

## INTERDIS

VOL 9 NO 1 ISSN 1960-1816

INTERDISCIPLINARITÉ DANS LES ÉTUDES ANGLOPHONES

SPRING 2015

## Letter from the Director

IDEA continues working on its projects and begins preparing for its next contract, 2018-23.

By John S. Bak,  
Université de Lorraine

As we close out the academic year 2014-15, IDEA will have completed several research activities in the form of conferences, seminars, round tables and publications. And as we head into 2016, IDEA will be entering the second half of its quinquennial project and must begin preparing for its next contract, which will start in January 2018.

Since this past January, IDEA members have been very active on an individual and collective basis. Individually, three members have published important books (monographs and collections), while others have published articles in first-class journals or read papers at national and international conferences. IDEA's members continue to preserve the center's reputation as one of the most active among the many *angliciste* research centers in France.

The "Institutionalization of Disciplines" project, directed by Marilynne Brun, organized two round table discussions, one in February and another in April, as well as a one-day symposium in March on the reconfiguring of disciplines in the Victorian period (see insert), and an IDEA Seminar talk in May by former Nancy 2 professor, Philip Riley (see insert).

The Scottish Seminars series, conducted by IDEA new-comer Céline Sabiron, hosted two speakers in March, who discussed the Scottish public's evolving image of its nation viz. Europe and the UK (see insert). A one-day workshop has been organized for 3 July, entitled "Que signifie être écossais aujourd'hui ?" All members are welcome to attend..

The research consortium

"Illustr4tio" organized its second international conference in February at the Université de Haute Alsace and at the Musée d'Art moderne et contemporain in Strasbourg. The next "Illustr4tio" event will be a one-day symposium on the subject "Illustrating History/Illustrer l'histoire." It will be held at the Université de Valenciennes on 4 December 2015.

The project "Oralité" has held three meetings since January, and took an active role in organizing a one-day conference in Aix en Provence (see insert). Project members are currently planning a conference in October, entitled "Micro-/Macro- : quels enjeux en linguistique anglaise ?"

The project "ReportAGES" just held its second conference, here on literary journalism's role in colonialist and postcolonialist war reporting in Africa (see insert); and it is currently planning its next conference, entitled "Literary Journalism and Latin American Wars: Revolutions, Retributions, Resignations," to be held in June 2016. The project has also recently submitted (along with 15 institutional partners) a grant proposal to the European Horizon 2020 call for projects, specifically to the challenge "Reflective Societies" and its interest in recording wars in Europe.

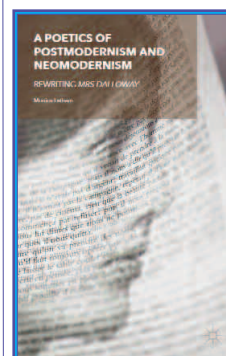
Such research activities bode well for IDEA as the center begins preparing its contract's *bilan* for HCERES in the coming year.

And while 2018 may seem a long way off, IDEA must also begin reflecting upon its next five-year contract, which has to be submitted along with its *bilan* by October 2016. The HCERES will then evaluate both parts of IDEA's dossier in early 2017 and return its assessments to the Université de Lorraine, which will then render its judgment upon IDEA's past contributions to and future partnership with the academic community.

During IDEA's *Assemblée Générale* in the fall of 2015, members will be asked to present their proposals (and project teams) for IDEA's next quinquennial contract's projects. §

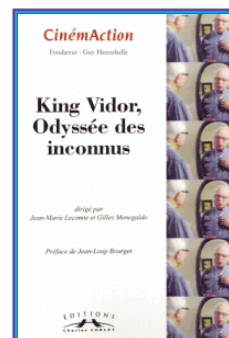
## New Books by IDEA Members

Céline Sabiron,  
*Evelina: Sur le seuil/On the Threshold*,  
Intercalaires :  
Agrégation  
d'anglais  
(Nanterre:  
Presses de Paris  
Ouest, 2015)



Monica Latham,  
*A Poetics of Postmodernism and Neomodernism: Rewriting Mrs Dalloway* (New York: Palgrave Macmillan, 2015)

Jean-Marie Lecomte et Gilles Menegaldo, éd.  
*King Vidor, odyssee des inconnus*,  
CinémAction N°  
152 (Paris :  
Corlet, 2015)

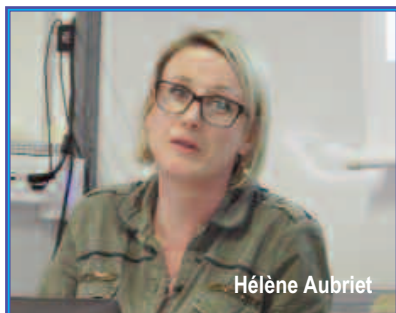


## INSIDE

Letter from the Director	1
« Rencontres des doctorants »	2
CR : Projet « ReportAGES »	2-3
I?EA News Briefs	3
CR : Projet « Oralité »	5
CR : Projet « L'institutionnalisation des disciplines »	5, 7
CR : Projet « Illustr4tio »	6-7
Members' 2015 Activities	8-9
CR: Scottish Seminars	10

## Rencontres des doctorants, 2014–2015

The second *Rencontre* of the academic year gathered IDEA's doctoral students together to hear H  l  ne Aubriet speak about the current state of her PhD thesis. H  l  ne, who is working on Victorian illustrations of medieval myths, is hoping to defend her thesis this coming fall and shared with the other graduate students the trials and tribulations of completing a thesis.



