



*European Network  
for Short Fiction Research*

ENSFR ANNUAL CONFERENCE 2022  
LISBON, PORTUGAL

# Short Fiction as World Literature

27-29 October 2022

U. Lisbon, School of Arts and Humanities  
Centre for Comparative Studies

This event is supported by Portuguese funds disbursed by the Fundação para a Ciência e a Tecnologia, I.P., within the project UIDB/00509/2020.

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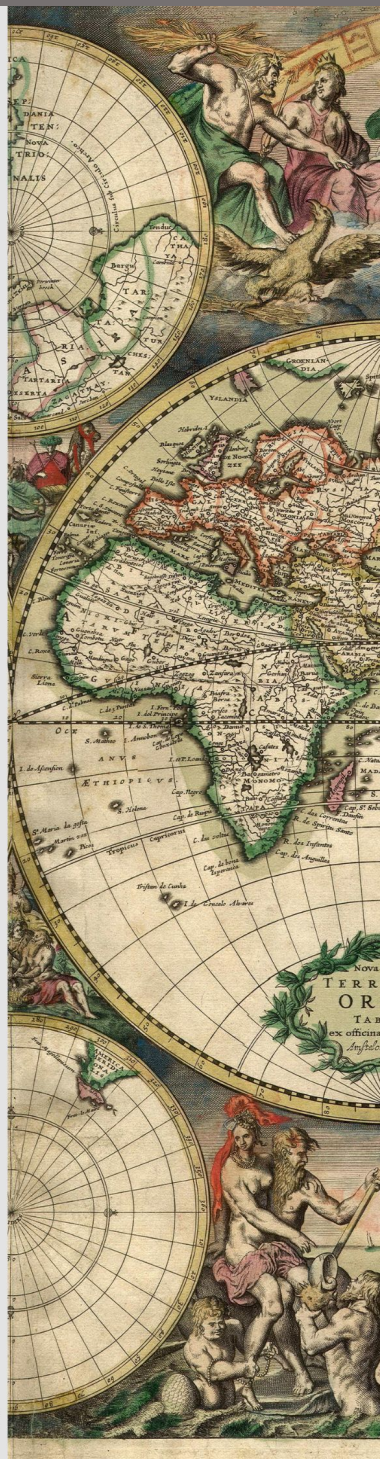
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The European Network for  
Short Fiction Research  
Annual Conference  
2022

BOOK OF ABSTRACTS

*Short Fiction as  
World Literature*

Lisboa, Portugal  
27-29 October 2022

## Organising Committee

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(Edge Hill University)

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# ENSFR Conference 2022 | Programme

Thursday 27		
Anfiteatro III (Room A201) Main Building		
08:30 — Early registration		
09:15-09:30 — Opening		
09:30-11:00 — 1st Plenary		
<b>HELENA C. BUESCU (University of Lisbon)</b> Eça de Queirós' "The Idiosyncrasies of a Young Blonde Woman": Double plots in world literature Chair: JEFFREY CHILDS (UAb—Universidade Aberta)		
11:00-11:30 — Coffee break		
Panel 1 — 11:30-01:30pm		
Anfiteatro III (Room A201) Main Building	Room B.112.C Biblioteca / Library	Sala de Formação Biblioteca / Library
<b>Panel 1A</b> Chair: Michelle Ryan	<b>Panel 1B</b> Chair: Pascale Tollance	<b>Panel 1C</b> Chair: Camila Sousa
ALEX TURA VECINO (U. Glasgow) — The Global Short Story Anthology	ALICE MERCIER (U. Westminster) — Pho- tography and the short story: A reflection on the short story's temporality in light of photographic theory	MARTA FOSSATI — Black Short Fiction and the Do- mestic Press During Apart- heid: A South African Case Study
SANTIAGO RODRÍGUEZ GUERRERO-STRACHAN (U. Valladolid) / JOSÉ R. IBÁÑEZ (U. Almería) — Short Story Anthologies in Spain: The Case of Edgar A. Poe	URSULA HURLEY / SZILVIA NARAY-DAVEY (U. Salford) — Coming un- stuck: translating Krisztina Tóth's short story collec- tion, <i>Pillanatrágasztó (Su- perglue)</i> from Hungarian into English	MOHAMMAD SHABANGU (Colby College) — On the spiritual impulse of the Af- rican short story
LAURA GALLON (U. Sussex) — Inclusivity and the "Short Story Renais- sance"	KARLA COTTEAU (U. Angers) — Traveling without Arriving: Intertext- uality, Intermediality, and Reception in Anthony Bur- gess's "The Endless Voy- ager"	JEFFREY SWARTWOOD (Ecole Polytechnique, Paris) — Surfing's Short Stories – an examination of alternative surf literature constructions
RODGE GLASS (U. Strathclyde) — Compas- sion in Extreme Landscapes: Michel Faber's Transna- tional Short Fiction	SABRINA FRANCESCONI (U. Trento) — The Iranian Journey of "Post and Beam" by Alice Munro	
01:30-03:00pm — Lunch break		

Anfiteatro III (Room A201)   Main Building		
03:00-04:30 — Writers' Roundtable #1		
04:30-05:00 — Coffee break		
Panel 2 — 05:00-06:30		
Anfiteatro III (Room A201) Main Building	Room B.112.C Biblioteca / Library	Sala de Formação Biblioteca / Library
<b>Panel 2A</b> Chair: Moy McCrory	<b>Panel 2B</b> Chair: Karla Cotteau	<b>Panel 2C</b> Chair: Amândio Reis
RACHEL NEWSOME (U. Salford) — Permeable, porous and shapeshifting: the intertextual short story cycle, creative life-writing and the psychoanalytic process of shadow work.	LEENA EILITTÄ (U. Helsinki) — Fragment and World Literature in the works of Peter Altenberg	REBECA HERNÁNDEZ (U. Salamanca) — Do relato breve ao romance: intertextualidades na obra de João de Melo
EMMA KITTLE-PEY (U. Essex) — Beyond isolation: gender, community and social change in the short story cycle	OLIVIA MICHAEL / SONYA MOOR (Manchester Metropolitan U.) — The Exiled Self: Spatial and Temporal Transgressions in Anna Segher's short story "The Dead Girls' Class Trip"	ANA SOFIA MARQUES VIANA FERREIRA (U. Salamanca) — A Construção de uma Alteridade Universal em <i>Fabulário</i> , de Mário de Carvalho
HELEN PLEASANCE (York St John University) — <i>At the Threshold</i> : the uncanny meeting point of the short story and family memoir		XAQUÍN NÚÑEZ SABARÍS (U. Minho) — Desafios metodológicos na investigação sobre minificção: apresentação de uma base de dados relacional de microrrelatos
<b>Friday 28</b>		
Panel 3 — 09:00-11:00		
Anfiteatro III (Room A201) Main Building	Room B.112.C Biblioteca / Library	Sala de Formação Biblioteca / Library
<b>Panel 3A</b> Chair: Aleix Tura Venico	<b>Panel 3B</b> Chair: Rodge Glass	<b>Panel 3C</b> Chair: Corinne Bigot
ARIELA FREEDMAN (Concordia U.) — Those who have had to rebuild their reality: The short story and migrant fiction	PAUL ANTHONY KNOWLES (Manchester U.) — Haunted Pasts and Possible Futures in Ecogeographical Short Fiction: Crisis and Chronotope	EVE NUCIFORA-RYAN (U. Canberra) — Sensuous micro-intensities: Exploring Erotic Ambivalence in Short Prose Fiction

