

INTERDIS

Letter from the Director

The second year of the quinquennial finds its projects advancing: 3 books, 1 conference and several seminars and roundtables since January

By John S. Bak,
Université de Lorraine

Since this past January, IDEA has been very productive in terms of its publications. In addition to the individual articles placed by various members, three important books were completed.

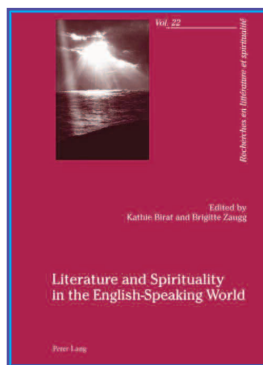
The first book, *Enjeux et positionnements de l'interdisciplinarité*, was jointly edited by Claudine Armand, Vanessa Boulet and David Ten Eyck and proposes a theoretical reflection on the position that interdisciplinarity has taken within academic research.

The second book, *Literature and Spirituality in the English-speaking World*, was co-edited by Kathie Birat and Brigitte Zaugg. This collection complements the book *British Literature and Spirituality* (co-edited by Franz Wöhrer and John S. Bak) published last autumn and focuses more widely on the literatures of America and the Commonwealth.

BPTI 2 (see insert) is the second volume of the series "Book Practices & Textual Itineraries" edited by Nathalie Collé-Bak, Monica Latham and David Ten Eyck. This volume "presents multiple facets of how texts are read, exchanged and understood in the contemporary digital climate."

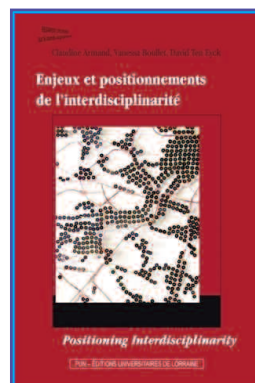
Several other books are currently in production or in press, and we will likely see them in the coming autumn.

As for IDEA's non-print research conducted over the past few months, members were treated to a talk given within IDEA's Seminar Series. Roberto Herrscher, from the University of Barcelona, recounted his days as a conscript soldier in the Argentinian army during the Falklands War of 1982 (see



Kathie Birat and Brigitte Zaugg, eds.
Literature and Spirituality in the English-speaking World (Brussels: Peter Lang, 2014)

New Books by IDEA Members



Claudine Armand, Vanessa Boulet, et David Ten Eyck, dirs.
Enjeux et positionnements de l'interdisciplinarité (Nancy : PUN-Lorraine, 2014)

insert). He returned several years later to interview the various soldiers—Argentinian and British alike—he encountered during the war. These interviews formed the basis of his reportage, *The Voyages of Penelope*.

In early June, IDEA co-sponsored a one-day symposium on literary journalism and World War I (see insert). Scholars from England, France, Germany and Spain discussed the role literature took in the way the War's non-traditional journalism was reported. These reportages are now being considered important testimonies of the War, finding their rightful place alongside the memoirs and letters written by the soldiers themselves.

The project "Théorisation de l'interdisciplinarité" (see insert) held a roundtable in March to discuss two works: Joe Moran's *Interdisciplinarity* and a chapter on the institutionalization of anthropology by Carole Reynaud-Paligot. A book of position papers on the institutionalization of English Studies in France today is being considered for 2015.

Finally, members of the project on "Oralité" met last April to discuss the macro- and micro-markers present in various podcasts on animal pheromones. Analyzing the spontaneous scientific discourse of the pod casts led to various debates about how, among other things, scientific discourse is orally constructed. §



Nathalie Collé-Bak, Monica Latham and David Ten Eyck, eds.
BPTI 2: Textual Practices in the Digital Age (Nancy : PUN-Lorraine, 2014)

INSIDE

Letter from the Director	1
« Rencontres des doctorants »	2
IDEA Seminar Series	2
I?EA News Briefs	3
Literary Journalism and War Project	3
CR: "The Birth of Images"	4
A New IDEA Publication: <i>BPTI 2</i>	5
Members' 2014 Activities	6-7
CR: « Lais bretons »	8
CR: Projet sur l'institutionnalisation des disciplines	8

Rencontres des doctorants, 2013–2014

This academic year's second « Rencontre » was dedicated to preparing PhD students to conduct research in various archives. Its theme was « Travailler dans les archives : de la préparation à l'exploitation ».

