

## INTERDIS

## Letter from the Director

By John S. Bak,  
Université de Lorraine

As we approach the final months of our current quinquennial contract, it is perhaps time to reflect on what we have accomplished together and what challenges IDEA still faces during the next five years.

The HCERES committee delivered its final evaluation of IDEA's *Bilan* and *Projet* last March, and, while it was generally positive in its remarks and observations, there were also some serious criticisms that IDEA will need to address in the immediate future.

While I detail and respond to these criticisms in my reply to the HCERES (see insert), it is perhaps opportune to highlight a few here.

HCERES still feels that IDEA does not live up to its claims of being a research center concerned with the study of interdisciplinarity. The work conducted these past few years by the project on the evolution of academic disciplines counters this conclusion to a certain extent. And yet, HCERES is not entirely incorrect in its assessment. The various research projects, in spite of their achievements, simply do not "speak" to each other, even if several IDEA members contribute to more than one project.

IDEA's first challenge will be to reorganize its research poles and find ways to encourage synergy between its various projects and their members. Such interaction would encourage interdisciplinarity within IDEA's federative project and thus fulfill one of its greatest research promises.

Second, IDEA will need to wean itself from its financial dependency upon the Université de Lorraine and the *Pôle TEL* money which will potentially be disappearing or greatly reduced in the years ahead. European (H2020) or national (ANR) contracts represent a real challenge, one that would demonstrate IDEA's committ-

ment to autonomy and greatly improve its chances to attract post-doctoral candidates and fund its own PhD students.

While post-docs remain out of IDEA's reach at the moment, given its limited budget, IDEA can, and will need to, attract more PhD students over the next few years. The new Master's programs in Nancy and Metz could help alleviate the problem in terms of recruiting local candidates, but IDEA will also need to be attractive to candidates from outside Lorraine and even France. The only way for this to happen is for its professors to maintain a national and international research profile.

There are several other areas IDEA will need to improve upon in the years to come, but these seem to me to be the most urgent. IDEA's new director, Isabelle Gaudy-Campbell, and the next *Conseil* to be elected to help her, will no doubt address these concerns in the months ahead.

Finally, I'd like to highlight IDEA's recent activities, the majority of which are detailed in the following pages. The Discipline project put together two separate half-day workshops that addressed the rise of Institutes and Studies (e.g., Postcolonial Studies) as an alternative pedagogical model to traditional academic disciplines.

The *Oralité* project published a volume entitled *Micro-/Macro-syntaxe* and continues to hold workshops and seminars on the translation of language markers.

The *Voix et silence* project hosted an international conference in June, and once again worked with local artistic partners like the Manufacture.

The ReportAGES project held its fourth international conference (again off-site, this time in Malaga, Spain) and is continuing editing two forthcoming books.

The BPTI project published its 5th volume, with numbers 6 and 7 currently in production.

And the Collective Identity project recently held a seminar on the « transferts culturels » of Henry Field-

ing's 18-century novel *Tom Jones*. IDEA has remained extremely active these past few months, and with a few activities already being planned for the fall, it looks to maintain this momentum until the end of its current contract. §



## New Books by IDEA Members

Colette Stévanvitch and Anne Mathieu, eds. *Les "Mort d'Arthur" moyennes-anglaises en vers*. Turnhout: Brepols, 2017.

Sophie Aymes, Brigitte Friant-Kessler, Maxime Leroye, eds. *Illustration and Intermedial Avenues. BPTI 5*. Nathalie Collé Monica Latham, gen. eds. Nancy: PUN – Éditions Universitaires de Lorraine, 2017.



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## CR: Projet Oralité

Par Vasilica Le Floch,  
Université de Lorraine

Le Projet Oralité a vu se concrétiser la publication du volume *Micro-/Macro-syntaxe : la question de l'échelle d'analyse en linguistique anglaise*, dans *Modèles Linguistiques* (Tome XXXVII, année 2016, fascicule 1, vol. 73, Éditions des Dauphins, Toulon).

Cette revue à comité de lecture devrait être consultable à terme dans <https://ml.revues.org/?lang=en>.

Les articles rassemblés se donnent pour la plupart comme point de départ une posture micro-syntaxique, en traitant d'éléments au fonctionnement a priori limité et isolé et qu'on peut catégoriser comme unités de première articulation, aux rangs inférieurs de la proposition : constituants nominaux (pronom personnel de seconde personne *you*), constituants adverbiaux (*but*, *now*), constructions syntagmatiques (syntagme prépositionnel) et syntaxiques (pseudo-clivage). Mais s'il est possible dans un premier temps d'expliquer leur fonctionnement en termes d'ordre séquentiel et/ou de réaction, certaines contraintes syntagmatiques et syntaxiques (place, orientation, focalisation), certains problèmes liés à l'interprétation référentielle (volatilité de la référence) ou encore à des rapports sémantiques, et certains phénomènes de liage marqués par des constituants extra-phrastiques (marqueurs du discours comme genre en français, *like* en anglais et *so* en allemand) conduisent à envisager l'imbrication des deux ordres de combinatoires que sont la micro-syntaxe et la macro-syntaxe. C'est l'orientation qu'adoptent les différents auteurs au fil de leurs articles.

Dès lors, le consensus sur le traitement micro- (localiste) des constituants mentionnés est remis en question : *you* ne procède plus seulement d'un fonctionnement déictique ou anaphorique mais répond également à un fonctionnement cohésif ; *now* dépasse le marquage adverbial temporel pour permettre un fonctionnement argumentatif ; *but* dépasse le niveau argumentatif et cohésif interphrastique pour construire une dimension argumentative sur un plan intersubjectif et finalement réflexif ; les énoncés présentant un pseudo-clivage sont moins à appréhender en termes de saillance d'un élément qu'en termes d'articulation des différents temps du discours.

Ainsi, à l'instar de Wilmet (1997, p. 582) selon qui « le texte se présente comme une extrapolation de la phrase », les travaux rassemblés dans ce volume franchissent la frontière de marqueurs syntagmatique-



ment circonscrits et se proposent d'articuler différentes échelles d'analyse, tant pour l'examen de certains phénomènes langagiers et marqueurs que pour une théorisation de leur niveau d'appréhension. L'analyse micro- s'enrichit de la prise en compte du contexte (écrit, oral, situation pragmatique, perspective énonciative, dimension cognitive). Le changement d'échelle dans l'analyse des constituants met également en évidence leur nécessaire complexité et permet de renouveler notre approche de leur étiquetage et de leur catégorisation.

Le Projet Oralité continue à travailler de concert avec OSLiA qui se réunit toutes les 6 semaines à Censier. Ce projet a été également nourri par des conférences en traduction, notamment : « La traduction : défis et enjeux » (Corinna Anderson et Christine Lécluse-Voirin), « Traduction, sous-titrage et oralité » (Elisabeth Kargl, Université de Nantes), « L'histoire des traductions » (Claire Placial, Université de Lorraine), « Le Multilinguisme en Europe » (Sandrine Kerespars, Commission Européenne). Faisant intervenir des chercheurs et des professionnels de la traduction, ces conférences se proposent de contribuer à la vulgarisation de la recherche et se situent à l'interface enseignement, recherche et monde professionnel. Les étudiants du Master Traduction (département LEA) et les étudiants du Master Recherche (département d'Anglais) sont invités à ces conférences et participent régulièrement.

Le Projet Oralité s'est réuni le 23 mai pour faire le point sur les projets en cours et ceux à mettre en œuvre à partir de septembre 2017. Il a été convenu que plusieurs ateliers seront organisés, avec la participation ponctuelle de chercheurs invités. Les doctorants et les étudiants du Master recherche (linguistique) seront également conviés à ces ateliers. §

## CR: IDEA Seminar Series, “Genealogical Histories: A New Literary Genre for an ‘Uncertain Elite,’” Jonathan Spangler, 7 February 2017

By Jérémy Filet,  
Université de Lorraine

On 7 February 2017, IDEA (in partnership with the *École Doctorale Stalas*) hosted Dr. Jonathan Spangler as part of its Seminar Series. His talk was entitled “Genealogical Histories: A New Literary Genre for an Uncertain Elite.”

