

Letter from the Director

IDEA reflects upon its last five years and looks to prepare its next five.

By John S. Bak,
Université de Lorraine

As we wind down the year and look to welcome in 2016, IDEA will be entering into an important transition year. By March and then by June, it will have to submit to the Université de Lorraine its *bilan* of the past five years and its *projet* for the next five.

These past years have been very fruitful in terms of scholarship and scientific activities, and IDEA members should be proud about how far the center has come since it was first founded ten years ago. Each year, IDEA hosts or sponsors about two or three international conferences, and on average its members publish between three and four monographs or edited collections. Conference papers and published articles are regularly in the double digits.

IDEA has also been an active partner within the *Pôle TELL*, regularly applying for publication *subventions*, research project grants and conference support funds. This past year, IDEA increased its annual

budget by 50 percent with funds originating from the Université de Lorraine, from the Lorraine *Région* and from other universities. This extra funding allowed several members to travel more this past year to deliver papers or conduct research.

ference organized by the “Oralité” project on macro- and micro-linguistic analyses.

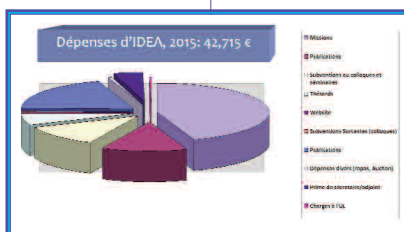
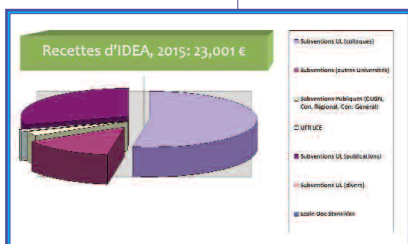
IDEA has also been closely involved with the Ecole Doctorale “Stanislas.” Each year, IDEA has had a first-year doctoral student apply for a *contrat doctoral*, and its *doctorants* are frequently involved in the school’s scientific projects, such as the annual *Journée Jeunes Chercheurs*. This past November, Laura Davidel, a second-year PhD student, was selected among the school’s PhD students to accompany the *directrice* to China to participate in a bilateral research project on “Aging.”

Heading into 2016 will require IDEA and its members to begin defining its future five-year contract. In early March, the director must send to the Université de Lorraine its research summary of the past five years, and by June the future director will need to send a detailed report of IDEA’s future projects.

The *bilan* will include executive summaries in French and in English, as well as SWOT analyses of IDEA’s research accomplishments, risks and

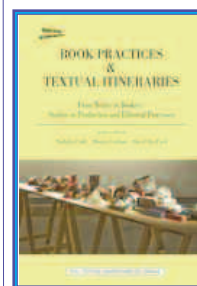
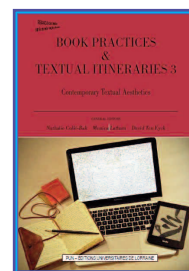
opportunities. Individual assessment reports will no longer be required of members this time, but members will need to inform the director of their personal *bilans* so that a collective picture of IDEA’s achievements can be made known to the HCERES.

As my tenure as director approaches its end, IDEA will need to elect its new director (as well as an *directeur adjoint* and *Conseil*), who will guide the research center through its next quinquennial contract beginning in January 2018. I have asked interested members to declare their candidacy for these posts, which will have to be voted upon next January. §



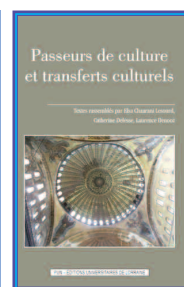
New Books by IDEA Members

Monica Latham, Nathalie Collé, eds, BPTI 3: *Contemporary Textual Aesthetics* (Nancy: PUN-Éditions Universitaires de Lorraine, 2015)



Nathalie Collé, Monica Latham, eds, BPTI 4: *From Text(s) to Book(s): Studies in Production and Editorial Processes* (Nancy: PUN-Éditions Universitaires de Lorraine, 2015)

Elsa Chaarani Lesourd, Catherine Delesse, Laurence Denooz, dirs., *Passeurs de culture et transferts culturels* (Nancy: PUN-Éditions Universitaires de Lorraine, 2015)



