à des communications de plusieurs intervenants de l'Université de Lorraine et à des personnalités extérieures.

Le matin du 3 juin, les participants ont pu entendre deux voix : celle d'un metteur en scène d'opéra, Carmelo Agnello de l'Opéra National de Lorraine (« Voix, silences, points de vue ») et celle d'un metteur en scène de théâtre, Jean de Pange, de la Cie ASTROV de Metz (« L'éloquence du silence dans l'écriture théâtrale. Les exemples de Jean-Luc Lagarce et Emmanuel Darley »). Parmi les points soulevés par les deux metteurs en scène, deux questions essentielles ont été mises en évidence, à savoir en quoi le tressage voix-silence entraîne le texte vers un autre langage et en quoi la voix permet l'écoute du silence et vice-versa.

Les communications de l'après-midi ont porté sur le cinéma, les arts plastiques et la performance. Dans sa communication intitulée « The Voice is Mightier than the Gun » : résistance vocale et spectre du silence dans les productions cinématographiques britanniques de la Seconde Guerre mondiale », Anita Jorge (UL) s'est appuyée sur des exemples tirés de productions cinématographiques britanniques pendant la guerre mais aussi du domaine littéraire et radiophonique, pour analyser le pouvoir de la voix dans un contexte de résistance nationale. Par exemple, comment combattre le silence collectif, par le chant notamment ? A l'issue de son intervention et comme lors du premier séminaire, un espace a été consacré à une mise en pratique de la voix et du silence. Dans le silence du lieu, la chorégraphe et interprète Sosana Marcelino a proposé une conférence dansée ponctuée d'éclats de voix (en français et en portugais), de sons, de bruits et de silences. La voix, explique la danseuse, est pour elle un instrument complexe qu'elle ne cesse d'explorer :

“Pour moi, la voix fait partie intégrante du corps et du mouvement. Je considère que le corps dansant n'est réellement investi que s'il est accompagné de la voix. Mes danseurs parlent, chantent et dansent sur scène dans leur langue maternelle, non pas forcément pour être compris mais pour mettre en relief le rapport au rythme, au son et à la respiration : la pulsation, c'est la danse et c'est aussi la musique” (<http://www.sosana->

“Mapping Fields” (cont.)



Conference dinner: L to R, Andrea Selleri (University of Warwick, UK), David Sorensen, Marilyne Brun, Philip Riley

spoken on the role of the pre-existing institutions of Classics during the great re-organisation of knowledge in 19th-century Britain.

The conference's organizers see it as the first major step in an ongoing project involving, in coming years, more precisely focused events, for example on comparative academic organisation of the humanities in 19th-century Europe, or, from a strongly contrasted perspective, the emergence of the “Studies” in the late 20th century (with precisely no particular emphasis on Europe). §



“Voix et silence” seminar: Jean de Pange (above) and the conference audience (below)



Continued on page 8

“Mary Shelley” (cont.)

between the idea of “Decadence,” his main area of research, and British Romanticism. De Palacio quoted from his vast reading and knowledge of the fin de siècle, from Henry Peyre’s *Shelley et la France* (1935), and Felix Rabbe’s works on Shelley, to writers and critics Jules Bois, Peladan, Jean Lorrain, Louis Gilet, Charles Morice.

By creating a new, “decadent” Shelley, authors like Swinburne or Tennyson passed on a heavy legacy on twentieth century approaches to the poet. Shelley’s poetry thus was characterised with oxymorons (“beauté d’abjection,” “goufre redoubtable”), that the Victorians and fin de siècle writers superimposed on his verse.

Nora Crook expressed her pleasure to be able to exchange in person with de Palacio, after their correspondence since the 90s and through their common contact with Betty T. Bennet. Nora Crook acknowledged her long-time admiration for Jean de Palacio’s work, which inspired her editorial work. She paid tribute to Jean de Palacio with these words: ‘Dostoevsky is alleged to have said of his generation of Russian authors: “Nous sommes tous sortis du *Manteau* de Gogol.” All of us Mary Shelley critics and scholars have come out of Jean de Palacio’s overcoat, whether we know it or not’.

Crook set de Palacio’s *Mary Shelley dans son oeuvre* within the context of English-speaking biographies of Romantic writers and finds that its originality lies in the capacity to foreground critical approaches that were still far off at the time of its publication, namely, “le romantisme féminin,” Mary Shelley’s own peculiar brand of feminism, “her Wollstonecraftian inheritance, her definition of female virtue, the lack of interest in the marriage plot in her novels.” *Frankenstein*, she notes, is remarkably absent from the plan of *Mary Shelly dans son oeuvre*, although there are references to the novel. In fact, according to Nora Crook, de Palacio’s attention to Shelley’s overall production, makes de Palacio “the founder of ‘Beyond Frankenstein,’ studies.” Crook illustrated the ways in which *Mary Shelly dans son oeuvre* has made “a permanent contribution” to Shelleyan studies. Among the scholarly contributions to establishing the canon, Crook listed his discovery of twenty-two unpublished letters, two previously unpublished short stories, a fragment of *Valperga*. She emphasized that all this editorial work stood the test of time, unless new mss. evidence became available, as has been the case for the Lardner biographies.

Crook praised de Palacio’s analysis of Mary Shelley’s style, as well as his admiration for *Rambles*, now more largely appreciated. However, de Palacio’s analysis is most notable for its European breadth and for its interdisciplinarity. He thus opened the way for the appreciation of Shelley’s interest in and use of music and the visual arts in her work. Most noticeable among his many insight, his analysis of the function of music in the structure and themes of *The Last Man*, later developed by Morton Paley and Anne McWhir. Nora Crook concluded by pointing out that *Mary Shelley dans son oeuvre* still reveals a variety of

research leads that are still waiting to be further developed – among these, his record of Shelley’s ownership of Thomas Alexander Boswell’s *Recollections of a Pedestrian* (1826), a novel with a plot that testifies the contemporary reception of *Frankenstein* and *The Last Man*. Crook concluded by claiming that her invitation to search for “the inclusive Mary Shelley” was in fact already the inspiring approach behind de Palacio’s volume.

