

# INTERDIS

## Letter from the Director

The first year of the 2013–17 quinquennial sees IDEA's projects taking shape.

By John S. Bak,  
Université de Lorraine

The year 2013 was a busy one for IDEA on various fronts. National and international conferences, research seminars, round tables, doctoral meetings, and book publications all played an important role in establishing the dynamism of the research center's first year of the new quinquennial.

Since last June, IDEA's three Research Poles have witnessed much activity with their respective projects. Marilyne Brun, who is directing IDEA's theoretical project, "The Institutionalisation of Disciplines," organized a round table discussion with Pole 1 director Jean-Philippe Heberlé last November to set out the project's future direction (see story insert for more). David Ten Eyck, Claudine Armand and Vanessa Boulet also presented their book, *Enjeux et Positionnements de l'Interdisciplinarité / Positioning Interdisciplinarity*, which, along with Marilyne's project, will insure IDEA's research commitment to the theorization of interdisciplinarity.

As for Pole 2, Rachel Hutchins and John Bak continue to pursue their respective projects on comparative national textbooks and literary journalism and war. Though on sabbatical for the first semester, Rachel has maintained contacts with various colleagues in France, and a conference on the topic is being planned for the near future. John submitted a pre-proposal of his project, entitled ReportAGES, to the ANR, and has worked with graduate student Linda

Kemmar on organizing a one-day conference in April 2014, "Literary Journalism and World War I," sponsored by the *Conseil Général* as part of its UNESCO project to have Lorraine's war sites given world heritage status.

In Pole 3, each of the four projects has also been very active. The BPTI project, headed by David Ten Eyck, Monica Latham and Nathalie Collé-Bak has been busy editing three volumes of its PUN-Éditions Lorraine series. The second and third volumes, entitled *Textual Practices in the Digital Age* and *Contemporary Textual Aesthetics*, will appear at the end of 2013 and the beginning of 2014, respectively.

The « Oralité » project, headed by Isabelle Gaudy-Campbell, is building off its March 2013

conference, « Variation, invariable, variété », and hosting a series of workshops this coming year, in view of organizing a conference in 2014–15, entitled « Micro-/macro- : quels enjeux en linguistique anglaise ? ».

The project « Formule », led by Colette Stévanovitch, will participate in an international conference this December at the Université Paris 3: "Echoes in the Middle English Breton Lays." A third conference on "Formulas" will be held next year at the Université de Perpignan.

And finally, the fourth project, « Contrastivité », codirected by Catherine Delesse and Catherine Chauvin, started off the academic year on a right note last October with its international conference, « Linguistique et Traductologie : les enjeux d'une relation com-

plexe » (see story insert for more). Catherine Chauvin has also edited a volume of the journal *Faits de Langues* for the project, based on the theme « sémantique des relations spatiales ».

All told, 2013 was a successful year for IDEA, and 2014 promises to build upon that success as each project advances in its research goals. §

## New Books by IDEA Members



Franz Wöhrer and John S. Bak, eds., *British Literature and Spirituality: Theoretical Approaches and Transdisciplinary Readings* (Vienna : LIT Verlag, 2013)

## INSIDE

Letter from the Director	1
« Rencontres des doctorants »	2
RT: "The Institutionalisation of Disciplines"	2
I?EA Web News	3
CFP: "Literary Journalism and WW I"	3
Members' Winter Activities	4-5
IDEA Seminar Series	5
CR du colloque « Linguistique et Traductologie »	6

## Rencontres des doctorants, 2013–2014

This academic year's first « Rencontre » was dedicated to helping PhD students with publishing their research in Anglo-saxon journals.

Chloé Lucidarme started out the evening by offering a summary of her first year's research. She is working on Eugene O'Neill's one-act plays and focusing on the relationship between the body and money. John S. Bak then presented to the doctoral students a set of guidelines to finding the right Anglo-saxon journal for their research, and to improving their chances to get published in it. The evening finished with a sumptuous cocktail party, generously offered by the Ecole Doctorale Stanislas.