Dr. Spangler, a Senior Lecturer in Early Modern History at Manchester Metropolitan University in England, is a specialist of genealogy, heraldry, and high court nobility in France, specifically the Lorraine-Guise family. His talk addressed the elites' obsession with 17th-century genealogical histories – “a blend of narrative derived from medieval chronicles with data formerly presented as trees

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## IDEA News Briefs

On 1 February, IDEA members in Nancy and in Metz returned to the ballot box and voted in its next director, Isabelle Gaudy-Campbell. Her mandate will begin on 1 January 2018, the start of the new quinquennial contract. She will replace John S. Bak on, who has been IDEA's director since 2010.

In March, IDEA received the HCERES report, evaluating its past five years of scientific activities and its project for the next contractual period. The report was fair and accurate and by and large positive, though it did fault IDEA for a few things, including its projects' synergy and dedication to the center's interdisciplinary mission. IDEA now awaits news on how the Université and the *Pôle TEL* will use this evaluation to determine its annual budget.

In the past, centers were given letter grades, which the *Pôle* used in calculating a co-efficient that helped determine its budget. A new system will have to be decided upon by the *Pôle* in order to turn narrative assessment into a calculable number. More on that will come to light this fall.

Welcome! IDEA has recently added two new members to its team from recruitment sessions in May: Yvon Keromnes, a PR in Metz, who specializes in linguistics, and Barbara Muller, a MCF in Nancy, with specializations in language studies and Shakespeare. §

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### INTERDIS

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or lists" – during the 18th century, which included numerous volumes on some of France's greatest families, including Béthune, La Tour d'Auvergne, Montmorency, and La Trémoille.

The question Dr. Spangler's talk raised was "Why was this so?" "If these families were as grand as these genealogical histories proclaim," he noted, "why was there the need to trumpet it in such a public (and expensive) fashion?"

Drawing upon a wide range of Lorraine, French and British sources, such as *Histoire Généalogique et Chronologique de la Maison Royale de France, des Rois, des Princes, des Grands Officiers de la Couronne & de la Maison du Roy* Dr. Spangler argued that these narratives, meant to educate the public as well as to raise money by public subscription, ostensibly served to improve the reputations of some of the most precarious noble families – in short, to protect, to legitimize and sometimes even to create their noble status.

The talk, given in English, was attended by numerous graduate students and IDEA members, but also by several colleagues from different departments and research centers who are interested in the history of Lorraine.

Dr. Spangler is the coordinator of an international academic network studying transnational elites, and senior editor of the journal of court studies, *The Court Historian*. He is also a fellow of the Royal Historical Society, and the Higher Education Academy (UK). §



Jonathan Spangler



Monica Martinez

## CR: IDEA Seminar Series, "Brazilian Literary Journalism," Monica Martinez, 20 January 2017

By John Bak,  
Université de Lorraine

In January, IDEA welcomed Dr. Monica Martinez, from the Universidade de Sorocaba (Brazil), as part of this year's Seminar Series.

Returning from India, where she had been lecturing for the previous two weeks, Dr. Martinez had a brief layover in Paris, which allowed her to come to Nancy to present the talk "Brazilian Literary Journalism: Reports from José Hamilton Ribeiro (*Realidade Magazine*) on Vietnã and Patrícia Campos Mello (*Folha de S. Paulo*) on the Syrian War."

Like the American Michael Herr with *Dispatches*, José Hamilton Ribeiro went to Vietnam in 1968 as a *Realidade* war correspondent and ended up, after losing the lower part of his left leg in a mine explosion, resorting to literary journalism to capture the insanity of the war. Today, it is considered to be one of the finest pieces written during the magazine's golden age (1966–1968) and one of the best examples of Brazilian literary journalism.

More recently, Patrícia Campos Mello, war reporter for *Folha de S. Paulo*, covered the Syrian war, using in-depth interview techniques to cover events that created a wave of global solidarity among refugees, such as the death of Alan Kurdi, 3, on the Turkish beach of Bodrum.

Both writers offered Dr. Martinez to introduce the audience to Brazil's *Novo Jornalismo*, called *Jornalismo Literário*, which draws upon its *crônica* tradition that merges feature writing with investigative reporting. §

## CR: Two half-day workshops, Institutionalization of Disciplines Project 6 April & 9 June 2017

By *Marilyne Brun*,  
*Université de Lorraine*

Following on the heels of a three-day international conference in June 2016, IDEA's project on the Institutionalization of Disciplines ("INDI") was further developed in 2017 with two half-day workshops organized on the *Lettres et Sciences humaines de Nancy* campus.

The first half-day workshop (6 April 2017) was entitled "Reconfigurations of disciplines in the postcolonial English-speaking world" and focused on the emergence and evolutions of academic fields of study in South Africa, Canada, India and Australia. Cécile Perrot (Université Paris Descartes) discussed the South African "Rhodes Must Fall" movement and recent debates on the decolonization of South African universities (e.g., the hiring of more non-white faculty, the teaching of courses in languages other than English, the insertion of an African-centered curriculum), while Jean-Michel Lacroix, Professor Emeritus at Université Paris 3 and well-known specialist of Canadian society, gave a presentation on the institutionalization of Canadian studies in France.

Thierry Di Costanzo (Strasbourg) addressed evolutions in the teaching of Indian and Pakistani history in Europe and India, and Marc Delrez, Professor in Liège, discussed the institutional positioning of Australian studies in Europe and Australia.

Another event organized by the INDI project was a seminar where Vanessa Boulet presented work in progress on the academic field of civilisation entitled "La civilisation



Cécile Perrot

économique : interdisciplinarité exemplaire ou limite de l'interdisciplinarité ?". The seminar, which took place on 26 April 2017, included fruitful discussions between IDEA members.

The second half-day workshop organized by the INDI project (9 June 2017) focused on regional studies and the specificity of their institutionalization.



Jean-Michel Lacroix

The workshop included contributions on Welsh studies by Stéphanie Bory (Université Jean Moulin Lyon III), two combined presentations on Breton and Celtic studies by Hervé Le Bihan and Erwan Hupel (Université Rennes 2), a paper on Basque studies by Jean

Casenave (Université Bordeaux-Montaigne) and a presentation on oceanic studies by Sarah Mohamed-Gaillard (INALCO), which included a reflection on the institutionalization of Oceanic studies, in particular on the teaching of Kanak and Polynesian languages in metropolitan and overseas France.

Both workshops, and the seminar on economics, advanced the projects' goal of addressing the state of disciplinary studies in France, both English (and its various manifestations in a postcolonial world) as well as other languages tangentially related to English and their study throughout France.

Matthew Smith and Richard Somerset are actively working on two publication projects related to the 2016 conference and seminars and have submitted



Vanessa Boulet (IDEA)

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## Institutionalization JEs (cont.)



a seminar proposal for the 2018 ESSE conference in Brno (Czech Republic). §



Hervé Le Bihan and Erwan Hupel



## Publication of Book Practices & Textual Itineraries, volume 5 *Illustration and Intermedial Avenues*

IDEA is happy to announce the publication of volume 5 of *Book Practices & Textual Itineraries: Illustration and Intermedial Avenues*, eds. Sophie Aymes, Nathalie Collé, Brigitte Friant-Kessler & Maxime Leroy, Collection Regards croisés sur le monde anglophone, Nancy: PU de Nancy – Éditions Universitaires de Lorraine, 2017 (184 pages, ISBN 978-2-8143-0301-0).