First, Rémi-Olivier Cayatte (photo right), a third-year PhD student at the Université de Lorraine, presented a talk on the popular video-game *Minecraft*.



The presentation was taken from a chapter of his thesis. The talk sparked a lively discussion on the difficulties and merits of using sociology's methodological tools in English studies today.

During the second half of the evening, Jeremy Tranmer and John Bak both shared their experiences working in various public and private archives over the past few years. Together, they provided a sort of “How to” guide to using archives to produce original research. Jeremy's talk was on private archives related to the British Communist Party, and John's was on Tennessee Williams's autobiographical writings.

The presentation of both civilization and literary documents in private and public institutions allowed students to see how different disciplines can exploit archival research and to what extent they require different preparatory work well in advance of the research visit.



Preparations for next year's « Rencontres » are currently in the works. Steven Paschall will present a talk in November, and Charlotte Wensierski will present her research in progress in March 2015.

Any suggestions for research themes to accompany these doctoral student presentations are welcome. Please contact John Bak as soon as possible. §

IDEA Seminar Series, 2014: “Reflections on My War,” Roberto Herrscher, University of Barcelona

By John S. Bak,
Université de Lorraine

The final presentation of this year's IDEA Seminar Series took place on 14 May. The speaker, Roberto Herrscher (photo below), gave an impassioned talk about the writing of his literary reportage, *The Voyages of the Penelope* (hard cover and paperback in Spanish by Tusquets, 2007 and 2009, paperback in English by Südpol, 2010). The *Penelope* was a wooden sailing vessel commandeered by the Argentinian navy following its invasion of the Falkland Islands on 2 April 1982. Roberto, then only seventeen, was a conscript placed aboard the ship so as to serve as interpreter for its English captain.

Twenty-four years later, Roberto returned to the *Malvinas*, the Argentinian name for the islands, to tell the story of the boat and its crew. He interviewed his former crew members, and even several British veterans, including the former captain of the *Penelope*. As Roberto writes, it “is the story of the people I went to war with. My six comrades, who were as different from me as teenagers can be. It is also the story of the Falkland islanders whose land we invaded. It is the story of the vessel where I spent most of the war.”



Roberto realized that the real protagonist of his story was going to be the boat itself, so he used his skills as a literary journalist and journalism educator to recount a historically accurate but thoroughly engaging narrative about the boat's adventures. “Reading American literary journalists like John Hersey, Michael Herr, Seymour Hersh, Alma Guillermoprieto and Jon Lee Anderson, and also Ryszard Kapuscinski and my young compatriots Daniel Riera and Juan Ayala took me to the other side of the river, to the possibility of finding my theme, my structure and my voice, writing my first book and finally coming back from the war”, he writes.

In his two-hour talk, Roberto discussed how narrative non-fiction serves “as lighthouses that guide us in the writing of our own stories and books.” His talk was part of the research project ReportAGES on “Literary Journalism and War.”

Roberto is the director of the Master in Journalism at the University of Barcelona. He teaches seminars on Reporting Conflicts and Historic Memory for the Academy of the German Public Broadcast DW in Latin America, Europe and Asia, narrative journalism at the Ibero-American New Journalism Foundation (FNPI) in Cartagena, Colombia and the Thomson Foundation (UK), among other institutions. He was a visiting scholar at Ithaca College (US) in 2012. §

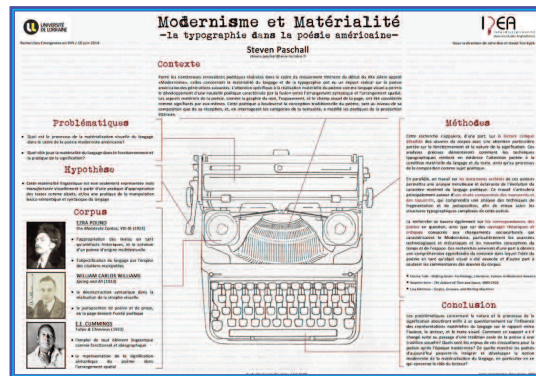
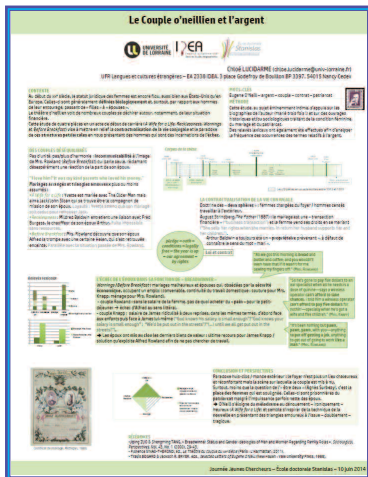
IEA News Briefs

Les posters de Chloé Lucidarme et Steven Paschall ont été retenus pour la journée organisée par l'Ecole Doctorale Stanislas dans le cadre d'une « Journée d'étude Jeunes Chercheurs » qui a eu lieu le 10 juin dernier sur le campus nancien.