LISA FEKLISTOVA (Cambridge U.) — Tales of Two Migrants – James Joyce’s <i>Dubliners</i> and Jean Rhys’ <i>The Left Bank</i>	ALEXANDRA CHEIRA (U. Lisbon) — “And what we long for/ Is to hear each other’s tales/ And to tell them again”: Refugee Tales and the Quest for Political Change	CHRISTINE LORRE-JOHNSTON (U. Sorbonne Nouvelle) — Worlding in Patricia Grace’s <i>Small Holes in the Silence</i> (2006)
ANTONIO ACOSTA SÁNCHEZ (U. Almería) — Ectopic Literature and Short-Story: Place and Migration in <i>Men Without Bliss</i> (2008) by Rigoberto González	PASCALE TOLLANCE (U. Lumière–Lyon 2) — The short story as heterotopia: Jhumpa Lahiri’s “Unaccustomed Earth”	ELSA LORPHELIN — Questioning morality in the modern age: Janet Frame’s fabular realism
LAURA Mª LOJO-RODRÍGUEZ (U. Santiago de Compostela) — Borders, Migration and the Contemporary Short Story	BERNARDO PALMEIRIM (U. Lisbon) — Everydayness and ‘Writing’ in Short Forms: Lydia Davis v. Kenneth Goldsmith	ANNEMETTE HEJLSTED (U. Greenland) — The Literary Tale
<b>11:00-11:30 — Coffee break</b>		
<b>Anfiteatro III (Room A201)   Main Building</b>		
<b>11:30-01:00 — 2nd Plenary</b> STEFANO EVANGELISTA (University of Oxford) Lafcadio Hearn’s Ghost Stories: <i>Japonisme</i> as World Literature Chair: AMÂNDIO REIS (U. Lisbon)		
<b>01:30-02:30pm — Lunch break</b>		
<b>Panel 4 — 02:30-04:00pm</b>		
<b>Anfiteatro III (Room A201)</b> Main Building	<b>Room B.112.C</b> Biblioteca / Library	<b>Sala de Formação</b> Biblioteca / Library
<b>Panel 4A</b> Chair: Laura Mª Lojo-Rodríguez	<b>Panel 4B</b> Chair: Ailsa Cox	<b>Panel 4C</b> Chair: Everton V. Machado
MOY MCCRORY (U. Derby) — Creative non fiction: Identity & experience through the short prose form.	ANA GARCÍA-SORIANO (U. Leeds) — Intimacy and Resistance in Zadie Smith’s “Kelso Deconstructed”	JOÃO-MANUEL NEVES (U. Lisbon) — Le genre estória: le cas des récits du « chien-teigneux » de Luís Bernardo Honwana

CÉCILE MEYNARD (U. Angers) — When short (non)fiction invites us to travel without travelling : Philippe Delerm's <i>New York sans New York</i>	BEATRICE FUGA (U. Sorbonne Nouvelle) — Sketching a schism. The depiction of Catholicism and the Reform in Matteo Bandello's <i>Novelle</i> (1554) and its French and English translations	KELLY BENOUDIS BASÍLIO (U. Lisbon) — Maupassant, “Une Partie de campagne” : un modèle du genre
VICTOR COBUZ (U. Bucharest) — Travel Sto- ries in a Travelling Genre. The Composite Fiction of Panait Istrati	SAM REESE (York St John U.) — Atomic Form	
<b>04:00-04:30 — Coffee break</b>		
<b>04:30-06:00pm — Writers' Roundtable #2</b>		
<b>Saturday 29</b>		
<b>Panel 5 — 09:00-10:30</b>		

Anfiteatro III (Room A201) Main Building	Room B.112.C Biblioteca / Library
<b>Panel 5A</b> Chair: Ailsa Cox	<b>Panel 5B</b> Chair: Paul Knowles
CORINNE BIGOT (U. Toulouse Jean Jaurès) — “Ask me who wrote Ovid's Metamor- phoses?": Literary Circulation through In- tertextual Allusions in Alice Munro's “The Albanian Virgin” and other stories from <i>Open Secrets</i> (1994)	ELISABETE LOPES (Instituto Politéc- nico de Setúbal / ULICES) — The Terrifying Discovery of the Self in Thomas Ligotti's short story “The Last Feast of Harlequin”
VALERIE WATERHOUSE (Huddersfield U.) — Making Historical Short Fiction Rele- vant: Abortion in the 1930s Stories of Mal- achi Whitaker, from Page to Screen	GÁBOR TAMÁS MOLNÁR (Eötvös Lo- ránd University, Budapest) — Annie Dillard's “Death of a Moth” as World Literature
INES MARIA GSTREIN (U. Innsbruck) — Varying Forms and Var- iations of Themes: A New Formalist Ap- proach to Janice Galloway's Short Story <i>Cycle Jellyfish</i>	NINA ELLIS (U. Cambridge) — Lucia Berlin's Short Fiction and the Chilean Gener- ación del Cincuenta
<b>10:30-10:45 — Short break</b>	
Anfiteatro III (Room A201)   Main Building	
<b>10:45-12:00 — 3rd Plenary</b> On Judging Short fiction and Being Judged: A reading and talk from <b>LIVI MICHAEL</b> (Manchester Metropolitan University) in conversation with <b>AILSA COX</b> (Edge Hill University)	
<b>12:00-01:00pm — Closing session</b>	