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BPTI 3 & 4: *Contemporary Textual Aesthetics & From Text(s) to Book(s): Studies in Production and Editorial Processes*

By *Nathalie Collé*,
Université de Lorraine

Contemporary *Textual Aesthetics* examines various contemporary authorial enterprises and editorial initiatives which invite us to carefully consider ways in which texts are being fashioned. Authors and editors give birth to original types of texts and books: innovative, unconventional or experimental novels, collaborative illustrated books, collective artist's books, hybrid or multimodal artefacts, and performative, multimedia book-objects. The essays in this volume explore a variety of texts as well as their frontiers and thresholds, and propose redefinitions of the book beyond the boundaries of the traditional codex format and its inherent material ink-and-paper limits and constraints. They offer a variety of examples of contemporary textual practices, and ground-breaking, thought-provoking book projects from many cultural perspectives and artistic backgrounds: France, Canada, Finland, the Netherlands, Great Britain and the United States of America.

From Text(s) to Book(s): Studies in Production and Editorial Processes

Working outward from the path traced by Hubert Nyssen in *Du texte au livre, les avatars du sens*, the essays collected in this volume examine the process by which texts are embodied in forms that give them the appearance of completion and finality. The passage from fluid, provisional textual states to the apparent solidity of the published book is explored in the light of recent developments in textual scholarship. By engaging with archival records, with questions specific to periodical and serial publications and author-publisher interactions, the contributors to this volume call into question certain widely held assumptions about the processes through which texts become books. They present the relation between text and book as ultimately less straightforward than the one proposed by Nyssen. Instead, they seek to transcend the linear progress from text to book, establishing more dynamic connections between the multiple material states in which a given work or document has exited over the course of its history. §

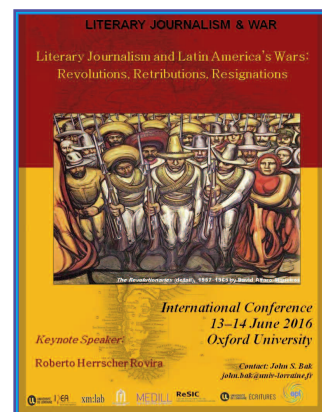
CFP, Projet « ReportAGES » :

“Literary Journalism and Latin America’s Wars: Revolutions, Retributions, Resignations,” 13–14 June 2016, Oxford University

By *John S. Bak*
Université de Lorraine

Working in partnership with various research centers—Oxford Centre for Life-Writing (Wolfson College, Oxford University, UK), Medill School of Journalism (Northwestern University, USA), ReSIC (Université Libre de Bruxelles, Belgium), and the Experimental Media Lab (Academy of Fine Arts Saar, Germany)—the research group I.D.E.A. (“Théories et pratiques de l’interdisciplinarité dans les études anglophones”) is announcing a call for papers for the conference “Literary Journalism and Latin American Wars.” The conference will be held at Wolfson College, Oxford University, from 13–14 June 2016. The keynote speaker will be Argentinean journalist and scholar Roberto Herrscher Rovira (Universitat de Barcelona), whose books *Los viajes del Penélope* (2007) and *Periodismo narrativo* (2012) show the importance literary journalism has in the practice and history of Latin American letters.

When Gabriel García Márquez died in April 2014, the world of letters lost one its most talented novelists and influential journalists of the 20th century. “Gabo,” who was equally known for his “magical realism” as for his support of the Castro regime in Cuba, witnessed and recorded the political and social unrest that is frequently associated with the development of South America. Like Márquez, many Latin American authors resorted to literary journalism to capture their countries’ civil wars, revolutions or pogroms. Jorge Ibarguengoitia wrote about the Mexican Revolution of 1910 in *Los Relámpagos de Agosto* (1964) and later about the Mexican War of Independence in *Los pasos de López* (1981). In *Operación Masacre*, Rodolfo Jorge Walsh described the events following the *Revolución Libertadora* in Argentina in 1955. *Biografía de un cimarrón* by the Cuban author Miguel Barnet tells of the story of a Cuban ex-slave of African descent that fought during the Cuban War of Independence (1895–98). The book, published seven years after the Cuban Revolution ended in 1966, is considered a watershed in the development of Latin American literary journalism.