*Illustration and Intermedial Avenues* contains nine original articles by artists and researchers who offer a variety of perspectives on illustration from the nineteenth century to the twenty-first century. This selection is the result of the research work carried out by Illustr4tio, a French interdisciplinary network devoted to expanding the field of Illustration Studies worldwide and to bringing together illustrators, printmakers, publishers, curators, collectors and academics who have a common interest in illustration. It offers a wide spectrum of stances and practices which highlight the intermedial dimension of the illustrative image. The topics under consideration range from the illustrator's and reader's investigation of and bodily involvement with a literary text to the aesthetic, commercial and technical constraints that shape the illustrator's work – as well as its reception – and define his or her object and status. The collection offers insight into a specific case of intermedial transaction and throws light on the dialogic relationship between text and image, writer or patron and artist, and more broadly between readers, texts and books. §

## CR : Séminaire 4, « Voix et silence dans les arts », 5 février 2017

Par Claudine Armand,  
Université de Lorraine

Dans le cadre du séminaire 4 du 5 février 2017 et avant le colloque international du 14–17 juin, les membres du projet « Voix et silence dans les arts » ont proposé deux manifestations qui se sont tenues dans la salle d'exposition de la Bibliothèque Universitaire du Campus Lettres.

En effet, l'objectif des membres était double : viser un auditoire plus large et sensibiliser le public à la matérialité de la voix et du silence. En premier lieu, les participants ont pu voir et enten-



dre Nathalie Galloro accompagnée du contrebassiste Dominique Boiseau. Nathalie Galloro est conteuse professionnelle et comédienne, co-fondatrice de la compagnie Tourbillon à Metz. Pour cette occasion, elle a choisi le conte Barbe Bleue qu'elle a interprété à la fois avec beaucoup d'humour et de gravité, en jouant sur les modulations de la voix et en laissant entendre des éclats de voix mêlés à du silence.

La seconde manifestation a été menée par trois étudiantes du Théâtre Universitaire de Nancy, Léa Balthazard, Célia Fernandes et Marie Grosdidier. Sous la direction de Caroline Bornemann, les trois comédiennes ont mis en voix le texte *Zéphira, Les pieds dans la poussière* écrit en 2002 par Virginie Thirion. Inspirée d'un fait divers, la pièce relate l'histoire d'une jeune femme africaine qui décide de quitter son pays pour aller vivre en Europe. *Zéphira, Les*



*Les pieds dans la poussière* « une histoire d'amour, d'abandon et de désespoir. Zéphira l'africaine est une Médée d'aujourd'hui », pour reprendre les termes de Denis Milos, directeur du TUN.

Depuis cette date, le groupe de recherche se consacre à la préparation du colloque international « Voix et silence dans les arts/Voice(s) and silence in the arts » qui se tiendra à Nancy du 14 au 17 juin, sur le Campus Lettres, le Théâtre La Manufacture – Centre Dramatique National Nancy Lorraine. Pour toute information, voir le site : <https://idea-udl.org/>. §



## IDEA's Reply to the HCERES Committee's Evaluation

By John S. Bak

Université de Lorraine

Upon reading the HCERES committee's evaluation report of the research center IDEA, its director, *Conseil* and members have found its findings complete, accurate and for most part justified with respect to IDEA's recent contractual period (2013–17) and future quinquennial project (2018–22). IDEA has known for some time what its strengths and weaknesses are, and the HCERES committee has clearly noted both.

In terms of its strengths, IDEA recognizes itself as a dynamic research center for English studies with international aspirations and scientific ambitions, some of which, it is happy to report, was achieved during the past contractual period with its several projects and numerous publications. It has successfully communicated these aspirations and ambitions to the academic community at large through its website, and internally to its own members through its newsletter, *Interdis*. It has maintained a notable synergy between its members and its graduate students, between its obligations to produce scholarship at a high level and its commitment to train the scholars of tomorrow, doctoral and masters students alike. It has supported the efforts of seven individual research projects, yet still found ways to articulate these projects' cohesion with the center's central mission of interdisciplinary studies. Finally, it has felt that it made incredible strides since its last contractual period in establishing long-term partnerships with other universities and research centers in France, throughout Europe, and abroad (England, U.S.A., Brazil...), as well as in securing financial contracts that would wean it off of its dependence upon institutional funds from the Université de Lorraine and its *Pôle Scientifique TELL*.

Despite these achievements, which HCERES has duly noted in its report, IDEA also recognizes its shortcomings. There is, for example, still not enough theorization of interdisciplinarity among all of its projects, not enough publications in international journals, too few institutional, cultural and socio-economic partnerships, too few doctoral students supported by research grants (be it from the doctoral school, the *Région* or ANR/H2020 contracts), and an imbalance between its members' commitment to IDEA and/or individual scientific output.

However, there are a few criticisms or suggestions made by HCERES in its report that IDEA and its members do not entirely agree with and would like to respond to here:

1) Throughout the report, HCERES has repeatedly (1) questioned IDEA's commitment to its federative theme of interdisciplinarity and (2) criticized it for having not clearly brought about and questioned "l'articulation entre la pratique de l'interdisciplinarité dans certains projets de

recherche de l'unité et l'étude théorique de l'interdisciplinarité" (p. 5). IDEA does not fully disagree with this.

As to the first point, IDEA is not, and probably will never be, a world-renowned center for interdisciplinarity studies, though several of its members have obtained – or one day will – an international reputation for their interdisciplinary research. IDEA cannot be *that* center simply because it is institutionally monodisciplinary by nature, and hopes to remain so. For all of their advantages, multidisciplinary research centers confront as many problems of synergy as monodisciplinary ones, and IDEA recognizes that the strength of its interdisciplinary mission lies not in its willingness to abandon its current research trajectories or profiles (several of which have brought IDEA international acclaim), but rather in its commitment to promote an individual project's engagement with academic and cultural partners that will complement the interdisciplinary nature of its research – in short, looking into the fundamentals of interdisciplinarity from a bottom-up rather than a top-down approach. As such, IDEA has not required each of its seven projects to embrace interdisciplinarity as its governing principle (IDEA has one project specifically devoted to that task of theorization) but rather to explore the limits, the advantages, and the handicaps of employing interdisciplinarity as a research imperative within the humanities in general and within English studies in France in particular.

Nor has it asked each of its members to abandon their current scholarship and recalibrate their research toward the study of interdisciplinarity. Not only would this be counter-intuitive, but also counter-productive. It has, however, asked its members to balance the two by continuing to produce their individual research as they have always done and also by bringing their disciplinary expertise into the wider discussion of interdisciplinarity through their contributions to one or more of the projects within the research center.

Of course, IDEA could have adopted a more conservative path in defining its federative theme – as many English research centers have done throughout France – and named itself (as it once was) the Centre for Anglophone Studies. Such a name would have made IDEA, given its scientific output, largely impermeable to HCERES' present criticism. But in doing so, IDEA would also have made itself a research center that chose its name singularly to justify its research rather than a research center that conducts research to justify its name.

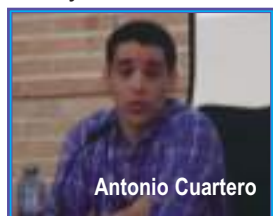
Because IDEA cannot *solely* be a center of interdisciplinary studies (that is, it cannot hope to hire colleagues whose specialty is interdisciplinarity because such a research profile does not exist within the disciplinary mandates of the CNU), it must use its disciplinary resources as best as it can to study the nature of interdisciplinarity, which is both a rich and innovative field of research that merits the scholarly inquiry IDEA devotes to it. IDEA simply feels that HCERES should have recog-

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## CR: Colloque ReportAGES, “Literary Journalism and Civil Wars,” Universidad de Málaga, 25–26 May 2017

By John S. Bak,  
Université de Lorraine

Various scholars working on ReportAGES, the literary journalism and war project begun five years ago, convened for the project’s fourth international congress, held this year in the Communications Faculty of the University of Malaga in Spain. Given the conference theme on literary journalism and civil war, Spain seemed a fitting country to host the conference.