# ABSTRACTS

(in alphabetical order)



**Aleix Tura Vecino**  
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## **The Global Short Story Anthology**

The anthology has been a key platform for the dissemination of short stories around the world. Moreover, as a literary form with the ability of combining writings from widely varied geographical and historical coordinates in a single textual space, anthologies have been instrumental in fostering connections and dialogues among short fiction and short fiction writers from different literary traditions. This is especially true of global short story anthologies: collections that offer short fiction from around the planet. In this paper, I will concentrate on a recent, important example of the global short story anthology, Lynda Prescott's *A World of Difference: An Anthology of Short Stories from Five Continents* (2011), to advance two complementary arguments about the function and workings of these kinds of texts. First, I will argue that these anthologies see short stories and their combination as an especially apt form to produce a mosaic view of the world. In doing so, these works foster a reinterpretation of short fiction, a form typically associated with the specific and localised moment, as world literature: a literature of universal reach and significance. And second, I will propose that involved in this operation is a domestication of the cultural difference associated with each of the texts the collections include. In their attempt to generate a coherent and appealing view of the global space through short stories, global anthologies like Prescott's tend not so much to mute, but to smooth or exoticise, the cultural idiosyncrasies of each of the specific texts it includes. The paper will finish by considering the extent to which the dynamics present in this and other similar short story anthologies are relevant to understandings of the short story as a global literary form today.

**ALEIX TURA VECINO** is an early-career researcher and Tutor in the School of Critical Studies at the University of Glasgow. His research focuses on short story anthologies and the politics of identity and has been published several articles about this and related topics in the *Journal of the Short Story in English* and *Short Fiction in Theory and Practice*, where he is also an Associate Editor. He is a member of the European Network for Short Fiction Research and manages the organisation's social media and blog. He occasionally tweets about his work @AleixTuraVecino.

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**“And what we long for/ Is to hear each other’s tales/ And to tell them again”: *Refugee Tales* and the Quest for Political Change**

The four existing volumes of *Refugee Tales* have originated in four corresponding walks in solidarity with refugees, asylum seekers and detainees “as a response to the silence that surrounded indefinite immigration detention in the UK” (“Afterword”, vol. 2). As the editor of the tales explains, the purpose of the walk is “to call for an immediate end to indefinite detention, the UK being the only country in Europe that indefinitely detains people who have sought asylum. The way the project makes that call is by telling stories; giving public performances everywhere we stop. Modelled on *The Canterbury Tales*, *Refugee Tales* sets out to communicate the experiences of people who have sought asylum in the UK, and who, having done so, find themselves indefinitely detained” (“Afterword”, vol. 2). The project intends to give a voice to the traditionally voiceless/ silenced refugees at the same time it ensures individual safety by protecting individual identity: they are true stories, told by refugees to the writers they talked to, who only identify the tellers by a Chaucerian trait (“The Detainee’s Tale”, “The Deportee’s Tale”) to ensure they are not arrested. I am particularly interested in the humanistic dimension of this kind of collaborative storytelling, in which the accompanying effects of trauma as described by psychiatrist and psychohistorian R. J. Lifton – namely, death anxiety, survivor guilt, psychic numbing, impaired human relationships, and the need for new meaning and significance – are dealt with by carrying out a kind of talking cure, as “[f]or traumatic memory to lose its power as a fragment and symptom and for it to be integrated into memory, a form of narrative reconstruction or reexternalization has to occur” (Vickroy 2002, 3). In fact, several trauma theorists and psychiatrists agree that when a survivor is encouraged to narrate their experience while emotionally reliving it in a safe context with the therapist – or, in this case, the writer, who is called upon to bear witness to the refugee’s testimony – the abnormal processing of traumatic memories in which past and present intermingle through shifts back in time can change. Hence, the literary and sociological interest of the tales as voice givers and promoters of political and social change will also be duly examined.

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## **Photography and the short story: A reflection on the short story's temporality in light of photographic theory**

This paper reflects on the modern short story in relation to photography, and considers whether photographic theory affords an approach to the short story that illustrates the form's relationship to time. While the short story is often defined against the novel, this paper proposes that the shortness of the short story (or its keeping – and losing – of time) can be understood as analogous to (the brevity of) the photograph. In his 1963 text, “Some Aspects of the Short Story”, Julio Cortázar paralleled photography and short-storytelling in terms of practice and delimitation. Since then, the two have perhaps been more consistently linked through a proposed self-aware inferiority to the forms of art and literature that precede them (namely painting and the novel). This paper instead draws a closer connection between the photograph and the short story with regard to keeping time, and suggests that the outwardly straight-forward descriptor ‘short’ both encompasses and conceals the layeredness of the short story's temporality. Turning to photographic theory to further illuminate the short story allows for a reframing of the form's brevity in the context of stillness and lateness, rather than in contrast to the novel. Through the discussion of theoretical works by Kaja Silverman (*The Miracle of Analogy*), George Baker (“Lateness and Longing”), Roland Barthes (*Camera Lucida*) and Siegfried Kracauer (*The Mass Ornament*), this paper describes the short story in light of photographic time, and suggests that ‘short’, in the context of the short story, can also be read as shorthand for the stilling and layering of time that is perhaps characteristic of the modern short story.

**ALICE MERCIER** is a PhD student in visual culture at the University of Westminster. Her focus is on the intersection of photography and the short story. She holds an MFA in creative writing from Cornell University, and her fiction writing can be found in *The Wax Paper*, *SmokeLong Quarterly*, and *The Cupboard Pamphlet*.