A second « Rencontre » is slated for the Spring 2014 (program still to be announced). §



L to R: Chloé Lucidarme, Jérémy Filet, Francis Ottemer, Linda Kemmar, Charlotte Wensierski and Yannick Paillot

## UE 75R: First-year Master Students enjoying their stages with IDEA

New this year in the Master's program is a research *stage* for first-year students in the *parcours recherche*. Each student was assigned to an *enseignant-chercheur* within IDEA and had to complete sixty hours of work on that teacher's current research project. A few of the students approached closer to a hundred hours, having enjoyed the experience so much.

Projects included working with authors' letters and manuscripts; organizing a conference and writing up a call for papers; helping to create a research *réseau* and website; and formulating an index for a book soon to be published. IDEA benefitted greatly from the students' collective work, and they saw a new side to research. §

## Round table: “The Institutionalization of Disciplines”, 5 November

By Marilyne Brun,  
Université de Lorraine

The first round table and seminar of “The Institutionalization of Disciplines” project was held on 5 November 2013. The meeting aimed to establish a continuity between the work that IDEA has done on theorizing interdisciplinarity since 2005 and the project on “The Institutionalization of Disciplines”; to propose a concise presentation of the project and its aims, and open the discussion up to present members; and to discuss the general goals of the project as well as the nature and date of the next seminar.

The meeting started with a presentation by Claudine Armand, Vanessa Bouillet and David Ten Eyck on *Positioning Interdisciplinarity / Enjeux et positionnements de l'interdisciplinarité*, a book that they are currently editing and which is due to come out in 2014.

Claudine, Vanessa and David summarized the main points that they address in their introduction, including the risks involved in interdisciplinary research and the institutional issues raised by interdisciplinary practice. Their presentation was followed by a discussion on the challenge of giving IDEA's publications an international dimension.

Marilyne Brun then described the project, which seeks to continue the reflection on interdisciplinarity started in 2005 by IDEA through a focus on the ways in which disciplines are, and have been, institutionalized. The notion of interdisciplinarity relies on the concept of disciplines, so that a thorough theorization of the concept necessarily demands an understanding of academic disciplines and the impact of institutions and processes of institutionalization on them.

IDEA members present at the seminar then discussed whether the project on “The Institutionalization of Disciplines” should be limited to Anglophone Studies (IDEA's specialization) or if it should be opened to other fields. Members proposed that this could be tested with a one-day workshop in 2015, which could be limited to Anglophone Studies.

The next meeting of the project will be take place in January; the exact date will be set in late December once exam timetables are known. The meeting will include critical readings of theoretical works. §



L to R: Master's 1 “parcours recherche” students: Linda Kemmar, Mathilde Cimelli, Jérémy Filet, Oriane Taieb and Francis Ottemer

## IDEA News Briefs

IDEA's website just passed 80,000 total hits since its inauguration back in 2010. It has been consulted by internauts in over fifty countries on six continents. It receives on average about thirty hits per day, mostly from France, but that number can double or triple in the weeks leading up to a major conference. The most hits in a single day remains 295, which took place back on 31 January 2012.

On 26 October, Jean-Guy Ducreux defended his *thèse*, « 'Power to the People': Le déclin de la figure du super-héros dans les films américains après 2001 ». André Kaenel was his director, and the jury included Anne Crémieux, MCF, Université Paris Ouest Nanterre La Défense; Jean-Paul Gabilliet, PR, Université Michel de Montaigne Bordeaux 3 (pré-rapporteur); Bernard Genton, PR, Université de Strasbourg (pré-rapporteur); Laurent Jullier, PR, Université de Lorraine / Université Sorbonne Nouvelle-Paris 3; and Nicolas Labarre, MCF, Université Michel de Montaigne Bordeaux 3. IDEA sends him its warmest congratulations.



### INTERDIS

Winter 2013 Vol 7 No 2  
Editor: John S. Bak

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## “Literary Journalism and World War I”: Call for Papers

By John S. Bak,  
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Working in partnership with various research centers – Oxford Centre for Life-Writing (Wolfson College, Oxford University), Medill School of Journalism (Northwestern University), ReSIC (Université Libre de Bruxelles), and the Experimental Media Lab (Academy of Fine Arts Saar) – and the *Conseils Généraux* in Lorraine on their collective UNESCO project to have various World War I sites in the Greater Region recognized with World Heritage status, the research group IDEA is announcing a call for papers for a one-day conference, “Literary Journalism and World War I.”