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IDEA News Briefs

IDEA will begin its new five-year contract as of January 2018. As such, it is currently preparing its *bilan* and *projet* dossiers for the HCERES, which will be visiting the center sometime in December 2016 or January 2017 to evaluate it.

Members are hard at work preparing the *bilan* of their recent projects, as well as organizing their projects for the next quinquennial contract.

IDEA also sends its congratulations to Monica Latham, who successfully defended her HDR this past November in Montpellier. Bravo, Monica.

In other news, IDEA's website continues to draw an average of 60 hits per day, with many days reaching as high as 120 hits, mostly for its conference sites or individual members' pages. Since its inauguration five years ago, around 130,000 internauts from 143 different countries have visited the website, with the most hits coming from France, the US and the UK.

Finally, IDEA celebrated its 10th birthday this past September. Céline Sabiron marked the occasion by presenting members with a "birthday" cake during IDEA's last *Assemblée Générale* in early October. §



INTERDIS

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"LJ & Latin America's Wars" (cont.)

Latin American literary journalism is thus rarely separated from Latin American politics throughout the 19th and 20th centuries. Dictatorships—the most notorious being perhaps Chile's Pinochet—civil wars and colonial wars all inspired the work of literary journalists who wrote knowing that reprisals would inevitably follow the publication of their work. The poet Heberto Padilla was imprisoned in 1971, and Rodolfo Walsh was assassinated by an Argentinean militia in 1977. Faced with such realities, Latin American authors had to be deceptive to get their stories published and read. Potential questions on the history of the genre in Latin America that could be addressed include:

- Is Latin American literary journalism essentially a militant journalism?
- How did Latin American literary journalists avoid censorship?
- What differences can be noticed between works written during dictatorships or in colonial times and those produced later?
- Latin American authors were forced to invent specific genres (*crónica*, *crônica*, *testimonio*) that used literary techniques which allowed them to criticize authoritarian governments without putting their lives in danger. How subjective could the authors be when writing their stories? What impact did their stories have on the nation and its people?
- How much distance did literary journalists—Latin American or otherwise—put between themselves and the object of their writing?
- Does an authorial voice during times of repression or a preponderant political agenda within a text limit its universality and keep it from even being considered a classic?

Latin American literary journalism was unavoidably influenced by an imported/exported European reportage tradition, as well as by America's "New Journalism" of the 1960s and 70s. While Tom Wolfe, Hunter S. Thompson and Joan Didion were exploring the consequences counter-culture had on an imploding America (with Didion later turning to Latin America in *Salvador*), Latin American authors were still largely trying to find a voice to express the struggles experienced by their peo-

ples. Even though literary journalism on all three continents had traditions that predate the 1960s, it is safe to say that the genre came of age at this time, and Latin America's interactions with Europe and the United States played an important role in the making of its own brand of literary journalism, by whatever name it was called—*periodismo narrativo*, *jornalismo literário* or *periodismo literario*. The journalistic influences from Europe and the United States raise an incalculable number of questions regarding the essence of Latin American literary journalism to which this conference hopes to provide answers. Potential questions on the transformation of the genre in Latin America could include:

- What effect did foreign literary journalists have on the local form when they began writing about Latin America? Did Latin literary journalists adopt more of an American or a European sensibility when writing about their countries' social and political issues.
- When Germans came to Brazil in the 19th century, some of them decided to write in German. Did it change the nature of literary journalism in this country and, if so, how?
- What effect did moving to the United States have on writers who were born in Latin America, such as Alma Guillermoprieto, who writes for the American and the British press and covered the El Mozote massacre?
- When Cuba began rejecting Euro-American culture in the post-revolution 60s, did its authors shun the influence they had received abroad or did they simply sublimate it?

The diversity of viewpoints will allow us to understand how literary journalism has found its place in Latin America and contributed to the building of a sense of nationalism, between democracy and authoritarianism, between unity and fragmentation. English will be the conference's principal language, but papers can also be presented in Spanish, Portuguese and French. §

Rencontres des doctorants, 2015–2016

Par Isabelle Dornier,
Université de Lorraine

Lors de la réunion des doctorants du 9 novembre 2015, Anita Jorge, doctorante en deuxième année, a présenté l'avancée de ses travaux de thèse : « 'The Sounds of a Country at War' : la création d'une identité sonore britannique et son appropriation au cinéma et dans les documentaires radiophoniques pendant la Seconde Guerre mondiale ».