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## **Intimacy and Resistance in Zadie Smith's "Kelso Deconstructed"**

What do we refer to when we talk about intimacy? As Lauren Berlant argues, intimacy is mistakenly understood as belonging exclusively to the private sphere and to the interpersonal relationships which occupy it, such as "friendship, the couple and the family form" ("Intimacy" 1). Nevertheless, as Berlant notes, the notion of intimacy is slippery as it can emerge from attachments which are placed outside its normative definitions. This understanding of intimacy calls for the mobilisation of Giles Deleuze and Félix Guattari's use of "minor" (16) to describe the disruptive potential of literature to challenge the global. Berlant applies the concept of "minor" to their reading of intimacy to coin the term "minor intimacies" ("Intimacy" 5); while Adrian Hunter uses "minor" to highlight the role of the short story as has as a revolutionary force. Working at the intersection of Berlant and Hunter's appropriation of "minor", this paper examines "minor" forms of intimacy through a "minor" literary genre. This study focuses on Zadie Smith's experimental short story "Kelso Deconstructed", published in *Grand Union* (2019). The story narrates the last day in the life of Kelso Cochrane, who migrated to Britain during the post-war period as part of the 'Windrush' generation, and who was murdered in 1959. Firstly, this paper discusses the intersection between intimacy and resistance, interrogating how Kelso is a figure who is denied access to "the good life" (Berlant *Cruel* 2), as he is placed outside major narratives of intimacy due to his status as a migrant. Secondly, I propose that Smith's rewriting of this historical event and her use of contemporary intertextualities are an example of an 'intimacy of resistance'. Ultimately, this paper presents resistance as a survival strategy which "minor intimacies" develop when being denied equal access to intimacy, which highlights their power to challenge totalising understandings of the term.

### **References**

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---. *Cruel Optimism*. Duke University Press, 2011.

Deleuze, Gilles, and Félix Guattari. *Kafka: Toward a Minor Literature*. University of Minnesota Press, 1986.

Hunter, Adrian. *The Cambridge Introduction to the Short Story in English*. Cambridge University Press, 2007.

Smith, Zadie. *Grand Union*. Hamish Hamilton, 2019.

ANA GARCÍA-SORIANO holds a BA in 'English Studies' from the University of Alicante and MA in English Literature from the University of Leeds. She is currently funded by "La Caixa" foundation to write her doctoral thesis at the University of Leeds. Her thesis examines intimacy in contemporary short stories by black British women writers.

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## **A Construção de Uma Alteridade Universal em *Fabulário*, de Mário de Carvalho**

Publicado originalmente pela &etc, *Fabulário* (1984), de Mário de Carvalho, é um livro invulgar dentro da narrativa curta portuguesa. Conformado por tramas diminutas, chegando algumas delas a não ultrapassar uma linha de texto, este livro assume a ideia de um repositório de narrativas populares que, na verdade, tem na sua génese a construção de um universo dinâmico e plural onde se citam categorias de mundos paralelos ou estranhos ao real, tais como o fantástico, o maravilhoso ou o absurdo. Este “fantástico elaborado” (sintagma do autor para designar o universo ficcional alternativo que faz representar nas suas obras de ficção) entende-se como uma expressão de desgaste do quotidiano e assume-se como um caleidoscópio de visões alternantes, irónicas e subversivas sobre a condição do real.

A análise que proponho para esta obra presta atenção a alguns postulados do discurso pós-moderno muito presentes neste livro fundamental para uma história do microconto em Portugal: a impostura como circunstância argumentativa, manifestada em mecanismos de simulacro e falsificação; a citação e confluência paradigmática do culto e do popular, o uso de fórmulas de subjectivização do real e a visão cética e paródica sobre o discurso imperante.

**ANA SOFIA MARQUES VIANA FERREIRA** é doutora pela Universidade de Salamanca com a tese “Outro margen del microrrelato iberoamericano: el caso de Brasil y Portugal”. É atualmente professora Leitora da Universidade de Salamanca, ao abrigo de um protocolo de Cooperação com o Instituto Camões. Tem por interesses de investigação a narrativa ibero-americana contemporânea.

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## **The Literary Tale**

Stories by as different authors as Edgar Allan Poe, Joseph Conrad, Franz Kafka, Karen Blixen, and Selma Lagerlöf are sometimes labeled tales. This genre term has only an uncertain meaning. Unlike other narrative genres the tale in literary form does not have a recognized definition.

The purpose of this presentation is to give a description of the literary tale as a genre. Here, the genre is perceived as a literary convention and an aesthetic practice, where a group of texts, which shares several characteristics without all texts containing all the features. Furthermore, it is assumed that the literary narrative is characterized by a conglomerate of literary devices, in which the design of the narrator and plot are key factors.

The Tale make use of *ostranenie* (estrangement or defamiliarization). The Russian formalist scholar Viktor Shklovsky introduced his new concept named with the neologism 'ostranenie' in his famous article 'Art as Technique' (1917). *Ostranenie* makes the well-known strange by moving literary images, tropes, stock phrases, modes of telling etc., out of their typical context by inserting them in a new, unusual context. Or it disturbs a well-known setting by inserting unfamiliar elements, thus questioning the construction of reality.

The thesis of the paper is that the literary tale has its kernel bound to narrator, plot, and in its ability to always make things, people, and actions strange. The thesis will be demonstrated through a representation of the tale seen from the following angles: The fictional universe, event/events, plot, narrator, and modus.

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## **Ectopic Literature and Short-Story: Place and Migration in *Men Without Bliss* (2008) by Rigoberto González**

This project introduces the literary work of the Mexican American author Rigoberto González into the European literary panorama and focuses on his short story collection *Men without Bliss* (2008). González's short stories reveal his own experience as a Mexican immigrant in the US, as well as cover the experiences of members of his community. His short stories not only reveal the frustrations of men who have left Mexico in search of a better life in the North, but they also depict the struggles of men who do not fit stereotypes of traditional masculinity. His characters are unable to express their emotions due to a patriarchal society and their nature as migrants, which impedes men to suffer publicly or displaying weakness. The thirteen short stories in *Men Without Bliss* are about thirteen men who are torn between tradition and modernity and must deal with their own identities as Latinos, males, and, in some cases, homosexuals.

The analytical tool established by Tomás Albaladejo (2007) and his definition of "ectopic literature," defined as literature written by authors who have moved from their original place to another, will be the starting point for an exhaustive analysis of his work. This theoretical background provides tools to study migratory processes through González's work, as well as clarify the traces of his displacement. We can see how the author represents place as a tool to depict different intersections (Chicanx-ness, masculinity, homosexuality) through the depiction of Caliente Valley, an area representing the first years of his migration.

An exhaustive reading of *Men without Bliss* and an interview conducted with the author by the researcher aim to confirm the traces of ectopic literature in the collection, which are noticeable at the thematic and stylistic levels. The primary goals of this work are to examine migration in the various short stories, particularly, the significance of place when depicting masculine experiences of displacement.

**ANTONIO ACOSTA SÁNCHEZ** (BA in English Studies and BA in Hispanic Philology, University of Almería, Spain) focuses his research on Latinx and Chicanx short stories, with a particular interest in migration and gender. He is on a scholarship from the Ministry of Education and Vocational Training (MEFP) (Spain) in collaboration with the Philology Department at his university.