H  l  ne Aubriet

The second half of the evening was devoted to locating and obtaining those ever-allusive ATER posts. H  l  ne, who is currently an ATER at the Universit   d'Artois, spoke about her experiences as a student looking for a post (where to find them, what to include in a dossier, when to apply, etc.) and explained about how a lot of procuring one comes down to luck and persistence.

Then, a few of IDEA's members who have participated on the hiring committees for ATER posts described the process from the other side. In general, ATERs are hired to fill pedagogical, and not research, needs, so if the post asks for a linguist, then a linguist will be given priority. IDEA, like many research centers and departments, does try to give preference to local candidates working on PhDs, but there is no guarantee that one will be hired. Some schools use ATER posts, which are always held for more advanced PhD students, in order to preselect MCFs, where the post becomes a sort of trial period to a permanent post. This is not always the case, of course, but landing an ATER could potentially mean getting one's foot in the door toward an MCF post.

Suggestions for speakers and topics for next year's *Rencontres* are always welcome. §



"Rencontres" Reception

## CR Projet « ReportAGES » :

### “Literary Journalism and Africa's Wars: Colonial, Decolonial and Postcolonial Perspectives,” 5–6 June 2015

By John S. Bak  
Universit   de Lorraine

Working in partnership with various research centers—Oxford Centre for Life-Writing (Wolfson College, Oxford University), Medill School of Journalism (Northwestern University), ReSIC (Universit   Libre de Bruxelles), and the Experimental Media Lab (Academy of Fine Arts Saar)—IDEA, CREM (EA 3476: Centre de recherche sur les m  diations) and   criture (EA 3943: Centre lorrain de recherches interdisciplinaires dans les domaines des litt  ratures, des cultures et de la th  ologie) jointly held a conference, “Literary Journalism and Africa's Wars: Colonialist, Decolonialist and Postcolonialist Perspectives,” as part of the “ReportAGES” research project.

The conference, held on the Nancy campus of the Universit   de Lorraine from 5–6 June 2015, brought together scholars of literary journalism, reportage, *le journalisme litt  raire*, *jornalismo liter  rio*, *el periodismo literario*, *litt  raire non-fiction*, *giornalismo letterario* and *litt  rische Reportage* from England, the Ivory Coast, Canada, France, Congo, Portugal, Spain, Taiwan, Cameroon, Lebanon and Germany to discuss a topic that has received little attention in the academic community: Africa's colonial wars at the interdisciplinary crossroads of literature, history and journalism.

The conference keynote speech was delivered by Patrick de Saint-Exup  ry, cofounder and editor-in-chief of the magazine *XXI* and author of three reportages on the Rwandan genocides, entitled

*L'inavouable*, *La France au Rwanda* and *Complices de l'inavouable*. An



Keynote Speaker,  
Patrick de St. Exup  ry

empathetic speaker, St. Exup  ry is a *grand reporter* who covered the massacre for *Le Figaro* of the Tutsis by the Hutus over a period of 100 days in 1994. With an estimated 1,000,000 people killed, Rwanda lost nearly 20 percent of its population and 70 percent of the Tutsi tribe). St. Exup  ry described that, with so many dead, there were few witnesses who could be interviewed or brought to courts later for their testimonies, and those who did survive were in seclusion and could only report on the limited vision of the genocide that

Continued on next page  
INTERDIS / SPRING 2015

## IDEA News Briefs

IDEA is currently preparing its next evaluation period (*vague C*) with the HCERES (formerly AERES).

Although the dossier demanded is different from previous years (and there will be no “grade” or “note” given, but instead a simple narrative evaluation that the university can then use in deciding for itself the successes or limitations of a research center), there will still be a *bilan* that summarizes the center’s research activities and publications (as well as its risks, grants and PhDs/HDRs defended), and a *projet* that will outline its planned activities and projects for the coming five years.

IDEA will begin deciding upon its future *projets* this coming fall, with the final project proposals and their partners (internal and external to IDEA) being finalized around the beginning of the new year, 2016.

IDEA members are invited as of today to begin meeting with interested members and thinking about these future projects.

See you all in the fall for IDEA’s next AG. §



L to R: Richard Samin (IDEA), Anne Marie Miraglia (Waterloo), Aleksandra Wiktorowska (Barcelona)

## INTERDIS

Spring 2015 Vol 9 No 1  
Editor: John S. Bak

© 2015 The Newsletter of the Research Group IDEA  
All rights reserved.

## “Africa’s Wars” (cont.)

they saw from their hiding places. His investigative reporting on the French involvement in Rwanda during its Civil War and subsequent genocide, coded *Opérations Amaryllis* (which was to evacuate foreign expatriates from Rwanda) and *Turquoise* (which was to protect innocent people but considered by many to have been set up to protect the Hutus from the Tutsi-led RPF) helped bring about the *Commission d’enquête citoyenne sur l’implication de la France au Rwanda*.

The *Commission* concluded in 1998 that President Mitterrand erred in judgment but that France was not indirectly responsible for the genocide itself, though it politically supported the Hutus. In 2008, Rwanda, which had conducted its own inquiry, accused 33 senior French military and political officials, including Mitterrand, of helping to train the Hutu militia involved in the genocide.