Anita a tout d'abord expliqué que les sons de la guerre faisaient partie intégrante de la vie de la nation, tel un « occupant invisible », et qu'ils apparaissaient comme un élément naturel ancré dans le paysage sonore national.

A travers la présence de ces sons de la guerre est apparue une nouvelle culture de l'« auralité », retranscrite au cinéma, à la radio. En effet la radio représentait « une réunion auditive » pour les Britanniques dont l'univers sonore était en permanence envahi par les ondes radiophoniques. Quant au cinéma, il a servi de prisme à travers lequel pouvaient être véhiculés les sons de la guerre.

Toute cette interrelation entre le paysage sonore et les individus a amené les Britanniques à se rassembler face à l'adversité. Ces sonorités, utilisées à des fins patriotiques, voire propagandistes, ont permis de renforcer le lien social et l'attachement à la nation.

L'exposé d'Anita Jorge s'est terminé par des questions posées par les auditeurs et des points de réflexions proposés par John Bak pour aider les doctorants dans leurs projets professionnels (par ex., les différences entre un *Ph.D.* et une thèse, ou un *Assistant Professor*, un *Reader* ou un *Senior Lecturer* et un *Maître de Conférence* ou un *Professeur*). §



Projet « Oralité » : Compte-rendu du colloque « Micro-/Macro- : quels enjeux en linguistique anglaise ? »

Par Vasilica Le Floch,
Université de Lorraine

Le colloque « Micro-/Macro- : quels enjeux en linguistique anglaise ? » a eu lieu les 9–10 octobre 2015 à l'Université de Lorraine, sur le site de Metz. L'objectif du colloque était de susciter un dialogue entre des spécialistes de l'analyse micro-linguistique avec des spécialistes d'une analyse plus contextualisée et plus large, une macro-linguistique. Le colloque a réuni des chercheurs en linguistique de divers horizons (France, Allemagne, Autriche et Grande-Bretagne).

Le colloque a débuté par une présentation commune réalisée par trois des organisatrices du colloque : « Corpus didactique scientifique : quels enjeux à l'interface micro-macro ? ». Héloïse Lechevallier-Parent a rendu compte de la nécessité d'articuler des niveaux d'analyse disparates par l'examen du fonctionnement du pronom de 2ème personne *you*. Isabelle Gaudy-Campbell a abordé la dimension informationnelle du propos, en analysant les constructions pseudo-clivées et de leur rôle focalisant, remettant ainsi en cause une approche strictement micro-syntaxique du phénomène. Vasilica Le Floch a étudié la manière dont la cohésion discursive (en tant que macro-structuration) détermine les unités de la structure sémantique, pragmatique et argumentative. Les participants ont présenté des approches d'analyse variées, tout en mettant en relation les deux niveaux d'analyse, micro- et macro-, à l'intérieur de la phrase, ainsi qu'aux frontières de celle-ci, au niveau de la structuration du discours. Le conférencier invité, Gunther Kaltenböck (Université de Vienne), a proposé une approche originale des différents niveaux d'analyse linguistique, en distinguant deux grammaires : *Sentence Grammar–Thetical Grammar*.

La table ronde fut l'occasion de mettre en perspective les différentes approches des phénomènes langagiers exposées pendant le colloque, de questionner les niveaux de grammaticalisation, ainsi que de s'interroger à nouveau, de façon plus générale, sur les relations entre *fonction grammaticale*, *position* et *sémantisme des marqueurs*.

Les communications présentées lors du colloque « Micro-/macro- : quels enjeux en linguistique anglaise ? » seront publiées dans *Modèles Linguistiques* (tome XXXVII, vol. 74) en 2016. Le colloque a été organisé par IDEA (projet oralité : A. Dahak, I. Gaudy-Campbell, H. Lechevallier-Parent, V. Le Floch), avec le soutien de ATILF (Analyse et Traitement Informatique de la Langue Française). §

CR : IDEA Seminar Series— “Literary Journalism and the Spanish Civil War,” 24 November 2015, Nancy

Par Anne-Cécile Esch,
Université de Lorraine

As part of the “Literary Journalism and War” project (ReportAGES), two Spanish scholars came to Nancy on 24 November 2015 to talk about literary journalism with respect to the Spanish Civil War.