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## **Those who have had to rebuild their reality: The short story and migrant fiction**

A few months into the COVID-19 pandemic, Nigerian American writer Teju Cole published an enigmatic fable on the subscriber website *Medium*. Called “City of Pain,” the fable told of a traveller who arrives in an imaginary circular city, whose central roads radiate like the spokes of a wheel. This city, Reggiana, bears traces of Kafka, Calvino, and Borges in a fictional cartography that is both whimsical and melancholic. In Reggiana, all the citizens “were refugees, recent arrivals from elsewhere.” Because Reggiana is a place of migrants, it is characterized both by the experience of novelty and the haunting of the past. “This collective newness meant that learning the culture of Reggiana was itself central to the culture of Reggiana,” Cole writes, but then balances this recurrent and necessary self-invention with the loss the city carries, and continues to sustain: “The actual population of the city is unclear, for we stubbornly include the dead on our census rolls.” Cole’s story evokes the forms of life and loss that characterized the early pandemic, though it is situated, like a Borges or Calvino story, in the timeless, unlocatable space of the parable. But it also suggests that the short story might be a particularly potent home for the narratives of refugees. Indeed, some of the most remarkable works of migrant fiction in recent years have charted what Cole calls “the cities they carried within.” Beginning with Cole’s suggestive fable, this paper will move on to *How to Pronounce Knife* (2020), an award-winning collection by Laotian-Canadian poet and short story writer Souvankham Thammavongsa, and the posthumously released *Afterparties* (2022), by Cambodian-American Anthony Veasna So, to examine the short story as a fitting genre for migrant fiction. “There are particular forms of knowledge possessed by those who have had to rebuild their reality,” Cole writes, and those forms are vibrantly on display in the work of these writers.

**ARIELA FREEDMAN** is a professor at the Liberal Arts College, Concordia University, Montreal. She writes on comics and graphic narrative, modernism and contemporary literature, and trauma, among other subjects. She is also the author of three novels, *Arabic for Beginners* (2017), *A Joy to be Hidden* (2019), and *Léa* (2022).



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## **Sketching a schism. The depiction of Catholicism and the Reform in Matteo Bandello's *Novelle* (1554) and its French and English translations**

Issued during the tumultuous years of the Counter-Reformation, Matteo Bandello's collection of *Novelle* reveals, through semi-fictional accounts, an anxiety towards the religious and political turmoil of the sixteenth century. Rather than openly defending the same clergy he was a member of, Bandello strives not to connect unethical behaviour to the members of the cloth and prefers to portray all his characters first and foremost as humans, all preys to the same passions. The story of the Neapolitan abbot attempting to rape a young woman (nov. VII, vol. II) is a case in point to show the evolution of the religious content between Bandello's original story and its adaptations in French (1559) and English (1567). The story travels through its translations: indeed, its contents morph according to diverse moral and political aims. In the Italian *novella* the author emphasises the marvellous nature of the story and the nefarious consequences of unrequited love. In the French rendition, the *Histoires Tragiques*, the translator François de Belleforest denounces the "villainy" of the abbot, but he confines the depravity of the action to the man's wicked character. The French author discloses to the reader the problematic following events, which nonetheless should not be taken as customary conduct for the members of the Catholic clergy. Less than a decade after the publication of the *Histoires Tragiques*, Geoffrey Fenton translates the tale of the "Villanous abbot" for his own collection, the *Tragical Discourses*. Through the introduction of extensive paratext and numerous parenthetical interventions of the author, the story of the abbot is turned into an *exemplum* of Catholic's debauchery for Protestant his readers. Through a close reading of the three texts, this paper tries to underline how the *novella* can be a vehicle for political and cultural messages; moreover, it attempts to show how its versatile contents can serve different authors and audiences, even those who are separated by religious schisms and cultural divergences.

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## **Everydayness and ‘Writing’ in Short Forms: Lydia Davis v. Kenneth Goldsmith**

Lydia Davis, who was awarded the Man Booker International prize in 2013, has been on the cusp of exploring new directions in short form fiction. One of her stylistic traits is an apparent candour, whereby many of her ‘stories’ seem not to be stories at all but regular snippets of everyday life where an expected sense of ‘literary style’ or ‘literariness’ has been replaced by ordinary observations of the banal. This play on expectations often elicits a reaction from my students akin to ‘Is this literature?’ In short, Davis’ writing pushes her readers to rethink the very nature of short form fiction.

I aim to briefly sketch how Davis’ writing may be better understood in light of the evolving history of American everyday poetic tradition (Andrew Epstein, 2016): a style that has had a worldwide impact. My main focus will be to compare and contrast Davis’ apparent deflatedness of literature with the style and literary concerns of Kenneth Goldsmith, a contemporary everyday conceptualist poet/artist/critic, so as to better illuminate her writing against his poetics. Both authors of liminal texts, these authors overlap in a number of ways. Goldsmith’s plagiaristic and uncreative ‘writing’ also prompts his ‘readership’ to consider what ‘literature’ is. Another question I want to pursue is, ‘Given the strange relation between conceptualist poetry and the concept of ‘writing’, might we also think of Goldsmith’s ‘writing’ as a ‘short form’?’ After critically analysing key similarities and differences between Davis and Goldsmith, we should be in a better position to understand what ‘short form writing’ might mean in the work of each of these writers, as well as gain more insight into new aesthetic directions in contemporary short fiction and liminal literature.

**BERNARDO PALMEIRIM** is currently a lecturer in English at the School of Arts & Humanities of the University of Lisbon, where he teaches Creative Writing in English and 20-21<sup>st</sup> c. American History and Culture. A researcher at the University of Lisbon Centre for English Studies, he holds a PhD in Theory of Literature titled “What is Poetic Attention” (ULisbon, 2014). His interests include short forms, attention, and theory of literature.

