SHORT FICTION
LE RÉCIT COURT
CO-TEXT(E)S & CONTEXT(E)S

ENSFR International Conference - Conférence internationale ENSFR
Leuven, Irish College
4-6/05/2017

PROGRAMME

Leuven Institute of Ireland in Europe
Janseniusstraat 1, 3000 Leuven
www.shortfiction.be

Organizing committee
Elke D’hoker
Bart Van den Bossche
Carmen Van den Bergh
Ana Ashraf
<table>
<thead>
<tr>
<th>CONTENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Programme</strong></td>
</tr>
<tr>
<td>Sessions – 7</td>
</tr>
<tr>
<td><strong>Abstracts</strong></td>
</tr>
<tr>
<td>Keynotes – 19</td>
</tr>
<tr>
<td>Papers – 23</td>
</tr>
<tr>
<td><strong>Information</strong></td>
</tr>
<tr>
<td>Pointers – 89</td>
</tr>
<tr>
<td>Organization – 89</td>
</tr>
<tr>
<td>Maps – 91</td>
</tr>
</tbody>
</table>
PROGRAMME
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Speaker/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>08.45-9.15</td>
<td><strong>Registration / Enregistrement</strong></td>
<td></td>
</tr>
<tr>
<td>09.15-9.30</td>
<td>Official <em>opening</em> of the conference / <em>Ouverture</em> officielle de la conference (auditorium)</td>
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<tr>
<td>09.30-10.30</td>
<td>Plenary lecture / <em>conférence plénière</em> (auditorium)</td>
<td>Dean Baldwin (Penn State Behrend), “The Magazine as Context: Stories by Virginia Woolf and Margaret Atwood” <em>Chair: Elke D’hoker</em></td>
</tr>
<tr>
<td>10.30-11.00</td>
<td>Coffee / Pause café</td>
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</tr>
<tr>
<td>11.00-12.30</td>
<td><strong>Panel 1</strong>: Experiments in short fiction / <em>Récit et experiments</em> (CR1)</td>
<td>Nathaniel Davis (Université Paris Lumière), “The Postwar Austrian Experimental Short Prose Form: <em>manuskripte</em> and the Graz Group”</td>
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<tr>
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<td><em>Chair: Jochen Achilles</em></td>
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<td><em>Chair: Mara Santí</em></td>
<td></td>
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<tr>
<td></td>
<td><strong>Panel 3</strong>: Microfiction (CR1)</td>
<td>Paul McDonald (University of Wolverhampton), “Enigmas of Confinement: The Poetics of Micro Fiction”</td>
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<td><em>Chair: Pieter Vermeulen</em></td>
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<tr>
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<td><strong>Panel 4</strong>: Le récit bref en contexte / <em>the short story in context</em> (CR3)</td>
<td>Bernard Urbani (Université de Avignon), « Quelques œuvres brèves de Tahar Ben Jelloun : du texte au contexte »</td>
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<td><em>Chair: David Martens</em></td>
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<td><strong>Panel 5</strong>: The Short Story in Context / <em>Le récit bref en context</em> (boardroom)</td>
<td>Zoé Hardy (Université de Angers), “Stuffing” the Short Story with Context in H.G. Wells’s ”The Triumphs of a Taxidermist”</td>
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<td><em>Chair: Dean Baldwin</em></td>
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<tr>
<td>12.30-13.30</td>
<td>Lunch / Déjeuner</td>
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<tr>
<td>13.30-15.00</td>
<td><strong>Panel 3</strong>: Microfiction (CR1)</td>
<td>Fanny Geuzeine (Université Catholique de Louvain), « Dislocating the Original. Blurring Boundaries in Neil Gaiman’s Short Stories “</td>
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<td><em>Chair: Pieter Vermeulen</em></td>
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<td><strong>Panel 4</strong>: Le récit bref en contexte / <em>the short story in context</em> (CR3)</td>
<td>Jacques Bouyer (Inalco, Paris), « La nouvelle en Grèce au tournant des années soixante : une aventure collective à l’époque des idéologies et de la dictature – le cas de Marios Hakkas »</td>
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<td><em>Chair: David Martens</em></td>
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<td><strong>Panel 5</strong>: The Short Story in Context / <em>Le récit bref en context</em> (boardroom)</td>
<td>Emmanuel Vernadakis (Université de Angers), « From a conflictual context to crossbreeding co-texts in The Happy Prince and Other Tales (1888) by Oscar Wilde.”</td>
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<td>15.00-15.30</td>
<td>Coffee / Pause café</td>
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<td>15.30-17.00</td>
<td><strong>Panel debate:</strong> Theorizing the short story in the 21st century/ Conceptualiser le récit au XXIe siècle, with a/o Luca Ricci (writer), Alison MacLeod (University of Chichester) and Michelle Ryan-Sautour (Université de Angers); <strong>chair:</strong> Bart Van den Bossche [in English] (CR1)</td>
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<tr>
<td>17.00-18.00</td>
<td><strong>The Writers’ lab:</strong> Short story readings, with Felicity Skelton and Charles Holdefer [in English] (CR1)</td>
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<td>20.00</td>
<td>“<strong>Evening of the short story</strong>” with Thomas Morris (UK/Ireland), Annelies Verbeke (Belgium), and Luca Ricci (Italy) (auditorium) – followed by reception&lt;br&gt;« <strong>Soirée du récit bref</strong> », avec la participation de Thomas Morris (GB/Irlande), Annelies Verbeke (Belgique) et Luca Ricci (Italie) (auditorium) – suivie par une réception</td>
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### Friday 5 May / Vendredi 5 mai

<table>
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<tr>
<th>9.00 – 10.30</th>
<th><strong>Panel 6:</strong> Maupassant et le récit bref du XIXème siècle / Maupassant and the short story of the XIXth century (CR3) <em>Chair</em> : Cécile Meynard</th>
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<tr>
<td>Ahlème Charfeddine (Université de Tunis), « Maupassant en Algérie et en Tunisie »</td>
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<tr>
<td>Sara Murgia (chercheur indépendant) “Réalisme et fiction, variété et unité dans le <em>Contes de la bécasse</em> de Guy de Maupassant”</td>
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<tr>
<td>Shoshana-Rose Marzel (Zefat Academic College, Safed), « La multiplicité des contextes dans <em>Scènes de la vie privée et publique des animaux</em> (1840-1842) »</td>
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<tr>
<td><strong>Panel 7:</strong> Short stories, novellas and novels / Récits, nouvelles et romans (CR1) <em>Chair</em> : Raphaël Inglebien</td>
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<td>Giovanna Tallone (independent researcher), “Experiments in Fiction: the Long Short Stories of Élîs Ni Dhuibhne”</td>
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<td>Eve Kearney (University College Dublin), “The implications of the short story and novella forms in Claire Keegan’s <em>Foster”</em></td>
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<td>Hedwig Schwall (KU Leuven), “Genre and Textuality: a comparison of Kevin Barry’s novel, his novella and his short stories”</td>
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<td><strong>Panel 8:</strong> The short story and the magazines / Le récit et les magazines (CR1) <em>Chair</em> : Elke D’Hoker</td>
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<td>Sarah Whitehead (Kingston University), “From genteel monthlies to slicks and pulps: Edith Wharton and the magazine story”</td>
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<td>Emma West (Cardiff University), “On the Line’: Reading Popular 1920s Artist Stories in Context”</td>
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<td>Stephanie Rains (Maynooth University), “Story Prizes and ‘New Journalism’ in the Irish Popular Press, 1880-1914”</td>
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<td><strong>Panel 9:</strong> Le récit bref expérimentale / Experimental short fiction (CR3) <em>Chair</em> : Gerald Préher</td>
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<tr>
<td>Cécile Meynard (Université d’Angers), « Le <em>Madeleine project</em> de Clara Beaudoux, un « feuilleton 2.0 » en 140 caractères »</td>
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<tr>
<td>Annick Batard (Université Paris 13), « La collection « Raconter la vie » : des récits brefs, éditorialisés sur le papier et sur l’internet »</td>
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<td>Asma Turki (University of Tunis), « La brièveté du texte Michonien : une ‘marque de fabrique’ »</td>
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<td><strong>Panel 10:</strong> La nouvelle Italiennne / The Italian novella (CR3) <em>Chair</em> : Bart Van den Bossche</td>
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<td>Renato Marvasso (Università Roma Tre), “La puissance poéticologique dans le double cycle des nouvelles sicilienes de Giovanni Verga”</td>
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<td>Marta Aiello (Università de Lorraine, Nancy et Catane) « ‘L’uomo invaso’ de Gesualdo Bufalino: trangression de genre et récit post-moderniste »</td>
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<tr>
<td>Patrizia D’Antonio (Université de Dijon), «Analyse du lien entre le récit bref et la littérature jeunesse à travers l’exemple d’Alberto Manzi, maitre-écritain italien »</td>
<td></td>
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<tr>
<td><strong>Panel 11:</strong> Theorizing and translating the short story / Conceptualiser et traduire le récit (CR1) <em>Chair</em> : Pieter Vermeulen</td>
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<td>Carlo Zanantonii (University of Pisa), “The Concept of Saturation in the Short Story Theory”</td>
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<td>Mara Santi (Universiteit Gent), “the short story and the <em>polytext”</em></td>
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<td>Ursula Hurley and Szilvia Naray-Davey (University of Salford), “‘You ain’t getting a piece of this, pal. Contexts and co-texts in the translation of contemporary Hungarian short fiction”</td>
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<th>10.30–11.00</th>
<th>Coffee / Pause café</th>
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<tbody>
<tr>
<td><strong>Panel 12:</strong> Plenary lecture / Conférence plénière 2:</td>
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<td>Alison MacLeod (Chichester University) “Blurring generic boundaries: short fiction and the author’s oeuvre” (Auditorium), <em>Chair</em> : Elke D’hoker</td>
<td></td>
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<tr>
<td><strong>Panel 13:</strong> Lunch / Déjeuner</td>
<td></td>
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<tr>
<td>13.30 – 14.30</td>
<td><strong>Panel 14:</strong> The short story and the internet / Le récit et l’internet (CR1) <em>Chair</em> : Stefania Innocenti</td>
</tr>
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<td>Anne-Marie Durruti (University College London), “Short fiction, the internet and the ‘short story project’”</td>
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<tr>
<td>Rebecca Boyle (University of Lincoln), “Daron Büzün: the short story and the internet”</td>
<td></td>
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<td><strong>Panel 15:</strong> The short story in the visual arts / Le récit dans les arts visuels (CR1) <em>Chair</em> :关系</td>
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<td>Time</td>
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<tr>
<td>16.00-16.30</td>
<td>Coffee / Pause café</td>
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<tr>
<td>16.30-18.00</td>
<td>Panel debate: Editing and publishing short fiction / Editer et publier le récit bref, with a/o Thomas Morris (editor of <em>The Stinging Fly</em>) and ( Oliver Scheiding (University of Mainz). <em>Chair Elke D’hoker</em> (CR1)</td>
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<tr>
<td>19.00</td>
<td>Conference dinner in ‘De Waaiberg’ / Dîner de conférence au restaurant “De Waaiberg”</td>
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<tr>
<td>Time</td>
<td>Event</td>
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<tr>
<td>------------</td>
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</tbody>
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| 9.00-10.00 | **Panel 12:** Cycles (CR1)  
*Chair: Ina Bergmann*  
Chiara Licata (University of Siena), “Reshaping a genre: Alice Munro’s short story cycles between unity and fragmentation”  
**Panel 13:** Collecting Short Fiction / Le récit en recueil (CR3)  
*Chair: Jorge Sacido-Romero*  
Alei Tura Vecino (University of Stirling), “Storying Gender: Angela Carter’s *Wayward Girls and Wicked Women*”  
Amândio Reis (Universidade de Lisboa), “An Invisible Thread’: Henry James and the Ghost Story Collection” |
| 10.00-10.30| Coffee / Pause café                                                   |
| 10.30-11.30| **Panel 14:** Le récit bref à travers genres et media /  
Short fiction across genres and media (CR1)  
*Chair: Emmanuel Vernadakis*  
Marwa Ibrahim (Université Nice Sophia Antipolis), « Le récit bref et la science-fiction : l’exemple du Monde enfin de Jean-Pierre Andrevon »  
Jean-Bernard Cheymol (Université Toulouse 3), « Brièveté et contexte de production des Dessins-séquences de Richard Mc Guire pour le *New Yorker* »  
**Panel 15:** Women writers (CR3)  
*Chair: Laura Lojo-Rodriguez*  
Elizabeth Bekers and Carolien Van Nerom (Vrije Universiteit Brussel), “Writing Beyond Ethnicity: Recent Short Fiction by Black Women Writers of Britain”  
| 11.30-12.30| **Plenary Lecture / Conférence plénière 3:**  
Yvon Houssais (Université de Franche-Comté), "Solitaire et solidaire : la nouvelle en son recueil" (Auditorium),  
*Chair: Bart Van den Bossche* |
| 12.30-13.30| Lunch / Déjeuner                                                     |
| 13.30-15.00| **Panel 16:** La nouvelle / The novella (CR3)  
*Chair: Carmen Van den Bergh*  
Mathilde Flumian (Université Catholique de Louvain), “De la revue au recueil, le Don Candelero e C.i. de Giovanni Verga »  
**Panel 17:** Irish short fiction / Le récit irlandais (CR1)  
*Chair: Hedwig Schwall*  
Elena Cotta Ramusino (University of Pavia), “Places, objects and characters in Elizabeth Bowen’s short stories”  
Joyashri Choudhury (Khagarian College), “A Study of Folklore and Occult in the short stories of Sheridan Le Fanu: Traces of the writings of Charles Dickens ingrained in Le Fanu’s writings”  
Alessandra Boller (Philipps-University Marburg), „Intersections of Culture, Religion and Fiction in Times of Turmoil: The Exemplary Case of William Carleton’s ‘The Death of a Devotee’ |
| 15.00-15.30| Coffee / Pause café                                                   |
15.30-17.00  
**Panel 18:** Women writers and the short story / Les femmes écrivains et le récit (CR1)  
*Chair: Michelle Ryan-Sautour*

Jorge Sacido-Romero (University of Santiago de Compostela), “Being then nothing”: Physicality, Abjection and Creation in Janice Galloway’s Short Fiction”

Laura Lojo-Rodriguez (University of Santiago de Compostela), “Genealogies of Women: On Michèle Roberts’s Short Fiction”

Mercedes Peñalba (University of Salamanca), “Intensity and Expansion in Cynthia Ozick’s novella ‘Rosa’”

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17.00  
**Panel 19:** New readings of classical texts / Nouvelles interpretations de récits classiques (CR3)  
*Chair: Patrick Gill*

Gerald Preher (Université Catholique de Lille), “Furnished with Short Stories: Willa Cather’s My Ántonia and its Pre-Texts”

Oliver Scheiding (Johannes Gutenberg University Mainz), “The Secret Life of Things: ‘The Yellow Wall Paper’ and the Material Turn in Literary Studies”

Felicity Skelton (Sheffield Hallam University), “In the wilds, in the wilderness: Munro’s palimpsest unpicked.”

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**Closing remarks / Conclusions** (CR1)
ABSTRACTS
Dean Baldwin (Penn State Behrend), “The Magazine as Context: Stories by Virginia Woolf and Margaret Atwood”

A magazine usually provides the first context in which a story is published and read. An examination of three stories published by Virginia Woolf in 1938 and 1939 issues of “Harper’s Bazaar” and two stories by Margaret Atwood in 1991 and 2006 issues of “Playboy” raises interesting questions about the potentially ironic relationship between the ethos of these magazines and the content of the stories published in them. Further, the surrounding contents and other considerations, including the illustrations accompanying them and stories by other authors in those magazines, provide other contexts to consider. The paper concludes with ideas for further research and also questions about the difficulties of defining the relevant limits of contexts in general.