Cette journée avait pour but de faire connaître les travaux de jeunes chercheurs en sciences humaines et sociales et d'entretenir un lien privilégié entre les doctorants, leurs directeurs de recherche, leurs laboratoires et leur école doctorale.

Le poster de Chloé reprend le grand axe de sa thèse sur le rapport couple-argent chez Eugene O'Neill. Celui de Steven offre une perspective globale de sa problématique, de son corpus et de sa méthodologie.

Félicitations à tous les deux !



Literary Journalism and War Project: Symposium on World War I, 7 June

By John S. Bak, Université de Lorraine

On 7 June, Nancy played host to scholars of literary journalism from England, Germany, Spain and France, who presented their research on war reportage at the one-day symposium, “Literary Journalism and World War I.”

Uniting the work of literary journalists from both sides of the trenches, the conference aimed to assess the impact literary journalism had on various nations’ reporting during the Great War (including pieces written by the soldiers themselves and published in the various nations’ trench journals and newspapers) and how those stories might help to reconfigure certain historical legacies, journalistic heuristics and literary representations of the War in the twenty-first century.

John Bak began the day discussing the literary qualities of the War’s trench journals, simple newspapers produced by French, British, German and Canadian soldiers for their battalions. Andrew Griffiths (Exeter) spoke about how narrative strategies of fiction were essential tools for the correspondent who wished to engage his audience with the news. Sara Prieto García-Cañedo (Alicante) talked about muckraker Will Irwin’s reportage, *A Reporter at Armageddon*, while Charlotte Purkis (Winchester) detailed Velona Pilcher’s wartime literary journalism. Soenke Zehle (Saar) looked into the graphic journalism of Frans Masereel, and Elodie Karaki (Aix) discussed the *témoignage d’un soldat*, by Gabriel Bounoure, for the *Revue de Paris*,

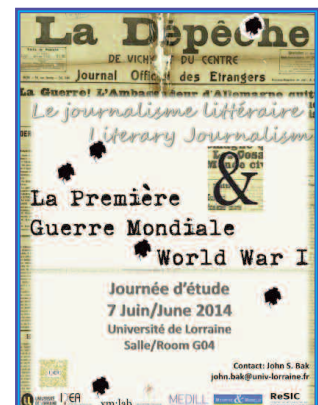
A second conference, on literary journalism and Africa’s (post)colonial wars, has been scheduled for June 2015. §

Members’ (cont.)

Londres une conférence sur la réception de William Blake en France lors de l’International Bloomsbury Conference à la Tate Gallery, les 25 et 26 juin 2014.

David Ten Eyck recently co-edited two books with IDEA colleagues: *Enjeux et positionnements de l’interdisciplinarité* and *Textual Practices in the Digital Age* (both PUN—Éditions Universitaires de Lorraine, 2014). He also presented a paper in Paris at the conference “Modernist Communities.”

Jeremy Tranmer gave papers at a conference in Manchester about social movements (“Moving On Up With Labour: Red Wedge soul music and group identity”) and at the SAES congress in Caen (“Banging the drum for Britain? Music, politics and soft power”). He also participated in an IDEA seminar for doctoral students about archives. He recently published two book chapters: “The radical left and popular music in the 1960s,” *Preserving the Sixties: Britain and the ‘Decade of Protest’*, eds. Trevor Harris and Monia O’Brien Castro (Basingstoke: Palgrave Macmillan, 2014) and “The Creation of an Anti-Fascist Icon: Joe Strummer and Rock Against Racism,” *Punk Rock Warlord: the Life and Work of Joe Strummer*, eds. Barry J. Faulk and Brady Harrison (Farnham: Ashgate, 2014). He also carried out research into Red Wedge at the Working Class Movement Library in Salford. §



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Conference Report: “The Birth of Images”

By *Nathalie Collé-Bak*
Université de Lorraine

Illustr4tio is a research group devoted to illustration studies. It was founded by four French academics, (Sophie Aymes, Nathalie Collé-Bak, Brigitte Friant-Kessler, Maxime Leroy) and aims at bringing together illustrators, print-makers, publishers, curators, collectors and researchers who have a common interest in illustration in all its facets from the 16th to the 21st centuries.