Reportages such as St. Exupéry’s in Rwanda is at the crossroads of documentary and opinion, where literary journalism is a fertile ground from whence to apprehend war from both Western and African perspectives. American reporters Richard Harding Davis and Howard C. Hillegas offer their first-hand accounts of the Second Boer War in *With Both Armies in South Africa* and *With the Boer Forces*, and Mark Bowden covers the U.S. military’s involvement in Somalia during the Battle of Mogadishu in *Black Hawk Down*. War correspondent Henry T. Gorell covers the American and British fronts in North Africa during World War II in his memoir *Soldier of the Press*. Celebrated Polish journalist Ryszard Kapuściński recounts his experiences of the Angolan Civil War in *Another Day of Life*, a controversial book that some see as reproducing the Western biases found in colonialist literature and history. Another Polish journalist, Wojciech Jagielski, describes in *The Night Wanderers* the Lord’s Resistance Army’s ongoing military use of children in Northern Uganda and South Sudan.

African literary journalists are fewer, partly because they would be seen as writing within a Western tradition of “New Journalism,” but their work



Audrey Alvès (CREM),  
Ivan Gros (NCU, Taiwan)

can still be found in newspapers or magazines, such as South Africa’s *Drum* writers Can Themba and Nat Nakasa. Yet Kenyan author and journalist Binyavanga Wainaina’s *Granta* piece “How to Write about Africa”—published in the reportage magazine’s 2005 issue, *The Views from Africa*—still denounces the clichéd reporting on Africa that has been largely produced in the West. As anti-colonialist prejudices dissipate over time, literary journalism will eventually gain gravitas among African journalists and writers, and there will no doubt be many more reportages written in the near future.

Conference panels were organized around various topics such as the one noted above. The conference began with a panel on the semiotics of literary reportages in Africa, with Ivan Gros (Taiwan) observing how French reporters’ use of metaphors show the gradual decolonization of language in the press, and Alain Patrick Fouda (Cameroon) looked into the *journalisme narratif et sémiotique de l’histoire of Kamerun !*, a book aimed to implicate France in its efforts to quash Cameroon’s liberation movement.

Isabel Soares and Alice Trindade (Lisboa) looked into the Lisbon newspaper *Diário de Notícias* and its efforts to engage Portugal in a colonialist war with its accounts of horror, its clearly defined enemies, and its clearly established positions of Otherness. Years later, travel writer Paul Theroux concluded



L to R: Isabel Soares (Lisboa), José María Lozano (Alcalá), Juan Antonio García and Antonio Cuartero (Málaga)

*Continued on page 9*

## “Écosse” (cont.)

er une identité, une histoire pour son pays, d’“écrire” la nation ? Pourquoi voit-on cette injonction surgir fréquemment dans l’histoire de la littérature écossaise, et notamment l’histoire récente ? Pour le Prof. Hédon, beaucoup de romanciers écossais contemporains veulent à tout prix se détacher d’une “représentation” de la nation pour proposer des œuvres plus universelles et ainsi échapper à une étiquette écossaise assez restrictive. La « littérature écossaise » n’est pas une entité homogène, ce serait une sorte de totalisation trompeuse, mais quelques auteurs et quelques œuvres seulement permettent de contextualiser la question de la “représentation de l’Écosse”.

Le journaliste Étienne Duval a insisté sur le fait que l’imaginaire écossais se nourrit de ses mythes passés (*kilt, tartans, whisky, shortbread*) pour des raisons économiques (commerciales et touristiques).

Pour résumer, le rôle de l’écrivain n’est donc pas nécessairement de représenter la nation, ou du moins il peut, et doit même, pouvoir la représenter autrement que par des clichés et des lieux communs. Ces derniers sont donc à double tranchant pour l’Écosse qui à la fois en



Marie-Odile Hédon (Aix),  
Étienne Duval (BBC)

tionnement identitaire.

Pour plus d’informations et pour écouter l’enregistrement de la conférence : <http://idea-udl.org/seminars/2014-15/scottish-seminars-2014-2015/>. §

## CR Projet « Oralité » : Janvier-Mai ; Colloque en Octobre, 2015

Par Vasilica Le Floch,  
Université de Lorraine

Pendant la première partie de l’année 2015, le travail des membres du projet Oralité s’est concentré sur l’organisation du colloque « Micro-/Macro- : quels enjeux en linguistique anglaise ? » qui aura lieu à Metz, le 9–10 octobre 2015 (<http://idea-udl.org/micro-macro/>).

Le groupe s’est réuni le 12 janvier, le 27 février et le 5 mai. La réunion de janvier a été consacrée aux questions liées au financement du colloque. Lors de la réunion de février, le groupe a continué le travail sur le corpus sélectionné (corpus

disponible en ligne : <http://podcasts.ox.ac.uk/pheromones-what-animals-including-humans-say-smell>). Il s’agit d’un discours scientifique rendu de façon formelle, mais suffisamment spontanée pour permettre une analyse croisée sur la thématique micro-/macro-.

Plusieurs axes d’analyse ont été abordés, dans la perspective d’une communication commune dans le cadre du colloque « Micro-/Macro- : quels enjeux en linguistique anglaise ? ». Anissa Dahak étudie le marqueur *so* et son fonctionnement dans le cadre de la relation inter-paragraphe. Isabelle Gaudy-Campbell s’intéresse plus particulièrement aux pseudo-clivages et à leur rôle focalisant dans ce contexte didactique. Vasilica Le Floch s’intéresse à la manière dont la cohésion discursive (en tant que macro-structure) détermine les unités de la structure sémantique, pragmatique et argumentative. Héloïse Parent rend compte de la nécessité d’articuler des niveaux d’analyse disparates dans l’examen du fonctionnement du pronom de 2ème personne *you* (anaphorisation et lien transphrastique, analyse du discours et pragmatique, structuration thématique - textuelle).