Michael Rossington welcomed the opportunity of paying tribute to de Palacio’s scholarship concerning Mary Shelley’s work as editor of Percy Bysshe Shelley’s work and also for the way in which he foregrounded Mary Shelley’s interest in European languages.

He set de Palacio’s work against the background of the new scholarship on Percy Shelley, namely by Geoffrey Matthews, Neville Rogers and Donald Reiman, that resulted from the Bodleian acquisition of the “adds” Shelley Manuscripts after WWII and in the sixties. However Rossington also characterizes de Palacio’s methodology as belonging to the European tradition of editing undertaken by André Koszul, or even as early as 1925 by editor and translator Raffaello Piccoli. In his articles on Percy Shelley, Rossington notes, de Palacio’s “characteristic emphasis on the primacy of accurate manuscript readings and evidence-based arguments about the dating of manuscripts are to the fore.” Most importantly, de Palacio was among the first scholars to point out Mary Shelley’s contribution to the reception of Percy Bysshe Shelley.

Rossington focused on Chapter 8 of *Mary Shelley dans son oeuvre*, entitled “Le travail d’édition.” His analysis pointed out the exemplary scholarly approach adopted by de Palacio. This he characterized by two complementary principles: “sympathy” for Mary Shelley’s working and publishing conditions, but also the need to point out her unsatisfactory results when needed. The example chosen is de Palacio’s analysis of *Summer and Winter*, in de Palacio’s own words “intervention désastreuse,” but considered as “d’un cas limite, extrême sinon exceptionnel.” Rossington concluded by looking at the issue of the authorship of the poem “Orpheus.” While this is one of de Palacio’s contributions that has stood the test of time, Rossington emphasized that his approach here can be seen to “epitomise his scholarly stance which is both balanced and informed by a profound understanding of language and literature.”

Rossington concluded his analysis by pointing out de Palacio’s still relevant contribution on the study of Mary Shelley as translator. With his article on her unpublished translation of Apuleius’s “Cupid and Psyche,” de Palacio’s emphasis on “ideality,” helps us, according to Rossington to “gain an understanding as to why translation is a kind of creative act for a writer.” Rossington concluded by highlighting de Palacio’s chief, if not only contribution to scholarship on Mary Shelley: his understanding of her “Europeanism,” in Rossington’s words, and her “engagement as an enlightened, humanist with the world beyond the British isles.” §

“Voix et silence” (cont.)



Sosana Marcelino,
chorégraphe et interprète

marcelino.com/biographie/).

La séance s’est clôturée par une intervention de Claudine Armand (UL) intitulée « Le matériau voix-silence dans les peintures et les installations de Glenn Ligon ». Dans un premier temps, elle s’est intéressée au matériau graphique et à l’appropriation que fait l’artiste de diverses voix littéraires et autres inscrites dans un médium muet qu’est la peinture. Puis, elle a analysé la nature du matériau voix-silence dans une installation vidéo.

La journée du 21 octobre 2016 a réuni des collègues et spécialistes de la musique, de la danse, du théâtre et des arts plastiques. Pierre Degott (UL) a examiné une problématique peu travaillée aujourd’hui, à savoir la vocalité du public et la valeur signifiante du silence à l’opéra, qui n’est pas le lieu du silence.

Denis Milos (UL, metteur en scène et directeur du Théâtre Universitaire de Nancy), a souligné le caractère indissociable de la voix et du silence au théâtre où tout est question de flux. A titre d’exemple, il a choisi le texte *Zéphira, Les pieds dans la poussière* écrit en 2002 par Virginie Thirion. La pièce est inspirée d’un fait divers ; elle relate l’histoire d’une jeune femme africaine qui décide de quitter son pays pour aller vivre en Europe. *Zéphira, Les pieds dans la poussière* est « une histoire d’amour, d’abandon et de désespoir. Zéphira l’africaine est une Médée d’aujourd’hui », dit Denis Milos.



Denis Milos, metteur en scène
et directeur du Théâtre
Universitaire de Nancy

Trois extraits ont été sélectionnés : « Traverse, traverse les mers, Zéphira », « Je veux rester dans notre lit ! » et « Je te nomme Désert », « Je défais ce que j’ai fait » qui ont été merveilleusement interprétés par trois comédiennes du TUN (Léa Balthazard, Célia Fernandes et Marie Grosdidier), sous la direction de Caroline Bornemann. En entremêlant leurs voix souvent trouées de silence, celles-ci ont su communiquer avec force et sobriété les désirs, les doutes, les illusions et le désespoir d’une

femme privée de parole. Nous les remercions vivement.

Dans un autre registre mais dans un domaine proche du théâtre, Inès Dupeyron (France Culture) a étudié l’interaction voix-silence dans le travail du chorégraphe Xavier Le Roy en analysant la question de la réception. Dans sa communication intitulée « Voix et silences au cœur du dispositif performatif : rejouer la relation esthétique », elle s’est basée sur sa propre expérience en tant que spectatrice participante à la performance *Temporary Title* présentée au Centre Pompidou Paris en septembre dernier. Pour Xavier Le Roy, précise-t-elle, le spectateur est un interlocuteur et il/elle ne peut se dérober à la relation et à l’échange qu’il suscite.