The conference, which will be held on the Nancy campus of the Université de Lorraine on 19 April 2014, hopes to bring together scholars of literary journalism, reportage, *journalisme littéraire* and *literarische Reportage* from England, the U.S., France, Belgium, and Germany.

For as long as there have been wars, there has been war reporting. The only thing humankind seemingly values more than the taking of life is the rendering of that death in print. From Mesolithic to Neolithic cave drawings at Bhimbetka (India) and Jabel Acacus (Libya) to the Attic histories and epics of Herodotus, Thucydides and Homer; from Elizabethan theatre to *Generation Kill*: no media, ancient or modern, has escaped the theme of man's inhumanity to man, nor, despite all intentions, its resultant valorization by a public too thirsty for blood.

Like its sister arts – journalism and literature – literary journalism (that is, journalism as literature, as opposed to journalism about literature or fiction by journalists) attempted to expose the necessities and the horrors of World War I; but, unlike its siblings, literary journalism rarely made a lasting impression on both media historians and literature scholars. Too belletristic to be considered factual, too timely to be considered universal, lit-

erary journalism is, however, today finding its rightful place alongside of these two respected disciplines.

This conference will unite literary journalists from both sides of the trenches who used long-form narrative journalism (when the country was not occupied) to promote national chauvinism, to trace the war's aftershocks, or to facilitate what is today called “peace journalism.”

Albert Londres, Joseph Kessel, Louis Piérard, Louis Tasnier, Egon Erwin Kisch, Joseph Roth, John Reed, Richard Harding Davis, Philip Gibbs and Basil Clarke, to name but a few, covered the war and its aftermath as journalists but chose to capture their subjects in a literary style incompatible with the factographic journalism that began emerging at the time.

The conference aims to assess the impact literary journalism had on various nations' reporting during the Great War and how those stories might help to reconfigure certain historical legacies, journalistic heuristics and literary representations of the War in the twenty-first century.

Please send abstracts of 300 words and a brief CV to John S. Bak ([john.bak@univ-lorraine.fr](mailto:john.bak@univ-lorraine.fr)) and Linda Kemmar ([linda.kemmar3@etu.univ-lorraine.fr](mailto:linda.kemmar3@etu.univ-lorraine.fr)) by 31 January 2014. §



## MEMBERS' WINTER 2013 ACTIVITIES

**Claudine Armand** a participé au mois de juin dernier à un colloque sur le temps et la trace organisé par ISST (The International Society for the Study of Time) : « Time and Trace », Orthodox Academy of Crete (30 juin–6 juillet). Elle y a présenté une communication intitulée “Visual, Aural, and Temporal Traces in Lorna Simpson’s Installations and Phototexts.” Au colloque “The Place of Memory: Anglophone Diasporas in the 21st Century” à l’Université de Caen Basse-Normandie (3–4 octobre), elle a proposé la communication “Re/membering, Mis/remembering: Memory and Diasporic Experience in the Multi-Media Practices of some Contemporary Native American and African American Artists” ; et au colloque à Poitiers sur « La présence : discours et voix, image et représentation » (17–19 octobre 2013), elle s’est interrogée sur les « Signes et troubles de la présence dans l’art contemporain américain ».

Since last summer, **John S. Bak** published a book co-edited with Franz Wöhrer, a colleague from the University of Vienna, entitled *British Literature and Spirituality: Theoretical Approaches and Transdisciplinary Readings* (Vienna: LIT Verlag, 2013). He also published two articles: “Come Back, Little Scopophile: William Inge, Danial Mann and Cinematic Voyeurism,” *The Cambridge Companion to Modern American Drama on Screen*, eds. R. Barton Palmer and Robert Bray (Cambridge: Cambridge University Press, 2013), 90–110; and “One crack – and it falls through!: Tennessee Williams,” *The Fertile Fact*, 2013. He also presented the talk « Le reportage, le journalisme littéraire et le ‘New Journalism’ au front de la guerre : les mots sanglants et banals » at the Collège Belgique on 13 October 2013.