La rencontre de mai a été consacrée aux propositions de communications reçues en vue du colloque. Les propositions sont en cours d’évaluation par les membres du comité scientifique. §



## CR : « (Re) configurations des disciplines à l'époque victorienne et au-delà », Journée d'étude, le 6 mars 2015 à Nancy

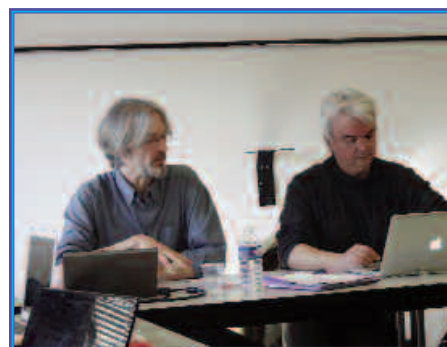
Par **André Kaenel**,  
Université de Lorraine

L'invitée par les deux projets du Pôle 1 d'IDEA (Théorisation de l'interdisciplinarité et *Public History*), Laurence Talairach-Vielmas (Université Toulouse Jean Jaurès et Centre Alexandre-Koyré pour la recherche sur l'histoire des sciences et des techniques de l'EHESS) a prononcé une conférence sur le thème « Médecine et littérature à l'époque victorienne : approche interdisciplinaires » qui a été suivie de courtes interventions par des membres d'IDEA, Matthew Smith, Richard Somerset, André Kaenel et David Ten Eyck. La journée s'est terminée par une discussion qui a abordé des questions institutionnelles et pratiques soulevées par l'interdisciplinarité (efforts de définition de l'anglistique au plan national—cf. groupe de travail de la SAES; possibilités et limites de l'interdisciplinarité; l'interdisciplinarité : savoir ou pratique ?; qualification dans quelle(s) section(s) du CNU pour les doctorants d'IDEA, et quels débouchés ?...).

Dans un préambule, L. Talairach a rappelé que l'AERES définit l'interdisciplinarité comme l'interaction entre au moins deux grands champs disciplinaires autour d'un projet commun (p. ex. le projet Explora du Muséum d'histoire naturelle qui regroupe des biologistes, des entomologistes, des spécialistes de littératures britannique et allemande, parmi d'autres). Sa finalité est le décloisonnement disciplinaire et l'élaboration de nouveaux savoirs. Des collaborations entre histoire et littérature, qui appartiennent au même domaine disciplinaire, ne relèvent en revanche pas de l'interdisciplinarité. La pluridisciplinarité, quant à elle, repose sur la juxtaposition de disciplines, tandis que la transdisciplinarité vise le dépassement des disciplines.

Pour illustrer son propos, L. Talairach a développé les multiples rapports croisés entre science et littérature au 19ème siècle. Le cas du cadavre enterré vivant, classique de la littérature de la terreur, lui a servi de premier exemple car il est le lieu où se croisent les discours littéraire et médical. Edgar Allan Poe, notamment, s'est appuyé sur les connaissances médicales de l'époque, et

en particulier sur l'impuissance de la médecine à définir le moment du passage de la vie à la mort (cette dernière se mesure-t-elle par la rigidité cadavérique ? par la putréfaction ?). Dans le même temps, la littérature se voit mobilisée par l'institution médicale: des publications scientifiques ont recours à des exemples tirés de la littérature pour tenter d'expliquer la catalepsie. La circulation et la construction des savoirs médicaux reposent donc aussi sur des savoirs littéraires, induisant des effets de brouillage (cf. G. Elliot, C. Doyle, *Blackwood Magazine*) dont va notamment bénéficier le roman policier.



G à D : Richard Somerset (IDEA) et Matthew Smith (IDEA)

Le second exemple portait sur les usages du corps mort, en particulier du cadavre déterré, et L. Talairach s'est intéressée au roman gothique et à ses avatars tardifs (*Frankenstein*, *The Mysteries of Udolpho*, les nouvelles de Samuel Warren, R. L. Stevenson, A. Machen) pour illustrer son argument sur la complémentarité entre le savoir littéraire et médical au 19ème siècle et sur la complexité d'une telle recherche interdisciplinaire, aux croisements de deux sections du CNU, la 11ème (langue et littératures anglaises et anglo-saxonnes) et de la 72ème (histoire des sciences), qui nécessite la prise en compte de plusieurs contextes. §



G à D : Laurence Talairach-Vielmas (Toulouse) et André Kaenel (IDEA)

Laurence Talairach-Vielmas (Toulouse) et André Kaenel (IDEA) presenting to a group of people.



La réception de cette journée d'étude

## “Literary Illustration Between Texts and Paintings,” *Illustr4tio*’s second international conference, Mulhouse & Strasbourg, 13–14 February 2015

By *Nathalie Collé*,  
*Université de Lorraine*

The research network *Illustr4tio* organized its second international conference on 13–14 February 2015. It was hosted by two institutions and therefore held on two sites: the Université de Haute Alsace, in Mulhouse, and the Musée d’Art moderne et contemporain in Strasbourg.