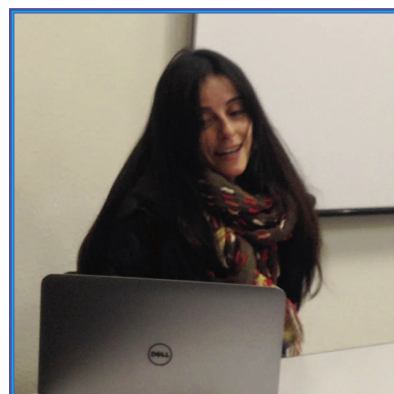
Dr. Xavier Pla, from the University of Girona (Catalonia), talked about the life and work of Josep Pla (1897–1981), whom he considers to be the most emblematic figure of Spanish literary journalism of the 20th century. Although Spain remained neutral during WW I, its journalists covered the conflict around Europe and developed literary journalism in an effort to modernize the approach to their occupation. Josep Pla reported from Paris, Moscow or Berlin in the 1920s, and he had already made a reputation for himself before the Civil War through the publication of his travel accounts in *Coses Vistes* (Things Seen) in 1925. He was very attached to the regional particularities of Catalonia and wrote most of his works in Catalan, opting for Spanish only during Franco’s ban on regional languages. Pla had to flee to France for the duration of the Civil War because of his closeness to the conservative Catalanist party and only returned in 1939. He collaborated for a time with Francoist newspapers—a support for which he was violently criticised and even boycotted after the death of Franco—but he distanced himself from politics after 1940. Travels abroad were restricted so Pla turned to celebrating localness. His *Viaje en Autobús* (1942) and *Viaje a Pie* (1949) (Travels by bus and Travels on foot) thus recorded his observation of the Mediterranean landscapes and traditional ways of life of Spain in general and Catalonia in particular, including the misery brought about by Franco’s dictatorship. Writing only nonfiction based on what he was seeing, Josep Pla gave a journalistic basis to his work, and some included auto-



Xavier Pla,
Universitat de Girona

biographical elements in their narrative style.

Dr. Margarita Navarro Pérez, from the Catholic University of Murcia, then presented the first observations drawn from her project on first-hand eyewitness accounts and second-hand oral recollections of the Spanish Civil War. Focusing on anecdotes told or passed on by both Nationalists and Republicans, she proposed to show how the elements that are stressed, omitted or transformed contributed to the creation of collective memories on the people and environment of the Spanish Civil War.



Margarita Navarro Pérez,
Universidad Católica de Murcia

She illustrated her argument with an example drawn from a 2013 Spanish documentary, *Las Maestras de la República* (The Schoolmistresses of the Republic) to show how the testimonies she collected conflicted with the vision of education presented in the program. In an attempt to justify the Civil War, people interviewed from both sides called each other “brutes” and perceived themselves as fighting for the right cause. A common criticism about Franco’s regime following the conflict was that it was unfair. A testimony thus mentioned people put in prison simply for being wealthy or from a noble family; in another, a former Republican complained about the privileged status granted to Francoists wounded in comparison with the Republicans. Using the example of churches—some kept almost intact and other robbed of their valuables and set on fire—and a line from Guillermo Del Toro’s 2006 film *Pan’s Labyrinth*, Margarita Navarro Pérez showed that both sides would unashamedly posed as avengers and accused each other of stealing, destroying and killing if this could serve their own interest. However, more recent testimonies tend to gloss over the horrors of the war committed by both sides and focus instead on the altruistic gestures of Francoist brother toward Republican brother.