En général, le premier contexte dans lequel un récit est publié et lu est celui d’un magazine. Un examen de trois récits publiés par Virginia Woolf en 1938 et 1939 dans «Harper’s Bazaar» et deux récits de Margaret Atwood publiés en 1991 et 2006 dans «Playboy» suscite des questions intéressantes quant à la relation potentiellement ironique entre l’éthos de ces magazines et le contenu des récits qui y sont publiés. En outre, les contenus environnants ainsi que d’autres facteurs tels que les illustrations qui les accompagnent ou les récits par d’autres auteurs dans ces magazines, constituent d’autres contextes à considérer. En conclusion de la communication seront évoquées quelques idées pour des recherches plus avancées ainsi que des questions plus générales concernant les difficultés à définir des limites pertinentes des contextes.

Yvon Houssais (Université de Franche-Comté), « "Solitaire et solidaire : la nouvelle en son recueil". 

L’histoire du recueil se confond avec celle de la nouvelle. Du Décaméron de Boccace, en passant par les Cent nouvelles nouvelles (1461), et surtout L’Heptaméron de Marguerite de Navarre (1558), dès l’origine, en parallèle à la tendance au resserrement propre à la nouvelle, se manifeste un autre mouvement, tout aussi important, qui la porte à communiquer, à s’intégrer, à entrer en composition avec d’autres. Continu et discontinu, unitaire et disparate, équilibre instable entre forces centrifuges et centripètes, le recueil, qui tend à devenir au long du vingtième siècle le premier et seul support de publication, peut se définir comme une œuvre tendue, dynamique, fragile, recouvrant des assemblages extrêmement divers, allant du plus hétérogène, la juxtaposition de nouvelles rassemblées sans aucun souci de composition, au plus homogène, où règne une continuité maximale. Notre étude vise donc à montrer, comment, dans le recueil, du fait des relations entretenues par la nouvelle avec les co-textes que constituent les autres textes du volume, la nouvelle est à la fois libre et dépendante, isolée des autres et liée à elles. Il s’agira de mettre en évidence les effets de ce que l’on pourrait appeler une intertextualité interne et de montrer comment une première lecture du texte se trouve modifiée, enrichie sous l’impulsion des réseaux de cohérence qui tendent à faire se répondre en échos thèmes, motifs, personnages, cadre spatio-temporel.etc. Parce qu’elle constitue l’une des plus originales et des plus modernes de l’entre-deux-guerres, l’œuvre de nouvelliste de Marcel Arland servira de cadre privilégié à cette étude.

The history of the collection cannot be separated from that of the novella. Right from the beginning, from Boccaccio’s Decameron over the Cent nouvelles nouvelles (1461), and especially the Heptameron by Marguerite de Navarre (1558), the novella does not only display a typical tendency towards concision, but at the same time also a tendency to communicate, to integrate, to merge into a single composition with other novellas. The collection is both continuous and discontinuous, unitary and disparate, an unstable balance between centrifugal and centripetal forces, and tends to become in the course of the twentieth century the most important and in fact the only publication medium for short stories. The collection can be defined as a tense, dynamic and fragile work, covering extremely diverse combinations, ranging from the most heterogeneous (the mere juxtaposition of novellas without any concern for composition) to the most homogeneous (characterized by maximum continuity). The aim of this study is to show how in the collection, because of the relations between a novella and the co-texts in the same volume, the novella is at the same time free and dependent, isolated from others and linked to them. It will be necessary to highlight the effects of what one might call an internal intertextuality and to show how a first reading of the text is modified and enriched by the input from networks of coherence establishing all sorts of connections between themes, motifs, character, spatio-temporal settings, and so forth. As one of the most original and modern oeuvres of the interwar period, Marcel Arland’s novellas will be used as core illustration material for this study.

Yvon Houssais is a professor of French literature at the Université de Franche-Comté, where he is part of the Centre Jacques-Petit – Archives, Textes et Science des Textes. He is the author of Histoire et fiction dans les chroniques italiennes de Stendhal (2000). He has recently edited two journal issues on the topic of the short story: one of Revue d’Histoire littéraire de la France on the short story in the 21st century (2009) and one issue of Revue Des Sciences Humaines on the crisis of narration in short fiction (1900-1939). He is also co-editor, with Caroline Cazanave, of Grands textes du Moyen Âge à l’usage des petits et Médiévités enfantines.

**Bernard Urbani** est Professeur émérite de littérature française et comparée à l’Université d’Avignon (France), membre du laboratoire Identité culturelle, théâtre et théâtralité, est titulaire de deux doctorats (littérature française : La femme dans l’œuvre d’Alphonse Daudet ; littérature générale et comparée : Romanciers italiens lecteurs de Marcel Proust) et d’une habilitation à diriger des recherches en littératures comparées : Croisements culturels France-Italie-Maghreb (XIXe-XXe siècles). Axes de recherches : le roman en France après 1850, l’influence du roman proustien en Italie (Svevo, Pirandello, Pavese, Malaparte, Bassani), les liens entre la littérature maghrébine et la culture italienne (Tahar Ben Jelloun, Abdelwahab Meddeb, Assia Djebar, Amara Lakhous).

**Sara Murgia (independent scholar)** “Réalisme et fiction, variété et unité dans le Contes de la bécasse de Guy de Maupassant”

Guy de Maupassant est un écrivain réaliste et son réalisme est pessimiste. Dans ses histoires, Maupassant montre une prise de conscience constante du tourment auquel ils sont soumis les hommes faibles et marginaux qui ne peuvent pas se défendre de la bourgeoisie au pouvoir et sont condamnés à un sort
miserable. Ses histoires ont un style sec, terrain concis et bien construit. Le style narratif est similaire à la photographie (qui a la fin du XIXe siècle atteints des niveaux de grande maturité) parce que fixe et saisit immédiatement la réalité. Les contes s’adaptent bien au style de Maupassant, synthétique plutôt que analytique. Dans sa production, en fait, les histoires courtes sont beaucoup plus nombreux que les romans. Maupassant a écrit plus de 300, la plupart publié sur "Le Gaulois", "Gil Blas", "Le Figaro" et d’autres journaux et magazines. On s’analysera le recueil *Contes de la bécasse*, une série de contes publiés à l’origine dans des revues et plus tard dans une collection sur demande de l’éditeur (1883). Cette analyse cherchera à mettre en évidence mieux la poétique de l’auteur, le rapport entre réalisme et fiction, la variété et au même temps l’unité thématique et structurelle, la réception du lecteur, les avantages et la chance du recueil à travers ses différentes éditions. Les nouvelles de Maupassant sont une nouveauté dans son époque, dominé par les romans et apparaissent comme des fragments de vie dans laquelle il y a une lutte entre le bien et le mal, la même lutte intérieure de Maupassant. De plus, le genre du récit bref est en ligne avec l’environnement littéraire et socio-économique dominé par le réalisme, vu que la forme narrative courte peut mieux reproduire la représentation scientifique du réel, qui est bref et qui renforce le principe de l’impersonnalité. Le roman peut, en fait, insérer détails et digressions, tandis que le récit, grace à sa concision, à une forme agile et un style conversationnel, il saisit le lecteur et la société de manière plus efficace, comme enregistrement objectif, pour sensibiliser aussi les classes inférieures. Le choix du récit bref correspond à l’utilisation d’un langage simple, populaire, rapide pour la narration et le dialogues. Le récit bref suppose un lien étroit entre l’auteur (qui satisfait aussi son besoin de raconter) et le lecteur-auditeur qui se reflètent les deux dans la narration. Le récit bref laisse, enfin, plus de place pour la liberté et l’individualité de l’auteur.

**Alessandra Boller (Philipps-University Marburg, Germany), „Intersections of Culture, Religion and Fiction in Times of Turmoil: The Exemplary Case of William Carleton’s ‘The Death of a Devotee’“**

The case study I would like to present is part of a larger project which aims at tracing the entwined developments and dynamics of a developing literary market, nationalist discourses and the short story in nineteenth century Ireland. This project analyses the reciprocal influences of Irish periodicals and the developing short story genre and furthermore, it examines the interrelations and impacts of the genre and the complex constructions of Irish identities, culture and politics in a time of transition and turmoil. William Carleton’s “The Death of a Devotee” was first published in the “Miscellaneous Communications” rubric of the *Christian Examiner, and Church of Ireland Magazine* in 1829. Valuable insights can be drawn from taking both the historical context of the year 1829 and the variety of articles and letters published in this issue into consideration. The preface, for example, comments on the seemingly changed circumstances in the wake of the Roman Catholic Relief Act. Furthermore, there are articles and letters titled, for instance, “Biblical Criticism,” “On Education in Ireland” or “Moral Improvement of Ireland.” However, the issue also contains short fiction and book reviews. Due to a lack of clear distinctions, it is often difficult to distinguish fiction from non-fiction at first glance. A discussion of Carleton’s story in the context of this issue allows for a glance at the role literature and periodicals played in the socio-political context of the 1820s. The often rather radical Protestant magazine had a distinct editorial agenda and, like other Protestant and Catholic periodicals, engaged in a struggle for religious, cultural and also political hegemony. In order to understand the dynamics at work in this exemplary case, it is indispensable to consider how “Death of a Devotee” is related to the magazine’s political and editorial agenda. Besides, I will elaborate on the reciprocal influence of the political situation and the reception and presumed impact of the *Christian Examiner* in 1829. Finally, and most importantly, my talk illustrates the effects of the proximity of Carleton’s story and other texts; it discusses how this adjacency affects the reception of both fiction and non-fiction elements.

**Alessandra Boller** is currently working as a research assistant and lecturer at the Philipps-University Marburg, Germany. She has just completed her PhD with a thesis on the re-/deconstruction of human exceptionalism in selected dystopian novels and films. She holds a Bachelor’s and Master’s degree in English
literature and culture from the University of Siegen, where she has also worked as a lecturer for several years. Among her recent publications are a collective volume of essays on dystopian fiction which she edited together with Prof. Dr. Eckart Voigts and an article on the ethics of silence in Roddy Doyle’s *The Women Who Walked into Doors*. She has published further essays on dystopian fiction and has prepared for publication several articles on Irish short fiction.


Writing in a bilingual context has always been a challenge for Chicano authors and each of them deals with the questions of identity and language in a different way. Roberta Fernández published *Intaglio. A Novel in Six Stories* first in English in 1990, and made a translation of the book into Spanish with the title *Fronterizas. Una novela en seis cuentos*, published in 2001. As for many selftranslations by other authors, it is more appropriate to consider *Fronterizas* as a recreation or a revised version of the original text. In this paper I want to focus on one story, “Esmeralda”, from a double perspective. First I will analyse the multilingual character of the source text, which contains several words and sentences in Spanish. Secondly, I will examine some of the translation strategies in the target text. The translation of a multilingual source text often involves specific translational problems. The question then can be asked whether the short story takes on a new meaning throughout its migration across languages. This short story collection by Fernández clearly interacts with the socio-political context of the Chicanos living in Texas. “Esmeralda” is a story about a young girl who has suffered a lot, but recovers her strength and goes on with her life. The story reflects the vulnerability of Chicana women in a society dominated by men, but also the exceptional and strong characters of women who valorise their culture and try to find their identity in a border community. The concepts and methodology utilized in this analysis come from studies on short story cycles (Audet, Luscher, Nagel), multilingualism (Grutman, Delabastita, Callahan, Yildiz), and selftranslation (Grutman, Montini, Hokenson & Munson).

An Van Hecke studied Romance Philology at KU Leuven. She obtained a Master’s degree in Latin American Studies at the UNAM (Mexico) and a PhD. in Literature at the University of Antwerp, with a dissertation on the Guatemalan author Augusto Monterroso. She has published articles on Mexican, Chicano, and Guatemalan literature. Her book, *Monterroso en sus tierras: espacio e intertexto*, has been published by Universidad Veracruzana (2010). Her main areas of interest are intercultural relations, displacement, national identity, intertextuality, bilingualism and (self)translation. She is assistant professor of Spanish and translation at the Faculty of Arts, KU Leuven, Campus Antwerp.

**Sarah Whitehead (Kingston University), “From genteel monthlies to slicks and pulps: Edith Wharton and the magazine story”**

Most of Edith Wharton’s contemporary readers encountered her stories on the pages of a magazine. Seventy-eight of her eighty-six short stories were first published here and such was her magpie selling strategy, that her stories appeared in a total of nineteen different publications, from the quality monthlies at the beginning of her writing career, to the mass magazines of the post-war consumer era with their readerships of millions. In this paper I explore the paternalistic, elitist environment of the Gilded Age magazines in which Wharton published her first stories and consider how this is reflected in the narrative voice and subject matter of her early fiction, with her frequent use of a male narrator/focaliser and regular backward glances to European tradition. I compare this with Wharton’s later, more contemporary fiction, published in the businesslike, ‘muscular’ (Wilson) environment of the popular magazine industry, financed by advertising revenue and high bookstand sales, and bent on promoting an artificial intimacy with the reader in its new role as companion and advisor. Here I argue Wharton adopts a more private, conversational
tone and a developed focus on American identity that is not found in her earlier stories. I also consider the relationship between the publishing practices of the magazine editors and Wharton’s developing narrative style. In particular I explore the growing influence of advertising on the content and presentation of texts and consider how Wharton responded to these new editorial controls. I conclude by arguing that whilst her magazine print environment became a progressively more restrictive one, Wharton spent almost five decades honing a repertoire of narrative strategies, particularly those of irony and metafictive challenge, to retain her very own, wry, authorial integrity in this increasingly commodified literary form.

Sarah Whitehead teaches at Kingston University and Alleyn’s School, London. She has published articles on the short story, Edith Wharton and modernist writing. Her research interests include the history of punctuation, the comic gothic and the modernist short story.

Mercedes Peñalba (University of Salamanca), “Intensity and Expansion in Cynthia Ozick’s novella ‘Rosa’”

A form with ancient roots, the novella has evolved from relatively brief Renaissance tales and the nineteenth-century German novelle into a contemporary prose narrative of intermediate length that employs techniques of both short and long fiction. The novella can be distinguished from the short story and the novel by the length that results from a work’s formal qualities. Richard Ford, in The Granta Book of the American Long Story, argues that the novella is characterized by its double effect of intensity and expansion. Echoing Judith Leibowitz, Ford states that the novella’s unique ability to focus (intensity) on an idea and elevate (expansion) its significance while remaining brief enough for the work to achieve a concentrated overall impression distinguishes the novella from other fictional forms. Occupying an ambiguous place between the short story and the novel, the novella has frequently served as the underlying structure of many larger works, often through the method of self-contained narratives linked together to make a larger whole. This paper examines the narrative functions of the form in Cynthia Ozick’s story cycle, The Shawl: A Story and a Novella. The copyright page refers to “the stories [that] compris[e] this work” as having been published separately in different issues of The New Yorker in 1980 and 1983, before they were eventually reprinted together as a book in 1989. Despite the genre indication on the title page, Ozick went about the task of creating a new synthetic form with scrupulous care to the double commitment of the stories as separate units governed by their own principles and as parts of an integrated whole. Ozick’s novella, “Rosa,” merges and expands upon the theme of the first short story, “The Shawl”. Ozick masterfully

Mercedes Peñalba is associate professor of English at the University of Salamanca. Her research interests include short fiction, graphic narratives, and transmedial narratology. Her articles have appeared in Signa, AdVersuS, Texto Crítico, and several other scholarly journals and edited volumes. She is currently working on a series of articles that explore the relationship between image and text in graphic adaptations of short stories.