Like its first symposium, which took place on 4 April 2014 at the Université de Bourgogne, in Dijon, this second event was co-organized by the Université de Bourgogne (EA 4182 TIL), Université de Haute Alsace (EA 4363 ILLE), Université de Lorraine (EA 2338 IDEA) and Université de Valenciennes (EA 4343 Calhiste).

“Illustration: The Birth of Images” had been chosen as the inaugural theme by the organizers, who had invited researchers, publishers, artists and other practitioners to deal with questions linked to the genesis and creation of illustrations.



First day of the conference

“L’Illustration littéraire entre textes et peintures / Literary Illustration Between Texts and Paintings” was our next field of investigation. Based on the assumption that literary illustration creates a very special type of relationship between texts, images and the many other images with which they interact, the conference was an invitation to look at the text/illustration/painting triptych rather than at the traditional text/image dichotomy, and to analyse it from a variety of perspectives—among which hermeneutic, semiotic, narrative and aesthetic ones. The artist’s training and social status were considered in assessing his/her reasons for becoming a literary illustrator rather than a painter, or for pursuing both activities in parallel. The importance of art institutions—art schools and museums, but also collectors and publishers—in the relationship between painting and literary illustration was also examined. Areas for research and reflection included a series of questions, notably, how do pictorial references in illustrations modify our reception of texts? Does the pictorial style of an illustration echo that of the text, or is there a dissonance between them? How do illustrations and paintings relate to pictorial references in the text? Can the impact of classical training on illustrators be measured? What is the status of pictorial works inspired

by literature?

The two guest speakers were Stephen CROWE, illustrator of James Joyce’s *Finnegans Wake* and *Dubliners* (for de Selby Press), who presented a talk in Mulhouse on his “Wake in Progress” project, available at <http://www.wakeinprogress.com/>; and Stéphane HEUET, author of graphic novel adaptations of Proust’s *Remembrance of Things Past*, first published by Éditions Delcourt, and translated into 15 languages, who anatomised his work as an illustrator of Proust for us in Strasbourg.

On Friday, 13 February 2014, in the *Salle du Conseil* of the *Maison de l’Université* in Mulhouse, we heard Jemma (Sungeun) KANG, researcher at Anglia Ruskin University and picture book artist, on “‘Where is my ox?’ An original illustration of the *Ten Oxherding Pictures*”; Melanie STENGELE, research fellow at Universität Konstanz, on “Picturing trauma: illustrations and paintings in the literary works of J. L. Carr and Donna Tartt”; Clinton CAHILL, senior lecturer in design at Manchester Metropolitan University and illustrator, on “Headwaters: reading, drawing and *Finnegans Wake*” (in absentia); Aurélie DELEVALLEE, doctoral student at Université Toulouse 2–Jean Jaurès, on “‘There are always lions in the path’: de l’angoisse au plaisir de l’influence dans les nouvelles-collages de Donald Barthelme”; and Michael J. GOODMAN, researcher and postgraduate tutor at Cardiff University, on “‘From iconotext to iconoplay’: Victorian Shakespeare illustration.” The first day ended with “Lost visions: retrieving the illustrations in nineteenth-century books”, a presentation by Prof. Julia Thomas and Prof. David Skilton of their latest project at Cardiff University—the creation of a searchable online archive of over a million illustrations: <http://illustrationarchive.cardiff.ac.uk/>.



Keynote speaker,  
Stéphane Heuet

The papers given on Saturday, 14 February 2014, were hosted in the Auditorium of the Musée d’Art moderne et contemporain in Strasbourg. We heard Chloé THOMAS, PhD student at Université Paris 3–Sorbonne Nouvelle, on “Francis Rose illustrating Gertrude Stein’s *The World is Round*: the ambivalence of Stein’s children books”; Christophe LEBOLD, senior lecturer at Université de Strasbourg, on “Zen drawings, Zen humour: Leonard Cohen’s self-portraits as spiritual activators in *Book of Longing* (2004)”; Emilie SITZIA, associate professor at Universiteit Maastricht, on “Imag(e)ining Poe: The visual reception of Poe in France from Manet to Redon”; Noémie CHARDONNENS, postdoctoral researcher at Heinrich Heine Universität Düsseldorf and Université de Louvain-la-Neuve, on “Images visuelles et images textuelles chez Jean Wauquelin, auteur médiéval du XVe siècle”; Nikol DZIUB, doctoral student at Université de Mulhouse, on “Souffler du

*Continued on next page*

## Illustr4tio (cont.)

feu dans l'encre: illustrer l'Andalousie par l'énergie romantique de la peinture," and Anne-Estelle LEGUY, postdoctoral researcher at Université Paris–Sorbonne, on "Le *Kalevala* d'Elias Lönnrot et le peintre finlandais Akseli Gallen-Kallela: les enjeux d'une illustration."