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## **When short (non)fiction invites us to travel without travelling : Philippe Delerm's *New York sans New York***

At the very beginning of his collection of short texts, *New York sans New York*, Philippe Delerm explains his paradoxical purpose: "All these films watched, all these photos, all these albums, all these books, not « to go to New York one day », but strangely enough *not* to go there, to preserve the secret of an essential city that could not bear to be violated by reality » (*my translation*, « Tous ces films regardés, toutes ces photos, tous ces albums, tous ces livres, non pas pour aller à New York un jour, mais un peu bizarrement pour ne pas y aller, pour préserver le secret d'une ville essentielle qui ne supporterait pas d'être tant soit peu violée par la réalité. »)

Travelling without travelling. Imagining without writing a fiction, or rather, playing with fiction. Circulating between macrocosm and microcosm, through different medias ; words of course (and especially literature, but not exclusively), but also pictures, movies, music, or even simple marbles or remembrance of the wall maps hung on the walls of old-fashioned classrooms...) : Philippe Delerm is the inventor of the genre of "literary snapshots" and claims that he does not like to write fiction, but he invites us, through a collection of short hybrid texts, between recollections, reveries, comments and descriptions, to travel fictitiously not only in the dreamed space of New York, but between past and present.

The objective of our paper will be to analyze the way in which these brief texts are articulated and constructed in such a way as to constitute - by their very conciseness and by their power of suggestion, connivance, implicit and shared memories - the trigger of a much larger reverie in the reader who becomes himself, thanks to them, an imaginary traveler through not only the New York dreamed by the author but through his book.

**CECILE MEYNARD** is a professor of French literature at the University of Angers. She was co-pilot of the "Short stories and short forms" axis of the CIRPaLL laboratory from 2015 to February 2022. In addition to several papers she has co-published with Emmanuel Vernadakis a collective work, *Formes brèves. Entre pratiques et savoirs* (Presses universitaires de Rennes, 2019), and with Karima Thomas, another collective work, *L'ultrabref. Le temps de la fulgurance* (Presses universitaires François Rabelais, 2021).

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**Worlding in Patricia Grace's *Small Holes in the Silence* (2006)**

Māori writer Patricia Grace's most recent collection of short stories, *Small Holes in the Silence* (2006), takes its title from a line by Māori poet Hone Tuwhare – “I can hear you / making small holes / in the silence / rain” – a celebration of the five senses and of perception. In this collection of stories, through a series of vignettes, Grace depicts humble individuals and the way they make their place in the world and make sense of the world, through tales, Māori language, cultural bearings – all of which take part in their own perception of the world. The notion of “worlding” was first developed by Martin Heidegger to refer to the interaction between the Being and the world, and how that interaction is the basis of subjectivity; it was then taken up by Gayatri Spivak in postcolonial context to designate a worlding process in which the coloniser imposes his world on the native. I will use that notion to examine the worlding process at work in the stories of *Small Holes in the Silence*, and the kind of strategies that are used to maintain or reclaim one's subjectivity, which is key to sanity, integrity, and dignity. The “small holes in the silence” that the stories make thus break individual loneliness, and speak to readers through their universal value. Beyond their culturally specific semiotic functioning, they poetically bring out the humanity of the characters they focus on, in ways that world readers will relate to.

**CHRISTINE LORRE-JOHNSTON** is a Senior Lecturer in English at Sorbonne Nouvelle University in Paris. Her research focuses on Canadian and New Zealand literature, the genre of the short story, gender, and environmental humanities. She is the current Editor of *Commonwealth Essays and Studies*, and a CNRS Research Fellow in 2020-22.

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**‘Ask me who wrote Ovid’s *Metamorphoses*?’: Literary Circulation through Intertextual Allusions in Alice Munro’s ‘The Albanian Virgin’ and other stories from *Open Secrets* (1994)**

In Alice Munro’s “Albanian Virgin” (*Open Secrets*, 1994) a customer looking for a job at a bookstore tells the narrator, “Ask me who wrote Ovid’s *Metamorphoses*.” Although the joke dismisses the reference as irrelevant, it is anything but. In this paper I would like to analyze the role the allusion to the Latin poet’s work plays in “The Albanian Virgin,” and the way it creates a web of threads uniting the collection so that it allows for a different type of reading a collection, via circulation, which I would like to attempt.

In “The Albanian Virgin,” and the collection, Munro’s revisits and adapts Ovid’s stories of metamorphoses—the Latin poet’s own adaptations of Greek myths—with female characters from Ontario. The joke reveals the central motif in “The Albanian Virgin”—metamorphoses—and sheds light on the web of animal similes that pepper the story. Munro thus recalls human beings’ ancient connections to animals, which ultimately functions to restore their humanity to the old couple that haunts the narrator’s bookstore. The reference to Ovid also sheds light on animal similes in other stories, highlighting stories of metamorphoses, in keeping with the (often sexual) violence that pervades the collection. Most stories depict women who have to reinvent who they are, or invent ways to tell their stories after they have been silenced. Yet there is no key, no table of correspondence. For each story, the echoes add poignancy or (comic) relief to the individual story, allowing the reader to suddenly perceive a shift or twist, changing their understanding of a story. Yet this allusion to Ovid’s work is one among a series of often oblique or hidden literary echoes, revealing Munro’s personal engagement with world literature.

**CORINNE BIGOT** (PhD in Canadian literature) is senior lecturer in Canadian and British literatures at Toulouse Jean Jaurès Université. She has devoted essays and books on Munro’s short stories, including a French monograph, *Alice Munro: Les silences de la nouvelle* (2014). She guest-edited a special issue of *Commonwealth Essays and Studies, Alice Munro, Writing for Dear Life* (37-2, 2015).

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## **Questioning morality in the modern age: Janet Frame's fabular realism**

"Fables and Fantasies" is the subtitle of one of Janet Frame's collections of short stories, entitled *Snowman, Snowman* (1962). Directly hinting at the question of generic hybridity, this subtitle does not apply only to this collection of short stories, as Janet Frame's interest in the genre of the fable is to be found in other short stories from different collections. Nevertheless, *Snowman, Snowman* presents us with Frame's more systematic adaptation of this classical, ancient genre of the fable to Western modernity, and tries to come to terms with a seemingly insoluble paradox: how to write moral tales, or fables, in a seemingly amoral time? Indeed, being deeply anchored in modernity's materiality, individualism and consumerism, Frame's fables make the fabulist's voice extremely precarious and likely to fail in their attempt to re-create a sense of "moral community".

In this paper, I would like to demonstrate that Janet Frame's use of the fable has a double aim. First, it seems to be in keeping with Walter Benjamin's later lament about the death of the figure of the narrator in his 1977 essay entitled "Le narrateur". Indeed, most of her fables stage the many ways in which the modern age dehumanizes and alienates the individual, thereby jeopardizing the fabulist's transmission of wisdom and morals, in a time when interpersonal communication has been replaced by the artificiality of screens and monitors.