Cécile Meynard (Université d’Angers), « Le Madeleine project de Clara Beaudoux, un « feuilleton 2.0 » en 140 caractères »

En novembre 2016, l’enquête de Clara Beaudoux intitulée Madeleine project a beaucoup fait parler d’elle : enquête, feuilleton 2.0, tweet-docum, recueil-reportage, les qualificatifs hésitants se multipliant pour désigner cet objet hybride qui suscite un engouement incroyable. Il s’agit en effet de la publication sur Twitter du récit de la découverte des archives d’une vieille dame dont elle vient occuper l’appartement après son décès. Ce qui se voulait initialement un simple reportage associant des tweets et des photographies prises sur son smartphone a pris l’apparence d’un véritable feuilleton, au point de se dérouler sur deux « saisons » qui ont connu un énorme succès auprès des internautes et de la presse. Ce projet original ne
Cécile Meynard est professeure de littérature française à l’Université d’Angers. Co-pilote du projet FOBRALC (Formes brèves dans les Arts, la Linguistique et la Culture) avec Michelle Ryan-Sautour et Walter Zidaric, elle s’intéresse également aux écritures du moi et aux Humanités numériques (édition des manuscrits de Stendhal www.manuscrits-de-stendhal.org, édition de Mon évasion de Benoîte Groult, http://espace transcription.org/).

**Elena Cotta Ramusino (University of Pavia), “Places, objects and characters in Elizabeth Bowen’s short stories”**

A notably prolific prose writer, probably also because she lived of her pen, Elizabeth Bowen is universally acknowledged as a master of the short story, a genre she practised throughout her career. Although an extremely successful novelist, she seems at her best in the short story.

Objects loom large in Elizabeth Bowen’s novels and short stories, to the point that they have their own existence. Furniture, houses, windows, even smaller objects like a clock, all interact or are involved in a dialogue with the characters and contribute to shape and preserve their identity. Both objects and characters are, in turn, influenced by each other’s presence as living beings and by each other’s gaze. The tight form) of the short story, which does not need to develop nor explain facts, moreover, contributes to give a visionary dimension to this relationship. Places are of vital importance, especially in Bowen’s short stories; the author compares their role in her writing to that of characters and considers them as a sort of originating nuclei of her narratives. Therefore, settings, the combination of the locale and its materiality, have a remarkable value in her short stories, as settings and characters are inherently and mutually linked to each other. This paper intends to examine, from a diachronic perspective, the development of the relationship between characters and settings – places and objects – in the short stories written by Elizabeth Bowen in different periods of her overall production in order to determine possible changes in the author’s treatment of this aspect and trace a possible evolution.

**Elena Cotta Ramusino** is a researcher at the University of Pavia, where she teaches English literature. She has worked mainly on Irish literature, the 20th century, and Modernism. She has published on Yeats’s early poetic production and on Seamus Heaney. She has written an essay on Seamus Heaney’s The Burial at Thebes, the Irish poet’s translation of Sophocles’ Antigone. She has worked on autobiography and published an essay on Elizabeth Bowen’s Bowen’s Court, Hugo Hamilton’s The Speckled People and on W.B.Yeats’s Autobiographies. She has also worked on the short story and published an article on E.Bowen’s wartime short stories. An essay on Neil Jordan’s novel The Past cam

**Marwa Ibrahim (Université Nice Sophia Antipolis), « Le récit bref et la science-fiction : l’exemple du Monde enfin de Jean-Pierre Andrevon »**

version du récit, parue dans des revues, des anthologies ou des recueils, vers le recueil du Monde enfin. Ce dernier présente une structure cyclique où les rares survivants d’une épidémie se croisent à travers une trame commune reliant les différents récits et livrant les survivants à une fin de leur espèce. Les auteurs de SF, dont Andrevon est représentatif à cet égard aussi, semblent largement privilégier la nouvelle. Ce constat nous amène à nous demander quel rapport la forme brève entretient avec la SF. La forme brève serait-elle tributaire d’enjeux spécifiques du genre science-fictionnel ? L’intérêt de notre étude est de proposer un panel de traits distinctifs de la nouvelle, à partir d’un exemple de récit de SF. Notre approche pragmatique consiste à comparer les différentes versions des nouvelles d’Andrevon, afin d’en dégager tant les constantes que les variables génériques et discursifs. Tandis que les constantes apportent plus d’éclairage à la question du rapport entre la SF et la nouvelle, les variables nous permettent de mieux nous placer dans le contexte sociopolitique de l’époque de la parution des nouvelles et de savoir quels nouveaux sens un récit peut recevoir à chaque nouvelle migration. Lors de cette confrontation, nous constaterons que le critère de la longueur n’est pas suffisant pour définir la nouvelle. En effet, ce dernier orchestre ensemble avec de nombreux autres traits, plus pertinents encore, par exemple l’économie sémantique, référentielle et linguistique du récit.

Marwa Ibrahim has been studying French language and literature since 2002. She first obtained a Bachelor of Arts from the University of Alexandria (Egypt) in French language and literature, then moved to Nice where she received a master’s degree in French linguistics (2011) and recently a Ph.D. in French language, literature and civilization. She is currently pursuing her postdoctoral studies there. Her research has covered topics ranging from the French contemporary mainstream literature to other literary genres such as fantastic fiction or fantasy, exploring the interaction between language and literature.

Elizabeth Bekers and Carolien Van Nerom (Vrije Universiteit Brussel), “Writing Beyond Ethnicity: Recent Short Fiction by Black Women Writers of Britain”

While most studies of Black British literature concentrate on issues of ethnicity and race, and in the case of women writers, also gender, in the new millennium especially women writers have ventured also beyond the customary concerns of black British literature and literary criticism. This paper considers, in their narrow and broader literary and critical contexts, the marked generic and formal choices in two recent short fiction debuts by established black British women writers: poet Jackie Kay’s rarely discussed volume Why Don’t You Stop Talking (2002) and novelist Helen Oyeyemi’s brand new collection What is not Yours is not Yours (2016). Both authors not only challenge black British literature’s preoccupation with issues related to multiculturalism and (post)colonialism, but also contribute to generic and formal developments in (British) short fiction.

Kay broadens the traditional thematics of black British short fiction with vignettes of human life governed by anxiety disorders, to which racial oppression is one of the many contributing factors. Her stories are poignantly sensitive examples of psychological short fiction, a subgenre that dominates contemporary British and Irish short fiction (Malcolm 2012: 74). Her strategies (including mirroring, open endings, interior monologue, iceberg principle) are all “geared to analysing psychological changes behind factual events” through “moments of sudden revelation” and “sharply observed details” (Stanzal & Zacharasiewicz, qtd. in Nagy 2009: 18). Oyeyemi’s postmodernist stories “test our reading capacities” even more profoundly as they do not “settle at all easily into the [traditional] confines of the short story” (Clanchy 2016). Despite the genre’s characteristic brevity, Oyeyemi’s unexpected and inconclusive plot turns, covert metareferences and intertextual connections (within and beyond the volume’s covers) of Oyeyemi’s stories make more exacting demands on the reader than most black British literature (and even British writing in general). Kay and Oyeyemi are thus stretching the confines of their immediate and possibly also their broader fields, as we, but far more modestly, hope to do with ours.
Elisabeth Bekers is Professor of British and Postcolonial Literature at Vrije Universiteit Brussel (VUB), Belgium. Her research focuses on literature from Africa and its diaspora and currently concentrates on Black British Women’s Writing and Criticism, a research project partially funded by the Flemish research council (FWO Vlaanderen, 2011-2013). She is the author of Rising Anthills: African and African American Writing on Female Genital Excision, 1960–2000 (U Wisconsin P 2010) and has co-edited various volumes, including Transcultural Modernities: Narrating Africa in Europe (Rodopi 2009), a special issue on Imaginary Europes for the Journal of Postcolonial Writing (Taylor & Francis 2015; published as a Routledge book in 2017) and a book on Brussels and literature (VUB P 2016). Special issues on creativity and captivity for Life Writing (Taylor & Francis 2016) and on aesthetic Innovation in black British women’s literature are forthcoming. She is editor of the well-used academic website Black British Women Writers (launched in 2014; www.vub.ac.be/TALK/BBWW/).

Carolien Van Nerom is teaching assistant in English literature for the Multilingual Master in Linguistics and Literary Studies at Vrije Universiteit Brussel (VUB) and a member of the VUB Centre for Literary and Intermedial Crossings. She obtained an MA in Music (orchestra instrument clarinet) from Koninklijk Conservatorium Brussel (KBC) in 2014 and an MA in Literary Studies (Dutch/English) from VUB in 2015 with a thesis on metafiction in Flann O’Brien’s work. Currently she is working towards a doctoral research project on metareference in black British literature under the direction of Prof. dr. Elisabeth Bekers (VUB) and Prof. dr. Janine Hauthal (VUB/FWO/Wuppertal). She also assists in a master course on Black British Women’s Writing taught by Prof. dr. Bekers and serves as an editorial assistant and contributing author for the Black British Women Writers website.

Emma West (Cardiff University), “On the Line’: Reading Popular 1920s Artist Stories in Context”

With the advent of digitisation and anthologies such as Peter Brooker and Andrew Thacker’s three-volume Oxford Critical and Cultural History of Modernist Magazines, interwar periodicals are increasingly attracting critical attention, from modernist ‘little’ magazines like Blast and Coterie to ‘glossies’ like Vogue and Harper’s Bazaar. Yet one area of interwar publishing remains overlooked: that of the Standard Illustrated Popular Magazine. These inexpensive monthly magazines each featured 6-8 ‘complete stories’ alongside interviews, memoirs and non-fiction articles. In this paper, I explore the connection between each magazine’s short fiction and what Brooker and Thacker have called their ‘periodical codes’: a magazine’s layout, typefaces, use of illustrations, advertising, price and size of volume. In order to do so, I focus on a series of ‘artist stories’ from the years 1919-22 in a range of British Standard Illustrated Popular Magazines, including the Strand, the Royal, Lloyd’s and the London. These stories, written by popular authors including ‘Sapper’, Robert Magill, Morley Roberts and Jean Fraser, all feature artists as their protagonists, but their fate differs widely. In ‘Brown of Boomoonoomana’ (the Strand), the artist is a hapless figure of fun, whereas the artist in ‘The Woman who Lost Her Wedding Ring’ (the London) is a romantic hero. By reading these stories in their original context, I consider the extent to which these stories were shaped both by the magazine’s intended readership and the publication’s wider stance on art, as indicated by their use of advertisements, accompanying non-fiction pieces and the aesthetic styles employed. Published in ‘middlebrow’ periodicals, I argue that these stories not only show an awareness of, but also seek to complicate, the oversimplified modernist divide between art and commerce.

Emma West has recently submitted her thesis, The Highs and Lows of Modernism: A Cultural Deconstruction, for examination in the Centre for Critical and Cultural Theory, Cardiff University. She has published several essays on modernism and fashion and modernism and theory. In 2013, she organised Cardiff University’s Alternative Modernisms conference; she is also the Founder and Chair of Modernist Network Cymru (MONC).
Giovanna Tallone (independent researcher), “Experiments in Fiction: the Long Short Stories of Éilís Ní Dhuibhne”

Writing both in English and Irish, Éilís Ní Dhuibhne is a protean and polymorphic writer, whose interests range from fiction to drama and to academic work in folklore. However, the short story is a catalyst in her multifaceted career, in a way it is the basis of all her work. Considering the development of her collections of short stories, from Blood and Water (1988) to The Shelter of Neighbours (2012), Ní Dhuibhne has variously experimented with the medium. Elaborating on folkloric motifs, traditions or legends, her fictional work is strongly intertextual in the juxtaposition of traditional stories and their postmodern rewritings, such as “Midwife to the Fairies”, or “The Mermaid Legend”, as well as in the structure of her 1999 collection The Inland Ice. Occasionally the format of short story cycles is exploited in both Eating Women is Not Recommended (1991) and The Shelter of Neighbours, where the same characters tend to migrate from story to story. Over the years her stories have become increasingly longer, which intertwines with the writing of her novels, whose format resembles a collection of short stories. The Dancers Dancing (1999) is organised if not in short stories in short pieces, and in Fox, Swallow, Scarecrow (2007) Ní Dhuibhne constructs her narrative in episodic chapters that can be considered self-contained stories. Longer short stories, however, show an increasing self-questioning on the nature of the short story. In “The moon shines clear, the horseman’s here”, and in “Holiday in the land of murdered dreams”, the alternating stretches of narrative between past and present, graphically rendered by blank spaces, highlight the interaction of the macrotext of the story and the microtexts of the single sections. A novelty in form may be represented by the story “Bikes I have lost” from The Shelter of Neighbours, whose organization in single episodes, each bearing a different subtitle, is an interesting insight into the unity of the macrotext and the fragmentation of the different microtexts. The purpose of this paper is to analyse some of the longer short stories by Éilís Ní Dhuibhne from her various collections as a stylistic choice in terms of narrative structure and textual organisation.

Giovanna Tallone graduated in Modern Languages at Università Cattolica, Milan and holds a PhD in English Studies from the University of Florence. An independent researcher, she has published essays on Éilís Ní Dhuibhne, Mary Lavin, Clare Boylan, Lady Gregory and Brian Friel. Her research interests include Irish women writers, contemporary Irish drama, and the remakes of Old Irish legends.

Mathilde Flumian (université Catholique de Louvain), “De la revue au recueil, le Don Candeloro e C.i. de Giovanni Verga »

Dès 1889, Giovanni Verga contacte divers éditeurs — Barbera, Giannotta, Chiesa e Guindani — pour la publication d’un recueil de nouvelles. Pris par l’écriture, ce n’est pas un mais deux recueils qu’il propose finalement aux éditions Treves: I ricordi del capitano d’Arce e Don Candeloro e C.i.. Ce dernier, loin de trouver son origine dans des motivations financières, naît d’une prise de conscience de l’auteur : certains textes écrits à cette époque n’entrent pas dans la lignée narrative des Ricordi, mais s’intégreraient davantage dans un nouveau projet, indépendant de celui prévu initialement. Outre ce contexte d’écriture particulier, le Don candeloro e C.i. se distingue pour deux autres raisons. D’une part, il s’agit du dernier recueil de nouvelles publié par Giovanni Verga — d’autres récits brefs paraîtront par la suite, mais ils ne seront jamais mis en recueil. D’autre part, les douze nouvelles qui le composent ont toutes été publiées dans des revues et ont fait l’objet d’une sélection minutieuse : sont effectivement choisis tant des textes publiés à la même époque que ceux des Ricordi (entre 1889 et 1890) que des textes publiés ultérieurement (en 1893). En nous concentrant sur les modifications — diégétiques, narratologiques ou encore axiologiques — apportées aux nouvelles dans leur migration du contexte éditorial de la revue à celui du recueil, nous tenterons de décrire la dynamique textuelle du Don Candeloro e C.i. et d’identifier l’éventuelle « plus-value de sens » engendrée non seulement par le rapprochement, selon une disposition précise, de ces douze textes dans un support unique, mais aussi par la lecture sérilie de ceux-ci. Nous espérons ainsi démontrer que la création de ce
Mathilde Flumian mène une recherche sur les dernières œuvres de Giovanni Verga, parues entre 1894 et 1922. Sa recherche a pour ambition de réévaluer ces textes souvent négligés par la critique, en suivant une méthodologie tripartite et pluridisciplinaire : elle considère tous les pôles de la communication littéraire — auteur, texte et lecteur — et recourt à différents concepts et théories provenant de la sémiotique, des sciences cognitives, de la narratologie ou encore de la sociologie de la littérature.