The founding members (one of whom, Nathalie Collé-Bak, is an IDEA member) welcome a variety of approaches, among which print culture, material culture and the history of the book. We are glad of a chance to delve into the practical and technical aspects of illustration and to get illustration practitioners involved. Our primary field of investigation is the Anglophone world, but we are also open to other geographical spheres.

We hope to help make illustration and its ever-expanding modes of practice a field of research in their own right, and to provide a stimulating framework for multifaceted and interdisciplinary research. Our goal is also to set up and develop an international and intermedial collaborative network of practitioners and researchers who convene regularly on the subject, discuss new innovative subject matter and contribute to research activities, resources and experimental approaches.

We are planning a first series of symposia that will take place at each of our universities in 2014 and 2015 (Dijon, Nancy, Mulhouse and Valenciennes). These will be followed by a major international conference in 2016.

The working languages of our network are French, English and drawing. We will publish the fruits of our research and activities online and in paper publications.

Our website will soon be ready for visitors. Once it is, please visit it regularly and feel free to contribute by sending us information about current and upcoming events (conferences, seminars, exhibitions, etc.), reports on illustration-related events, calls for papers or for contributions, PhDs/Thèses

and post-doctoral research, recent publications, works-in-progress, notes and short articles or features, book reviews, interviews—anything that may contribute to the field of illustration and interest our visitors.



Illustr4tio's first Symposium: “The Birth of Images / La Naissance des Images,” Dijon, 4 April 2014

Illustr4tio held its first symposium on 4 April 2014 at the Université de Bourgogne in Dijon. The 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), and

it was a great success.

“Illustration: The Birth of Images” was chosen as the inaugural theme by the organizers, who invited researchers, publishers, artists and other practitioners to participate in a reflection on to the genesis and creation of illustrations.

Some of the basic questions asked were: how do images come to be? And what are the material and aesthetic constraints that apply at their birth? Participants were invited to deal with the early stages of collaboration between artists and writers, illustrators’ preparatory works (sketchbooks, studies, and underdrawings), methods of (pre)visualisation, thought processes, or autobiographical writings. The study of new techniques, modes of reproduction and the medium’s material and sensorial characteristics were also encouraged. Papers could also consider how the creation of an illustrative image is thematized within the work that is illustrated. Contributors were invited to tackle the issues linked to the emergence and the unveiling of the image, its materialization, and its ability to capture the figural. Abandoned illustration projects, or the fleeting nature of an illustrator’s vision, and the difficulty or impossibility of giving substance to images, were also put under examination.

The participants came from various parts of France, Lebanon, the UK and the US. The international and bilingual gathering was attended by scholars and colleagues, as well as by master’s and doctoral students. It started with Ashley Potter, program leader at Plymouth University (BA Hons Illustration) and freelance illustrator, whose talk, entitled “Girl & Bird: an investigation into visual inspiration and subsequent processes of development,” was based on an investigation into visual inspiration and subsequent processes of development.

The day continued with PhD student and freelance artist Elissar Kanso (Université de Bordeaux 3), who studied Fine Arts in Beirut, Lebanon and who is currently writing a thesis entitled “Painting using Photographic Images in the Post-pictorial moment.” In “Le croquis



Continued on next page

numérique comme préalable à l'acte de peindre", Elissar addressed the issue of digital sketching (via Photoshop and Illustrator mostly) and its influence on her work, not only as a preparatory stage but also as part of the creative process.

A presentation by John Stanko, assistant professor of graphic design at the University of South Florida Saint Petersburg University, followed. Looking at various strategies to create originals in a digital age and examples from different illustrators, John addressed the benefits and drawbacks of digital illustration, from technical as well as financial and legal points of view.

The morning session concluded with guest speaker Martin Rowson, a world-famous cartoonist, illustrator and writer, who presented to the audience a massively illustrated and characteristically visually and orally stimulating talk entitled "Graphic novels, static films and the first 32,000 years of visual satire."