La dernière intervention de la journée a été celle de Gilles Marseille (UL, Histoire de l’Art et ENSA Architecture Nancy) portant sur les peintures de l’artiste américain Cy Twombly (« Un éclat de voix dans le champ du texte : Cy Twombly et *Academy*, 1955 »). A travers l’exemple de Twombly, Gilles Marseille s’est interrogé sur la question des traces écrites dans le médium plastique. A quoi renvoient-elles ? A la



parole ? A la voix ?
Théâtre Universitaire de Nancy : Marie Grosdidier, Célia Fernandes et Léa Balthazard
Et comment identifier une voix et du silence en art ? §

Call For Papers: ReportAGES, “Literary Journalism and Civil Wars,” Universidad de Málaga, 25–26 May 2017

By John S. Bak,
Université de Lorraine

Working in partnership with various research centers – Oxford Centre for Life-Writing (Wolfson College, Oxford University, UK), Medill School of Journalism (Northwestern University, USA), ReSIC (Université Libre de Bruxelles, Belgium), and the Experimental Media Lab (Academy of Fine Arts Saar, Germany) – the research group I.D.E.A. (“Théories et pratiques de l’interdisciplinarité dans les études anglophones”) and the Universidad de Málaga are announcing

Continued on next page

a call for papers for the conference “Literary Journalism and Civil War.” The two keynote speakers will be Mirta Núñez Díaz Balart (Universidad Complutense de Madrid) and Alberto Lázaro (Universidad de Alcalá). The conference will be held at the Facultad de Ciencias de la Comunicación, University of Málaga.

A Press Divided: Newspaper Coverage of the Civil War (2014), edited by David B. Sachsman, examines the impact that Northern and Southern presses had on the medicalization of the American Civil War, in particular how both sides’ lack of objective reporting on the people and events leading up to, during, and following the war capture a nation not simply divided but wholly fragmented. In the context of a civil war, journalists are faced with the paradox of covering the war’s tragedies and simultaneously celebrating its victories in some grand, national narrative typical of jingoistic war reporting. When brothers are killing brothers, whom do you choose to support and can you ethically demonize the Other?

Literary journalism – or journalism as literature – has proven over time to be one way of tackling the moral ambivalence of civil war reporting by transposing the complexity of values that are at stake. It is not enough to praise military victories – military interventions during civil wars cannot be separated from civilian ones – because the enemy cannot be entirely distinguished and thus dehumanized, since it would make reconciliation near impossible after the war has ended. This journalistic conundrum begs a subjective style of war reporting that can offer more than factographic details of a given battle, that can provide context, commentary and narrative, and that can reveal and heal simultaneously the nation’s gaping wounds.

Concerning the American Civil War in particular, Ford Risley, in *Civil War Journalism* (2012), demonstrates that journalism at the time was more than simply writing about people and events; it was also about writing for the people – civilians and soldiers alike – who are central to any civil war. Presses from the North and South alike did so not out of any political or journalistic ideology but out of the humanist need to speak to one’s own people behind the lines, emphasizing individuals’ stories over bipartisan agendas. Since many of accounts of the Civil War come from the American soldiers themselves, who captured their daily lives in the many troop newspapers published on both sides of the Mason-Dixon line, journalism scholars and historians today are recognizing the need to widen the scope of war reporting. Donagh Bracken even claims in *The Words of War* (2007) that Civil War reporting has laid the foundation for modern American journalism, and that the war has shaped the press as much as the press shaped the war. The way journalism evolved during and after the American Civil War influenced the treatment of information in wars to come, from the First World War to the Spanish Civil War a few decades later. It is not by chance, then, that literary journalism as a genre evolved and expanded over time, evidenced in the accounts of the Spanish Civil War by literary authors of international fame,

from Ernest Hemingway’s *For Whom the Bell Tolls* (1940) to George Orwell’s *Homage to Catalonia* (1938), and from prominent Irish socialist Peadar O’Donnell’s *Salud! An Irishman in Spain* (1937) to anti-communist Eoin O’Duffy’s *The Crusade in Spain* (1938). Spain’s civil war between the *Bando republicano* and the *Bando sublevado* raised the interest of numerous foreign war correspondents – including several female reporters (previously denied access to the front lines), such as Martha Gellhorn, Virginia Cowles, Andrée Viollis, Gerda Taro and Katharine Stewart-Murray, the “Red” Duchess of Atholl – who were drawn there as much if not more for their political beliefs than they were for their professional obligations.

In *Boadilla*, Esmond Romilly writes: “There is something frightening, something shocking about the way the world does not stop because those men are dead.” While the majority of research on Spanish Civil War journalism has focused on these foreign literary journalists, interest is growing on those Spanish writers whose literary war reportages tell the stories from a domestic perspective less bipartisan than the foreign accounts because, as with the American Civil War, they were reporting on brothers and cousins and not Fascists or Communists. Josep Pla, initially tolerant with the Francoists, wrote for the Catalan newspaper *La Veu de Catalunya* and distanced himself from the regime when his mother-tongue was banned to private spaces in Spain. Therefore there is not only one kind of literary journalism in Spain during the civil war there, but many, each dealing with a diverse aspect of a common event. The different stories collected from foreign journalists and Spaniards alike on the people affected and displaced by the war show that atrocities were enacted and suffered on both sides of political divide. Historical accounts of the war thus cannot legitimately pit hero against villain, but rather brother against brother, neighbor against neighbor, narratives which combine to overcome divisive ideologies and bind the nation’s collective memory.

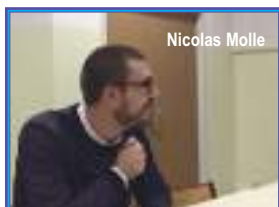
The diversity of viewpoints on these two civil wars is presented as a model for contributions on other civil wars, past and present (e.g., Syria, Afghanistan, etc.). This plurality will allow us to understand how literary journalism evolved through civil wars and became a way of bringing together nations that were once – or still are – torn apart. English will be the conference’s principal language, but papers can also be presented in Spanish.

Please send abstracts of 300 words and a brief CV to John S. Bak (john.bak@univ-lorraine.fr), Antonio Cuartero (cuartero@uma.es) and Vincent Thiery (vincent8thiery@gmail.com) by 15 February 2017. §

Rencontres des doctorants, 2016–2017

By John S. Bak,
Université de Lorraine

Nicolas Molle recently presented his *discours liminaire*, which he eventually read at the beginning of his *soutenance de thèse* on 18 November 2016.