Nathaniel Davis (Université Paris Lumière), “The Postwar Austrian Experimental Short Prose Form: manuskripte and the Graz Group”

Founded by the author and editor Alfred Kolleritsch, the Graz-based literary journal manuskripte documented the evolution of Austrian postwar avant-garde literature and art from 1960 onwards. Influenced by the pioneering work of the Vienna Group and developing concurrently with the rich literary and artistic scene based around the Forum Stadtpark in Graz, manuskripte soon become the primary Austrian outlet for experimental writing. While the journal’s first issue mostly featured poetry, there is a noticeable turn to prose in later issues—specifically, to a form of experimental short prose that operates as a laboratory for experimentation with language, syntax, and form. Exhibiting a will to challenge the conventions of literary culture, the Graz writers aimed to insert an element of play into the serious legacy of modernist writing, expounding philosophies of “Happy Art and Attitude” and hosting raucous public readings punctuated by performance art, beer, and heckling. The short prose forms they developed resisted the epic drift of modernism, aiming instead to demonstrate new possibilities of textual function that moved beyond conventional narrative prose and opened new paths for prose writing in subsequent decades. This paper looks at the development of the Austrian experimental short prose form as played out in the pages of manuskripte through the work of writers such as Elfriede Jelinek, Peter Handke, Friederike Mayröcker, Barbara Frischmuth, Gert Jonke, and Gunter Falk.

Nathaniel Davis is English Lecturer at the INS HEA (Université Paris Lumière) and holds a PhD in Comparative Literature from the University of Pennsylvania. From 2014–2016 he was assistant editor for Dalkey Archive Press at the University of Houston-Victoria, where he edited the 2016 and 2017 editions of Best European Fiction. His writing and translations have been appeared in Inventory, Journal of Modern Literature, French Forum, and Cannon Magazine. An anthology of his translations of the Austrian writer Gunter Falk is forthcoming from Dalkey Archive Press.

Simon Stevenson (University of Doncaster), “Quantal Narration in J.G Ballard’s Short Fiction”

The remarkable co-textual cohesion of J.G Ballard’s short fiction is achieved in part by an obsessive image system, the components of which are well known – drained swimming pools, abandoned technology, traumatised astronauts and so on. This paper will investigate how this peculiar cohesive sense is achieved, beyond simply the repetition of a familiar image. In a 1967 interview with the poet George MacBeth, Ballard remarks that his short story ‘The Terminal Beach’ was his ‘first attempt at a narrative in which the events of the story were quantified in the sense that they were isolated from the remainder of the narrative and then examined from a number of angles’. With this idea of a ‘quantified event’, also elsewhere described as a ‘quantified image’, Ballard is providing us with a key interpretive insight into his work that has received remarkably little critical attention. Working primarily with the sequence of ‘Cape Canaveral’ stories written between 1962 and 1985, I will explore how this notion operates and suggest it might be productive to think
in conjunction with the psychological concept of ‘flashbulb memory’ – those vivid, intense but isolated memories of momentous public events that momentarily bring personal and historical narratives into alignment. The moon landings, the Kennedy assassination and that ultimate flashbulb, the detonation of the atomic bomb – these events are encoded in the overdetermined imagery of the short stories but through a procedure of quantal narration some essential aspect of these events becomes unmoored from their embeddedness in historical specificity and causality, functioning in effect as prosthetic flashbulb memories of the future.

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Joyashri Choudhury (Khagarijan College), “A Study of Folklore and Occult in the short stories of Sheridan Le Fanu: Traces of the writings of Charles Dickens ingrained in Le Fanu’s writings”

This paper would like to study the short stories of the Irish writer Joseph Sheridan Le Fanu. The stories of Irish writer Le Fanu and Charles Dickens abound with stories and phantoms of the self. Dickens was greatly impressed by the writings of Le Fanu and published ‘Green Tea’, Le Fanu’s famous short story in his periodical ‘All the Year Round’ (1869). Dickens was convinced that Le Fanu was an expert on spectral illusions. This was because of Le Fanu’s passages on Swedenborgianism. Dickens requested Le Fanu to send to Madame de La Rue all the information he had about such illusions. Spectrality is visible in the nonfiction of Dickens as in American Notes (1842) and in selected tales of Le Fanu. In Dickens’s account of America, Le Fanu’s Anglo Irish version of Irish history, we find images of power that become challenged by subtle representations of resistance. Like Dickens, Le Fanu’s novels also first appeared in journals. The first installment of ‘The House by the Churchyard: A Souvenir of Chapelizod’ appeared in the Dublin University magazine when he was the editor. Similar to Charles Dickens folklore was part of Le Fanu’s childhood upbringing. In ‘Laura Silver Bell’, ‘The Child that went with the Fairies’, Le Fanu’s use of folk beliefs regarding fairies and engagement with imperialist imagery is to be found. Dickens’s Compeyson in Great Expectations, Miss Havisham’s lover maybe compared with Laura’s fairy. Michael H.Begnal and Jolanta Nateez-Wojtczak talk of the use of Irish folklore in Le Fanu’s stories. Le Fanu similar to Dickens is drawn to mixed effects. His symbolism is frequently occult. Aspects of Boz’s writing can be found in Le Fanu’s short stories. ‘Green Tea’ appears to be a re-working of ‘Mugby Junction: Number One Branch Line. The Signalman’. Le Fanu opted for what Barbara Quinn Schmidt described as “tight, self-contained narratives”. This requirement for the pages of ‘All the Year Round’ made Le Fanu’s tale exactly accord with Dickens’s emphasis on small-scale stories, concrete characters and terse narratives. This paper will therefore dwell on the similar aspects, the folklore and occult, found in the short stories of Le Fanu and Charles Dickens. As both the writers endeavored to bring out their stories in journals on an installment basis which later got to be published as their famous novels.

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Jochen Achilles (University of Würzburg, Germany), “Ohio in Context – Sherwood Anderson’s Winesburg, Ohio (1919) and Donald Ray Pollock's Knockemstiff (2008) as Co-texts”

Both Sherwood Anderson's Winesburg, Ohio (1919) and Donald Ray Pollock's Knockemstiff (2008) co-textualize stories by common structural features as well as cultural concerns that provide cohesion and make them short story cycles. Due to their manifold resemblances they are also co-texts of each other. Both cycles deal with Ohio small town life, Anderson's at the beginning of the twentieth century and Pollock's almost a
century later. Both are based on real places, Anderson's on Clyde, Ohio, and Pollock's on – believe it or not – Knockemstiff, Ohio. Both Anderson's Winesburg, Ohio, and Pollock's Knockemstiff are introduced by maps of the respective locations which resurface throughout the stories. To achieve cohesion both cycles use similar as well as divergent structural principles. The stories in Winesburg, Ohio are held together by the young journalist George Willard, a peripheral observer figure in most of the stories and the protagonist in some. Winesburg, Ohio can be read as George Willard's bildungsroman or novel of initiation. In Knockemstiff the central figure of George Willard is replaced by the fateful fixation of most of the characters on their hometown, which Pollock likes to call "the holler". In fact, one of the stories is called "The Holler," too. It is as if the whole cycle tried to explore and validate the semantic potential of the place name that is its title. In both cycles, stories are interlocked by characters, who reappear in more than one story. George Willard's family background and the life history of his mother Elizabeth are disclosed in "Mother" and "Death," for example. Some stories are forming a network: "Death," for example, is linked with "Paper Pills" by one protagonist and linked with "Mother" by the other." In Knockemstiff, "Assailants" describes the continuation of a love relationship, which begins in "Fish Sticks." "Bactine" and "Rainy Sunday" present a situation of nocturnal drug dealing and erotic entanglement in a café, alternatively from the angle of the men and women involved. Most importantly with regard to cyclicity, "The Fights," the last story of Knockemstiff, continues the family history and process of initiation begun in "Real Life," the first story. Bobby, the protagonist of both stories develops from childhood to middle-age in the interval. Whereas Anderson's stories are told from a heterodiegetic perspective, which presents the characters largely through their behavior and actions, most, but not all, of the stories in Knockemstiff are told autodiegetically, emphasizing personal insight and the immediacy of revelation. While Anderson also largely remains on an internal plane of focalization, Pollock generates an even more psychological awareness of his characters. Several of his protagonists watch their families through a window from outside their home, for example, and thus develop an existentially different viewpoint on their lives ("Blessed," "The Fights"). Both cycles also reveal existentially and culturally relevant insights through epiphanic structures, as defined by James Joyce, whose Dubliners (1914) can be considered a metropolitan European co-text of both cycles under scrutiny. In many of both Anderson's and Pollock's stories epiphanies are the result of performative acts rather than verbalized statements. The inhabitants of Winesburg are physicians, hotel owners, wealthy farmers as well as bartenders, farm hands and people who seek provincial obscurity to reassess their lives or to hide from ostracism elsewhere. The development of Winesburg and its inhabitants is framed by the development of the Midwest from traditionally pious agrarianism to technology-driven modernity (Anderson 40). Disorientation and pessimism are coupled with a spirit of "Departure," as the last story in Winesburg, Ohio is called. While Winesburg is still pervaded by the frontier spirit in the early years of the twentieth century, Knockemstiff is rapidly becoming a ghost town in the sixties through the eighties. There is no perspective of hopeful initiation in a new stage of life left as in Winesburg. In the holler, the future is bleak, at best liminal, at worst a race to the bottom. Phenomena unheard of in turn-of-the-century Winesburg, such as war trauma ("Dynamite Hole"), dementia and Alzheimer's disease ("Honolulu"), drug addiction in all thinkable varieties ("Pills," "Bactine," "Blessed," "Fish Sticks," "Discipline"), gluttony ("Rainy Sunday"), neglect ("Gigantohomachy"), and systemic violence in excessively brutal and humiliating forms ("Real Life," "Dynamite Hole") dominate Knockemstiff. If the people in Winesburg are grotesques, as Anderson defines them, the inhabitants of Knockemstiff have certainly achieved a more grueling level of grotesqueness. Held side by side, both collections suggest a local and regional history of downward mobility, as documented in Nancy Isenberg's White Trash: The 400-Year Untold History of Class in America (2016) and attacked in Tavis Smiley's and Cornel West's The Rich and the Rest of Us: A Poverty Manifesto (2012). J. D. Vance's bestseller Hillbilly Elegy: A Memoir of a Family and Culture in Crisis (2016) provides a real-life counterpart to the developments fictionalized in Knockemstiff. This paper will discuss both co-textual aesthetic structures and cultural contexts by a closer scrutiny of those stories in Winesburg, Ohio which concern the personal development of George Willard ("Nobody Knows," "An Awakening," "Sophistication, and "Departure"). These analyses will be juxtaposed with the parallels and differences to be found in those stories in Knockemstiff which concern Bobby, the protagonist of both the first and last story and the nearest equivalent to George Willard. Possibly, a comparison of these rudimentary fictional biographies in story form with Vance’s real-life Hillbilly Elegy will shed new light on what constitutes co-textual short story writing in context.
**Jochen Achilles** teaches American Studies at the Universities of Wuerzburg and Mainz, Germany. His book publications include studies on Sean O’Casey and Sheridan Le Fanu. Most recently he co-edited two volumes focusing on the concept of liminality: *Liminal Anthropologien* (2012) and *Liminality and the Short Story* (2015). His numerous articles reflect his research interests, which include liminal cultural identities, the American short story, African American and Irish drama.

**Asma Turki (University of Tunis), « La brièveté du texte Michonien : une ‘marque de fabrique’ »**


Le récit bref est pour Michon un choix générique car il exècre le roman, trop pompeux à son goût. La brièveté est seule apte à maintenir le lecteur en haleine jusqu’à la fin du récit qui va de ce fait se concentrer sur l’essentiel. Pour ses textes, Michon choisira le terme générique de vies, ressuscitant le genre hagiographique en en évacuant le sacré. Ce sont des vies profanes de gens humbles, des textes qui n’ont aucune prétention édifiante. L’insignifiance de ses personnages se fait l’écho du souci de la brièveté : seules l’intéressent les petites gens, ces « minuscules », qui ont vécu sans attirer l’attention de personne. Même les Grands auteurs et peintres seront ramenés, dans les fameuses biographies fictives michoniennes, aussi brèves que celles des petites gens, à des proportions minuscules. En outre, le texte michonien focalise souvent sur des fétiches, objets dont l’importance est proportionnellement inverse à la taille, consacrant ainsi l’intérêt que l’auteur porte à tout ce qui est minime. Donc brièveté textuelle, humilité biographique, modicité des objets, tout concourt dans ‘écriture michonienne à installer le format réduit qui, paradoxalement, investira le texte d’une signification majuscule.


**Ursula Hurley and Szilvia Naray-Davey (The University of Salford, UK), “You ain’t getting a piece of this, pal.” Contexts and co-texts in the translation of contemporary Hungarian short fiction**

This practice-based paper explores the processes of translating a contemporary Hungarian short story into English. Presenting a case study which focuses on “Doors (1993, July 17)” by Krisztina Tóth, the translators will reflect critically on the processes of interpretation involved. Such interpretations include a sustained interrogation of short fiction's qualities as a literary genre, and how these may interact with theories of translation, socio-political contexts, and with authorial choices about style and voice. Basing our approach on Venuti’s strategy of foreignization, we consider this short story in its original socio-political context, as well as the context into which the translation emerges. What happens in that migration from 1990s Hungary to present-day anglophone culture? Within that metamorphosis, we consider our responsibility to attend to the literary, social and political history of short fiction by Hungarian women writers. In this we pay particular
attention to the “existence of self-consciously women’s writing” and the influence of Virginia Woolf's *A Room of One's Own* in the context of 1990s Hungarian short fiction by women (Pető, 2001, 252). Finally, we will consider how translating a story from one language to another speaks to the idea of co-texts – how does the existence of the translation affect the source text, and what may these versions do to each other? The paper intends to offer reflections on short fiction as requiring a particular kind of translation practice, and how co-texts and contexts are central considerations in that process.

Ursula Hurley teaches English and Creative Writing, Szilvia Naray teaches Drama and Literary Translation, both in the School of Arts and Media at the University of Salford

**Aleix Tura Vecino (University of Stirling), “Storying Gender: Angela Carter’s Wayward Girls and Wicked Women”**

Identity-themed short story anthologies emerged around the 1980s as decisive publications in invigorating both the commercial and academic status of the short form. By associating the short story with critical discourses of identity from the 1980s onwards, these texts played a determining role in granting the genre a central position in some of the fundamental cultural debates of the late 20th century. It has long been suggested that the short story is an especially appropriate form to the representation of submerged identities; yet, the notion that the short story anthology has been and continues to be the specific genre in which this link is most directly addressed and enacted has seldom been noticed or explored. This paper is part of a work-in-progress which aims to study the forms and functions of gender-themed short story anthologies published in the last thirty or so years. More particularly, it is interested in examining how the context of the short story anthology is crucially used to dramatize questions regarding the formation of gender. Here I will focus on Angela Carter’s best-selling anthology *Wayward Girls and Wicked Women*. First published in 1985, I will examine how the construction of this anthology captured and performed some fundamental tensions surrounding the notion of “woman” present in discourses of gender theory. More specifically, I will study the extent to which, through a particular conception of the short story genre and the arrangement of the texts, the collection prefigures post-Butler conceptualizations of womanhood. I doing this I want to examine the particular ways in which short story anthologies not just responded but also contributed to key questions of gender formation.