**"Illustrating History / Illustrer l'histoire", *Illustr4tio*'s third international conference, Valenciennes, 4 December 2015**

The next *Illustr4tio* event will be a one-day symposium on the subject "Illustrating History / Illustrer l'histoire." It will be held at the Université de Valenciennes on 4 December 2015, and aims at exploring the relationship between history, the visual arts and the act of illustrating. It is based on the assumption that to illustrate is not merely to embellish but, as Michael Steig writes, to provide an "iconographic counter-text that does not decorate but comment." What kind of history (and story) does the image hatch when the text is not fiction? A narrative may elicit interpretation thanks to, or despite its accompanying image. Besides, the circulation and reception of history illustration are intimately connected to the medium—that is, the format, materiality and selected form of reproduction of the image. Central to this symposium will therefore be exchanges about the status, form and function of history illustration in a variety of media—from early modern prints to contemporary graphic novels. The following topics may be investigated:

- Illustrating history in series or cycles as opposed to single pieces (painting, furniture or print)
- Illustrating history when one is experiencing the historical moment itself (for instance, in war diaries or illustrated correspondence)
- History's most frequently illustrated moments (riots, revolutions, battles, etc.)
- Historical figures as illustrated in their biographies
- Historians as artists and illustrators
- Material culture and the circulation of objects illustrating history
- History in graphic novels
- Illustrating historical fiction
- Illustrations in critical literature on history
- Illustrating history as a discourse on memory and contact clash between several periodicities.

The following questions may be raised:

- How does illustrated history convey ideological and institutional discourses through school textbooks, history books, dictionary entries, or encyclopaedia?
- Illustrating history and illustrating fiction: contact or clash? symbiosis or hybridation?
- How does illustration apprehend history, and how does history apprehend illustration?

More information can be found on our website at: <https://illustrationnetwork.wordpress.com/>. §

## IDEA Seminar Series

### Seminars and events of the "Institutionalization of Disciplines" Project

By Marilyne Brun,  
Université de Lorraine

Since January 2015, four events have been organized as part of the "Institutionalization of Disciplines" project. A discussion session focusing on two chapters from T. W. Heyck's *The Transformation of Intellectual Life in Victorian England* took place on 13 February. The two chapters respectively dealt with the reform of the university system in 19th-century England, and cultural criticism and alienation in literary life, and were selected to continue the reflection on the institutionalisation of disciplines that is at the heart of the project.

A one-day workshop jointly organized with members from IDEA's second *Pôle* took place on 6 March. Entitled "(Re)configurations of Disciplines in the Victorian Era and Beyond," the workshop included a keynote presentation by Professor Laurence Talairach. Richard Somerset and Matthew Smith presented papers in the morning, and a round table on contemporary reconfigurations of disciplines took place in the afternoon, with fruit-



Philip Riley (former professor, Université Nancy 2)

ful discussions on contemporary interdisciplinary practices.

The next discussion session of the project was organised on 8 April, and focused on three documents: a chapter on cultural studies by Stefan Collini (1999), Martin Daunt's introduction to *The Organisation of Knowledge in Victorian Britain* (2005), and an article on complexity by Philip Riley (2012). While the first two texts dealt with disciplinary formations, the last article was included as an introduction to the upcoming guest seminar. On 27 April, Philip Riley, former Professor of Linguistics in Nancy and visiting Professor at the University of Vienna, discussed the notion of categorization from a wide variety of perspectives in a seminar entitled "Pigeons and Prejudice: Notes on the Social Conditioning of Knowledge."

The coordinators of the project are currently working on the call for papers for the project's first conference, which will take place in the late spring 2016, and which will focus on disciplinary renegotiations in the English-speaking world. §

## MEMBERS' SPRING 2014 ACTIVITIES

Since January, **John S. Bak** has published three articles: "Tennessee Williams, Daniel Maclvor and Biodrama in Canada," *New Essays in Canadian Theatre*, Vol. 5: *Daniel Maclvor*, ed. Richie Wilcox (Toronto: Playwrights Canada Press, 2015), 205–30; "Tennessee Williams," *Oxford Bibliographies: American Literature*, eds. Jackson R. Bryer and Paul Lauter (Oxford and New York: Oxford University Press, 2015); and « Un voyage épistémique et esthétique de London à Londres : Journalisme littéraire et literary journalism face aux guerres », *Roman & Reportage : Rencontres croisées*, éd. Myriam Boucharenc (Limoges : Presses Universitaires de Limoges, 2015), 50–57.

Un article de **Vanessa Boulet**, intitulé « L'Irlande : crise économique, crise des valeurs », vient de paraître dans *Capitalisme anglo-saxon et monde(s) anglophone(s) : des paradigmes en question / Anglo-Saxon Capitalism and the English-Speaking World: Paradigms Reconsidered*, un numéro édité par Martine Azuelos pour la *Revue LISA* (13.2, 2015).

Since September 2014, **Marilyne Brun** has submitted four articles for publication, including one article on the politics of representation in an Australian documentary, two on the white Australia policy and racialisation in Federation Australia and one on the history of Australian studies in France. She has also continued her work coordinating the "Institutionalization of Disciplines" project, and is currently working with other members of the project on its upcoming 2016 conference.

**Nathalie Collé** has been working with Monica Latham and David Ten Eyck on *Contemporary Textual Aesthetics* (BPTI 3) and *From Text(s) to Book(s): Studies in Production and Editorial Processes* (BPTI 4), which will both come out this summer. She co-organized, with colleagues Maxime Leroy (Université de Haute-Alsace, Mulhouse), Sophie Aymes (Université de Bourgogne, Dijon) and Brigitte Friant-Kessler (Université de Valenciennes), the second international conference of the research network *Illustratio*, "L'Illustration littéraire entre textes et peintures / Literary Illustration Between Texts and Paintings," which was held at the Université de Haute Alsace, Mulhouse, and at the Musée Tomi Ungerer, Centre International de l'Illustration, Strasbourg, on 13–14 February 2015. She participated in the International John Bunyan Society conference organized by Professor Bob Owens (University of Bedfordshire) in collaboration with Professor David Walker (Northumbria University) and held at the Bedford Campus of the University of Bedfordshire, England, on 10 April on the subject "Representing Dissent in the Long Eighteenth Century." She will be giving a paper on William Blake and John Flaxman's drawings at the international conference "Towards a graphic culture: studying drawing" organized by Benoît Berthou

(Sorbonne Paris City North University, France) and Philippe Marion (Louvain-La-Neuve University, Belgium) on 15–16 June 2015 in Florence, Italy. She has also been working on the Spring 2015 issue of *The Recorder*, the newsletter the International John Bunyan Society.