The afternoon session began with our second guest speaker, Jim Butler (Seamus de Buitleur), a Dublin-born illustrator, printmaker and lecturer at Cambridge School of Art, Anglia Ruskin University. In a presentation beautifully entitled "Seeing with your hands," Jim drew from his experiences as a teacher, as well as an artist, to address the question of illustration not only from a material, but also from a deeply personal and psychological perspective. We then heard PhD researcher Nanette Hoogslag, from the Royal College of Art in London, on "The birth, death and rebirth (?) of editorial illustration", an exploration of the emerging field of online editorial illustration.

Next, Hélène Ibata, senior lecturer at the Université de Strasbourg and a specialist of William Blake and eighteenth- and nineteenth-century British art, presented a paper entitled "From landscape illustrations to illustrated travels: David Roberts in Egypt and the Levant."

This was followed by "From travel to book: the making of the illustrations of travel books on Egypt published in nineteenth-century Britain," a talk by Caroline Lezni, senior lecturer at the Institut d'Études Politiques of Strasbourg, whose research at the crossroads of art history and cultural studies focuses on the visual representations of other cultures. After that, Catherine Allamel-Raffin, senior lecturer at the Université de Strasbourg and a member of IRIST research centre, took us into the realm of scientific illustration with a talk entitled "La question de l'objectivité et l'illustration scientifique." Catherine questioned the possibility

of producing unbiased scientific images and challenged the concept of objectivity by looking at the way images are produced in the fields of material physics, astrophysics and pharmacology. The afternoon ended with a paper by Philippe Nieto, curator and head librarian at the Archives Nationales. In "Illustrer le fait divers," Philippe explored the depiction of crime in the nineteenth-century French sensational press, focusing on the various types of photographic illustrations that were then available. §



A New IDEA Publication

By **Nathalie Collé-Bak**
Université de Lorraine

Nathalie Collé-Bak, Monica Latham and David Ten Eyck have just published volume 2 of their "Book Practices & Textual Itineraries" series. It is entitled *Textual Practices in the Digital Age*.

"Book Practices & Textual Itineraries" is a series of peer-reviewed book-length publications devoted to the study of book history and textual scholarship. Published by the PUN-Éditions Universitaires de Lorraine, with an international editorial advisory board, the series aims to facilitate dialogue on these subjects between scholars from France, Europe and the English-speaking world.

While each individual volume of BPTI focuses on a specific topic, the aim of the series as a whole is to trace evolutions in the production, transmission and reception of books and texts over time and across cultural and disciplinary boundaries. It likewise provides a venue for scholarship that examines new practices which have escalated in response to the acceleration of textual production and exchange provoked by electronic media, and that considers the significance of such practices for the editing and interpretation of literary works.

BPTI 2 presents multiple facets of how texts are read, exchanged and understood in the contemporary digital climate. As technological advances bring into being new book practices and open a wide range of previously unexplored textual itineraries, it is imperative that scholars adopt fresh critical tools to engage with these developments and the polymorphous works that result from them. These essays contribute to this perpetual questioning, readjusting, redefining and reconfiguring of such key notions as author, writer, text, book, production, editing, printing, publishing and reading. They take part in ongoing efforts to trace the contours of a broad and amorphous field of studies that is coming into being at the confluence of digital technologies, the humanities, textual scholarship and book history. §

MEMBERS' SPRING 2014 ACTIVITIES

John S. Bak was named Visiting Senior Scholar at Wolfson College, University of Oxford, for the academic year 2014–2015. While there, he will participate in the Oxford Centre for Life-Writing, where he will deliver seminars and complete a monograph on Tennessee Williams's *Memoirs*. Since January, he has published two articles: "A Broken Romance: Tennessee Williams and America's Mid-century Theatre Culture" in *The Theatre of Tennessee Williams*, ed. Brenda Murphy (London: Methuen, 2014), 205–31; and "Afterword" in *Global Literary Journalism: Exploring the Journalistic Imagination*, vol. 2, eds. Richard Lance Keeble and John Tulloch (Brussels: Peter Lang, 2014), 293–95. He also presented two talks: "Trench Journals: World War I and Literary Journalism" at IALJS 9, the American University in Paris, 15–17 May; and "The 'Broken Devil' of Comox Street: Daniel Maclvor, Tennessee Williams and Canadian Biodrama" at "Theater, Performance, Philo-sophy: Crossings and Transfers in Contemporary Anglo-American Thought", the Université Paris-Sorbonne, 28–30 June. He also was invited to participate on two panels at the 28th Tennessee Williams/New Orleans Literary Festival, from 19–23 March: "Tennessee Williams's Women" & "Tennessee Williams and Broadway." Finally, on 7 June, he organized a one-day conference on "Literary Journalism and World War I" at the Université de Lorraine as part of the *Conseil Générale's* UNESCO project.