Then, Janet Frame, while appearing to state the irrelevance, in this context, of such a genre as the classical fable, manages to redefine the very genre of the fable and to imply that the modern replacement of a "we" by a multiplicity of "I"s still allows for a (new) form of universalism, and for the creation of an "a-moral community" in which the fabulist still has a role to play.

**ELSA LORPHELIN** holds a PhD thesis in postcolonial literature entitled « Intertextuality, interdiscursivity and authority in the short stories of Jean Rhys, Janet Frame and Anita Desai ». Her research focuses on female postcolonial literature, and especially on the questions of discourse, rewriting and authority. She has been published in *Sillages Critiques*, *Commonwealth Essays & Studies*, and *Women: A Cultural Review*.

## Beyond isolation: gender, community and social change in the short story cycle

I will be looking at the short story cycle from my perspective as a creative writer of short fiction, with particular reference to my own current work in progress, 'My Own Private Ida Show' which is a short story cycle about a mother-daughter relationship set in contemporary Essex.

In *The Short Story Cycle*, Susan Garland Mann quotes Creighton, who suggests that the short story cycle offers a 'panoramic view of a setting' and 'lends itself to the exploration of the unique cultural identity shared by a group of people'.<sup>1</sup> But she also states that the nature of the cycle, with connected and yet discrete stories, is 'well suited to handle certain subjects, including... isolation or fragmentation or interdeterminacy'<sup>2</sup> ...and as Silverman states regarding *Winesburg, Ohio*: 'the themes of loneliness...lack of communication...demand a structure which will intensify the feeling of the tremendous gulf between people'<sup>3</sup>. Mann states that 'because stories are both separate and interdependent there is necessarily a tension in the work between 'the individuality of each of the stories and the necessity of the larger unit''.<sup>4</sup> In this presentation I will explore the 'bonds of unity' in three short story cycles: *The Beggar Maid* by Alice Munro, *Olive Kitteridge* by Elizabeth Strout and *Interpreter of Maladies* by Jhumpa Lahiri, and show how their work has informed or influenced my own. I will discuss how I am building my own bond of unity in the short story cycle I am writing, and the complexities of moving from writing the short story to the story cycle. I will analyse the use of this structure to represent themes of isolation in community. This paper focusses on gender and short fiction cycles and I will seek to understand Mann's observation that short story cycles primarily revolving around female characters give more centrality to the analysis of personal relationships, with the work of male writers tending to depict more isolated or solipsistic characters. I will analyse how my writing uses the techniques of short story form to explore themes of isolation, and community; my female characters increasing in self-knowledge against a backdrop of a specific and changing cultural context (a socially deprived area of Essex between the 1970s and the present day). I will expand this to highlight the value of sharing stories as a process of social change and the work of Elif Shafak in challenging 'writing what you know', and her ideas that 'Imaginative literature is not necessarily about writing who we are or what we know or what our identity is about. We should... write what we can feel. We should get out of our cultural ghetto and go visit the next one and the next...'<sup>5</sup>

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<sup>1</sup> Susan Garland Mann, *The Short Story Cycle: a genre companion and reference guide* (Connecticut: Greenwood Press, 1989), p10

<sup>2</sup> Mann, p11

<sup>3</sup> Mann, p11

<sup>4</sup> Mann, p18

<sup>5</sup> Elif Shafak 'The politics of fiction' Ted Talk <https://www.youtube.com/watch?v=Zq7QPnqLoUk>

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## **Sensuous micro-intensities: Exploring Erotic Ambivalence in Short Prose Fiction**

Through what I am labelling ‘sensuous micro-intensities,’ this presentation explores the creative and socio-political potential of short prose fiction to contemplate what erotic ambivalence means for feminism(s). Erotic ambivalence, the simultaneous experience of disgust and desire, is a recurring motif in modernist and contemporary short stories and, according to Zoë Brigley Thompson, ‘the short story... is on the front line of the #MeToo movement (2021, 375). In a post #MeToo world, debate about female sexuality and feminism is often reduced to a binary that contrasts sexual liberation with sexual coercion, frequently downplaying or ignoring complex issues connected to autonomous choice and the ambiguities of sexual response. This investigation of erotic ambivalence aims to challenge this binary by looking at ways in which complications connected to the irrational and the disgusting may be folded into the short narrative form. An analysis of selected modernist and contemporary short stories is accompanied by a consideration of my own short fiction, in which sensuous micro-intensities express erotic ambivalence in complex, sometimes coercive experiences of desire. This includes tropes of intrusive intimacy, a nearly simultaneous turning towards and away, and the imbrication of desire and disgust. Since the advent of Modernism, many short story writers have been preoccupied with the way a fragmented temporality in their work enables them to create narratives closer to lived experience than is possible via traditional linear narratives (Cox 2006, 34). This presentation proposes that fractured temporalities are also highly suited to the articulation of erotic ambivalence. Desire defies linearity because it is polymorphous, comprised of countless micro-intense sensations, emotions and affects (Ngai 2005, 338). Disgust, meanwhile, is vivid and instantaneous—an urgent and immediate rejection of stimuli (Kristeva 1982, 210). My presentation examines how both experiences may be expressed as a coalescence of broken images and rhythms, creating fragmented and authentic moments that open, unfold and often develop recursively.

**EVE NUCIFORA** is a PhD candidate at the University of Canberra. Her creative-led research draws on feminist, psychoanalytical, and affect theories to explore ambivalence as a recurring motif in short prose fiction, expressed through sexuality, place, and sensation. Her stories have been published in *Axon* and *Meniscus* literary journals.



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## **Annie Dillard's "Death of a Moth" as World Literature**

Annie Dillard's "Death of a Moth" is an often-anthologized text which partakes of different genres such as the short story and the nature essay. The most inviting comparison, frequently reflected in college assignments, is with Virginia Woolf's similar short text of (almost) the same title. In this paper I will argue that Dillard's text is also linked to wider contexts that complicate the text's identification with a single genre and its position within the Anglo-American tradition.