**Jean-Philippe Heberlé** a publié un article intitulé : « *A Dinner Engagement* (1954) de Lennox Berkeley : un opéra-bouffe anachronique ? » dans *Livrets d'opéra 1945-1970 : de la reconstruction à la contestation* (*Revue LISA*, vol. XII-n°6). Il a également fait une communication : « The Legendary Robin Hood as an Icon of (and for) Englishness in George Alexander Macfarren's English Opera: *Robin Hood* (1860) » dans le cadre du colloque international « Icons in the United States and Great Britain », qui s'est tenu à l'Université d'Angers du 21 au 23 mai 2015.

In January, **Rachel Hutchins** published "Les Femmes et le féminisme dans les programmes et les manuels scolaires d'histoire-géographie en France et aux États-Unis (1980–2011)" in *Les Femmes dans les manuels scolaires*, ed. Amandine Berton-Schmitt (Paris: Centre Hubertine Auclert, 2015), the edited proceedings of the conference "Les Femmes dans les manuels scolaires," held 2 July 2014 at the French Senate. Also in January, Rachel's review of *Immigration, Islam, and the Politics of Belonging in France: A Comparative Framework* by Elaine R. Thomas (Philadelphia: University of Pennsylvania Press, 2012), appeared in *Nations and Nationalism* (21.1). Rachel was an invited speaker at a conference on "Disciplines scolaires : miroirs des évolutions contemporaines de la nation ?" at the Université de Rennes 2 in March, where she gave a talk entitled "Les usages de la nation dans l'enseignement de l'histoire aux États-Unis." In April, she workshopped the introduction to her forthcoming book, *History Education in Comparative Contexts: Teaching the Nation in France and the United States* (Routledge, forthcoming 2015–16), with the History of Education Writing Group at New York University. Also in April, she participated in the annual conference of the Society for French Historical Studies, held this year at Colorado College, where she gave a talk entitled "Religion and the Republic: *Laïcité* and Religion in History, Geography, and Civics Curricula and Textbooks, 1985–2010."

**Céline Sabiron** a publié un ouvrage critique de préparation à l'agrégation d'anglais sur *Evelina* (Presses Universitaires de Nanterre) en février dernier. Elle a aussi co-édité un numéro spécial dédié aux Histoires et aux méthodes de la critique comparée dans la revue *Comparative Critical Studies* (12.2 [juin 2015]). Elle a donné deux communica-

*Continued on next page*



## MEMBERS' WINTER 2014 ACTIVITIES (cont.)

tions, l'une sur Scott et les romans de la révolte (*rebellious novels*) à Oxford dans le cadre du colloque annuel de la BSECS (British Society for Eighteenth-Century Studies) à St Hugh's College en janvier, et l'autre sur Scott et le roman géographique pour le colloque intitulé « Littérature et géographie : l'écriture de l'espace à travers les âges » organisé à l'Université Jean-Moulin-Lyon III en mars. Elle a été invitée à parler sur l'engagement paradoxal scottien dans l'atelier XVIIIe du congrès de la SAES à Toulon en juin.

**Yann Tholoni** a donné deux conférences sur les poètes britanniques de la première Guerre Mondiale : « Du corps poétique au corps politique dans la poésie britannique de la Grande Guerre » au colloque international « La lyre et les armes : poètes en guerre (Péguy, Stadler, Owen) », Université de Strasbourg, 29–31 janvier 2015, puis : « 'Superhuman inhumanities' : paradigmes et paradoxes de la Première Guerre Mondiale dans la poésie britannique » au séminaire SEARCH (EA 2325), Université de Strasbourg, 6 février 2015. Ces deux conférences avaient lieu à la suite de l'exposition à la Bibliothèque Nationale Universitaire de Strasbourg, intitulée « 1.9.1.4—la mort des poètes », dont rend compte le catalogue *1.9.1.4—la mort des poètes*, eds., Julien Collonges, Jérôme Schweitzer et Tatiana Victoroff (Strasbourg : Bibliothèque Nationale Universitaire de Strasbourg, 2014) pour lequel Yann a rédigé la majorité des notices sur Wilfred Owen. Plusieurs articles sont parus : « La 'passion pour la France' de Robert Browning », *Curious about France*, ed. Ignacio Ramos (Berne : Peter Lang, 2014), 29–45 ; et plus récemment sur Robert Burns : “Jean-Jacques Rousseau and Robert Burns: Sensitive Hearts, Big Mouths,” *Romanticism and the Philosophical Tradition*, eds. Sophie Laniel et Thomas Constantinesco (Nancy, PUN—Éditions Universitaires de Lorraine, 2015), 167–183, et « “Reader, attend” : l'art de la pointe chez Robert Burns », *Études Écossaises* « Scottish Poetry » 17 (2015) : 67–86.