Both talks were complementary to some extent, with Xavier Pla focusing on the Civil War personal and professional experience of one famous individual, and Margarita Navarro Pérez drawing attention to the varied events in the everyday lives of ordinary people. Both speakers managed to bring a human dimension to the dehumanized and dehumanizing context of wars through the importance of recording—orally or in writing, informally or through literary journalism—events and perceptions of events for later generations to remember. §

MEMBERS' WINTER 2015 ACTIVITIES

Kouamé ADOU poursuit ses recherches sur la littérature africaine et s'intéresse particulièrement à l'histoire littéraire et au *gender studies*. Il a contribué à l'ouvrage *Passeurs de culture et transferts culturels*, dirs. E. C. Lesourd, C. Delesse, L. Denooz (Nancy : PUN-Éditions Universitaires de Lorraine, 2015) avec un article intitulé « Littérature postcoloniale et transfert de culture : le dilemme linguistique des écrivains africains » (137–56). De même, son article « Memory and Exile : The Transatlantic and Diasporic Dimensions of the Myth of Ashanti Princess Abla Pokou » a été publié par la revue *Études Littéraires Africaines* 39 (2015): 145–59. Enfin, il a rédigé une note de lecture sur l'ouvrage *Africa Unite ! Une histoire du panafricanisme* (Paris, Ed. La Découverte, coll. Cahiers libres, 2014) de l'historien Amzat Boukari-Yabara pour la revue *Questions de Communication* 27 (2015) : 388–90.

Claudine Armand attended last June an international conference on “Contemporary Indigenous Realities” at the Faculty of Philosophy, Nikšić, University of Montenegro, where she gave a paper on Luiseño installation and performance artist James Luna. The title of her paper was “California Forgets. Luna Remembers”: Sensing Contemporary Native American Realities in James Luna’s performance *Native Stories: For Fun, Profit & Guilt.*” She has also recently published an article: “Fred Wilson’s Installations: Undoing Permanence” in *Monuments et Modernité dans l’art et la littérature britanniques et américaines*, eds. Marc Porée and Christine Savinel (Paris: Presses Sorbonne Nouvelle, 2015).

Since July, **John S. Bak** has published one article, “‘Stranger with Yellow Gloves’ by Tennessee Williams: Edited with a Commentary,” *Philological Quarterly* 94.1-2 (2015): 173–84. He also gave a keynote speech entitled “Interdisciplinarity: The New Discipline?” at the international conference “Challenges and Possibilities for Language, Literature, and Culture in a Globalised World” held at the Universidad Católica San Antonio de Murcia (Spain), from 10–11 September 2015.

Antonella Braida, who has just joined the IUT Charlemagne as *Maître de Conférence* in English, will be continuing her research on British Romanticism and reception studies. She is currently organizing a one-day conference on the European reception of Mary Shelley to be held in Nancy on 29 April 2016.

Marilyne Brun attended the “Festival International de Géographie” held in Saint Dié des Vosges in October: she participated in a round table on Australia and its imaginaries, and presented a paper entitled “Les demandeurs d’asile en Australie : politiques d’immigration et exclusion de l’imaginaire national.” Marilyne is currently doing research on two main topics: Australian universities and international students, and the history of academic disciplines in

Australia.

Nathalie Collé finished editing BPTI 3, *Contemporary Textual Aesthetics*, and BPTI 4, *From Text(s) to Book(s): Studies in Production and Editorial Processes*, with Monica Latham. She is now working on BPTI 5, *Illustration in Question: Textual and Visual Crossovers* (working title), with colleagues Maxime Leroy (Université de Haute-Alsace, Mulhouse), Sophie Aymes (Université de Bourgogne, Dijon) and Brigitte Friant-Kessler (Université de Valenciennes). Together they have been co-organizing the third international gathering of the research network *Illustratio*, on the topic “Illustrer l’histoire / Illustrating History.” The symposium will take place at the Université de Valenciennes on 4 December 2015. She participated in the international conference “Towards a Graphic Culture: Studying Drawing” organized by Benoît Berthou (Université Paris 13) and Philippe Marion (Université Louvain-La-Neuve, Belgium) on 15–16 June 2015 in Florence, Italy, and gave a paper entitled “Beyond Graphic Culture: The Modern and Post-Modern Life of Drawings. Examples from English Literary Classics.” She also fully designed and produced the Spring 2015 issue of *The Recorder*, the newsletter of the International John Bunyan Society, and co-edited volume 72 of the *Revue de la SEAA XVII-XVIII*.