Marilyne Brun was invited by the University of Southern California in Los Angeles last April to speak on Australian mixed-race literatures. She presented a seminar, in collaboration with Brian Castro, on racial hybridity in his works, and participated in literary events organised by Kaya Press. Marilyne has continued her work on the institutionalization of disciplines, and has started researching the history of Australian studies in France.

Nathalie Collé-Bak has been co-editing, with David Ten Eyck and Monica Latham, the latest volumes of the "Book Practices and Textual Itineraries" series. *Textual Practices in the Digital Age (BPTI 2)* came out in April 2014; *Contemporary Textual Aesthetics (BPTI 3)* and *From Text(s) to Book(s): Studies in Production and Editorial Processes (BPTI 4)* will come out later this year. She co-organized, with colleagues Sophie Aymes (Université de Bourgogne), Brigitte Friant-Kessler (Université de Valenciennes) and Maxime Leroy (Université de Haute-Alsace), the first international symposium of the research network *Illustratio*, "The Birth of Images", which was held at the Université de Bourgogne in Dijon on 4 April 2014. She also recently gave two papers: one entitled "Illustration et énonciation éditoriale, ou faire du livre un espace de négociations", at the Centre d'Histoire Culturelle des Sociétés Contemporaines de l'Université de Versailles Saint-Quentin-en-Yvelines, Pôle Métiers du Livre, Université

Paris Ouest Nanterre La Défense, on 30 January 2014; and "Re-telling Stories Through Images: Gulliver's Multiple Travels and Publics, 1720s–2010s", at the international conference on "Illustration and Narrative Construction" organized by the Université Paris Diderot on 28–29 March 2014. She was invited to take over the function of editor of *The Recorder*, the newsletter of the International John Bunyan Society, and was entrusted with its complete redesigning and digitalizing. She participated, as a member of the Executive Committee of the IJBS, in a meeting held at Harlington manor, Bedfordshire, on 23 May 2014.

Au cours du premier semestre 2014, **Anissa Dahak** a participé au colloque international "Symposium on Historical Phonology" à Edimbourg les 13–14 janvier 2014. Elle y a présenté un poster intitulé "What vowels in syllables which don't bear the main stress from Old English to contemporary English?". Depuis janvier 2014, conjointement avec les autres membres du projet « Oralité », Anissa a sélectionné et transcrit un nouveau corpus oral. Elle y poursuit ses recherches sur les marqueurs de discours, en portant son attention particulièrement sur "so."

Pierre Degott a participé les 20 et 21 mars 2014 au colloque international « Les théâtres anglais et français au miroir l'un de l'autre, XVIe–XVIIIe siècles » organisé par l'IRCL à l'Université Paul Valéry-Montpellier 3. Il y a présenté avec Bénédicte Louvat-Molozay une communication à deux voix intitulée « D'un opéra l'autre : Saint-Évremond entre deux scènes lyriques ». Au mois de janvier, Pierre Degott était à Paris pour la tenue du colloque « La mesure et l'excès » qu'il a co-organisé pour la SÉAA XVII–XVIII. Il travaille en ce moment, pour la revue *Musicorum*, à un article consacré à la représentation de la figure du Christ dans l'oratorio anglais des XVIIIe et XIXe siècles. Il est également en train de travailler à la conception et à l'élaboration d'un numéro spécial de la même revue.

Jean-Philippe Heberlé a publié un article intitulé « De la pertinence des transferts artistiques entre peinture et musique à travers trois toiles de Peter Lanyon (1918–1964), pionnier de l'abstraction britannique ? », *Enjeux et positionnements de l'interdisciplinarité / Positioning Interdisciplinarity* (Nancy : PUN-Éditions Universitaires de Lorraine, 2014). Dans le cadre du spectacle « GERSCHWIN Dance » programmé les 28 février, 1 et 2 mars 2014, il a participé à la rencontre-débat qui a eu lieu à l'issue de la projection de la comédie musicale *Un américain à Paris* de Vicente Minnelli au Caméo Ariel (Metz) (21 février) et a donné une conférence intitulée « Qu'est-ce que la comédie musicale : sa naissance, sa genèse et l'homme GERSCHWIN » à l'Opéra-Théâtre de Metz-Métropole (22 février).