Aleix Tura Vecino is a second year Ph.D. student at the University of Stirling. He is working on a thesis on short story anthologies and politics of gender.

**Carlo Zanantoni (University of Pisa), “The Concept of Saturation in the Short Story Theory”**

Despite the majority of essays dedicated to the Short Story have focused on the identification of its narratological features, the most convincing results derive from the analysis of its communicative specificity, by taking into consideration the dynamic relation between the texts and their contexts of production and reception. This means paying attention to their editorial frame (periodicals, authorial cycles, anthologies), to the interconnections between the stories in a collection, or to the different kind of reading processes they activate. I would like to examine one specific aspect, that is the variety of meanings generated by the re-use of the same text in different editorial contexts, by using the concept of “Saturation”, coming from fictional semantic, with reference to Doležel’s definition related to the structures of a possible world. The notion of Saturation refers to the proportion between fictional facts and blank spaces, or explicit, implicit and gaps, and has to do both with how the text is built (in this case a collection or an anthology of short stories), and the reading strategies adopted by the receivers, that try to fill these gaps between the stories and the context in which they are put, starting a new creative process played on inferences and interconnections with the
formal and thematic features of the texts. Moreover, I would like to support this theoretical approach with some examples taken by the Italian Literature, that show how the condition of co-textuality can influence the pattern-making faculty of the reader, especially when the same story is put into different contexts, as in the case of partisan short stories by Fenoglio, Calvino and Bilenchi, that appear both in authorial collections and in various thematic anthologies dedicated to the Italian Resistance, as *Racconti della Resistenza* (Einaudi, 2006), or *Storie della Resistenza* (Sellerio, 2013), or *La Letteratura Partigiana in Italia* (Editori Riuniti, 1984).

**Carlo Zanantoni** is a PhD student of Italian studies at the University of Pisa, with a research project on Short Story Theory, dealing with a pragmatic redefinition of the genre. He earned his BA in Modern Literature at the University of Milan with a thesis on *La malora* by Beppe Fenoglio, MA at the University of Pisa with a thesis on the *Autobiographies of Illiterate people* and a Diploma at the Scuola Normale Superiore in General Linguistics with a thesis on *The linguistic structures of oral narratives*.

**Patrizia D’Antonio** (Université de Dijon), «*Analyse du lien entre le récit bref et la littérature jeunesse à travers l’exemple d’Alberto Manzi, maitre-écrivain italien* »

Le récit bref, le conte, la fable, la nouvelle constituent le format narratif le plus représentatif de la littérature jeunesse. Ces récits, souvent issus de la tradition orale, révisés et adaptés au fil du temps, semblent être la matière idéal pour un public de jeunes lecteurs. Cependant, les contes traditionnels de fées et les fables (d’Ésop à la Fontaine) à l'origine s’adressaient à un public adulte avec un but moralisateur. Quand et comment cette tradition littéraire est devenue domaine de la littérature jeunesse? Quel est le lien qui relie ce format narratif à la littérature jeunesse ? Est-ce que la courte durée du récit permet de garder plus facilement l'attention des jeunes lecteurs? Est-ce que le récit court et dense comme les contes, est-il la forme idéale pour représenter les fonctions poppériennes et avoir une issue aussi psychologique? Il est donc intéressant chercher le lien entre structure et fonction du récit bref dans les contes pour la jeunesse. Dans cette communication il sera donc question d’analyser le lien du récit bref dans son contexte spécifique de la littérature jeunesse avec un regard à son évolution comme genre à part. En passant par les exemples les plus populaires comme *Pinocchio* (publié d’abord à épisodes dans *Il Giornale dei bambini*), sera ensuite analysé la solution du ‘roman à épisodes’, que peut être considéré dans ce contexte d’analyse une sorte d’hybride entre le recueil et le roman. En partant de cette approche théorique il sera donc analysé le cas de *Tupiriglio* de Alberto Manzi, (auteur surtout connu par ses romans *Grogh, storia di un castoro* et *Orzowei* traduits en plus de vingt langues et ayant reçu les prix Collodi et Andersen) ainsi que ses récits courts (y compris ses nombreux textes de vulgarisation scientifique pour la jeunesse) et son œuvre romanesque.

**Patrizia D’Antonio** est professeur au IV CPIA (Centre provincial pour l’éducation des adultes) de Rome et doctorante à l’Université de Dijon, en cotutelle avec l’Université de Milan avec une thèse sur : « L’Humanisme dans l’œuvre littéraire et de divulgation de Alberto Manzi ».

**Annick Batard** (Université Paris 13), «*La collection « Raconter la vie » : des récits brefs, éditorialisés sur le papier et sur l’internet* »

Notre proposition de communication, s’inscrivant dans la perspective des sciences de l’information et de la communication, interrogera la collection « Raconter la vie » publiée aux éditions du Seuil et lancée par Pierre Rosanvallon. Le premier ouvrage de cette collection s’intitule *Le parlement des invisibles*, et Pierre Rosanvallon, professeur au Collège de France, explique son projet, celui de donner la parole aux gens souvent invisibles dans les médias ou l’espace public, ceux qui ne sont pas visibles ou dont on n’entend pas
la parole, en règle générale. Il indique d’ailleurs que son projet se fera à partir d’une « collection de livres » et aussi d’un « site internet ». Cette collection se scinde actuellement en deux sous-catégories de livres :
- des livres édités sur papier, comportant des textes brefs, mais s’étendant quand même sur environ 70 à 100 pages environ,
- des récits encore plus brefs, édités uniquement sur l’internet, constitués de 6 à 12 pages environ.

Nous verrons que cette distinction entre récits bref et très brefs permet de publier des personnes qui n’ont pas l’habitude d’être publiées, tandis que les récits édités sous la forme d’un livre papier, recouvrent plus volontiers à des auteurs déjà connus ou pouvant produire le nombre de pages suffisant à un livre, même bref. Pour cette dernière catégorie, citons entre autres, Annie Ernaux ou Maylis de Kéragal. Ce format bref en matière d’édition contemporaine française est pour nous très intéressant dans la mesure où il se situe à la frontière entre le livre de tradition ancienne, même bref, et l’article journalistique, long, mais publié dans un tiré à part. Selon notre hypothèse, ce format court s’inscrit dans les tendances communicationnelles des hybridations possibles du livre et de la presse.

**Annick Batard** est Maître de Conférences à l’université Paris 13, LabSic et MSH Paris Nord.

**Shoshana-Rose Marzel (Zefat Academic College, Safed), « La multiplicité des contextes dans Scènes de la vie privée et publique des animaux (1840-1842) »**


**Zoé Hardy (University of Angers), “Stuffing” the Short Story with Context in H.G. Wells’s “The Triumphs of a Taxidermist”**

H.G. Wells's short story “The Triumphs of a Taxidermist” (1894) mirrors the anxieties of the *fin-de-siècle* period (1880 – 1900). While masculine domination is put into question, Wells’s taxidermist rehabilitates the role of men, and more particularly, fathers, by creating fictitious species “‘rival[ing] the hands of Nature herself.” This masculine and asexual “making” of the body corresponds to the phenomenon of “self-
fathering,” referring to a birth without a mother, and undermining a natural conception in favour of an intellectual and/or artistic conception. Wells’s taxidermist considers himself an artist indeed, and his unnatural conceptions, based on the killing of other creatures, result in monstrous chimeras echoing Mary Shelley’s *Frankenstein* (1818). He even goes as far as fabricating fake eggs, which can be interpreted as a manipulation of origins, a rewriting of History to replace the role of mothers in the process of fertilisation. Thus, his creations engage with the idea of fraud and rise the broader question of artistic legitimacy; if taxidermy is a means for the protagonist to establish his masculine authority, through male parthenogenesis, it is also used to dupe the scientific world into believing in the authenticity of his macabre creations – and later on, buying them for large amounts of money. Wells asks whether art should be used to reach such goals, in a context where debates on aestheticism redefine the position of art in society. It can be argued, indeed, that the taxidermist’s mercantile vision of creativity contrasts with “art for art’s sake.” On a stylistic level, the poetics of the text recall the form of the dramatic monologue, which adds to the protagonist’s theatricality and unreliability. His imposture is his pride, and this largely encourages the reader to challenge the taxidermist’s authority as an artist.

**Zoé Hardy** is currently completing a PhD in British Literature at the University of Angers, under the supervision of M. Emmanuel Vernadakis and Ms. Michelle Ryan-Sautour. Her thesis is entitled “‘Paternity’ and artistic creation in H.G. Wells, R.L. Stevenson and Sir Arthur Conan Doyle’s short fiction for young adults”.

**Tom Chadwick (KU Leuven), “‘Broad-Minded Support.’ Brief Interviews with Hideous Men and the MacArthur Foundation.”**

In the legal matter of his 1999 collection *Brief Interviews With Hideous Men*, Wallace thanks the John D. and Catherine T. MacArthur Foundation for “their generous and broad-minded support.” Colloquially known as the “genius grant,” Wallace was awarded a MacArthur Fellowship in 1997. Yet tacit in his gratitude is the suggestion that Wallace’s second story collection owed its existence to a grant which allowed him to write outside of what MacArthur themselves refer to as “short term pressures for publication and financial reward.” The collection’s second story, however, presents a very different portrait of MacArthur. “Death is not the End” consists of three pages of description that contrast the list of literary accolades received by an “award winning poet” with his complete inaction, sat in a luxurious garden. This paper examines the contrast between Wallace’s own suggestion that the MacArthur allowed him creative freedom and Wallace’s character’s suggestion that MacArthur was simply another accolade that secured his relationship to an institutional context in order to explore the complex relationship between the contemporary short story and the literary marketplace under neoliberalism. It draws on the work of Sarah Brouillette and Nicholas Brown to challenge the suggestion that *Brief Interviews* is somehow free from the demands of the marketplace and considers the collection instead as a particular artefact of the commodification of literary fiction under neoliberalism (Jim Collins). It is the ultimate claim of this paper that the tension between Wallace’s gratitude towards MacArthur in the legal matter and the scepticism in “Death is not the End,” is as productive as it is restrictive by reading Wallace’s use of the short story form as constructive engagement that aligns him with a longer history of the short story as a site of resistance to and negotiation with the literary marketplace (Andrew Levy).

**Tom Chadwick** is a doctoral researcher at the University of Leuven. His research uses the theoretical concept of archive as a methodological lens through which to explore the implications of the Anthropocene for contemporary fiction. In so doing this project connects archival anxieties associated with an environmental crisis to other developments in the worlds of big data, technology and capitalism by engaging with a literature more conscious of its archival contexts.
Fanny Geuzaine (Université catholique de Louvain), “Dislocating the Original. Blurring Boundaries in Neil Gaiman’s Short Stories”

In a contemporary art scene that tends to increase the opportunities of dialogue between media, the British speculative fiction writer Neil Gaiman stands out as an emblematic figure. His writing challenges conventions, conveying new meanings and shedding new light on metanarrative issues in a way that completely shatters textual boundaries. His work, gaining more and more visibility (the BBC is now programming a series based on his American Gods and airing an audio version of his Stardust), calls for greater attention in academia, which has up to now largely focused on his most famous works – especially The Sandman – but rarely on his non-fiction and his collections of short stories. If intermediality lies at the core of Gaiman’s modus operandi, it is particularly visible in his treatment of the short story. Gaiman typically challenges the story’s boundaries, enriching the core text not only through reeditions multiplying the contexts but also through the creation of illustrated versions, graphic novels, audio-books, public readings, and texts of non-fiction stretching the perimeter of the story further away. In many cases, it almost becomes impossible to locate the “original”: the short story is suffused with layers of meaning emanating from its dialogue with the other media, and the story, dislocated, cannot be found anywhere but seems to be everywhere, in a fashion that confers to it an accelerated, almost mythical status. As a result, not only do Neil Gaiman’s short stories take on new meaning throughout their migration across different media, but they also become fragmented objects, renouncing clear-cut boundaries. The present communication will focus on four of these texts, in order to illustrate four distinct cases of media crisscrossing symptomatic of Gaiman’s writing. We will see how, in “Snow, Glass, Apples”, the non-fiction prolongs and expands the initial short story; how, in “Click-Clack the Rattlebag”, the performance of a public reading modifies the reader/spectator’s perception, adding a comical dimension to the text and thus inducing a change of register; how an illustration of “The Sleeper and the Spindle” affects the reader’s perception in terms of fairy tales conventions; and, finally, how, in “A Study in Emerald”, Jouni Koponen’s version of Gaiman’s story, adding a newspaper-like layout to the presentation, reinforces the anchorage of the text in the detective story tradition.

Diplômée en langues et littératures françaises et anglaises (UCL) ainsi qu’en musicologie (UCL) et en mathématiques (HEBP), Fanny Geuzaine est actuellement assistante intérimaire en littérature anglaise à l’Université catholique de Louvain, où elle enseigne la théorie de la littérature et la littérature contemporaine de langue anglaise dans le cadre de travaux pratiques. Ses recherches, ancrées dans le domaine de la fiction spéculative, se concentrent à la fois sur les théories liées aux genres et sous-genres de ce répertoire littéraire, et sur les œuvres de fiction et de non-fiction d’un auteur spécifique, Neil Gaiman.

Oliver Scheiding (Johannes Gutenberg University, Mainz), “The Secret Life of Things: ‘The Yellow Wall Paper’ and the Material Turn in Literary Studies”

This paper seeks to re-examine Charlotte Perkin Gilman’s short story “The Yellow Wall Paper” in the context of the material turn in literary studies. For decades the story has been read as a canonical text demonstrating that the female protagonist’s fictional diary serves as a “congenial work” questioning the constraints of patriarchal norms and expectations. Commodification the short story in many ways—from feminism to narrative medicine—Gilman’s narrative about mental disorder evolved as an object with its own legendary “biography.” Presently, Gilman’s short story gains new life by being reassessed in terms of material culture studies that considers the question of how fiction enables objects to come alive ‘in’ rather than ‘around’ us. Critics claim that Gilman’s wallpaper story challenges domestic environments in which people and things not only cohabitate, but where objects help produce an ecological balance between the demands for domestic order and the characters’ emotional state. Contrary to a harmonious domestic animism with its therapeutic artifacts providing intimacy—see Harriet Beecher Stowe’s domestic advice books, for instance—Gilman’s short story portrays tyrannical things. According to some critics, Gilman’s protagonist experiences the home
as a form of total objecthood and finally resigns to becoming just one more thing inside the home’s material continuum of objects. I would like to reassess such readings and the ways in which they address things in American literature. In doing so, my paper will engage the materiality of Gilman’s short story to understand its multiple lives and meanings.

**Oliver Scheiding** is Chair of American Studies at the Johannes-Gutenberg Universität Mainz. One of his most recent publications is the critical edition *Worlding America: A Transnational Anthology of Short Narratives before 1800*, published by Stanford University Press in 2014. The book explores the multilingual networks of textual circulation in the early Americas. He is general editor of the journal *Amerikastudien/American Studies* (AmSt) on behalf of the German Association of American Studies (GAAS) and co-editor of the monograph series “MOSAIC: Studien und Texte zur amerikanischen Kultur und Geschichte” (Wissenschaftlicher Verlag Trier).