Since June 2013, **Marilyne Brun** presented a paper on Australian documentaries at Victoria University of Wellington, New Zealand. She attended the biennial conference of the European Association for Studies on Australia in Bordeaux, where she presented a paper on Federation debates in nineteenth-century Australia. Since September, Marilyne has also been coordinating IDEA’s Pôle 1 project, “The Institutionalization of Disciplines.”

**Nathalie Collé-Bak** has been editing, with David Ten Eyck and Monica Latham, the next two volumes of the “Book Practices and Textual Itineraries” series, which will come out in 2014. One is entitled *Textual Practices in the Digital Age* (BPTI 2) and the other *Contemporary Textual Aesthetics* (BPTI 3). She has also been working on setting up, with colleagues Sophie Aymes (Dijon), Brigitte Friant-Kessler (Valenciennes) and Maxime Leroy (Mulhouse), a research network named *Illustratio*. She published two articles: “Spiritual Transfers: William Blake’s Iconographic Treatment of John Bunyan’s *The Pilgrim’s Progress*”, in *British Literature and Spirituality: Theoretical Approaches and Transdisciplinary Readings*, eds. Franz Karl Wöhrer and John S. Bak (Vienna: Lit Verlag, 2013), 145–70, and “*The Pilgrim’s Progress* Print Culture and the Dissenting Tradition,” *Essays and Studies: British Literature and Print*

*Culture*, ed. Sandro Jung (Cambridge: D. S. Brewer, 2013), 33–57. She attended a one-day seminar on “Illustrating Dickens” at the University of London, Senate House, on 16 November 2013. Finally, she was invited recently to become a member of the Executive Committee of the International John Bunyan Society and the editor of its newsletter, *The Recorder*, as well as to join the International Advisory Board for Research Project on Publication History of *The Pilgrim’s Progress* “A World Book: The Publication, Distribution and Reception of *The Pilgrim’s Progress*,” directed by Professors Bob Owens and Alexis Weedon, University of Bedfordshire.

**Pierre Degott** a publié plusieurs articles dans des revues (*Études anglaises*, *Muscorum*) et dans des ouvrages collectifs. Deux de ses articles viennent ainsi de paraître dans le livre *Les sons du théâtre : Angleterre et France (XVIe-XVIIIe siècles)* publié par les Presses Universitaires de Rennes. Dans le cadre du programme pluridisciplinaire sur les sons et les bruits du théâtre, il prépare une communication pour une journée d’études prévue à Tours le 12 décembre prochain. Il a également supervisé la parution des actes du colloque « Haendel après Haendel » d’octobre 2012 dans le numéro 14 de la revue *Muscorum*. Il a participé tout récemment au colloque du château d’Hardelot sur « L’influence de l’Angleterre sur le romantisme musical français », où il a parlé de la « haendélisation » de l’oratorio français après 1873. Il vient d’achever un nouvel article pour *Études anglaises*, et il travaille à diverses conférences et communications prévues pour 2014. Il poursuit parallèlement ses activités au sein de la SÉAA XVII-XVIII, avec notamment l’organisation du colloque « La mesure et l’excès dans le monde anglo-américain des XVIIe et XVIIIe siècles », qui doit se tenir à la maison de la recherche de Paris-Sorbonne en janvier prochain.

Depuis juillet 2013, **Jean-Philippe Heberlé** a publié deux articles : « L’héritage haendélien et Michael Tippett : G. F. Haendel, modèle et contre-modèle » dans le numéro de la revue *Muscorum* intitulé *Haendel après Haendel : Construction, réinterprétation, influence de Haendel et de la figure haendélienne*, et “Agnostic readings of ‘The Book of Job’ and English oratorio. Two cases in point: Job (1892) by Sir Hubert Parry and Job (1997) by Sir Peter Maxwell Davies,” dans *British Literature and Spirituality: Theoretical Approaches and Transdisciplinary Readings* (Vienna: LIT Verlag, 2013). Le 27 octobre 2013, il a fait une communication intitulée : « *The Minotaur* de Harrison Birtwistle et David Harsent : du mythe d’antan à une parabole de notre temps ? » dans le cadre de la journée d’études « L’art de la parabole / Parable Art » à l’Université de Caen Basse-Normandie. Les 12 et 13 décembre 2013, il a également été invité à participer au colloque international « Penser et analyser la musique de Benjamin Britten au XXIe siècle

*Continued on next page*

INTERDIS / WINTER 2013

## MEMBERS' WINTER 2013 ACTIVITIES (cont.)

cle » à l'Université d'Évry-Val d'Essonne pour une communication intitulée : « Benjamin Britten et Michael Tippett : la différence en partage ».