Anissa Dahak a publié dans le numéro 18 d’*Anglophonia* un article intitulé « *If you like et if you will* : des marqueurs de discours ? ». Elle a participé avec Isabelle Gaudy-Campbell, Vasilica Le Floch et Héloïse Parent à l’organisation du colloque international « Micro-/Macro- : quels enjeux en linguistique anglaise », qui a eu lieu les 9 et 10 octobre 2015 à Metz. En décembre, elle fera partie du jury de soutenance de doctorat de Nicolas Trapateau, dont la thèse est intitulée « Placement de l’accent et voyelles inaccentuées dans la prononciation de l’anglais du XVIII^e siècle sur la base du témoignage des dictionnaires de prononciation, des vers et de la musique vocale ».

Catherine Delesse a publié en 2015 un article intitulé « Le transfert des aspects culturels britanniques dans la traduction de *Harry Potter* », in Elsa Chaarani, Catherine Delesse et Laurence Denooz (dir.), *Passeurs de culture et transferts culturels* (Nancy : PUN-Éditions Universitaires de Lorraine, 2015). Elle a fait une communication à une journée d’études (du Celiso Paris–Sorbonne) en juin 2015, intitulé « La négation en vieil-anglais et son évolution ». Elle a participé au comité scientifique de la 4^e édition du colloque international CBDA (Colloque Bisannuel de diachronie de l’anglais) les 6–8 juillet à Troyes, colloque dont elle assurera la publication avec Elise Louviot (Université de Reims-

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MEMBERS' WINTER 2015 ACTIVITIES (cont.)

Champagne–Ardenne).

Jean-Philippe Heberlé a terminé la rédaction d'un ouvrage sur les opéras de Peter Maxwell Davies. Il a également participé à deux émissions de radio consacrées pour l'une à la comédie musicale et l'autre à *My Fair Lady*. Dans le cadre des représentations de *My Fair Lady* programmées les 18, 19, 26, 27 et 31 décembre 2015, et le 1er janvier 2016, il a donné le 12 décembre une conférence intitulée « *My Fair Lady* : de la comédie musicale au film » à l'Opéra-Théâtre de Metz-Métropole.

Rachel Hutchins's article, "Construction et négociation de l'identité nationale: Comparaison des programmes et des manuels scolaire d'histoire pour le primaire en France et aux États-Unis (1980–2010)," was published in the summer edition of *Histoire@Politique* (n° 26), the open-access journal of the Centre d'histoire de Sciences Po, available at histoire-politique.fr/index.php?numero=26&rub=autres-articles&item=91.

André Kaenel a publié deux recensions d'ouvrages dans la revue en ligne *Cercles* : Rebecca Prime, *Hollywood Exiles in Europe: The Blacklist and Cold War Film Culture* (Rutgers UP, 2014) et Nick Smedley, *The Roots of Modern Hollywood: The Persistence of Values in American Cinema from the New Deal to the Present* (Chicago: Intellect, 2014). En novembre, à l'Université de Strasbourg, il a présidé le jury de soutenance de thèse de François Doppler, « Civils et militaires. Les aspects culturels de la présence américaine en France, 1944–1967 » (Dir. Bernard Genton).

Monica Latham a publié l'article intitulé "Mrs Dalloway's Afterlives: From Caricature to Blank Parody," dans *The Status of Rewriting in 20th–21st century Art, Film and Literature in English: aesthetic choice or political act?*, eds. Estelle Epinoux et Nathalie Martinière (Paris : Michel Houdiard, 2015), 23–37. Elle a co-édité, avec Nathalie Collé, deux numéros de la série « Book Practices and Textual Itineraries » publiée aux PUN–Éditions Universitaires de Lorraine : *Book Practices & Textual Itineraries 3* (2013) : *Contemporary Textual Aesthetics* et *Book Practices & Textual Itineraries 4* (2014) : *From Text(s) to Book(s): Studies in Production and Editorial Processes*. Elle a également co-rédigé les introductions à ces numéros. Monica a soutenu son HDR le 28 novembre 2015 à l'Université Paul-Valéry Montpellier 3. Sa note de synthèse est intitulée « Réécrire le canon : filiations et itinéraires du roman contemporain anglo-américain ». Christine Reynier (Université Paul-Valéry Montpellier 3) est sa garante.