Antonio Cuartero

Co-organized with Antonio Cuartero, a recent PhD from the university and an active participant in the ReportAGES project, the conference welcomed two keynote speakers and nineteen presenters, the majority of whom teach at Spanish universities.

While it seemed strange at first that the conference would draw more Spanish colleagues than foreign ones, the reason soon became clear during the lively, and sometimes heated, discussions: talking about the Civil War has long been a sensitive issue in Spain, just as it would be in any country that turned brother against brother in battle. What these animated debates revealed is that, today, the Spanish can – and, moreover, desire to – talk about their Civil War, the history of which has been captured more by the countless foreign war correspondents and writers who covered part of it, from Orwell to Hemingway and from Gellhorn to Parker, to name just a few.

And yet, many of these celebrated foreign writers did not speak much Spanish, nor did they really understand the historical context responsible for the war, which was much more complex than the simplistic fascist/communist binary that was repeatedly presented. Still, each of these foreign authors used direct dialogue in their literary journalistic books or dispatches, dialogue that could have only come from a translator – or from their own imaginations. This was one of the main arguments presented by Alberto Lázaro (Universidad de Alcalá), whose keynote talk, entitled “Crónicas inglesas de la Guerra Civil española: entre el periodismo, la historia y la novela,” opened the conference.

Only now, as we approach the century mark of the Civil War, are the Spaniards willing to talk about the atrocities the nation visited upon itself. Most of the colleagues



Alberto Lázaro

present had a relative who fought and died in the war, and not all were fighting on the same side. The healing process is still underway in Spain, and this conference revealed just how much longer that healing will take. The following is a selection of the various point of views presented during the two days.

Much discussion centered, of course, on how the Spanish press covered the war. Aurora García González (Universidade de Vigo) looked at how the northern paper, *Voz de Galicia* reported on the war, while Juan Tomás Luengo Benedicto (Universidad de Málaga) discussed *el periodismo radiofónico* from the local Radio Málaga-EAJ 9 in the south, a city that was a Republican stronghold up until its defeat in February 1937; the radio station was soon seized by the Fascists and used as a propagandist mouthpiece for the Nationalists.

One specific battle – or massacre, since it is considered one of the cruelest and most violent moments of the Spanish Civil War – was the topic of two talks in a session entitled “The Battle of Badajoz and the War Press.” Manuel João de Carvalho Coutinho (Universidade Nova de Lisboa) discussed a young Portuguese journalist, Mário Neves, whose 1936 reportages for the Portuguese newspaper *Diário de Lisboa* were the last to appear before censorship was enforced by Portugal’s own dictator, António Oliveira Salazar, who was aligned with Franco. Clara Sanz Hernando (Universidad de Burgos) next studied various *crónicas* published in the dailies *Diário de Notícias*, *Diário de Lisboa*, *Diário da Manhã* and *O Século* demonstrate how the media was one of Salazar’s main weapons to discredit the defenders of the legitimate Republican government and extol the insurgents.

There were also the inevitable discussions of various foreign correspondents, male and female alike, whose reportages contributed to the international community’s understanding of what was to be the prequel to the Second World War. Working from Kapuściński affirmation that there is no real journalism without empathy with the Other, Juan Francisco Plaza (Universidad Loyola Andalucía) compared the war correspondents Faulques and Folwer in two literary works, *El pintor de batallas* by Arturo Pérez-Reverte and *The Quiet American* by Graham Greene, to discuss the modern war reporter’s role when faced with issues of implication vs. neutrality and empathy vs. indifference. Celia Wallhead (Universidad de Granada) then presented her consortium’s current research project on comparing the testimonies of various literary journalists of the Spanish Civil War and their various biographers’.

Dolors Palau Sampio (Universitat de València) also looked in the war testimonies of Martha Gellhorn, while Renée Lugschitz (Universidad Miguel Hernández de Elche) discussed the work of several foreign female war correspondents of the Spanish Civil War, who found

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narrative journalism a more appropriate medium to capture the horror of the war as it was visited upon the civilian population? Literary journalism, she argued helped these women authors to establish their niches among the male-dominated contingency of war reporting.



José Ruiz Mas (Universidad de Granada) then compared Kate O'Brien's *Farewell Spain* (1937), a book about her experiences in the Basque Country in the 1920s and on her pre-war journeys in central and northern Spain in the 1930s, with *The Times'* reporting on the siege of the Alcázar of Toledo, a symbol of

Spanish Nationalism. He argued that the information on the siege and defense of the Alcázar (July–September 1936) that O'Brien included in her book did not always coincide with that provided by *The Times*, a newspaper she favored because of its alleged “neutrality.” Her reflections and interpretations of the Spanish Civil War, and more specifically of the siege of the fortress as a key war event in the early days of the conflict, are mainly based on journalists' accounts of British left-wing foreign correspondents, and not exclusively on *The Times*.

War testimonies as literary journalism would preoccupy the research of two other presenters. Antonio Cuartero (Universidad de Málaga) explored the *crónicas* of Manuel Chaves Nogales, one of the main figures of Spanish literary journalism, focusing on his book *A sangre y fuego*, a collection of nine reports and chronicles on the conflict that portray the authentic stories and tragedies of Falangists, anarchists, Republicans and insurgents alike. Javier Sánchez Zapatero and Manuel González de la Aleja (Universidad de Salamanca) discussed the work of the British press and contributions from some of its most controversial volunteers and correspondents whose work, today housed in 68 boxes in the Documentary Center of the Historical Memory of Salamanca, offers in terms of a detailed vision of what these newspapers believed were the causes of the war. Their case study was on Keith Scott Watson's dispatches for the Daily Express and his resultant testimony about the war, *Single to Spain* (1937).

While the Spanish Civil War preoccupied the majority of the talks, civil wars past and present were not entirely neglected. Víctor García González (Universidad de Málaga) talked about war and the press during the reign of the Spanish King Felipe V, and María Galán (Universitat de València) compared journalistic texts produced by professional correspondents, including Peter W. Alexander and Felix G. de Fontaine, with those penned by Confederate soldiers, who collaborated sporadically with various newspapers during the American Civil War.



If we consider that in certain parts of the United States, there is still a lingering resentment over its Civil War a century and a half ago, it could very well be a while before

Spain will fully recover from its war. Consider the fact the several Southern states in the U.S. are only now removing the signs of the Confederacy, be it flags on government buildings in Georgia or statues of Confederate generals in New Orleans. Though Franco is largely a persona non grata in Spain today, there are still many Spaniards who still believe in some of the ideas he had espoused.

And as we turned our attention from the civil wars in Spain and the U.S. to those more recent, be it Bosnia or Syria, what was discussed was just again how little we know about the wars and their historical contexts from the people involved. These witnesses could not give an accurate portrait, so heavy is any state or insurgent propaganda during a war, and foreign correspondents once again have to rely on their wits, translators and sometimes their imagination in trying to present to a largely ignorant Western reader just what is happening there, or has happened, and why.

Like her colleague, Lucía Ballesteros Aguayo, who looked at the targeting of children through cartoon books steeped in Francoist ideologies, Natalia Meléndez Malavé (Universidad de Málaga) discussed Joe Sacco's graphic book *Safe Area Gorazde* (2000), based on the oral histories of his interviewees over a period of four months he spent in Bosnia in 1994–95 during that country's civil war. And Manuel João de Carvalho Coutinho gave the second of his two talks on Scott Anderson's “On the Syrian Civil War” (2016), a reportage about the Arab Spring and the resultant migrant crisis.