Rachel Hutchins a présenté ses travaux en

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INTERDIS / SPRING 2014

MEMBERS' SPRING 2014 ACTIVITIES (cont.)

cours sur History Education in Comparative Contexts (à paraître en 2015 chez Routledge) au History of Education Writing Group, à la New York University en février 2014. Au mois d'avril, elle a participé au colloque de l'Association for the Study of Ethnicity and Nationalism à la London School of Economics sur le thème *Nationalism and Belonging*, où elle a présenté une communication intitulée "Consensus, Compromise, or Discord? Correlations between Popular Attitudes toward National Identity and Belonging and Educational Policy in France and the United States."

André Kaenel a publié « Dans les ruines de Berlin : la Guerre froide selon Hollywood », *Cinéma et Guerre froide. L'imaginaire au pouvoir*, éd. Lori Maguire et Cyril Buffet, *CinémAction* no. 150 (2014) : 53–59. Il poursuit une recherche sur les liens entre imaginaire national et international dans le cinéma américain de la Guerre froide.

Monica Latham a participé au colloque international "Les migrations du personnage/Characters Migrate" (7–8 février 2014, Université de Caen Basse Normandie). Son intervention s'intitulait : "Clarissa Dalloway's itinerary: narrative identity across texts." En juin 2014 elle a participé au colloque international "Modernism Now" à Londres, et a parlé de "Virginia Woolf's Neomodernist Heirs: Nostalgic Innovators." Avec Nathalie Collé-Bak et David Ten Eyck, elle vient d'éditer le deuxième volume de "Book Practices and Textual Itineraries" : *Textual Practices in the Digital Age*. Avec ses collègues, elle a co-écrit l'introduction à ce volume: "Introduction," *Book Practices and Textual Itineraries 2* (2012): *Textual Practices in the Digital Age*, éd. Nathalie Collé-Bak, Monica Latham et David Ten Eyck (Nancy : PUN-Éditions Universitaires de Lorraine, 2014), 9–16. Monica Latham a également publié un article : "Mrs. Woolf, Our Twenty-First-Century Contemporary," *A Contemporary Woolf*, éd. Claire Davison-Pégon et Anne-Marie Di Biasio-Smith (Montpellier : Presses Universitaires de la Méditerranée, 2014), 207–22. Actuellement en conge de recherche, elle travaille à une monographie sur l'héritage contemporain du roman de Virginia Woolf, *Mrs Dalloway*, et continue l'édition, avec ses collègues Nathalie Collé-Bak et David Ten Eyck, des deux prochains numéros de "Book Practices and Textual Itineraries."

Poursuivant sa recherche sur la fonction sémanco-référentielle des déterminations définies et indéfinies en anglais contemporain, **Héloïse Lechevallier-Parent** a récemment publié un article intitulé « La trouble réalité du générique » dans les *Travaux du CerLiCO* 25, « Du réel à l'irréel », éd. C. Moreau, J. Albrespit, F. Lambert, (Rennes : Presses Universitaires de Rennes).

Jean-Marie Lecomte, en collaboration avec Gilles Menegaldo, a dirigé un ouvrage consacré à l'œuvre cinématographique de King Vidor, le pionnier du cinéma américain : *King Vidor, odyssée des inconnus*, éditions du Corlet, *CinémAction* no. 152 (2014). Il analyse l'améri-

canité du cinéaste dans trois articles : « Les films muets de King Vidor : une ontologie américaine » ; « King Vidor et l'Amérique en guerre : la déraison de l'Histoire » ; et « Introspection et rétrospection : l'art du film de King Vidor ». Il a également écrit un article intitulé « Les figures du discours américain à l'avènement du western parlant (1928-1930) », qui paraîtra dans les actes du colloque de Cerisy sur le western et les mythes de l'Ouest dans la littérature et les arts de l'image.

Chloé Lucidarme poursuit son travail consacré au capitalisme et à ses métaphores dans les pièces en un acte de début de carrière de Eugene O'Neill. Dernièrement, ses recherches ont abouti à un article et un poster. Son article « "God knows your salary is small enough" : le couple o'neillien et l'argent » paraîtra dans la revue *Inter-lignes* 12 : « De l'argent et des arts » (Printemps 2014) ; et son poster, intitulé « Le Couple o'neillien et l'argent », a été présenté lors de la Journée Jeunes Chercheurs à l'École Doctorale Stanislas le 10 juin à Nancy.