Héloïse Lechevallier-Parent a co-organisé avec les collègues linguistes d'IDEA le colloque « Micro-/Macro : quels enjeux en linguistique anglaise ? », qui s'est tenu les 9–10 octobre à l'Université de Lorraine (Metz). À cette occasion, elle a

participé à la communication donnée en ouverture en axant l'étude et l'articulation des différents niveaux d'analyse linguistique sur le cas du calcul de la valeur du pronom *you* en anglais. Un ouvrage collectif faisant suite à ce colloque est en cours d'élaboration. Elle a également donné une communication à l'occasion du colloque « Le Choix des Mots », qui s'est tenu à l'Université de Poitiers les 26–28 octobre (communication intitulée « Généricité nominale, dénotation et dénomination d'espèce en anglais contemporain »). Cette étude donnera lieu à une publication (courant 2016). Elle a également été invitée à présenter une étude sur l'analyse des valeurs référentielles de *you* comme calcul complexe à l'occasion de la journée d'étude sur « La Complexité en linguistique » organisée à l'Université de Strasbourg le 13 novembre.

Invité, le 15 septembre 2015, dans le Département de Littérature Comparée par Mme Tatiana Victoroff, au sein de l'Université de Strasbourg, **Yann Tholoni** a donné une conférence d'introduction à la poésie de Wilfred Owen. Il a rédigé une notice sur Siegfried Sassoon—« 'Mutinous I cried' : les combats de Siegfried Sassoon »—pour le catalogue de *l'Historial de la Grande Guerre de Péronne* (Gallimard, à paraître en 2016). Un article est paru : « Robert Burns: Nature's Bard and Nature's Powers », in *Environmental and Ecological Readings in Scotland: Nature, Human and Posthuman Dimensions in Scottish Literature and Arts, 18th–21st centuries*, ed. Philippe Laplace (Besançon : Presses Universitaires de Franche-Comté, 2015), 75–92.

Jeremy Tranmer is a member of the scientific committee for the "Labour (dis)united" conference to be held at the People's History Museum in Manchester in April 2016. He has thus been evaluating proposals. He has also been working on the call for papers for the conference he is co-organizing in November 2016 with colleagues from Nancy and Paris 3 ("Revisiting the UK's North–South Divide: The Changing Face of the North"). He was invited to give a paper on British music and politics in the 1980s at a seminar in Strasbourg, the theme of which was "Contacts, hurts, frictions." §



CR: “Paris and London 1851–1900: Spaces of Transformation,” MFO, Oxford

Par Céline Sabiron,
Université de Lorraine

IDEA supported the international London–Paris conference which took place at the Maison Française d’Oxford on October 23–24 2015.

The conference program was very rich with well-established art historians like Prof. Jonathan Conlin (Southampton University, author of *Tales of Two Cities: Paris-London and the Birth of the Modern City*, 2013, among others) and renowned plenary speakers, such as Diana Cooper-Richet and Michel Rapoport, both from Versailles–St Quentin University (authors of *L’Entente cordiale Cent ans de relations culturelles franco-britanniques (1904-2004)*, eds. Diana Cooper-Richet and Michel Rapoport, Paris, Créaphis, 2006, and *Nos meilleurs ennemis. Les*

relations culturelles franco-britanniques revisitées, eds. Diana Cooper-Richet and Michel Rapoport, Paris, Atlande, 2013), or Patrick McGuinness (<http://www.patrickmcguinness.org.uk/>).

The conference dealt with the question of the cultural transfer between London and Paris during the second half of the 19th century. The two capital cities—which are privileged lenses through which to assess the progression of the modern metropolis—have often been the focus of studies, from cultural history to great literary changes, most of which have been examined from a global perspective. And yet, it is only recently that the two cities have been surveyed comparatively: the aim of the conference was thus to concentrate exclusively on the cultural exchanges between the two capitals and to consider what that cross-Channel circulation, that back-and-forth flux has brought to

one or/and the other, from a historical, aesthetic, artistic, and literary perspectives as well as from the context of translation practices. There is a book project on the conference topic.

For more information about the conference and its programme, please have a look here: <https://paris-londonxix.wordpress.com/> §



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