Mirta Núñez Díaz-Balart (Universidad Complutense de Madrid) closed the conference with a second keynote speech about the legacy of Spanish literature and journalism in the pursuit of maintaining a balance in the documenting of the Spanish Civil War.



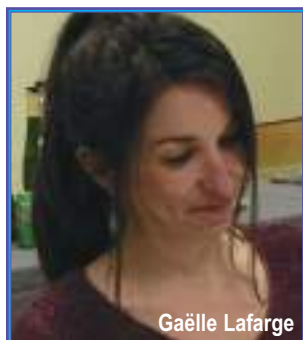
By the conference's end, it was universally agreed that literary war journalism continues to be one of the most efficient means in capturing the available truths of war. Because of its long-form attributes (column space to provide context and commentary and not just hard facts and death tolls, and immersion reporting to allow time to verify facts), literary war journalism can provide a more accurate and nuanced reading of the wars that history will only tell in decades to come, if it tells them at all. Sadly, what history will perhaps recall of the Syrian Civil War will be the mass immigration it caused throughout Europe, more than the geopolitical complexities responsible for the war.

One final conference, on the literary war journalism of Pacific Rim nations (including Oceania, China and Russia), is being planned for 2019. §

## Rencontres des doctorants, 2016–2017

By John S. Bak,  
Université de Lorraine

Gaëlle Lafarge, a second-year doctoral student, presented her research in process on nineteenth-century American travel narratives.



Gaëlle Lafarge

The second half of the evening was devoted to publishing in journals outside of France. IDEA members discussed their experiences of and strategies publishing in academic journals in the U.S. and in the U.K., as well as in Ireland and Australia. One of the points stressed was how Anglo-Saxon journals are looking for articles and not essays, with the major difference being that an article engages in a debate with other scholars on a specific issue and thus necessitates the inclusion of a literature review.

A second point that was raised is that Anglo-Saxon journals, unlike SHS journals in France, are rigorously ranked. So part of a researcher's strategy is not only recognizing what is the best journal to place their research per the journal's mission statement but also its ranking in the hierarchy of journals that publish similar research. Placing one's research in a low-ranked journal diminishes its impact factor, whereas trying to place it in a journal likely out of reach is a poor usage of that researcher's time. Scholars need to be aware not only of a journal's reputation and its publishing focus but also of the potential impact of their own research.

The evening finished with the traditional wine reception, where PhD students were allowed to discuss their research with others in a convivial environment.

The "Rencontres" will return again in November 2017 with a new speaker and a new theme. §



## CR: IDEA Seminar Series, « Transferts culturels et circulation des idées entre la France et la Grande Bretagne au siècle des Lumières », Frédéric Ogée (Paris-Diderot), 9 March 2017

Par Céline Sabiron,  
Université de Lorraine

Après avoir reçu le Prof. Matthew Reynolds (Oxford) sur le concept de « traduction prismatique », puis deux collègues de l'Université de Lorraine, Kerstin Wiedermann (CEGIL) et Claire Placial (Ecritures) sur la question de la traduction et des transferts culturels dans le domaine franco-allemand (la notion de transfert culturel ayant été « développée dans le cadre d'études de l'Allemagne du XIXe siècle dans ses liens avec la France » et étudiée par Michel Espagne et Michael Werner), l'axe « Identité(s) Collective(s) / identité(s) Anglophones et Européennes » a eu le plaisir de recevoir le Professeur Frédéric Ogée (Paris Diderot) le 9 mars dernier pour une conférence sur les transferts culturels et la circulation des idées entre la France et la Grande Bretagne au siècle des Lumières.



Frédéric Ogée

Auteur d'ouvrages de référence sur le sujet (comme *Better in Africa? The circulation of ideas across the Channel in the 18th century* [Lewisburg: Bucknell University Press, 2005], ou *Intellectual journeys the translation of ideas in Enlightenment England, France and Ireland* collaboration with Lise Andries, Darach Sanfey and John Dunkley, volume: SVEC 2013:12 [Oxford, Voltaire Foundation, 2013]), M. Ogée travaille sur un projet franco-écossais qui l'amène à analyser les échanges entre France et l'Écosse depuis David Hume et Rousseau (double portrait peint par Allan Ramsay en 1766) jusqu'à Walter Scott et sa vie de Napoléon. M. Ogée s'interroge sur l'admiration des Français pour une certaine Écosse (associée à Ossian, Walter Scott entre autre) et l'impact de ces échanges et transferts en France, d'abord à la période des Lumières puis du pré-Romantisme, puis du premier Romantisme (y compris en musique avec des adaptations à Paris par des Italiens de textes de Walter Scott).

Lors de cette conférence, il a choisi de travailler la notion de transfert franco-britannique de manière assez large afin de donner des outils conceptuels et d'analyses au public présent avant de s'intéresser à un ouvrage sin-

Continued on next page

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gulier, le *Tom Jones* est *Enfant* (épilé ainsi au XIXe siècle) publié en français en 1812. M. Ogée a lu ce livre à l'occasion d'un article qui lui a été commandé pour un ouvrage collectif portant sur les adaptations de grands romans pour les enfants en Europe depuis 1750. Il a donc proposé donc une archéologie du passage du roman de Fielding, *Tom Jones* (1749) en français et la manière dont il a été traduit et expurgé jusqu'à donner cet avatar en 1812. Peu de critiques et spécialistes se sont ensuite intéressés à Fielding jusqu'en 1960. Considéré comme « graveleux et peu fréquentable », il a été délaissé au profit d'auteurs comme Pope, Addison et Richardson. La deuxième partie de cette conférence est présentée comme un appendice, plutôt qu'une illustration de la notion de transfert culturel.

La conférence a permis de mettre en lumière quelques réalités des transferts culturels au XVIIIe siècle qui sont liés aux conflits internationaux (politiques ou religieux surtout). De manière assez paradoxale, ils en sont souvent les conséquences. Loin d'interrompre les échanges et les transferts, les crises les engendrent et les accélèrent. Ils en sont souvent le corollaire et sont opérés par des intermédiaires qui font office, parfois malgré eux ou à leur insu, de véhicules (secrétaires, traducteurs) sans en avoir forcément la vocation ou les qualités, et avec des intérêts divers. La conférence a fait émerger cette notion de coïncidence entre l'Histoire et une histoire personnelle. C'est la rencontre, souvent fortuite, entre les deux qui sert de moteur aux échanges, d'où le caractère hétéroclite des idées et des textes qui passent la frontière, d'où leur transformation lors de la transmission. La conférence a également permis de pointer du doigt l'importance des journaux et donc des métadiscours (comme *The Spectator*) dans la diffusion des idées. Pour un compte-rendu de la conférence en elle-même, vous pouvez aller consulter le résumé de Justine Feindry, étudiante en études anglophones de M1. Il est accompagné de l'enregistrement audio de la conférence et du PowerPoint de M. Ogée.

For more information on the seminary, see <https://idea-udl.org/identitescollectivesidentitesanglophoneseuropéennes/>. §



## Échanges avec Sarrebrück et valorisation de l'internation dans le cadre de l'UE 101R

Par Isabelle Gaudy-Campbell,  
Université de Lorraine

Les premières prises de contact entre le département d'anglais de l'université de la Sarre et le département d'anglais, site de Metz, ont débouché sur des échanges fructueux. Suite à de premières conférences invitées données au printemps 2016 à Sarrebrück par Nelly Graziani, Claire Bardelmann et Yann Tholoniati, le département a reçu Joachim Frenk en septembre 2016 pour une conférence intitulée "James Bond: From the Cold War to Brexit."