He explained to a group of about fifteen colleagues, doctoral and Master's students how his thesis, "Beethoven et la Grande-Bretagne : une fascination réciproque aux multiples aspects" (under the direction of Jean-Philippe Heberlé), led him to England to conduct archival research that included reading Beethoven's personal diaries and letters he exchanged with several British composers.

The following exchange was divided between questions intended to help Nicolas prepare his defense for potential criticism from his jury, and to explain to the other students what writing the *discours liminaire* involves. From there, the discussion turned to the *soutenance* itself, from the depositing of the final dossier to the selection of the jury, and from the reception of the *pre-rapports* to the submission of the final *rapport de thèse*.

A wine and *petit fours* reception followed, allowing for a more relaxed exchange between students and teachers.

The next "Rencontres" will take place in March 2017, when Gaëlle Lafarge will present her work in progress. Topics for the second half of the evening are always welcome. §



Methods Training at the Essex Summer School for Social Science Data Analysis

By Rachel Hutchins,
Université de Lorraine

In recent years, my work in nationalism studies and education has become oriented less toward history and cultural studies and more toward sociology and political science. However, particularly in the English-

speaking world, these disciplines have come to focus on quantitative methods that are not part of a "civilisation-niste's" training. In order to pursue the work I wish to do, I chose to spend two weeks at the Essex Summer School for Social Science Data Analysis.

The program at the University of Essex is one of the top ranked and longest established programs of its type in the world, and has the advantage for us in France of being on a similar calendar to ours (unlike programs in the U.S., for example, where the spring semester ends much sooner).

The Essex Summer School has three two-week sessions every summer, each one offering approximately 20 courses to choose from. The courses range from introductory methods to highly specialized, cutting-edge approaches. There is some progression from each session to the next, so for beginners, the first session is the best. I chose not to take the most basic course, having done some introductory work on my own, so enrolled in a more challenging course, called Applying Regression. This course began with an overview of the basics of statistical analysis (e.g., discussing different ways of measuring "averages," understanding dispersion of data), then moving quickly on to linear regression and then multiple regression analyses. In other words, this course – which was taught by Jeremy Miles, an internationally recognized expert in the field – taught us how to approach research questions and data sets in order to tease out meaningful correlations between different factors. It also provided excellent tools for assessing common errors (or misleading shortcuts) in the research that we read about.

The Summer School also offers math classes, which are included in the price of tuition. These courses are tailored to the math used in the different courses and assume that the students have mostly likely forgotten their high school math! I really enjoyed learning in this context and found the math course to be extremely valuable in understanding the statistics course in a deeper, more intuitive way.

The Summer School also offered great opportunities for networking. First of all, the professors are all experts in their fields and are passionate about what they do, so it's a rich learning environment. The students are mostly Ph.D. candidates from various European countries in a variety of disciplines, though there were students from all over the world, and there were a few other mid-career academics and professionals looking to boost their skills. The atmosphere was friendly and collaborative, and highly conducive to learning a lot in a short time.

I highly recommend the program to anyone looking to pursue sociological or political science research and am happy to answer any questions that other IDEA members may have! §

CR: IDEA and ReportAGES, “Literary Journalism and Latin American Wars,” Oxford University, 13–14 June 2016

By John S. Bak,
Université de Lorraine

The third conference of the ReportAGES project took place at Wolfson College, Oxford University last June. Fourteen scholars of literary journalism—working on Latin American studies participated in the event, which was centered around Roberto Herrscher’s keynote speech, entitled “From *¡Basta ya!* to *Nunca más*: How Latin American Narrative Journalists Tell the Regional Wars and Help Build Post-conflict Societies.”

The opening session looked at European reportages dealing with wars in Latin America. Aleksandra Wiktorowska, a post-doc from Poland, looked into the visible changes that occurred in Ryszard Kapuściński’s perspective and writing about Latin America, and Maurice Walsh, Brunel University London, spoke about Graham Greene.

Roberto’s keynote was next on the program. He spoke passionately about the parallel stages of war to peace and from conflict reporting to peace building. Taking the names of famous official reports in Colombia and Argentina about war and dictatorship, *¡Basta ya!* (“Stop It, Now!”) and *Nuncas más* (“Never again”), he spoke about the steps necessary for a nation to reconcile its civil unrest, from recognizing the evils done by the government to uncovering the truths about the disappearances and executions to enacting justice for the victims. Using numerous examples of literary journalists in Latin America, Roberto concluded on how the writing genre can help the continent establish livable societies.

Roberto’s passionate talk served later for an impromptu panel joining him with Chris Pretty, a Falklands/Malvinas War veteran like Roberto, who came to Oxford because he had heard Roberto would be present. The two former “enemies” spoke movingly about their experiences during the war and how it is time for the two countries to make amends.

A second panel on “Investigative Literary Journalism and the *Sociedades Cerradas*” brought together Liliana Chávez Díaz, from the University of Cambridge, and Viviane Mahieux, of the University of California, Irvine. Their discussions looked into the investigative journalism techniques as well as literary devices

of Rodolfo Walsh’s *Operación Masacre* (1957), Tomás Eloy Martínez’s *La pasión según Trelew* (1973), Gabriel García Márquez’s *Noticia de un secuestro* (1996), and Francisco Goldman’s

The Art of Political Murder: Who Killed Bishop Gerardi? (1997), as well as Martín Luis Guzmán work on the Mexican Revolution, *El águila y la serpiente* (1928) and *La sombra del caudillo* (1929).

Violence and drugs, which plague both Americas, was the topic of Ignacio Corona’s (Ohio State University) and Juan Antonio García Galindo & Antonio Cuartero’s (Universidad de Málaga) presentations. Ignacio examined the *narco-crónicas*, the “black chronicles” from Mexico, Colombia and Central America in the context of their “war on drugs.” Juan Antonio and Antonio’s talk was about American journalist Charles Bowden’s *Murder City: Ciudad Juarez and the Global Economy’s New Killing Fields* and *City of Juarez: Under the Shadow of Drug Trafficking* by Spanish journalist Judith Torrea, both about violence, drug trafficking, murders, crime and disappearances in Mexico.