**Jeremy Tranmer** published an article entitled “Squaring the Circle: the Extreme Left and the Labour Party” in a recent edition of the online review *LISA* about the contemporary political landscape in the UK. He gave a paper at the SAES congress in Toulon entitled “Political commitment of a new type: Red Wedge and the Labour Party in the 1980s,” which is based partly on research he carried out at the British Library in April. He was also invited to speak about music and the miners' strike of 1984/5 at the ‘Rock ‘n’ Coal’ weekend held in a former mining village (Oignies) in the Pas-de-Calais. §

### “Literary Journalism and Africa's Wars” (cont.)

that postcolonial Angola is still hamped by war: war as a

legacy of an empire that crumbled, war as a consequence of independence and the struggle for political power, war with neighboring countries, war as a way of life.

Later that afternoon, Ramcy Kabuya (Congo) and Pierre Halen (Écriture), examined the frontier between journalistic and literary accounts of African wars, arguing that literature ultimately allows writers to bring their readers toward a truth that journalism can never hope to fully attain. Kabuya studied three books from Congonese writers (a reportage, a satiric narrative and a novel) and showed how in each there is an evident *mécanisme du désastre*, a literary algorithm about the nation's preprogrammed destruction. Halen focused on the colonialist influences of Joseph Conrad on the contemporary reportage *Kain und Abel in Afrika* by H. C. Buch.

Closing out the first day was José María Lozano (Alcalá), who looked into three Spanish reportages on *la Guerre du Rif* (1911–1927) and how their literary qualities captured the realities of the colonialist conflict in Morocco. Next, Juan Antonio García and Antonio Cuartero (Málaga) presented *La Union Ilustrada*, a graphic magazine that printed photographs of the Moroccan War, whose narrative effects could be classified as early examples of literary photojournalism.

Saturday's session began with two talks on Anglo-American literary war journalism in Africa. Andrew Griffiths (Plymouth) spoke about how George Warrington Steevens's reporting during the Boer Wars in South Africa demonstrate the colonialist discourse in literary journalism about Empire. Christopher Griffin (Savoie) compared Vonnegut's and Forsyth's literary journalism about Nigeria's Civil War with Biafra (1967–70), and how both authors used literary techniques to sway readers to support the breakaway state.

The final two talks of the conference looked at the Polish *grand reporter* in Africa, Ryszard Kapuściński, with Aleksandra Wiktorowska (Barcelona) demonstrating how, over the course of his five books on Africa's many wars, Kapuściński moved away from being a journalist reporting on war towards a literary journalist writing about those affected by it. Anne Marie Miraglia (Waterloo, Canada) looked into the journalistic sources of Assia Djebar's novels about *La conquête de l'Algérie*.

The conference, the second of the “ReportAGES” project, concluded with dinner at Café Foy, where, on a sun-drenched terrace on Place Stanislas, the participants were able to continue their debates and discussions.

A third conference, this one on literary journalism's rich heritage of war reporting in Latin and South America, is scheduled for June 2016. §



## A quoi ressemble l'Écosse dans l'imaginaire populaire du XXIème siècle ?

Par Céline Sabiron,  
Université de Lorraine

**D** La conférence du 18 mars 2015 de la série écossaise s'inscrit dans la continuation du séminaire de fin novembre qui cherchait à comprendre le référendum, à en analyser les résultats et les enjeux, grâce à l'éclairage apporté par le Prof. Edwige Camp-Piétrain.

Ce deuxième séminaire souhaite comprendre l'aura de l'Écosse dans le monde à travers les arts et les médias. Deux cents ans après la publication du premier roman historique par Walter Scott, *Waverley*, et l'ouverture du pays à un tourisme de masse, friand d'une image écossaise de carton-pâte faite de montagnes sauvages et de lacs peuplés de Highlanders en *kilt* qui avancent au son de la corne-

muse et boivent du *whisky*, qu'en est-il de l'image de l'Écosse en littérature, dans la peinture, à la télévision et au cinéma, c'est-à-dire dans l'imaginaire populaire ?



L'Écosse est-elle associée au mythe romantique et donc réduite à une coquille vide ? Qu'est-ce qui

caractérise l'Écosse aujourd'hui aux yeux du monde et à travers les œuvres contemporaines ?

Pour répondre à ces questions, nous avons eu le plaisir et l'honneur de recevoir deux intellectuels venus de loin, à savoir le Prof. Marie-Odile Hédon, spécialiste de littérature écossaise contemporaine à l'Université d'Aix-Marseille, et le journaliste Étienne Duval (BBC, Europe 1, La Cinq, Le Journal de Genève, TV5 Monde, la RTBF et la RTS) basé à Édimbourg. Les intervenants ont parlé tour à tour avant d'échanger entre eux et de répondre aux questions de l'auditoire.

La confrontation de leurs points de vue était très intéressante : le Prof. Marie-Odile Hédon a analysé le rôle des écrivains dans la définition de l'identité écossaise depuis la fin du XXe siècle, et l'ambiguïté inhérente à cette idée de représentation : comment "représenter" l'Écosse ? Est-ce la tâche de l'écrivain que de consign-

*Continued on next page 4*



Université de Lorraine (EA 2338 IDEA)  
3, place Godefroy de Bouillon  
BP 3317  
54015 Nancy cedex  
France