Une combinaison de financements de l'UFR ALL Metz et d'IDEA a également permis de recevoir Dr. Lena Steveker pour une conférence intitulée "Shakespeare's *The Tempest* Then and Now" en février 2017, qui revisitait les thématiques du colonialisme et de l'impérialisme dans des adaptations théâtrales actuelles. Outre les étudiants de Master 2 assistant à ces conférences dans le cadre de l'UE 101R (Participation à des colloques et des séminaires), les étudiants de Master 1 et de L3 ont pu bénéficier de cette formation par la recherche et de la variété d'approches proposée par les collègues germaniques.

Le mois d'avril a été l'occasion pour un groupe d'étudiants de Master 2, d'agrégation et de thèse de confronter leurs projets et perspectives de recherches doctorales à l'international. Reçu par le département de Sarrebrück dans un contexte tri-national venu étoffer le programme d'échange avec l'université de Varsovie (Ostpartnerschaften-Programm des Deutsch-Akademischen Austauschdienstes), les doctorants Laura Davidel et Jérémy Filet, l'étudiante de Master Jutta Demullier et les agrégatifs Jérôme Chemin et Angélique Schüler ont respectivement pu présenter leurs travaux et projets de thèses devant une trentaine de pairs.



Cette formation à la recherche en contexte international a été permise par un financement conjoint de l'UFR ALL Metz et d'IDEA. Le déplacement a été un véritable enrichissement humain et scientifique. Une nouvelle conférence invitée est prévue en juin à Sarrebrück et sera donnée par Pierre Degott sur *The Beggar's Opera*.

Les échanges entre les deux institutions sont co-ordonnés par Joachim Frenk (épaulé par Lena Steveker et Heike Missler) et par Isabelle Gaudy-Campbell. Tous souhaitent désormais les pérenniser et en renforcer la visibilité. §

## MEMBERS' SPRING 2017 ACTIVITIES

**Claudine Armand** a récemment publié deux articles : « Collisions et télescopages temporels dans les installations de Fred Wilson », dans le numéro spécial « Art intempestif/Démésure du temps », *Polysèmes : Revue d'études intertextuelles et intermédiales* 7 (2017), et "California Forgets. Luna Remembers: Sensing Contemporary Native American Realities in James Luna's performance 'Native Stories: For Fun, Profit & Guilt,'" *Neohelicon* 44.1 (2017).

Since January, **John S. Bak** has published one article: "The Red Devil of Comox Street: Tennessee Williams in Vancouver, 1980 & 1981," *Tennessee Williams Annual Review* 16 (2017): 59–99. He was asked to write the dust jacket blurb for the book *His Other Life: Searching for My Father's First Wife, and Tennessee Williams* by Melanie McCabe (New Orleans: University of New Orleans Press, 2017). He was also asked by Oxford University Press to contribute to its new blog (<https://blog.oup.com/>). His three-part contribution is entitled "Tennessee Williams, Painter: Self-Portraits of the Playwright as a Young, Middle-Aged and Aging Man." In March, he was invited to speak at the annual Tennessee Williams congress in New Orleans, where he presented the talk "The Mutilated: Tennessee Williams, Disability Studies and 'One Arm.'" In May, he was invited on France Culture's radio program "La Compagnie des auteurs" to discuss literary journalism and Truman Capote's nonfiction novel. Later that month, he co-organized the conference "Literary Journalism and Civil Wars," held at the Universidad de Málaga, and continued his work as general editor of the ReportAGES book series. Finally, he was nominated to the post "Chaire Franco-Brésilien" for Journalism Studies at São Paulo State University, where he will work this summer, delivering a series of lectures and tutoring doctoral students.

**Nathalie Collé** published, with colleagues Sophie Aymes (Université de Bourgogne, Dijon), Brigitte Friant-Kessler (Université de Valenciennes) and Maxime Leroy (Université de Haute-Alsace, Mulhouse), the 5th volume of *Book Practices and Textual Itineraries: Illustration and Intermedial Avenue* (<http://www.lcdpu.fr/livre/?GCOI=27000100440130>). She recently compiled and designed the Spring 2017 issue of the newsletter of the International John Bunyan Society (<https://johnbunyansociety.org/the-newsletter/>). She has been working with Nicolas Brucker, Pierre Degott and Anne-Elisabeth Spica on the organisation of 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 "Book- and Text-Wrapping in the 17th and 18th Centuries." With the Illustratio research team, she has organized 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 been organizing an international conference in collaboration with the Manchester School of Art, UK, which is devoted to the question "Illustrating Identity/ies" and will take place in Nancy on 9–10 November 2017.

**Laura Davidel** has recently presented the paper "The 'Dark Gift' Aspects of Vampiric Transformation in Anne Rice's *Vampire Chronicles*" at the Academic Conference of the International Vampire Film and Arts Festival in Sighisoara, Romania. In April, she took part in the workshop organized by the Université de Lorraine, Universität des Saarlandes and Warszawa University, presenting a paper entitled "Those Who Must Be Kept: Vampires as Figures of Disability."

**Pierre Degott** est intervenu dans le cadre d'une journée d'études organisée à Caen autour de la production d'un oratorio de Haendel mis en scène par Krzysztof Warlikowski et dirigé par Emmanuelle Haïm. Il a également présenté à l'Arsenal de Metz une conférence sur une « serenata » de Vivaldi, de même qu'il a rédigé plusieurs programmes pour la Philharmonie de Paris. Au mois de juin il présentera à Sarrebruck, dans le cadre d'échanges franco-allemands, une communication consacrée aux sources anglaises (Fielding, Hogarth...) du *Rosenkavalier* de Richard Strauss et Hugo von Hofmannsthal. Il travaille actuellement à la co-organisation de plusieurs colloques ainsi qu'à la codirection d'un volume de *La Revue Musicorum* consacrée à la comédie musicale anglaise.

**Catherine Delesse** a présenté une communication intitulée « Traduire le jeu de mot dans son rapport avec l'image dans *Astérix* » au colloque international « Traduire le jeu de mots » qui s'est déroulé à l'Université de Lille 3 les 23–24 mars 2017.

In the past few months, **Jérémy Filet** organized an IDEA Seminar talk by Jonathan Spangler (see insert) and has been an active member of the steering committee of the "Early Career Researchers International Conference," to be held on 16 June 2017 in Metz. He published an article in *The Conversation* entitled "When I grow up, I want to be a researcher..." In March, he participated in the annual conference of the French Society for Irish Studies at the Université de Caen and presented a talk entitled "The networks and connections of Francis Taaffe, Earl of Carlingford and Lorraine 'prime minister': an ambiguous pro-Jacobite or an opportunist Williamite?" He is currently preparing his next year in Manchester (UK), as part of his joint PhD program with Manchester Metropolitan University.

**Rachel Hutchins** presented a talk with co-author Daphne Halikiopoulou (Reading University) at the annual meeting of the American Political Science Association in Philadelphia. The paper is currently

*Continued on next page*

## MEMBERS' SPRING 2017 ACTIVITIES (cont.)

under review for publication. In September, Rachel was interviewed and cited in *The New York Times* regarding debates over history education in France (<https://www.nytimes.com/2016/09/28/arts/joan-of-arcs-shaky-pedestal-france-battles-over-its-identity-at-school.html>). Rachel's review of *Teaching History and the Changing Nation State: Transnational International Perspectives*, edited by Robert Guyver, appeared in the spring 2017 issue of the *British Journal of Education Studies*.

Depuis le mois de janvier, **Anita Jorge** a publié un article intitulé "Liminal Soundscapes in Powell & Pressburger's Wartime Films" *Studies in European Cinema* 14.1 (2017): 22–32. Elle a également présenté une communication intitulée "A 'Symphony of Britain at War' or the 'Rhythm of Work-a-day Britain'?: Len Lye's *When the Pie Was Opened* (1941) and the Musicalisation of Warfare," lors du colloque international "Sound and Music in Documentary Film," qui s'est tenu les 23 et 24 février à la University of Huddersfield.