The next panel on *Periodismo literario* and Ibero-American Dictatorships joined the presentations of Mateus Yuri Passos (Faculdade Cásper Líbero, São Paulo) and Manuel João de Carvalho Coutinho (Universidade Nova de Lisboa). Mateus looked into the war reportages of Fernando Morais and Ignácio de Loyola Brandão, two Brazilian writers who turned their critical pens on Cuba during the 1970s as indirect criticism against the Brazilian dictatorship and portrayed the communist country positively to denounce the lack of liberty of expression at home. Manuel explored examples of Portuguese literary journalism – one from 1921 and another from 1936 – reveals how dictatorships changed journalism in South America and throughout the Iberian Peninsula.

The conference’s final session on Latin American gazes and guises in reporting brought together talks by Margarita Navarro Pérez (Universidad Católica San Antonio de Murcia) and Rebecca O’Neil (Saint Mary’s College), with both looking into literary journalistic experiments in Colombia and El Salvador about anti-authoritarianism.

The conference concluded with a convivial banquet within the halls of Wolfson College and a punting tour of the Cherwell



Some of the conference attendees



Literary Journalism and Latin America Wars
Wolfson College



Punting on the Cherwell River

Continued on page 13

MEMBERS' WINTER 2016 ACTIVITIES

Since last June, **John S. Bak** has published one article: "The paper cannot live by poems alone": World War I Trench Journals as (Proto-) Literary Journalism," *Literary Journalism and World War I: Marginal Voices*, eds. Andrew Griffiths, Sara Prieto, Soenke Zehle (Nancy: PUN-Éditions Universitaires de Lorraine, 2016), 13-48. He also organized one international conference and two round tables as part of his ReportAGES project: "Literary Journalism and Latin American Wars," held 13-14 June 2016 at Wolfson College (Oxford), and "Literary Journalism and Immigration" and "Literary Journalism and Civil Wars," both separate panels held at the ESSE Congress in late August at the National University of Ireland (Galway). He was asked to write the Foreword (pp. v-vii) to Alessandro Clericuzio's monograph, *Tennessee Williams and Italy: A Transcultural Perspective* (Palgrave, 2016), and he recently submitted (with several Brazilian colleagues from São Paulo) an ANR proposal entitled "From Reportage to *Jornalismo Literário*: A Historiography of the French Influences on Brazilian Literary Journalism."

In addition to helping co-organize the conference "Mapping Fields of Study" last June, **Vanessa Boulet** has published one article: "The Irish-US Economic Relations: End of an Era or a Promising Future?" in *Revisiting the UK and Ireland's Transatlantic Economic Relationship with the United States in the 21st Century, Beyond Sentimental Rhetoric*, eds. Anne Groutel, Marie-Christine Pauwels and Valérie Peyronel (London: Palgrave Macmillan, 2017), 57-74.

Antonella Braida organized the one-day conference "Beyond Frankenstein's Shadow" and a workshop in September in honor of Professor Jean de Palacio that will result in a Festschrift volume that will celebrate the importance of his book, *Mary Shelley dans son œuvre*, and its comparative contribution to Mary Shelley studies. She presented the paper "Defying the Male Sublime and Reclaiming the Earth as a Woman's Space: Mary Shelley's Approach to the Sublime in the Novels *Frankenstein* and *Lodore*" at the ESSE conference in Galway in August. In December, Antonella was invited to contribute to the workshop "International Knowledge Transfer Networks: Britain and Italy, 1785-1825" at the Università degli studi di Genova. She was also contacted to be the English-literature referent for the ANR project "Dantesque," organized and chaired by Giuseppe Sangirardi at the Université de Bourgogne. The project will involve a digital mapping of the implications of the words "dantesque" throughout the ages and through different media (manuscripts, literature, visual arts).

Nathalie Collé just finished editing, with colleagues Maxime Leroy (Université de Haute-Alsace, Mulhouse), Sophie Aymes (Université de Bourgogne, Dijon) and Brigitte Friant-Kessler (Université de Valenciennes), the 5th volume of the "Book Practices and Textual Itineraries" series entitled *Illustration and*

Intermedial Avenues, which will come out by the end of the year. She participated in the 8th Triennial Conference of the International John Bunyan Society, "Voicing Dissent in the Long Reformation", in Aix-en-Provence on 6-9 July 2016, where she gave a paper entitled "[W]hen thou dost anneal in glasse thy storie": Retelling Bunyan and Rehabilitating Dissent in Windows." She participated as a member of the scientific committee in the 24th annual conference of SHARP, the Society for the History of Authorship, Reading & Publishing, which was held in Paris on 18-22 July 2016 on the subject "Languages of the Book." She has been working, with Nicolas Brucker, Pierre Degott and Anne-Elisabeth Spica, on the organization of a young researchers' conference, the "Colloque Jeunes Chercheurs SEAA XVII-XVIII, SFEDS, & Société du 17e siècle," which will take place on 22-23 September 2017 at the Université de Lorraine, on the Metz campus, and will be devoted to the question of "Book- and Text-Wrapping in the 17th and 18th centuries." With the Illustratio research team she has been organizing a panel entitled "Reproducing and recycling literary illustration from the 17th century to the 21st century" for the 11th International IAWIS/AIERTI Conference, "Images and Texts Reproduced," which will take place in Lausanne on 10-14 July 2017. Together they have also started working on an international and collaborative project with Desdemona McCannon, from the Manchester School of Art, devoted to the subject "Illustration and Cultural / National Identities." She has been solicited to contribute a chapter to *A Companion to Eighteenth-Century Literary Illustration* edited by Leigh G. Dillard and Christina Ionescu and to be published by Lehigh UP in 2017 or 2018.