**Rachel Hutchins** has been spending the fall semester on sabbatical, working on a book manuscript on national history education in France and the United States from 1980 to the present. During that time, Routledge published her article entitled "Collective Action and National Identity: The Rally to Restore Sanity" in the volume *The Cultural Politics of Nationalism and Nation Building* edited by Rachel Tsang and Eric Woods.

Since last June, **Monica Latham** published two articles: "Arlington Park Variations on Virginia Woolf's *Mrs Dalloway*," *Kay Boyle/Rachael Cusk:(Neo)Modernist Voices*, in *E-rea* 10.2 (2013), sous la direction de Nicolas Boileau, Clare Hanson et Maria Tang (<http://erea.revues.org/2966>); and "Selling God and Consuming Spirituality: the Bible as a 21st-Century Commercial Product," *British Literature and Spirituality: Theoretical Approaches and Transdisciplinary Readings*, eds. Franz Karl Wöhrer and John S. Bak (Vienna: LIT Verlag, 2013), 241–66. Monica is currently co-editing the second and third volumes of the collection "Book Practices and Textual Itineraries" (*BPTI 2: Textual Practices in the Digital Age* *BPTI 3: Contemporary Textual Aesthetics*) with David Ten Eyck and Nathalie Collé-Bak. In June, she gave a paper at a one-day conference in Lyon, "Au nom du père : les réécritures contemporaines de la Passion." Her paper was entitled "Revamping the Passion in *Lamb: The Gospel According to Biff, Christ's Childhood Paby* Christopher Moore." In September, she also gave a paper at the international conference in Paris "Les biographies d'écrivains: hybridations, fusions, métamorphoses" entitled "Thieving facts and reconstructing Katherine Mansfield's life in Janice Kulyk Keefer's *Thieves*." And finally, in October, she presented a paper entitled "'At Home,' 'The Party,' 'The Hours,' 'A Lady of Fashion': *Mrs Dalloway's* textual itineraries" at the international conference in Montpellier, "Fashioning the Fictive: Literary Creation from Inspiration to Publication."

**Chloé Lucidarme** is pursuing her work on metaphors of capitalism in Eugene O'Neill's early one-act plays. Her review of *Eugene O'Neill's One-Act Plays: New Critical Perspectives* (Michael Y. Bennett, Benjamin D. Carson, eds.) was published in the October 2013 (34.2) volume of *The Eugene O'Neill Review*.

In December, **David Ten Eyck** presented a paper entitled "The Modernist Poetics of H.D.'s *Trilogy* and Ezra Pound's *Pisan Cantos* A Comparative Study" at an international conference on "H.D. and Modernity," held at the Ecole Normale Supérieure in Paris. He has spent much of the past two months working on three edited collections: two new installments in the "Book Practices and Textual Itineraries" series (*BPTI 2: Textual Practices in the Digital Age*, and *BPTI 3: Contemporary Textual Aesthetics*) and a selection of papers from last year's conference on interdisciplinarity (*Enjeux et Positionnements de l'interdisciplinarité / Positioning Interdisciplinarity*), which he is co-editing

with Claudine Armand and Vanessa Boulet.