**André Kaenel** a publié une recension du livre de Jean Kempf, *Une histoire culturelle des États-Unis* (Armand Colin, 2015), dans la *RFEA (Revue Française d'Études Américaines)* 148 (2017) : 122–25.

**Monica Latham** a publié deux articles: "Serv[ing] under two masters': Virginia Woolf's Afterlives in Contemporary Biofictions," *Biographical Fiction: A Reader*, ed. Michael Lackey (London: Bloomsbury, 2017): 405–22 ; et "Revamping the Passion in *Lamb: The Gospel According to Biff, Christ's Childhood Pal* by Christopher Moore," *Au nom du roman. Les réécritures contemporaines de la passion*, eds. Emilie Walezak et Maxime Decout (Paris: Classiques Garnier, 2017): 51–68. Monica a aussi rédigé une « blurb » pour l'ouvrage collectif *Experiments in Life-Writing: Intersections of Auto/Biography and Fiction* eds. Julia Lajta-Novak and Lucia Boldrini (London: Palgrave Macmillan, 2017). Monica a réalisé et traduit 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 biographique qui paraîtra en 2018 chez Bloomsbury Publishing. 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, entre autres, les notes préparatoires de l'essai « Phases of Fiction »). Ils travaillent ensemble à un projet de publication chez Brepols Publishers. Avec cette équipe de chercheurs, Monica a organisé 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. Son intervention est intitulée "Reading Pen in Hand." Monica coordonne également l'édition des numéros 6 et 8 de la série "Book Practices and Textual Itineraries" confiés à des *Guest Editors*.

and **Céline Sabiron** recently gave a paper entitled "Embedded Metatextual Discourses: Translating Walter Scott in the Context of Franco-Scottish Romantic Critical Dialogues" at a Dundee conference addressing the history and future of the adaptations of Walter Scott's works (31 March–1 April 2017). This paper, which is being turned into an article entirely focused on writer, translator, and critic Amédée Pichot and his parrot of Walter Scott's literary voice (with a reference to his pastiche *Le Perroquet de Walter Scott* (1834)), will be published in a special issue of American journal *Studies in Scottish Literature* early 2018.

**Barbara Schmidt** co-translated Darran Anderson's *Imaginary Cities* for Inculte Dernière Marge (<http://www.inculte.fr/>, due to be published Summer 2017), and is currently co-writing a book on professional English with Matthew Smith for Bréal (due to be published 2017).

Fin décembre, **Yann Tholoni** a participé à une émission de Radio Bienvenue Strasbourg pour présenter la conférence donnée ensuite à la Maison de l'Amérique Latine à Strasbourg, conférence intitulée : « Pablo Neruda y Walt Whitman: dos cosmovisiones poéticas », montrant les rapports entre les deux poètes "américains". Le 30 janvier 2017, il a donné une conférence à l'université de Saarbruck, « Remembering and dismembering the sonnet in World War 1 poetry: Brooke, Asquith, Sorley, Owen », à l'invitation du Professeur Joachim Frenk, responsable du département Anglistik, Amerikanistik und Anglophone Kulturen. Le 17 mai, il est allé dans la khâgne du lycée Poincaré à Nancy pour présenter un poème de Thomas Hardy : "Digging in Thomas Hardy's 'grave' humour: 'Ah, Are You Digging on My Grave.'" Un article a été publié : « Mélancolère : le venin de Robert Burns », in *Mélancolyre. Lire et penser la mélancolie : amantisme allemand et anglo-américain*, ouvrage coordonné par Laurent Folliot, Jean-Marie Fournier et Marc Porée (Paris : Michel Houdiard Éditeur, 2016), 162–77.

In March, **Jeremy Tranmer** carried out research about the left and popular music at the Working Class Movement Library in Salford and at the Hull University Library. In May, he gave a paper ("OK Computer: a sign of the political times?") at a one-day conference in Rennes about the twentieth anniversary of Radiohead's album *OK Computer*. He also published an article in a special edition of the *Revue Française de Civilisation Britannique* about the United Kingdom and the crisis of the 1970s ("A Force to Be Reckoned with? The Radical Left in the 1970s"). §

## “HCERES” (cont.)

nized its efforts more here.

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*Des questions se posent sur l'articulation entre la pratique de l'interdisciplinarité dans certains projets de recherche de l'unité et l'étude théorique de l'interdisciplinarité. Ce concept fondamental pour l'identité de l'unité, ne joue pas un rôle suffisamment fédérateur, du moins ne permet-il pas suffisamment de fonder certains projets et des projets qui oident s'inscrire dans la mise en pratique de concepts et dimensions théoriques développés par le thème fédérateur.*

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As to the second point, IDEA agrees that could have looked more into the nature of interdisciplinarity (if only as it is practiced or theorized in France) by bringing its projects together more collaboratively from time to time to share their findings and compare their results. (Coincidentally, and not as a result of the HCERES report, IDEA has already planned a one-day internal conference in the fall of 2017 to do precisely that). One of HCERES' most provocative recommendations for resolving this quandary suggests that IDEA “resserrer, recentrer les recherches sur les projets phares de l'unité en leur donnant une dimension encore plus interdisciplinaire et en s'inspirant de la recherche au niveau international” (p. 12). While IDEA's current projects – heavily disciplinary in nature – do need to synergize more and thus encourage interdisciplinary dialogue amongst themselves, they need to be tightened and recentered to meet the demands of IDEA's federative theme.

Several of IDEA most ambitious projects, for example, are already interdisciplinary in nature. Forcing one of its projects down a trajectory that would benefit IDEA while potentially harming or weakening that research project is clearly undesirable. IDEA is more the sum of its separate projects working independently *and* in concert with IDEA on the notion and nature of interdisciplinarity than it is a dominant theme mandating the research goals and vectors of various sub-projects; it is more a republic than a monarchy. A recentering of IDEA's current projects would ensure their commitment to a federative theme, but it would also potentially derail those projects whose past scholarship has drawn national and international appeal. A better approach to ensuring its federative theme, IDEA feels, would be to encourage inter-project dialogue and meta-analysis.

Given all of this, IDEA considers it rather unfair that HCERES has reproached it for not living up to its interdisciplinary mission. With the interdisciplinary research it has produced these past few years (two book collections; two major international conferences; several one-day symposia and seminars) and commits to produce in the future, IDEA feels that its Pole 1 project on the establishment of disciplines within the academic world reflects its earnest efforts to fulfill the research center's interdisciplinary mission and

examine its federative theme. What remains for IDEA to do is not to abandon this project but rather to strengthen it during its next contractual period by encouraging each of the other projects within Poles 2 and 3 to engage periodically with it. The resultant interaction would effectively anchor this federative interdisciplinary project around which all of the other projects would pivot, thus generating a needed synergy among the projects and securing IDEA's research direction.

2) IDEA has been criticized (and even criticized itself in its *Bilan*) for not attracting enough doctoral candidates, for not obtaining enough doctoral contracts, and for not holding enough PhD or *HDR* defenses. IDEA does not disagree with these findings, but it would like to defend its numbers a bit more within the given context. Contrary to what HCERES maintains, or would hope to believe, doctoral students rarely choose a research center over a director. Potential students who come to IDEA come here because there is a professor with whom they hope to work, not because they wish to conduct interdisciplinary research. This practice is largely consistent with any English research center in France and does not reflect a problem specific to IDEA. Perhaps IDEA could be faulted for not recruiting professors with more attractive research profiles for these potential students, but it cannot be faulted because potential doctoral students do not wish to write a PhD thesis on literary journalism, medieval literature or English opera, for which the likelihood of securing a *MCF* job later would be difficult at best. IDEA has conducted research in the past based on a scientific need rather than on a job-market trend to attract doctoral students. And while it would be great to have a PhD student come to IDEA to work on *Oralité*, or on translating *BDs*, or even on literary journalism, there is little demand at present, but that does not undermine the need for such research to continue.