Pierre Degott a présenté une communication lors du congrès international « Les paroles d'élèves dans l'Europe moderne (XVe-XVIIe siècle) » organisé par le CESR de Tours au mois de juillet. Il a également participé à la troisième séance du séminaire d'IDEA « Voix et silence », avec une communication intitulée « 'Facciam rumor' ou 'Silenzio sepolcral' : Voix et silences du public lors de la représentation d'opéra ». Il poursuit ses activités régulières de publication et de co-organisation de colloques.

Jérémy Filet obtained a doctoral contract this past September and has begun a joint PhD (Université of Lorraine/Manchester Metropolitan University) entitled "Jacobitism on the Grand Tour? The Case of the Duchy of Lorraine and the 1715 Rebellion (1698-1730)." He recently published an article entitled "Representations of Inigo Jones's Banqueting House: Development of Sketches and Architectural Symbolisms" in *Société d'Études Anglo-américaines des XVIIe et XVIIIe siècles*. He also

Continued on next page

MEMBERS' WINTER 2016 ACTIVITIES (cont.)

delivered two papers, one at the Université d'Hiver de l'Université de Lorraine ("La rumeur d'une aide Lorraine aux Royalistes Irlandais durant la Guerre Civile Britannique: entre Fantaisie et réalité"), and the other at the symposium "Activism beyond Borders: civil society and transnational networks" ("Jacobitism on the Grand Tour? The Case of the Duchy of Lorraine (1698–1729)"). Along with his first book review in *French History* (2016), they will be published in *Annales de l'Est* (2016) and *Miroirs* (2017), respectively.

En octobre, **André Kaenel** a fait soutenir à Metz, en tant que co-directeur, la thèse de Rémi-Olivier Cayatte, « Les jeux vidéo américains de l'après 11 septembre 2001 : la guerre faite jeu, nouveau terrain de propagande idéologique ? » Il l'avait dirigé pendant trois ans avant que Rémi se réoriente vers un directeur spécialiste des jeux vidéo, Sébastien Genvo, du laboratoire CREM. Pour étoffer son dossier et conforter son profil en 71ème section du CNU (Infocom) en vue d'une qualification auprès du Conseil National des Universités, Rémi-Olivier Cayatte a dans le même temps envoyé un dossier de candidature pour une formation postdoc en *game studies* à l'Université Concordia (Montréal). Toujours en octobre, André Kaenel a fait partie du jury pour la soutenance de thèse d'Hervé Mayer à Paris 10, « Guerre sauvage et empire de la liberté : Prolongements du mythe de la Frontière dans le cinéma américain post-western ».

Monica Latham a participé à la conférence internationale « Woolf and Heritage » à Leeds (UK) le 16–19 juin 2016. Son intervention « 'I have been dead and yet am now alive again': Death of the Author and Birth of the Character » faisait partie du panel « Woolf and Contemporary Biofiction ». En collaboration avec l'Institut des Textes et des Manuscrits Modernes / ENS Paris et grâce à une subvention obtenue du Pôle TELL de l'Université de Lorraine, Monica transcrit actuellement les Carnets manuscrits de lecture de Virginia Woolf avec une équipe de généticiens et spécialistes de Virginia Woolf. Ils réaliseront par la suite une édition des Carnets 14 et 46 (contenant les brouillons de l'essai « Phases of Fiction »). Avec cette équipe de chercheurs, Monica organisera un panel à la Annual International Virginia Woolf Conference (« Virginia Woolf and the World of Books » qui se tiendra à Reading, UK, 29 juin–2 juillet) au sujet de leurs travaux. En ce moment, Monica est en train de préparer et réaliser une interview avec Laurent Binet, auteur de *HHhH* (Prix Goncourt 2010) et *La Septième fonction du langage* (Prix Interallié et Prix du roman Fnac 2015) pour un ouvrage réunissant des conversations avec des auteurs internationaux de fiction historique et fiction biographique qui paraîtra en 2018 chez Bloomsbury (Londres). Monica coordonne également l'édition des numéros 6 et 8 de la série "Book Practices and Textual Itineraries" confiés à des *Guest Editors*.

Depuis mai, trois travaux de **Yann Tholoniati** ont paru. Il s'agit tout d'abord d'un article sur James Joyce dans une revue moscovite : « In the Eye of the 'Cyclops' Episode: A Bakhtinian Reading in *Ulysses* », in *Analitika Rodis* 1 (Apr.–May 2016) : 10–20, disponible en ligne à <http://publishing-vak.ru/file/archive-philology-2016-1/1-yann-tholoniati.pdf>. Il y a ensuite l'entrée "Robert Browning" dans *La Bible dans les littératures du monde*, éd. Sylvie Parizet (Paris : Édition du Cerf, 2016), 426–27). La conférence de janvier 2015, pour l'Équipe strasbourgeoise SEARCH, qui portait principalement sur Siegfried Sassoon et Wilfred Owen, a été publiée : « 'Superhuman inhumanities' : paradigmes et paradoxes de la Première Guerre Mondiale dans la poésie britannique », *RANAM* 49 (2016) : 101–117. Il a été président du jury d'HDR d'Hélène Ibata (Strasbourg), sur un sujet intitulé « Horizons et limitations dans les pratiques visuelles romantiques » (Université de Poitiers, 7 oct. 2016). Il a aussi participé à une journée de conférences pour l'agrégation avec une communication sur Louis MacNeice : « 'P(o)et Shop': Louis MacNeice's allegorical poetics in *The Burning Perch* », le 19 nov. 2016.

In the past few months, **Jeremy Tranmer** has published an article in *RANAM* entitled "Contact, Friction and Clashes in British Musicians' Opposition to the Thatcher governments, 1979–1990" and has given a public lecture about the Beatles at the Muséum-Aquarium de Nancy. He was also one of the organizers of the "Revisiting the UK's North–South Divide: The Changing Face of the North" conference held in Nancy in early November. §

"Latin American Wars" (cont.)

River, which runs alongside of the college grounds.

A book drawing upon the best of the conference papers, as well as from submissions received through a post-conference "Call for Articles," is currently in the works, and is slated to be published in 2018. It will be the third book in the ReportAGES book series, whose first book, *Literary Journalism and World War One: Marginal Voices*, was published with the Presses Universitaires de Lorraine this past October.