**Renato Marvaso (Università Roma Tre), “Poietico-logical thinking in the double cycle of Verghian Short Stories” / « La puissance poéticologique dans le double cycle des nouvelles siciliennes de Giovanni Verga »**

Short stories consent narrative and stylistic possibilities and variants that provide the tales of original contents and significances, which although limited in number, could also assume a double value and could be concentrated on qualifying terms. A perfect example of this technical-narrative strategy is given by the two short story cycles by Giovanni Verga: *Vita dei campi* edited in 1880 and *Novelle Rusticane*, edited in 1882. In my intervention I intend to demonstrate that Verga considered these two short story collections as a separated cycles as regards the externalisation of a complete poetry of contents. In such a way, whereas *Vita dei campi* represents the rural universe in a more objective and realistic way, even *balzacchian*, where it is given more importance to folklore and primitive culture codes operating in restricting communities. In *Novelle Rusticane* Verga wanted to propose for the first time and in more organic way some of new contents of his major poetry. Adopting part of the results expressed in the late publication of the critical edition of *Rusticane* – edited by Prof. Forni (Novara-Catania, Interlinea, 2015) – I will try to demonstrate with philological rigour that there had been cultural aspects of rustic reality – for example superstition and prejudices – that only successively were transformed by the author in emblematic signs of an psychological condition of the characters: it will be confirmed from the textual analysis of the novel entitled *Il Reverendo*, where the small-minded materialism of the priest will use superstition and religious devotion to legitimate and consequently increase his own gains. The relation between greed and superstition is, then, one of the substantial links in a poetry of contents that opened with the double cycle of shorts stories will find another of its achievements in *Malavoglia* novel.

**Renato Marvaso** graduated in Lingua e Letteratura Italiana from Pisa University (tutors: Prof. Carla Benedetti and Prof. Fabio Dei) developing a degree thesis on contemporary fiction and links between literature and ethnography. Since 2013 he has been following Ph. D. *Italianistica* at Università Roma Tre. In 2016 he was appointed life scientist of the subject for the course *Theories and practices of literary communication* (Prof. Salsano). The present research which he is developing between Rome and Paris deals with methodological and compositive features conceived by the first group of naturalist novelists in France and in Italy; particular attention is riserved to sicilian verism and naturalistic variants of Émile Zola school. A part of the research is dedicated to the specificities of the novel *Au Bonheur des Dames* (1883), in which emerge clearly the allegorical aims and the numerous stratifications of feeling wanted by the author.
Felicity Skelton (Sheffield Hallam University), “In the wilds, in the wilderness: Munro’s palimpsest unpicked.”

In 1994 Alice Munro published *Open Secrets*, which includes the epistolary story ‘A Wilderness Station’, about two brothers clearing land and settling in Upper Canada and the fatal accident suffered by one of them. In 2006, *The View from Castle Rock* appeared, and includes ‘The Wilds of Morris Township’, a story of accidental death and settlement. In ‘The Wilds of Morris Township’, the death comes in an apparent extract from a historical document, the memoir of one of those involved, which covers six pages in a much longer story. In ‘A Wilderness Station’ it is the central episode in a story possibly involving murder and rape. The two versions have close similarities, but this paper focusses on the differences, and how our reading of the earlier text is affected by our later reading of the apparently more ‘truthful’ version. My interests here are twofold: firstly, how we read a rewrite, and secondly, how we recognize a short fiction, distinguishing it from historical anecdote or prose narrative. What complicates the reading is that the re-writing was published twelve years before the ‘historical’ material, so that we read the later text as a footnote, perhaps, or the earlier text as less fictional than it may in fact be, although the levels of fictionality are hard to ascertain, since the narrative is itself based on historical documents to which we do not have access. Gérard Genette’s *Palimpsests: Literature in the Second Degree* (1982), discusses meta- and intertexts in terms of translations, adaptations, and transpositions. The original, literal meaning of ‘palimpsests’ is script which has been almost entirely erased, and overwritten so that while the later text is readable, the earlier can still be seen, if not deciphered fully. Genette’s extension includes examples of genre change, summaries, expansions, and deletions. His discussion of ‘transposition’ contributes to the reading of Munro’s two versions.

**Felicity Skelton** was Senior Lecturer in English Literature and Creative Writing (short story) at Sheffield Hallam University for twenty years, until December last year. She has published short fiction in several anthologies, including *Overheard: Stories to Read Aloud* (2012, Salt) and *The Red Room* (2013, Unthank), and a single author collection *Eating a Sandwich* (1999, Smith/Doorstop). Her research interests include contemporary Canadian short fiction.

Mara Santi (Universiteit Gent), “The short story and the polytext”

In my course on theory of politext, I ask my students to participate in a simple experiment. They are each assigned a short story that they are not familiar with and asked to analyse it as if it had washed ashore in a drift bottle. What they either do not know or should ignore, is that the text belongs to a collection. They are then asked to read and analyse this collection. Finally, they compare their non-contextualized analysis of the short story to their analysis of the short story as part of a politextual structure. This exercise illustrates how context triggers two basic devices of politext. First, it shows how context activates patterns of expectations, defined as hypotheses that we validate and renew throughout the linear sequence of the collection, as well as patterns of recognitions, which are overarching argumentative or narrative competences that we recall in order to make sense of the collection as a whole. Second, the exercise demonstrates the “network latency effect”. On the one hand, this effect is the processing delay readers experience when they reprocess a text T1 of a sequence after having processed text T2 of the same sequence. On the other hand, readers redefine the hierarchy of a text’s information by activating latent information. When reading a text in context, the reader’s attention is drawn by features such as a theme, formal feature or character, which become relevant because of the interplay between text and context. In other words, what seems less relevant in a non-contextualised analysis can become the focus of attention in context. This paper aims to illustrate these four processes -patterns of expectation, patterns of recognition, processing delay and (re)definition of information architecture- in two kinds of politexts: the mono-authorial and the editorial collection, the latter more specifically compiling multiple authors on a given subject.
Mara Santi is associate professor of Italian Literature at Ghent University. She graduated in Italian philology at the University of Pavia where she also wrote her PhD thesis on Gabriele d’Annunzio. She teaches BA courses on the history of Italian poetry, on chivalric poetry of the sixteenth century and on contemporary Italian prose. She also teaches MA courses on short story collection theory. Her main research interests lie in modern and contemporary Italian narrative, narratology, philology, and literary theory, in particular short story collection theory. She is particularly interested in authors who have greatly influenced or shaped Italian culture between the nineteenth and twentieth centuries, above all Gabriele d’Annunzio and Italo Svevo, not to mention Carlo Emilio Gadda. She is an active researcher on recent developments in contemporary Italian literature.

Amândio Reis (Universidade de Lisboa), “ ‘An Invisible Thread’: Henry James and the Ghost Story Collection”

This paper focuses on the most recent anthology of Henry James’s supernatural tales (2008). The objective of my reflection is twofold: to explore the ways James has been systematically described by critics and editors as a sui generis short story writer, coming from a particular tradition of “high literature” now projected onto the mass market; and to consider the occurrence of terms such as “ghost story” and “supernatural tale” as referring to elusive concepts that make us question our presuppositions more than they offer us any stable genre categories. From the ghostly “in the strict sense of the term” to the ghostly as an “uncategorizable” element (T.J. Lustig 2010), I aim to identify the principles that have grounded our general understanding of the Jamesian supernatural, and which, laying out “an invisible thread” (H. James), allow us to bring these texts together in more or less cohesive combinations. To do this, I analyze a crucial difference between the alignment of stories proposed by Leon Edel (1970) and Wordsworth’s latest collection. My aim is not to speculate on the reasons behind this change, but rather to interrogate crucial aspects that seem to render any definition of the Jamesian ghost story paradoxically impossible, and that, as a consequence, make the choice of texts to integrate collections such as these an exercise on interpretation in itself. Observing critical tensions and patterns between the stories which are accentuated in their conflation in one single volume, I argue that in James’s fiction the ghostly is intimately related to the notion and praxis of writing. This association with textualty and writing allows me to explore the configuration and functionality of the ghostly element, both in the author’s perspective on the possibilities of fiction and in his readers’ interpretive and aesthetic experience.

Amândio Reis is a PhD student in the International PhD Programme in Comparative Studies – PhDComp (Universidade de Lisboa). In 2015 he was granted a doctoral fellowship for a research project on the relations between fiction and knowledge in late nineteenth-century short story. He is a member of the University of Lisbon Centre for Comparative Studies; a co-editor of Falso Movimento, an online journal on writing and film; and a member of INCH – International Network for Comparative Humanities.

Marta Aiello (Université de Lorraine, Nancy et Université de Catane.), « ‘L’uomo invaso’ de Gesualdo Bufalino: trangression de genre et récit post-modérniste »

En 1981, à l’âge de 61 ans, Gesualdo Bufalino publie son premier roman ‘Diceria dell’untore’ qui, immédiatement, s’impose en gagnant le prestigieux prix Campiello. Ce succès consacre l’auteur italien comme un des écrivains les plus importants du vingtième siècle en Italie. Bien qu’il ait essentiellement publié dans sa vieillesse, Gesualdo Bufalino a commencé à écrire dès sa jeunesse. Dans sa vaste production, nous pouvons dénombrer sept romans tardifs, ce qui apparaît bien peu par rapport à la profusion de ses récits brefs antérieurs: poésies, nouvelles, articles de journal, recensions, aphorismes et surtout proses lyriques. Après une analyse formelle, une telle situation ne peut pas étonner. Le style perlitéraire de Bufalino, dont
l’œuvre ne renonce pas à s’interroger sur les significations profondes de l’existence, poursuit, en effet, une perfection technique et une somptuosité stylistique qui nécessitent des temps de composition considérables. En outre, l’auteur refuse que l’expérimentation permanente de tous les genres littéraires, qui caractérise son écriture, s’effectue au détriment de la rhétorique. Notre communication se concentrera en particulier sur le recueil de récits brefs, L’uomo invaso, paru en 1986 aux éditions XX. En littérature italienne, cette œuvre se révèle totalement unique dans la mesure où elle propose un jeu sur la transgression des conventions traditionnelles du récit bref – noir, fantastique, historique, policier, etc. – et, ainsi, assume directement le débat structuraliste, la désintégration des stéréotypes narratifs et les avant-gardes littéraires, qui, à l’époque, animent la littérature et la culture françaises. Gesualdo Bufalino, pour toutes ces raisons, occupe donc une place fondamentale dans la littérature postmoderne et sa production marquée par le citationnisme et le dépassement des schémas narratifs traditionnels apparaît comme le fruit d’un dialogue avec les plus grands écrivains de la littérature française, écrivains qu’il érige en modèles d’écriture.


Jacques Bouyer (Inalco, Paris), « La nouvelle en Grèce au tournant des années soixante : une aventure collective à l’époque des idéologies et de la dictature – le cas de Marios Hakkas »


Jacques Bouyer est professeur agrégé de lettres classiques et a été chargé de cours en grec moderne à l’université Lyon III Jean-Moulin. Il prépare une thèse de doctorat sur Marios Hakkas, écrivain grec, au CERLOM (Centre d’étude et de recherche sur les littératures et les oralités du monde, EA 4124) de l’INALCO sous la direction de Monsieur Stéphane SAWAS.
Stephanie Rains (Maynooth University), “Story Prizes and ‘New Journalism’ in the Irish Popular Press, 1880-1914”

Contemporary prize culture is an established influence upon short literary fiction. But in an earlier era, prizes were equally important to the popular fiction which appeared in popular story papers. This paper will examine the prize culture of late 19th and early 20thC Irish penny periodicals. These include Ireland’s Own, the Shamrock, the Irish Emerald and the Irish Packet, all of which ran regular story competitions for years or even decades during the fin-de-siècle. These competitions were aimed at ordinary readers, with the winners having their story published in the paper. In some periodicals, these competitions ran on a weekly basis for many years, meaning that an enormous number of readers also became writers. In most cases these were readers from entirely non-literary backgrounds – clerks, typists, teachers and schoolboys were all regular winners of story competitions, and the stories they wrote were typically romances or social comedies set in everyday Irish life as their authors knew it. For the periodicals, these competitions were an important part of their business models as they simultaneously provided cheap material to fill their pages while also building the more interactive and intimate relationship with readers which was so important to the ‘new journalism’ of the era. For readers, obviously there was the potential pleasure of winning the competition, along with the opportunity to see their work (and name) in print. Beyond that however, it is clear that there was a pleasure for readers in the process of planning, writing and submitting stories. This paper will explore the scale and implications of this popular prize culture for both publications and reader/writers, including an examination of the political economy of short story prizes, as well as of the importance they had for reader/writers.

Stephanie Rains is a Senior Lecturer in Media Studies at Maynooth University. She published The Irish-American in Popular Culture, 1945-2000, Irish Academic Press in 2007, and Commodity Culture and Social Class in Dublin, 1850-1916 in 2010, also with Irish Academic Press. She is currently researching popular print culture in early-twentieth century Ireland, and has recently published articles about this in Irish Studies Review, Media History and Irish University Review.

Patrick Gill (Johannes Gutenberg-Universität, Mainz), “Questions of Decorum: Martin Amis’s Einstein’s Monsters between Anthology and Cycle”

Published towards the end of the Cold War, Martin Amis’s Einstein’s Monsters offers an interesting angle on the very nature of the form of the story cycle and its various cognate forms, the collection and the anthology. Eschewing the usual markers of coherence such as shared settings or recurring protagonists, Einstein’s Monsters challenges readers to establish common ground between five stories that vastly differ not only in their apparent concerns but also in narrative style and, perhaps most importantly, in their tone. This is no surprise if we take at face value their author’s contention that their coherence came about not so much by conscious design as by a subconscious preoccupation with the threat of nuclear war, and that it was only recognised as such retrospectively by the author himself. Einstein’s Monsters would thus appear to offer a reading experience conveying the impression of five isolated stories based on: no recurring characters or settings; prior publication of four of the stories in various magazines; no immediate hints at thematic or stylistic unity (in an author’s note, Amis actually names hugely disparate literary influences for each of his stories: this one “owes something to Saul Bellow”, that one “to J.G. Ballard” and so on). What creates a sense of unity (or at least makes the reader look for signs of coherence) is mostly of a paratextual nature: the order in which the stories are arranged, the common title under which they appear and the polemical essay by which they are prefaced. My paper will examine how Amis takes on the dual role of author and curator/compiler in this volume, what challenge this poses to the reader and where this particular venture can be situated in a broader chronology of the form of the short story cycle.
Jean-Bernard Cheymol (Université Toulouse 3), « Brièveté et contexte de production des Dessins-séquences de Richard Mc Guire pour le New Yorker »

Richard Mc Guire a composé plusieurs séries de petits dessins pour le magazine The New Yorker, éditées récemment chez Gallimard. En raison du contexte de production et du type de publication dans lequel les dessins prennent originellement place, la brièveté de ces mini-récits s’associe au risque de leur insignifiance. Car contrairement aux dessins de presse illustrant un article, les vignettes ou cabochons, héritiers des culs-de-lampe, sont des bouche-trous qui servent à équilibrer la longueur des colonnes – et qui de surcroît ont perdu de leur utilité depuis l’informatisation de la mise en page. En outre, les images sont à distance les unes des autres, ce qui introduit une discontinuité dans le récit qu’elles peinent à constituer. Pourtant, ces récits brefs, désormais composés par des artistes reconnus, ont des fonctions essentielles, parmi lesquelles donner sens aux détails et par extension à chaque information du co-texte et rendre la lecture du magazine plus active en incitant le lecteur à revenir sur les images qu’il a déjà parcourues – et donc sur les pages dans leur ensemble. Des stratégies sont ainsi lisibles pour lutter contre l’insignifiance, dont, entre autres, la personnification des objets et une certaine rhétorique de l’anodin, et pour relier malgré tout les vignettes. Mais elles n’occultent pas la tension à l’œuvre dans ce type de narration, où le lien entre les images est testé, rendu parfois même improbable pour qu’il puisse être mieux renoué par le lecteur grâce à l’émission de diagnostics multiples (Cf. R. Baroni). Ce type de récit bref le place en effet devant une combinatoire de possibles (les variantes de diverses situations ou objets) où le lien diachronique, perturbé, est à (re)trouver.