In terms of obtaining a doctoral contract, IDEA's success rate has been on par with other research centers with respect to its doctoral school and university/region. With only eight doctoral contracts per year within the doctoral school “Stanislas” but ten research centers (including historians, philosophers, geographers and psychologists) vying for those contracts, IDEA's candidates have often found it difficult to compete. When weighed against doctoral students whose projects promise to conduct research that will help the elderly deal with aging or those suffering from psychological disorders, or will unearth valuable treasures from digs in Jordan, IDEA's candidates, who offer studies of vampire fiction or 19th-century travel narratives, can barely match up. But IDEA has learned *how* to improve its candidate's arguments and presentations, and its promise to groom and train its students from M1 onwards to prepare for these *concours* should in the future reap the benefits.

IDEA does not refute HCERES' findings that the lack of an ANR or European contracts has prohibited it from obtaining other sources of funding for doctoral – or

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even post-doc – contracts. It is IDEA's goal, albeit a reserved one, given the competition for such contracts – to secure at least one ANR to help fund its doctoral students' research in the coming contractual period. Such monies would also give it the ability to offer a doctoral contract that is linked specifically to one of its research projects and attract potential candidates from around Europe or even the world.

In short, IDEA recognizes that it has to do more to compete with the many English studies research centers throughout France (or even doctoral programs abroad) to attract doctoral candidates by submitting applications for an ANR contract, by applying for other grants with the *Région Grand Est* with the Benelux *INTERREG*, or with potential institutional partners, like the British Academy or Leverhulme. IDEA promises to address this point in the next contractual period.

3) While it is true that IDEA has greatly increased its collaboration with various national and international research institutions, it has not pursued solidifying those collaborations with formal conventions, whose legal work is often daunting and fatiguing. It is not through the want of trying, however. It is just that IDEA has found it difficult to convince foreign universities to formalize collaborative research beyond the efforts of occasional financing of conferences or short-term projects. Moreover, it has secured one *co-tutelle* in the past year with Manchester Metropolitan and hopes to pursue more, provided its future doctoral students are willing to do so.

4) IDEA fully admits that it has a certain number of members whose research publications are modest – or lacking entirely – but it would like to add that this truism is counterbalanced by those members who are active, or very active, in publishing. Thus IDEA's publication rate per *enseignant-chercheur* is probably on average with other English studies research centers in France. IDEA is proud that it has helped formerly inactive researchers to return to scholarship after a brief or long hiatus, but it also acknowledges that, without institutional support of one kind or another, it cannot always convince other inactive members to uphold the research half of the *enseignant-chercheur* positions that they occupy within the university. IDEA also recognizes that this problem is endemic with research centers through France and even Europe and not unique to it.

5) IDEA agrees fully with HCERES' point when it writes: "il serait bon de chercher les moyens de faire dialoguer les différents projets collectifs afin qu'ils puissent servir d'appuis supplémentaires à la réflexion théorique et enrichir cette dernière." As announced in the *Projet* part of its dossier, IDEA has planned several internal one-day conferences (including one this fall, as noted above) whose purpose is precisely to encourage inter-project dialogue that HCERES describes here. It is IDEA's hope that such exchanges will help it to compare and meta-analyze each projects' contribution to IDEA's federative theme of interdisciplinarity.

6) IDEA feels that HCERES well evaluated the strengths, weaknesses, risks, and opportunities of most of its future projects. HCERES saw the recent strides and potential

rewards of the Interdisciplinarity project of Pole 1. It recognized in Pole 2 the Cultural Identity project's synergy among various research centers within the Université de Lorraine, and the international outreach of the ReportAGES project. It has also noted, though much more briefly, the contributions and achievements of the four projects that constitute Pole 3. And while IDEA does not contest its findings and suggestions in general here per each of these projects, it does feel that HCERES has not been as fair in its assessment of Pole 3 as it was with the other two poles.

For instance, HCERES has rightly pointed out the lack of a joining link between the four projects of Pole 3, and the danger (or opportunities) that this creates in terms of the Pole's role within IDEA's federative theme of interdisciplinarity. A thoughtful solution that HCERES offered is one that IDEA will seriously consider: "On pourrait repenser l'interdisciplinarité de ce thème et son aspect multimodal/intermédiaire en croisant dans un seul projet oral et écrit, forme matérielle du texte (le livre)/forme immatérielle (électronique et oral) mais aussi analyse contrastive des langues et traductologie appliquée à l'oral et aux textes" (p. 17).

However, IDEA regrets that each of the four projects in Pole 3 was given less intensive scrutiny than the three projects in the other two Poles, and only brief mention was made about what they accomplished, as if their goals and achievements or shortcomings were largely interchangeable, which they are not. IDEA clearly delineated in its *Bilan* the differences between the four projects – their research goals, networks, out-reach, productions – and it is to their detriment that they were not studied more individually and seemingly cast off collectively because there was no apparent link joining them per interdisciplinarity.

For instance, the Book Practices & Textual Itineraries project has been a major asset to IDEA's commitment to international publications, both in what its members publish abroad in academic journals and in whom it attracts to publish within its own *BPTI* collection. And the fact that its two main contributors have simultaneously cultivated *other* sub-projects with international profiles (Illustratio on illustration practice and history; editing Virginia Woolf's private journals), all the while sustaining the project's collective mission, is highly commendable and perhaps should have been acknowledged as such by HCERES. That one of the future Master's programs within the Université de Lorraine will be centered around this project should attest to its stature and good standing with respect to IDEA.

To conclude, IDEA feels that, these six points noted above notwithstanding, the report produced by HCERES offers a complete, fair, and accurate representation of IDEA's accomplishments, shortcomings, risks and future opportunities. Finally, IDEA wishes to thank the committee members of HCERES for their professional conduct, both during the visit to the Université de Lorraine back in November 2016 and during the intervening months that produced this report. §

## Colloque “Voice(s) and silence in the arts”

By *Claudine Armand*,  
Université de Lorraine

The objective of this conference is to look into various artistic experiences — in music, in performance poetry, in visual arts and the performing arts — that are built in the space where art produces a fusion of voice and silence, of what is said and what is withheld, of speech and its deliberate omission.

Voice and silence take different forms depending on the medium, the physical set-up, the places of production and reception. The physiological definition of voice is the emission of sounds produced by the vibration of the vocal chords at the moment of exhaling. It is thus not only a means of transmitting breath, but also the physical embodiment of speech and the medium of transmission of the emotions; furthermore, it cannot be dissociated from the notion of a speaking subject and subjectivity.

The voice, according to Henri Meschonnic, is “the intimate exterior,” and its texture is specific to each person. In the same way, silence, a notion which is equally complex, is not simply the absence of speech or sound. By its very nature, a painting is silent and its meaning can only be verbalized metaphorically.

As far as music is concerned, as John Cage pointed out, absolute silence does not exist, for we are immersed in a ceaseless hum. In the theatre, voice and silence cannot be separated, for the theatrical experience is composed of an intermingling

of voices, words, gestures, glances, silences, breathing....

In the improvised poems of David Antin, the hybrid voice and body language are at the origin of the creative process, and so are breathing and the silent pauses in Gary Snyder’s poems.

As for the cinema, its power and the fascination it exerts are for the most part linked to the formal processes and the various configurations of the interactions of voices, silence, and images.

This conference aims to put into perspective the numerous studies devoted both to voices and to silence. Its objective is to focus on the way in which concepts might interact, on the shifts, contacts and echoes between one another. §



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