Peterson Nnaji a publié un article intitulé « Investissements chinois et occidentaux en Afrique : analyse comparative » dans *Informations et Commentaires, le développement en questions*, no. 165 : « Désordres et conflictualités », éd. Patrice Allard (décembre 2013).

Lors du congrès de la SAES à Caen, du 16 au 18 mai, **Roseline Théron** a animé le seul atelier du Centre de Recherches et d'Études sur la Civilisation Britannique (CRECIB) consacré au *Soft Power* britannique. Le programme rassemblait six participants dont Jeremy Tranmer, si bien qu'IDEA était doublement représenté à cette occasion. Une publication en co-édition est en projet, portant sur les dimensions actuelles du *Soft Power* et du *Smart Power* et les rôles respectifs des États-Unis, du Royaume-Uni et des nouveaux acteurs tels que les Chinois. Roseline représente aussi IDEA au sein du comité d'édition oeuvrant à la publication des actes du colloque Nancy Renaissance de juin 2013.

Yann Tholoni travaille sur Burns, Blake et Owen. Sur Burns, un article intitulé « Du haggis et du whisky : poétique et politique de l'ekphrasis chez Robert Burns » vient de paraître dans *Écrire l'art / Writing Art* (Paris, Mare & Martin, 2014), 125–37, tandis qu'il termine un article sur les rapports entre Burns et Jean-Jacques Rousseau, et qu'un article intitulé « Robert Burns: Nature's Bard and Nature's Powers » vient d'être accepté à publication par les *Études Écossaises*. Il a participé à la rédaction du catalogue de la future exposition 1914, *La mort des poètes* qui se tiendra à la Bibliothèque Nationale Universitaire de Strasbourg (en partenariat avec la Bodleian Library d'Oxford et le Deutsches Literaturarchiv de Marbach) du 23 septembre au 20 décembre 2014, en rédigeant des notices sur les documents et poèmes liés à Wilfred Owen. Il présente à

CR du Colloque « Lais bretons »

“Gode is the lay, swete is the note”: Résonances dans les lais bretons moyen-anglais / Echoes in the Middle English Breton Lays

Par Colette Stévanovitch,
Université de Lorraine

Le colloque sur les lais bretons co-organisé par Paris 3, Paris 4 et IDEA s'est déroulé dans une ambiance agréable les 6 et 7 décembre 2013 à l'ENS de la rue d'Ulm et à l'Université Paris 3. Le programme comportait seize communications d'universitaires français, anglais et américains abordant sous différents angles le sujet des « résonances » dans ces textes.

Les lais moyen-anglais sont de brefs poèmes inspirés des lais de Marie de France, composés au XIV^e siècle et se réclamant d'une tradition celtique. Une traduction de ces textes a été publiée aux Éditions Brepols par une équipe de

médiévistes français sous la direction de deux membres d'IDEA, Colette Stévanovitch et Anne Mathieu. Le présent colloque s'inscrit dans la continuité de ce travail.



Parmi les sujets abordés : la délimitation du corpus, car l'édition publiée par Anne Laskaya (présente au colloque) et notre traduction ne retiennent pas les mêmes textes ; la dimension celtique, l'intertextualité, la musique du vers, la structure, la thématique, la réutilisation dans des œuvres modernes.

Le colloque s'est terminé par un concert de musique médiévale. Un choix d'articles issu des communications présentées au colloque sera publié dans la revue *Études Épistémè*. §

Institutionnalisation des disciplines

Par Marilyne Brun,
Université de Lorraine

Le deuxième séminaire du projet sur l'institutionnalisation des disciplines a eu lieu le 14 mars 2014. Les discussions du séminaire ont été basées sur deux chapitres envoyés avant la séance : l'introduction de *Interdisciplinarity* de Joe Moran, et un chapitre sur l'institutionnalisation de l'anthropologie par Carole Reynaud-Paligot.

Le premier chapitre représente une approche plutôt théorique de l'interdisciplinarité et de la relation entre discipline et institutionnalisation ; le chapitre de C. Reynaud-Paligot représente une étude de cas, avec un travail historique sur le processus d'institutionnalisation de l'anthropologie au dix-neuvième siècle, et sa relation à l'émergence de diverses identités nationales.

La deuxième partie de la discussion a consisté en une réflexion sur les futures activités du Pôle 1 et du projet sur l'institutionnalisation des disciplines. §

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