**Yann Tholoni** a donné une conférence intitulée « 'Cette guerre qu'on dit grande' : paradoxes de la guerre moderne dans la poésie de Wilfred Owen » à l'Université de Strasbourg, pour un cours de Master 2 de littérature comparée le 18 septembre 2013, et une communication intitulée « Robert Burns : le barde, la souris et la pâquerette » lors du colloque international « Environnement et (post)humain en Écosse : représentation et mémoire de la terre, de la nature et du vivant », organisé par la Société Française des Études Écossaises, 17 et 18 octobre 2013, Université de Franche-Comté. Dans *Réussir le CAPES externe d'anglais*, eds. Christophe Poiré et Brigitte Zaugg (Nancy: Scérén-C.R.D.P., 2013), il a publié : « L'épreuve de littérature : poésie » et un commentaire d'un extrait du Livre Un de *Paradise Lost* Il travaille actuellement à la rédaction de notices sur des poèmes de Wilfred Owen pour le catalogue de l'exposition « 1914. La mort des poètes », qui ouvrira l'année prochaine à la Bibliothèque Nationale Universitaire de Strasbourg, ainsi qu'à la réception de William Blake en France (avec Gilles Soubigou, conservateur à la DRAC de Lyon) pour les éditions Bloomsbury à Londres. §

## IDEA Seminar Series: "Zombie" and "Le journalisme littéraire"

By **Marilyne Brun**,  
Université de Lorraine

On Tuesday, 17 December (18–20:00, room A309, CLSH) Jennifer Rutherford will speak as part of this year's IDEA Seminar Series.

Zombies incite forms of identification and pleasures that are moving off the screen and into the street. In zombie parades, groups of people who have entered imaginatively into a fictional form, collectively create a social ritual out of its imaginary constituents. Rutherford's talk explores the collective "we" of these new publics.

Zombies are paradoxical figures. They fuse an embedded traumatic history of slavery and revolution with apocalyptic visions of future freedom. They carry the mnemonic traces of a traumatic past, to which one can always be returned, while holding out the promise of future freedom. Fundamentally beyond the law, zombies unleash the fantasy of the freedom of war where "we" are licensed to enjoy murder and to feast on the flesh of others. Zombie festivals create an arena for this fantasy of freedom to be acted out in real space and time. Often parodying the verbal and visual insignia of the political demonstrations of the twentieth century, these parades are visible demonstra-

*Continued on next page*

## Compte Rendu du Colloque « Linguistique et Traductologie : les enjeux d'une relation complexe »

Par Catherine Delesse,  
Université de Lorraine

Le colloque « Linguistique et traductologie : les enjeux d'une relation complexe » qui s'est tenu à Nancy les 18–19 octobre 2013 a rassemblé des chercheurs de différents domaines (linguistique, traductologie, langue de spécialité et/ou de corpus) et d'horizons géographiques divers (Argentine, Autriche, Belgique, Espagne, France, Grande Bretagne, Suède et Suisse).

Il a provoqué des débats riches et constructifs qui ont permis de faire un état des lieux des rapports entre les disciplines et de leur évolution, notamment à la lumière des nouvelles technologies. Parmi les points abordés : la question de la « scientificité » de la traductologie, son appartenance au domaine de la linguistique ou l'inverse, la

traductologie comme renouvellement possible de la linguistique, l'utilisation des corpus permettant une traduction plus fiable et la reconnaissance de collocations et de périphrases utilisables notamment dans la traduction de textes de spécialité, la question de l'interprétation des textes et de l'utilisation des temps. Trois conférences plénières par les Professeurs Kate Beeching (Bristol), Åke Viberg (Uppsala) et Françoise Canon-Roger (Reims-Champagne-Ardenne) ont enrichi et complété les différentes approches.

Le colloque était organisé par IDEA, avec la collaboration de l'UMR 7118 (Atilf CNRS) et EA 1339 (LiPa, Université de Strasbourg). §



### IDEA Seminars (cont.)

tions of the end point of political idealism.

On 3 December, two Belgian scholars came to Nancy to speak about literary journalism and the Spanish Civil War. Paul Aron and Isabelle Meuret, both from the Université Libre de Bruxelles, presented talks in line with the “Literary Journalism and War” project, ReportAGES.

Aron spoke about Belgian literary journalists Mathieu Corman and Charles d'Ydewalle, and Meuret discussed three women (American, French and German), and their “journalism of attachment” during the Spanish Civil War: Martha Gellhorn, Andrée Viollis and Gerda Taro.

Both evenings ended with the traditional cocktail party that allowed for more informal exchanges between the speakers and their audiences. §



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