A fourth conference for the project on literary journalism and civil wars, building upon prior research delivered at various IDEA seminars and the ESSE round table, is currently being planned. It will be held at the Universidad de Málaga in Spain in May 2017. §



“ESSE, ReportAGES” (cont.)

erary journalism from immigrants themselves: Lithuanian Abraham Cahan’s “Can’t Get Their Minds Ashore,” Mexican Luis Alberto Urrea’s *Devil’s Highway*, and Indian Suketu Mehta’s *Maximum City* (the last two finalists for the 2005 Pulitzer Prize in nonfiction), to name just a few.

Today, immigration remains a dominant subject of literary journalism, including Maxine Hong Kingston’s *The Woman Warrior* about 20th century experiences of Chinese-Americans living in the U.S in the shadow of the Chinese Revolution, Ted Conover’s report on Mexican immigrants in *Coyotes*, or Dave Eggers’s *What is the What* about a Sudanese refugee’s flight to safer climes. In short, literary journalism is, though hardly exclusively, nearly always about immigrants and immigration. The reasons why are several.

First, immigration inspires hope, a leitmotif of most modern literary journalism. Western readers love stories of triumph, especially of those who have faced overwhelming odds. Consider Richard Preston’s 1992 piece for the *New Yorker* entitled “The Mountains of Pi” about the Chudnovsky brothers’ building of a supercomputer in their apartment from mail-order parts. There is something germane to the Cinderella myth in most pieces of literary journalism. But not of the Cinderellas do get to the ball, since the stories of these immigrants who succeed are, in reality, far outweighed by those that never get told or which are less buoyant in spirit.

Second, it instills humility – and fear. Readers empathize with the harsh voyages immigrants undertake to find a safe haven and with the difficult living conditions they often find there. But which safe haven? That question has become particularly heated since the recent waves of immigrants from Syria and Northern Africa to Europe. Surely not “our” shores: we hear it almost daily in the speeches of a Donald Trump, a Boris Johnson, a Nigel Farage, or a Marine Le Pen that immigrants bring undesirables to our cities and villages. Certain stories, from the single photo of a boy washed up on Turkish the beach to the tales of young girls encountering near daily rapes during their trek from Syria to Europe, have countered their jingoisms, but the West has grown a little immune to their daily tragedies, if not also a little frightened by the implications behind the exodus and the diaspora of an Islam growing increasingly hostile toward Occidentalism. Some in the media have combated these terror tropes with more positive images of immigrant assimilation, and literary journalism has surely been at the forefront of that move-



Round table, “Literary Journalism and Immigration,” ESSE, August 2016

ment.

Third, it brings about catharsis. As much as they like an underdog victory, Western readers are moved by stories of those who have tragically succumbed. It provides emotional release, if not also a needed cautionary tale against the taking for granted of all that we have to be thankful for. But reading about these shattered lives on Ipads and Kindles, while sipping a latté on a Starbucks couch, challenges literary journalism’s commitment not just to report on life’s injustices but to change them as well. As I write this, the “jungle” still exists in Calais, boats are still capsizing in the Mediterranean and columns of immigrants are still blocked at the Turkish border. Exoticism can change policy as much as it sells books (recall Riis’s impact on reforms to New York’s working-class housing), but literary immigration journalism flirts with the *Othering* that theorists from Edward Said to Homi Bhabhi have warned us against celebrating.

Literary journalism and immigration are thus inextricably entwined, and this round table – proposed, ironically enough, months before the wave of immigrants from Syria and Northern Africa began arriving on European shores – examined where, how, and why. We began by addressing these heuristics per Marta Caminero-Santangelo’s 2012 essay “Narrating the Non-Nation: Literary Journalism and ‘Illegal’ Border Crossings,” wherein she writes:

“The authors of the border-crossing texts ... clearly seek to intervene in this strident narrative of immigration as a threat to the existence of the nation by offering alternative narratives in which undocumented people are not imagined, first and foremost, as “aliens.” These texts offer counter-discourses, reframing the story of immigration in terms that tend to shift the focus from the borders of “our” imagined community, to construct alternative notions of ethical communities. As works of literary journalism, these accounts capitalize on a culture in which “life narratives” have become not only instrumental in discourses on human rights, but also eminently marketable The current popularity of life writing suggests the degree to which these books might be instrumental in advocacy by reaching privileged readers (in this case, U.S. citizens) with the power to affect the course of policy through voting, campaign contributions, protests, e-mails to congressional representatives, and other forms of pressure. It is precisely the question of what role these texts might play in a larger project of soliciting readers to such forms of pro-immigrant civic responses, in our age of heightened nationalist rhetoric, that [she wishes] to



David Abrahamson

address, ... noting how, despite obvious pro-immigrant sympathies, such texts might reinstate a problematic politics of place that diffuses a sense of urgency and crisis needing address."

Is literary journalism on immigration, then, ultimately helping or hurting the immigrants it purports to serve?

Hania Nashef opened the debate by looking at the immigration problem of being a stranger in one's homeland, specifically during times of occupation. Over time, the individual begins to feel a sense of alienation towards the place and the people themselves. The land is no longer recognizable. She spoke about Palestinian writer Raja Shehadeh, whose non-fiction prose works, *Occupation Diaries* and *When the Bulbul Stopped Singing*, are based on his diaries under occupation.

Shehadeh kept these diaries to meticulously document both the mundane and the major events occurring in and around his hometown during times of siege, noting the impact the political situation had on normal citizens. He writes about how the disruption of life alienates people from their culture and environment. The land itself undergoes vast changes under occupation, and the people no longer recognize its geography. The resultant feeling of being a stranger is thus both internalized and externalized. The person becomes an exile within the his own homeland.