Emmanuel Vernandakis (Université de Angers), “From a conflictual context to crossbreeding co-texts in The Happy Prince and Other Tales (1888) by Oscar Wilde.”

In my paper, I propose to examine the context and (subsequent) co-text of Oscar Wilde’s fairy-tale collection The Happy Prince and other Tales (1888). Written for “childlike people from 18 to 80,” the tales were promptly translated in all European languages and have been systematically reprinted worldwide ever since, either as a collection or separately. Most of the stories have frequently been illustrated, adapted for the stage and the screen, set to music and creatively rewritten for either a young or an adult audience. They deal with such issues as religion, friendship, love, idealism, and self-sacrifice, all displayed through the prism of irony. For the above reasons, the tales can also read as short stories. The collection will be discussed within the frame of aestheticism, a movement Wilde actively promoted, against the Victorian cultural conflict between ethics and aesthetics, known as “Hebrew and Hellene,” and illustrated by the symbolic opposition between Athens and Jerusalem, Apollo and Christ. Instead of highlighting the conflictual nature of modern culture, as, for instance, Arnold, Ruskin and Pater do, in The Happy Prince and Other Tales Wilde cross-fertilises the somewhat exotic paradigms of Hebrew and Hellene using the endemic gothic mode as catalyst material. The process provides the tales with fruitful seeds of crossbreed structural specificities and minimal thematic, aesthetic, and ethical motives. The crossbreed material sprouts into new life in Wilde’s subsequent Oeuvre which, as it will be argued, is also committed to shortness. Short fiction constitutes indeed a substantial part of Wilde’s work. In the 1966 Harper and Row 1236-page-long one-volume edition of The
Complete works of Oscar Wilde, the stories, fairy tales and prose poems cover 543 pages; that is more than half of his whole production. In addition, storytelling, and aphorisms, two dominant features of Wilde’s essays, drama and late poetry, also pertain to the aesthetics of shortness. Thus, the ethical, “didactic” or ideological material of the tales rubs off on the totality of Wilde’s subsequent works or rather develops into fruitful dialectics between ethics and aesthetics that highlight the importance of the fragment within them. Through a complicated but progressively supportive reception, Wilde’s works have participated in the evolving Modernist and Postmodernist principles of art and literature as well as in the evolving mores of society. The legacy of his stories for us is the importance they attach to the fragment, a concept which can stand for and replace the unattainable Cartesian wholeness of the individual and the Universe. As a conclusion, we may suggest that, paradoxically, in Wilde’s case, short forms are more flexible than longer ones, leaving more space to his imagination despite their formal requirements for shortness. This is what makes of them a crucial, a laboratory of creative experiments through which the writer looks beyond the borders of genres to try out his ideas and find his way in his mission which is to come to terms with various issues of representation, notably ethics and aesthetics.

Emmanuel Vernadakis is professor of English literature at the Université de Angers, with a long-standing research interest in short fiction. He is a founding member of ENSFR and consulting editor of The Journal of the Short Story in English.

Paul McDonald (University of Wolverhampton), “Enigmas of Confinement: The Poetics of Micro Fiction”

Micro fictions have become increasingly popular over recent decades. Whether they are termed flash fictions, mini fictions, postcard fictions, quick fictions, short shorts, or sudden fictions, they continue to feature heavily in global literary culture, with numerous anthologies, competitions journals, and societies dedicated to their production and dissemination. Combining elements of anecdotes, fables, jokes, prose poems, and short stories, these miniature stories have been seen as a hybrid form that can be distinguished from conventional short fiction. However, to date very few scholars have attempted to establish where this distinction lies. My paper will explore some of the elements of micro fiction that allegedly set it apart from the conventional short story. Principally I will take issue with William Nelles’s contention that stories falling below 700 words tend toward closure, arguing instead that the best known and enduring micro fictions seem to share an openness that is inextricably related to their brevity. In this respect they exhibit a trait often used to distinguish conventional short stories from novels, and thus micro fictions can be seen, in the words of Irvin Howe, to be “like most ordinary short stories, only more so.” Focusing on some of the highest profile and briefest miniatures from exponents like Amy Hempel and Enriqueta Anderson-Imbert, I will argue that enigma and ambiguity are central to their success, and the poetics of micro fiction is generally indistinguishable from the conventional short story form.

Paul McDonald is Senior Lecturer in English and Course Leader for Creative Writing at the University of Wolverhampton, UK. His books include three novels, three collections of poetry, and monographs on American humour, Philip Roth, and the fiction of the Industrial Midlands. He has a book exploring the history and poetics of flash fiction forthcoming from Greenwich Exchange Press in 2017.

Jorge Sacido-Romero (University of Santiago de Compostela), “Being then nothing”: Physicality, Abjection and Creation in Janice Galloway’s Short Fiction”

Asked once about “the body” as a recurrent motif of her fiction, Janice Galloway replied that she was “obviously fascinated by physicality – sometimes repulsed, sometimes wildly attracted” (March 1999: 97). Galloway connects her fascination with physicality with “her obsession with [...] death. Death is the most
bizarre idea. Being then nothing” (March 1999: 97). Because of their concentration and limited frame, Galloway’s short stories offer in a more sharply focused manner than novels striking depictions of the physical, scatological, carnal, fleshly, or—as critic Georgina Brown (1996) famously called it—“visceral”, which is one of the threads running through her three collections of short fiction to date: Blood (1991), Where You Find It (1996), and Jellyfish (2015). Thus, the unnamed girl’s discovery of her dead uncle’s face buried in the earth is the turning-point in the oneiric tale “it was” (her first story), a rotting corpse is the central motif in “The meat” (both from Blood), the title-piece of her second collection Where You Find It revolves around an intense experience of vampire-like kissing, whereas palpitating and engulfing undergrowth is the nucleus of a woman’s psychotic hallucination attached to the menacing return of her mother in “turned” (from Jellyfish). For Galloway, this fascination with (living) being and its inescapable mortal fate and dissolution into nothingness is what makes her a writer, what makes anyone a writer: “if you’re not fascinated with the simple fact of being, you’ve not got a lot to write about” (March 1999: 97). In approaching this topic of physicality and its connection with death in an array of Galloway’s stories, this paper resorts of Julia Kristeva’s concept of abjection (1982 [1980]) as what disrupts signification and erases the line dividing the subject from the world of (living) objects. Though repressed, the abject nevertheless returns to trouble the subject’s inscription in a reality whose consistency is likewise eroded by its deadly power. As Kristeva writes, some of the manifestations of the abject are “refuse and corpses [...], body fluids, [...] shit[,] what life withstands, hardly and with difficulty, on the side of death” (Kristeva 1982 [1980]: 3). Attached to other socio-historical factors, Galloway’s exploration of, and fascination with, the abject furthermore determines the formal effects of textual fragmentation and typographical experimentation apparent in many of her stories. The latter may be taken as examples of the Kristevan “semiotic”, or, as Maurice Blanchot has previously argued, of “the materiality of language”, the last resort the literary author has in her/his struggle in resuscitate being that language itself --Blanchot follows Hegel-- had murdered by externalising it in words as bearers of ideal concepts (1995 [1949]: 327).

**Jorge Sacido-Romero** is Senior Lecturer in English at the University of Santiago de Compostela, Spain. He has published on the short fiction of Conrad, Woolf, Galloway and McEwan, is the editor of Modernism, Postmodernism and the Short Story in English (Amsterdam: Rodopi, 2012. “Postmodern Studies” Series, nº 48), the co-editor (with Sylvia Miezskowki) of Sound Effects: The Object Voice in Fiction (Leiden: Brill / Rodopi, 2015. “DQR Studies in Literature” Series, nº 59) and at present supervises the Research Project “Women’s Tales”: The Short Fiction of Contemporary British Writers, 1974-2013, funded by the Ministry of Economy and Competitiveness, Government of Spain. (Ref.: FEM2013-41977-P).

**Laura Mª Lojo-Rodriguez (U of Santiago de Compostela), “Genealogies of Women: On Michèle Roberts’s Short Fiction”**

The aim of this paper is to examine Michèle Roberts’s fictional process of recovery of the maternal body as core to her aesthetic and feminist agenda in her short stories by focusing on the various ways in which the writer conceives of maternal figures and mothering, which often deviate from received assumptions of what motherhood, and ultimately gender, entail. In the short stories under inspection Roberts offers interesting feminist permutations of the traditional male pattern of maturation —or Oedipus complex— by bringing to the fore the mother/daughter relationships. In so doing, Roberts not only problematises “the lived difficulties of that crucial relationship so many of us battle with” (Roberts 1998: 21), but also discusses the need to forge an empowering discourse which could validate women’s mothering in social terms and recover the maternal bond, since “all of western culture rests on the murder of the mother” (Irigaray 1991: 47).

In fact, Roberts’s short fiction problematises the complex process of recovery of such a bond, and fictionalises women’s need to “successfully create and ethical order and establish the conditions necessary for women’s action” which, for Roberts, are entailed in both “vertical dimensions” —pertaining to daughter-to-mother and mother-to-daughter relationships— as well as in “horizontal” dimensions relating to a sorority among women (Roberts 1986: 70-71). Roberts’s vertical and horizontal dimensions recall Luce Irigaray’s “female genealogy”, “suppressed on behalf of the son-Father relationship, and the idealization of the father
and husband as patriarchs” (1993: 108). For Irigaray, the act of raising the mother from her neglected position and to restore her name into culture itself, of “putting into words” the lives of women signals the creation of a genealogy for women. Such a vertical dimension enables a horizontal one – love among women and sisters – to take place (1993: 108). In her short fiction, Roberts fictionalises women’s need to inscribe themselves in a vertical dimension of matrilineal inheritance which paves the way to horizontal proposals of sorority in an empowering, ethical discourse.


Elke D’hoker (Katholieke Universiteit Leuven), The Short Story Series of Annie S. Swan in The Woman At Home.

In my paper I propose to investigate the short story series which Annie S. Swan published in the women’s monthly magazine The Woman at Home between 1894 and 1910. Annie Swan was the figurehead of the magazine at that time and contributed a story as well as an editorial column to every issue. Some of these stories are single pieces, but most are part of a series, centered on a recurring narrator and/or protagonist. Examples of such series are “Elizabeth Glen, M.B. The Experiences of a Lady Doctor” (1893-4); “Memories of Margaret Grainger, schoolmistress” (1894-5); “Mrs Keith Hamilton, M.B.” (1895-6); “Miss Ferrar’s Paying guests” (1897-98); “Sister Ursula” (1900-1); “The Journal of a Literary Woman in London” (1902-3), and, under the pseudonym David Lyall, a series about a boarding house for middle-class working girls in Paris (1908-9). I propose to investigate these short story series with regard to (a) their presentation and embeddedness within the magazine as a whole (e.g. interaction with illustrations and advertisements, marketing of the series and their author); (b) their functioning as a series of stories following the famous model of Sherlock Holmes, and (c) their thematic interaction with the journalistic content of the magazines, specifically about the question of middle-class female occupations.

Elke D’hoker is senior lecturer of English literature at the University of Leuven, where she is also co-director of the Leuven Centre for Irish Studies and of the modern literature research group, MDRN. She has published widely in the field of modern and contemporary British and Irish fiction, with special emphasis on the short story, women’s writing and narrative theory. She is the author of a critical study on John Banville (Rodopi, 2004) and has edited or co-edited several essay collections: Unreliable Narration (De Gruyter, 2008), Irish Women Writers (Lang, 2011), Mary Lavin (Irish Academic Press, 2013) and The Irish Short Story (Lang, 2015). A new monograph, Irish Women Writers and the Modern Short Story has just come out with Palgrave (2016).

Eve Kearney (University College Dublin), “The implications of the short story and novella forms in Claire Keegan’s Foster”

This paper will examine Claire Keegan’s work “Foster”, as it appears in its two published forms – the award winning short story published in The New Yorker in 2009, and the version published as an individual stand-alone story by Faber and Faber in 2010. For ease of comprehension, The New Yorker version shall be referred to as “Foster” and the published book version shall be referred to as Foster. In examining the two texts, this
paper will compare the short story form with the expanded novella form, interrogating Keegan’s form, style and elements of plot in each text. In reading each text, we see that Foster affords Keegan more room to embellish her text and expand on descriptions, allowing her to expand the environment in which she sets the text. In contrast to this, this paper will closely examine “Foster” in relation to ideas of the short story as a limiting literary form, demonstrating its affect on Keegan’s prose. It will then explore Foster’s relative formal and stylistic freedom, as well as the affect that greater detail has in shaping our understanding of key characters while remaining ambiguous. This paper will also interrogate Keegan’s inclusion of the 1981 Hunger Strikes in Foster, arguing that its inclusion not only contextually situates the text, but that it plays on themes and conceits of both “Foster” and Foster as well as demonstrating ideas of Irish literary tradition that Keegan has been lifted to by critics, and that she herself subscribes to. Finally, the paper will conclude with an examination of the exposure of Keegan’s “Foster” following her winning of the Davy Byrne Short Story Award and the impact this had on the public reception of Foster.

**Eve Kearney** is a first year PhD candidate in the School of English, Drama and Film in University College Dublin where she is attempting her thesis is entitled “‘No Country for Young Men’: Representations of Contemporary Irish Masculinities in the Post-Celtic Tiger Short Story”.

**Thomas Gurke (Heinrich-Heine-Universität Düsseldorf), “The Short Story in (E)co-textual Environments”**

The short stories of Rick Bass (The Lives of Rocks, 2006) could be easily classified as ‘environmental fiction’. But at the same time, they produce ‘fictional environments’ of a specific ‘Nature’ that need to be co(n)textualized further. This paper does not merely wish to embed Bass’s various ‘live-cycles’ and descriptions of (a) ‘Nature’ in recent Ecocritical discourse, but rather proposes a reading which shows how concepts of fictional environments emerge and produce an entanglement that can be best described by Ecological means. For narratives make us do things by entangling us in a wide range of activities that are actualized in response to the material dynamics of textual environments: acts of selecting or segmenting bits of text, of organizing, ordering and reordering them, practices of comparing parts of text with other parts, while combining, superimposing, and re-situating them. The short stories of Rick Bass produce something that comes near to what the cultural anthropologist Tim Ingold (Being Alive, 2011) would refer to as a meshwork. In opposition to Bruno Latour’s network, the meshwork allows to view “the organism (animal or human) [...] not as a bounded entity [...] but as an unbounded entanglement of lines in fluid space” (Ingold 2011, 64). This term will thus be used in order to re-read Bass’s fictions: not by seemingly stating that “everything is connected to everything else” (Rueckert 1976, 108), but by showing how successive multiplicities of possible storyable accounts are produced that come to pass during the ongoing interactions within narrative environments. Fictional ontologies live on the material subsistence of this transformative activity and, thereby, allow for a continuous flow of experiences ‘in the making.’ How can these, in turn, be rendered as ‘lively experiences’ themselves?

**Thomas Gurke** is a lecturer at Heinrich-Heine-University in Düsseldorf and has a degree in English Literature and Musicology. He completed his PhD in 2014 examining the intersemiotic, aesthetic and affective dynamics of music and literature in the texts of James Joyce (under consideration for the Florida James Joyce Series at the University Press of Florida). His current project explores the concept of authorship within drug-narratives.

**Gerald Preher (Université Catholique de Lille), “Furnished with Short Stories: Willa Cather’s My Antonià and its Pre-Texts”**

In her 1922 “The Novel démeublé,” Willa Cather exposed her aesthetic ideals: sparseness and precision. For her, selectivity is central to the artistic process and, in her criticism of Balzac’s “overfurnished” novels, she
seems to echo Maupassant who had penned an essay on the novel – to present his own *Pierre et Jean* – in which he explains: “If within three hundred pages [the artist] depicts ten years of a life so as to show what its individual and characteristic significance may have been in the midst of all the other human beings which surrounded it, he ought to know how to eliminate from among the numberless trivial incidents of daily life all which do not serve his end, and how to set in a special light all those which might have remained invisible to less clear-sighted observers, and which give his book calibre and value as a whole” (“Of the Novel” 1887). When putting together her classic 1918 novel, *My Antonià*, it appears that Cather searched for emotion, images and places in stories she had previously published in order for her novel to achieve such a result: “Peter” (1892), “The Affair at Grover Station” (1900), “The Sentimentality of William Tavener” (1900), “Eric Hermannson’s Soul” (1900), “A Death in the Desert” (1903), “The Enchanted Bluff” (1909) and “The Bohemian Girl” (1912) all include scenes that have been adapted, rewritten or borrowed for the longer work. The purpose of this paper is to assess Cather’s success in her rewriting of pre-texts that may now appear as co-texts to *My Antonià*.

**Gérald Préher** is Professor of American Studies at Lille Catholic University (France) and a member of the CIRPaLL (University of Angers, France). He defended a doctoral dissertation on southern literature and has written essays on various 19th and 20th century writers. He co-edited several collections of essays on American literature, is the associate editor of the Journal of the Short Story in English and the general editor of the review Résonances. He has a forthcoming monograph on Elizabeth Spencer and the volume dedicated to Richard Ford in the Understanding Contemporary American Literature series.

**Ahlème Charfeddine (Université de Tunis), « Maupassant en Maroc »**

Mon travail de recherche en doctorat concerne des œuvres de Maupassant qui ne sont pas très célèbres : les nouvelles africaines de Maupassant. Nous nous devons d’attirer l’attention sur un élément de la vie de Maupassant peu connu du grand public qui est sa carrière de journaliste. Il a été envoyé spécial du journal Le Gaulois depuis 1880. Il a écrit pour d’autres journaux comme Le Gil Blas entre autres. Il a été envoyé par Le Gaulois en Algérie pour couvrir les insurrections de Bou Amama en 1881. Il fera ensuite d’autres voyages en Algérie et en Tunisie. De ces voyages sont nées des nouvelles qui ont pour cadre l’Afrique et qui ont été recueillies dans le recueil *Marroca et autres nouvelles africaines*. D’abord, il serait intéressant de voir comment ces récits brefs évoquent un contexte plus large. Par exemple, Marroca et Allouma, les deux héroïnes des nouvelles éponymes, non seulement symbolisent la femme africaine indomptable à la sensualité bestiale et à l’énergie brute mais elles incarnent aussi l’Afrique, terre sauvage, inexplorée et incontrôlable. Maupassant exprime son opinion sur le colonisateur et le colonisé de façon imagée : l’amant de ces femmes que ce soit le voyageur français, dans « Marroca », ou le colon français, dans « Allouma », croit posséder cette maîtresse alors qu’elle lui échappe en réalité. Ensuite, il est important de préciser que ces nouvelles ont été publiées d’abord dans les journaux avant d’être publiées en recueils. *Marroca* paraît la première fois dans *Gil Blas* le 02 mars 1882 et ensuite, dans le recueil *Mademoiselle Fifi*. Quelle lecture donner à ces récits brefs qui passent d’un journal à un recueil ? Le sens du texte change-t-il qu’il soit dans un journal ou dans un recueil ? Voici deux points que je souhaiterais développer plus longuement.

**Ahlème Charfeddine** est actuellement doctorante à l’Université de Tunis, Faculté des Sciences Humaines et Sociales de Tunis, 94 Bd de 9 Avril 1938, 1007 Tunis, Tunisie. Sa thèse s’intitule « L’Espace lisse dans les récits africains de Maupassant, » sous la direction de Mme Emna Beltaïef.

**Gráinne Hurley (independent scholar), “The eternal plight of the short-story writer’: Mary Lavin and the Commercial Literary World”**

This paper will examine how Mary Lavin managed the direction of her writing career in the commercial literary world. Lavin was keenly aware that the professional writer must engage with the commercial...
business of writing in order to make a living from it. She understood that business and social decisions could influence and enhance her literary reputation. Although an already established writer, being published in the illustrious New Yorker introduced Lavin’s work to a wider international audience. This paper will consider Lavin’s decision, early on in her dealings with the magazine, to part ways with her literary agent and to market her own work. This act of cutting out the mediator, aside from the financial gain, gave Lavin a greater control over her writing and the management of her career. The immediate communication with The New Yorker allowed her to be reactive and enabled her to modify stories, according to the magazine’s needs. Also, if Lavin had not handled her own work directly, it is doubtful whether she would have built up such a strong relationship with her chief editor, Rachel MacKenzie. The paper will reveal how Lavin was proactive in terms of reselling her stories to different markets. If The New Yorker rejected stories, she sold them to other magazines or journals, or included them in collections. It is noteworthy that all of Lavin’s stories published in The New Yorker were published again in various collections of short stories. However, by acting as her own agent, Lavin could not solely concentrate on the business of writing; she had the additional task and burden of considering and capitalising on the sale and destination of her stories. This paper will consider the double-edged sword of self-promotion, and the precariousness of writing for a living. Ultimately, it will demonstrate that the professional author is dependent upon successfully negotiating the literary marketplace.

Gráinne Hurley holds a PhD in English from University College Dublin. Her main area of research is Mary Lavin’s relationship with The New Yorker magazine. Her other areas of interest include twentieth-century American Drama, Irish theatre and censorship, and The New Yorker fiction, with particular emphasis on the writings of Maeve Brennan.

Sookjin Hwang (Université de Korea ), “Critique de l’approche générique de la nouvelle. Essai sur la notion de ‘l’écriture nouvellistique’ »

Notre étude a pour but de cerner les problèmes provoqués par l’approche générique de la nouvelle et de proposer un nouveau concept, « l’écriture nouvellistique », en tant que stratégie d’écriture. Les fictions courtes ont été méprisées pendant longtemps en raison de leur petite taille. Leurs défenseurs ont attribué le déshonneur jeté sur ces fictions peu longues au fait que le genre de la nouvelle ne s’était pas élevé au rang de genres majeurs et indépendants, de sorte qu’ils se sont efforcés de définir ses spécificités par exemple, la brièveté, la vérité, la surprise (la nouveauté inouïe), etc. Cependant, une telle approche générique de la nouvelle sur les fictions courtes soulève quelques problèmes, dont le premier est l’illusion ontologique sur le genre de la nouvelle : on considère à tort la nouvelle comme une entité dotée de caractères spécifiques inhérents, transmissibles aux œuvres, de sorte que « la nouvelle » expliquerait « les nouvelles ». Le second problème est lié aux interprétations stéréotypes des fictions courtes : on restreint le champ d’extension de la nouvelle à force d’en dégager trop de critères définitionnels, qui commandent dès lors une lecture simpliste de fictions courtes particulières. Pour compenser ces problèmes, nous avons d’abord tenté de dissocier la qualité « nouvellistique » du genre de la nouvelle, et de proposer une nouvelle notion, « l’écriture nouvellistique », à la base de l’expérience de lecture des fictions courtes, souvent marquées comme « nouvelles ». Cette notion renvoie à une stratégie d’écriture qui fait appel à la bonne volonté du lecteur, de sorte que ce dernier se sente libre d’établir une relation entre les textes, non prévue par l’auteur, de sorte que sa lecture ne soit pas unique et fixée mais toujours diverse et variable, contrairement à celle du « livre-racine ».

Sookjin Hwang est titulaire d’un master en littérature française de l’université Korea et actuellement doctorante en littérature française dans cette même université. Elle s’intéresse à la co-textualité de fictions courtes et sa propre notion « l’écriture nouvellistique ».
Chiara Licata (University of Siena), “Reshaping a genre: Alice Munro’s short story cycles between unity and fragmentation”

The short story cycle arises in the constellation of literary forms in an ambiguous way, occupying a space somewhere between the novel and the short story, between unity and fragmentation. The debate concerning the short story cycle is about its nomenclature in the first place, since it has been variously called: story cycle, novel composite, paranovel, hybrid novel, short story sequence, short story compound, integrated short story collection, anthology novel, short story book, story chronicle, narrative of community. The different labels, which are attributed to this hybrid form, suggest also a semantic fluctuation in relation to the emphasis put either on the unity, considered as a whole, or on the parts. Moreover, a cycle implies a cyclical motion, a circular path: that’s why I will use this label to define Munro’s collections, since the distinctive feature of her work considered in its poematic dimension, provides what critic F. Ingram has called a “cyclical habit of mind”, the idea of the recurrence of images which, through writing, take form and are condensed in coherent unity. The theoretical interest in a writer like Alice Munro is due to the fact that over her prolific career she has explored the potential of the short form, gradually unraveling the boundaries between genres, decomposing their perspectives and creating cycles of stories or series of interconnected stories. Munro’s stories appear to violate systematically short story’s structural rules and this is not only expressed by the violation of E. A. Poe’s dogma of brevity (the stories of Alice Munro, as often repeated by the author herself, are long-short story), but concerns especially the perspective from which Alice Munro tells her stories: no longer matters what it is told, but the way it is told ("not the 'what happens' but the way everything happens"). This way, Munro’s stories turn out to be much more than reports of a tranche de vie or anecdotes: they are not meant to be just the revelation of a moment of being, but they become the place designated for the construction of the characters’, the reader’s and the author’s identities.

Chiara Licata graduated in Modern Literature in July 2014 at the University of Siena with Professor Gianfranca Balestra with a thesis entitled Alice Munro and the dimension of the short story. From 2014 she started a PhD in Comparative Literature at the Department of Philology and Criticism of Literature at the University of Siena, with a research project on the Anglo-American short story cycle, focussing on the works of Eudora Welty and Alice Munro.

Hedwig Schwall (KU Leuven), “Genre and Textuality: a comparison of Kevin Barry’s novel, his novella and his short stories”

The paper on Genre and Textuality will offer a comparison of passages from Kevin Barry’s short stories (There Are Little Kingdoms, 2007), his novella (City of Bohane, 2011) and his novel (Beatlebone, 2015). I hope to show how the posthuman condition (characterized by forms of desolation & confusion of boundaries) is realized in all three genres, but with differences in content (characters, action) and form (rhythm, figures of speech, conciseness). Kevin Barry’s stories are often anthologized and published in journals like The Stinging Fly. As the types of anthologies and journals which attract Barry’s stories are relevant, we may also situate this wider context of Barry’s publishing, if time allows.

Hedwig Schwall is professor of English literature at the University of Leuven and director of the Leuven Centre for Irish Studies.
INFORMATION
Conference Venue

The conference takes place in the small town of Leuven in Belgium. Leuven is the home of one of the oldest universities of Europe: the Katholieke Universiteit Leuven, founded in 1425. Hence, our mediaeval town is littered with old university buildings and crowded with students. The venue for the conference is one such old building: the ‘Irish college’, founded by Franciscan friars in 1607. It has recently been refurbished as a conference centre and hotel (The Leuven Institute for Ireland in Europe) and we are happy to be able to host the conference in such a beautiful building. All the paper sessions, lectures and readings will take place here. The conference dinner will take place in restaurant “De Waaiberg”. For its precise location, please also see the ‘Maps’ section.

Sessions

Powerpoint or cognate presentations should be brought on a memory stick and uploaded on the laptops in place before sessions (during breaks). Chairs and speakers are kindly asked to stick to the time schedule. If you have any questions or additional AV-needs, contact Ana Ashraf (Ana.ashraf@kuleuven.be/ ++32 (0)497 30 68 74) or Carmen Van den Bergh (carmen.vandenbergh@kuleuven.be / ++32 (0)494 18 17 64).

Taxi

When in need of a taxi, call Centrale Taxi Leuven (++32 (0)16 202020; or ++32 (0)477 522543) or Economtaxi (++32 (0)484 309965).
Organization

This is the third annual conference of the European Network for Short Fiction Research (ENSFR). The conference is organised by scholars from the department of Literary Studies of the KU Leuven, in collaboration with MDRN, the KU Leuven research centre of modernist literature and with the Leuven Centre for Irish Studies (LCIS). The conference will be held in the Leuven Irish college, now the home of the Leuven Institute for Ireland in Europe.

European Network for Short Fiction Research
The European Network for Short Fiction Research was created as a joint initiative of researchers at Edge Hill University (U.K.), the CRILA research group (UPRES EA 4639), Université d’Angers, France and at KU Leuven (Belgium). We have now been joined by other colleagues in countries including France, the UK, Italy, Ireland, Germany, Spain and Norway. Our broad aim is to provide a forum and resources for European-based researchers into the practice, criticism and transmission of short fiction in its diversity of forms. Short fiction has developed as an intrinsically global genre, and it is not our intention to impose strict boundaries, national or otherwise. Rather, we aim to exchange current research carried out across Europe and facilitate collaboration in both critical and practice-led research. We hope to build an online bibliography and database of resources, connecting individual researchers and research projects with one another. We also organise annual conferences in different European countries. The inaugural conference was held in Dublin (2015) and the second conference took place at Edge Hill University (2016).

MDRN
MDRN is a KU Leuven research lab that studies a uniquely varied period in literary history: the (long) first half of the 20th century. MDRN looks at the many ways in which modernist literature during this period was defined and legitimized in each of the main Western European traditions (English, French, German, Italian, Spanish and Dutch) and focuses on literature’s multiple functions, histories and mediatizations.

LCIS
The Leuven Centre for Irish Studies is a multi- and interdisciplinary research centre of the Humanities and Social Sciences of the Katholieke Universiteit Leuven. It is the result of close cooperation between the Katholieke Universiteit Leuven and the Leuven Institute for Ireland in Europe. The Centre has three objectives: first, to stimulate cooperation between researchers from Irish universities and from the Association of the Katholieke Universiteit Leuven; second, to conduct research in the traditional fields of Irish Studies as well as in research areas related to the Irish context; and finally, to promote cultural events in cooperation with the Leuven Institute for Ireland in Europe.

Organizing Committee
Elke D’hoker (KU Leuven, MDRN)
Bart Van den Bossche (KU Leuven, MDRN)
Carmen Van den Bergh (KU Leuven, MDRN, FWO)
Ana Ashraf (KU Leuven)

Scientific Committee
Ailsa Cox (Edghe Hill University, UK)
Elke D’hoker (KU Leuven, Belgium)
Bart Eckhout (University of Antwerp, Belgium)
Michelle Ryan-Sautour (University of Angers, France)
Mara Santi (Ghent University, Belgium)
Bart Van den Bossche (KU Leuven, Belgium)
Map 1 – From the train station of Leuven to the Irish College (21 min. on foot).

Map 2 – From the city centre to the Irish College (8 min. on foot).
Map 3 – From the Irish College to restaurant “De Waiberg” (12 min. on foot).