Hendrik Michael described the problems of how German mass media has reported the current migration crisis, where German literary journalism has provided an alternative discursive strategy to reporting on the issue. He dealt with three reportage:

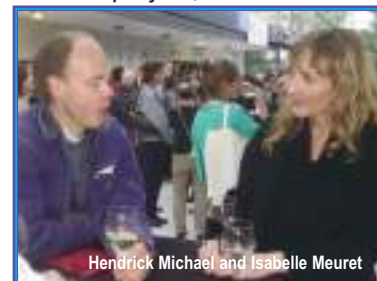
- Carlon Emcke's "Willkommen in Deutschland," which appeared in Germany's prestigious weekly *Die Zeit* in February 2014, where the reporter follows (or tries to keep track of) three groups of refugees after they have become absorbed in the German asylum system.
- Wolfgang Bauer's "Vor uns liegt das Glück," which appeared in *Die Zeit* in July 2014, where Bauers assumes the identity of a refugee from the Caucasus and accompanies a group of Syrian refugees in their failed attempt to make it from Egypt to Italy by boat.
- Paul Ronzheimer's "Flucht aus der Hölle," which appeared in *Bild* in August 2015, where the reporter streamed via Periscope his two-week trek with Syrian refugees on the infamous Balkan route.

Grounding his analysis in Critical Ethical Narratology, Hendrik focused on the dimensions of narrative situation, narrative time, character-spaces, and narrative bodies per each of the stories. Within these categories, he examined how the selected reportages can operate as motor forces of journalistic worldmaking, affecting value construction that illustrates ethical, professional, and political judgments of journalists as well as creating conditions for readers to carry out a moral-intellectual probing of the issue.

Hendrik also spoke about the realm of epistemic responsibility, that is, how journalists deal with the infor-

mation they have gathered about immigration through various methods of journalistic research. Is this kind of saturation reporting, he inquired, a viable strategy of reporting on the migration crisis, especially when the reporter can, when danger approaches, drop his disguise as a migrant and profess his true identity as western journalist, as Bauer had done when he found himself in prison following a failed flight attempt which he was covering incognito? How can epistemic responsibility become more prevalent in media coverage as a discursive alternative that is more immune to shifts in popular opinion, potentially creating a more reflected and stable approach to worldmaking through journalism?

To follow up on Hendrik's discussion of the migrant crisis in the German press, Isabelle Meuret spoke about a multimedia project called *Réfugiés*, developed by the German-French broadcaster Arte. Integrating television, the internet, but also print media, the project was devised as a collaboration between journalists and artists (writers, graphic novelists, photographers, filmmakers), who were determined to document the refugee crisis. In particular, she looked at their work done on the Calais "Jungle," but also touched on "*Fractured Lands*," by Scott Anderson (*NYT*, Part V: "Exodus"), "Refuge" (*Washington Post*), and "The Refugee Crisis" (*Granta*). After briefly contextualizing and presenting the Arte project, she examined some of these productions through three different prisms: terminology, emotions, and storytelling.



Hendrik Michael and Isabelle Meuret

Last year, a plethora of terms was used in the UK press to describe refugees: asylum seekers, migrants, but also "cockroaches" (*The Sun*). Politicians (including David Cameron) were vilified for labeling migrants a "swarm" of people, and for ramping up their rhetoric to shape our perception of the crisis. Defense Secretary Michael Fallon used metaphors such as "swamp," which echoed Margaret Thatcher's own words on immigration back in 1978, and even Enoch Powell's "River of Blood" speech ten years earlier. To this lexical escalation into catastrophe, artists and journalists responded with stories and characters, narratives and faces. Refugees define themselves as *apatrides*, *boudoins* (French), she noted, thereby highlighting their roots as much as their routes. The project thus provides a depth of field which is absent from other discourses on the refugee crisis. In the introduction to *Réfugiés* film director Régis Wargnier explains how refugees are always lowering their gaze, due to exhaustion, a sense of modesty, and the fear of what lies ahead. Hence this joint venture, which is an invitation to look at their reality, and

Continued on page 5

CR: ESSE 2016 Round table, ReportAGES Project

By John S. Bak,
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This year, the biennial European Society for the Study of English (ESSE) congress was held at the National University of Ireland in Galway, where IDEA's ReportAGES project co-sponsored two round tables: "Reportage and Civil Wars through the Ages" (co-convened with Alberto Lázaro, Universidad de Alcalá, Spain), and "Literary Journalism and Immigration: A Stranger in a Strange Land." The following report is a summary of the second round table on literary journalism and immigration.



Alberto Lázaro

Co-convened by David Abrahamson (Northwestern University, USA) and myself, the round table included the participation of Hendrik Michael (PhD stu-

dent, University of Bamberg, Germany), Isabelle Meuret (Associate Professor, Université Libre de Bruxelles, Belgium) and Hania A. M. Nashef (Associate Professor, American University of Sharjah, United Arab Emirates).

Literary journalism can be the best vehicle to tell a certain kind of story that reporting often neuters of its emotional appeal and literature inevitably elevates to universal heights that efface its individualistic nature. It can be argued that the *cause célèbre* of the last few decades – and particularly within the last year – has been immigration, the ineluctable endgame of colonialist agendas. The discourse is global, poignant and often marked by nativism, racism and even violence. The session focused on ways in which a variety of national traditions of literary journalism have dealt with the immigrant experience, in particular on how various perspectives (both by individual

authors and in national traditions) have explored what it means to be – or, perhaps more importantly, to be viewed by others as – a stranger in a strange land.

All modern literary journalism carries within it the very DNA of early immigrant journalism. During the 19th century, when the popularity of Zola's naturalism had reached the American shores, writers of fiction and nonfiction alike used its methods of verisimilitude to capture the harsh realities of city life as experienced by poor immigrants from the Bowery to Five Points to the Lower East Side. From Jacob Riis's New York to Jack London's East London, early literary journalism scoured the lives of immigrants, for in their stories lay the truths about immigrant life in the West. *How the Other Half Lives* and *People from the Abyss*, both written from the center about marginal immigrant lives (though Riis was himself a Danish immigrant), later influenced lit-

Continued on page 14



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