The immediate context is that of Dillard's book *Holy the Firm* and her larger oeuvre as a nature writer. Her writing reflects ecological and theological concerns which are frequently played off against each other, demonstrating a creative tension between a scientifically informed curiosity and a search for deeper meaning. In *Holy the Firm*, this tension intensifies to a breaking point, provoked by the horrific burns suffered by a young girl in a plane crash. The image of the self-immolating moth, described in "Death of a Moth," is evidently a reflection of the girl's story and a mystical symbol enlisted to help interpret the girl's fate. The mystical symbol of the moth flying into a flame invokes religious and philosophical contexts that position Dillard's text in world literature. The most relevant contexts appear to be (1) Ahmed Ghazali's *Sawānīḥ*, a 12th-century mystical treatise which underpins the later use of the symbol in Persian poetry, (2) St. Theresa of Avila's autobiography, in which the moth-and-flame image is used in a Catholic mystical context, and (3) Martin Heidegger's *The Foundational Concepts of Metaphysics*, which first confirms, then rejects the image of the self-immolating moth as an image of authentic openness. In my reading, I intend to demonstrate that Dillard's text reflects both the diversity of the symbol's interpretations and an ironic awareness of the tension between a contemporary-ecocritical and an archetypal-mystical reading of the scene described in the text.

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### ***At the Threshold: the uncanny meeting point of the short story and family memoir***

This paper will discuss my short story 'At the Threshold', which is about the thresholds of two houses and experiments with the threshold between short uncanny fiction and family memoir. It began with two photographs. The first was a 1962 snapshot of my mum in the doorway of a new house, which was to become our family home. The second was of another new house, a few miles away, from a local newspaper story in October 1965. Two policemen are leaving the house, where they have just discovered the body of a murdered young man. They will go on to uncover earlier murders and find children's bodies buried the Yorkshire moors; crimes that will enter culture as the Moors murders and haunt the British popular imagination for the rest of the century.

Both photographs were originally part of PhD research to use family memoir to intervene in this haunting. My dad was a probation officer in Manchester. Myra Hindley's brother-in-law, David Smith, was one of his clients. Smith had witnessed the murder in the house. His phone call sent the police in search of the body. But suspicion continued to be cast on his role in the murders. My dad supported Smith as he struggled to cope with this.

The aim of my memoir was to unsettle the popular myth of the Moors murders and engage with it from a hitherto historically invisible position. It became clear that my chosen form did not fully achieve these aims. There was a haunting historical story that I wanted to tell about post-war reconstruction going on beyond the thresholds of both houses. I turned to the uncanny and ghostly potential of the short story. Research sources became reference points around which to imagine the evening that the Moors murders crept over the threshold into our house as an uncanny tale of historical rehaunting.

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## Varying Forms and Variations of Themes: A New Formalist Approach to Janice Galloway's Short Story Cycle *Jellyfish*

In this paper, I will explore the interrelations between two short stories from Janice Galloway's short story cycle *Jellyfish*. As the short stories' titles *that was then, this is now* (1) and *that was then, this is now* (2) strongly suggest, the short stories are closely linked and seem to form a distinct unity within *Jellyfish*. Both texts explore the theme of entering a new stage in life. On the other hand, the stories can be read and understood independently. *that was then, this is now* (2) does not return to the plot of *that was then, this is now* (1). In order to generate fresh insights into the intricate patterns of Galloway's "connected and not connected" stories, I will use Caroline Levine's notion of "form" as a theoretical framework for my analysis. Levine's broad definition of form embraces "all shapes and configurations, all ordering principles, all patterns of repetition and differences" (3) in literature and society. Among the most common forms are bounded wholes and temporal rhythms. Levine notes that bounded wholes assemble together similar yet distinct elements in order to create a greater unity (23, 27). In my opinion, the resemblances between the two stories in *Jellyfish* create such a structure. Temporal rhythms are based on "repetition and difference" (Levine 53). I argue that a rhythmic, recurrent pattern emerges in *Jellyfish* because *that was then, this is now* (2) varies a theme already developed in *that was then, this is now* (1). The paper will address the ways in which bounded wholes and temporal rhythms structure *that was then, this is now* (1) and (2) as well as the consequences which arise from the tension between the two forms. In sum, the paper intends to offer reflections on how forms advance the understanding of *that was then, this is now* (1) and (2).

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## **Surfing's Short Stories – an examination of alternative surf literature constructions**

Surf-themed literature has grown exponentially in recent decades, gaining critical attention in a broadened cultural and literary landscape. Works such as William Finnegan's *Barbarian Days* (2016), Tom Winton's *Breath* (2009), or Kem Nunn's *Tapping the Source* (1988) have established the role of the author-participant in the establishing a post-*Gidget* literary movement and elevated the genre from longstanding stereotypical or categorical limitations. Within the emerging body of novel-length fiction, essays, poetry and historical works however, the short story in surfing literature remains perhaps understudied. With a long history in Western literature, early short stories such as Mark Twain's *Surf-Bathing Failure* (1866) or Jack London's *The Kanaka Surf* (1917) paved the way for a long line of short stories that both reflected and helped document as well as create a transnational and transcultural lifestyle. Modern surfing has until recently existed in a cultural margin – widely recognized in the collective imaginary in an almost paradoxical combination of counter and mass culture and the short story helps bridge the gaps between these two worlds. The goal of this paper is to examine the development of the surfing short story crafted by the author-participant. In doing so, I would like to approach not only the history of the surfing short story, but to examine the mechanisms of creation, diffusion, and reception at work. For while surfing is often depicted by outsiders whether in literature or film, those representations are often scathingly rejected by those most intimately placed within the surfing sub-culture itself. The short story, publishable in the specialized press or via small production runs of collected stories, longtime served as the primary medium for literary expression within the global surfing community. Approachable to wide readership, adaptable in form and style, the short story served and continues to serve as an unpretentious form whose brevity mirrors the intensity and ephemeral nature of wave riding and the rapidly evolving culture stemming from this act.

**JEFFREY SWARTWOOD.** Raised in California and living in France since 2000, Jeffrey Swartwood's teaching and research focus on American civilization – specializing in California culture and Southwest border studies. Favoring an interdisciplinary approach, his work notably examines the complex social constructs within California culture and their representation in literature, film, and popular culture. Recent work has focused on his longstanding passion for surfing and surf culture: working on the exhibit *La déférlante surf* at the Musée d'Aquitaine, organizing an international conference on the subject in Bordeaux, and working on historical representations of women surfers in early California. He is currently an Assistant Professor at the Ecole Polytechnique near Paris and member of the research group CLIMAS.

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## **Le genre *estória*: le cas des récits du « chien-teigneux » de Luís Bernardo Honwana**

Je propose de voir comment la notion *estória* désigne un genre donné de récits courts produits par des écrivains brésiliens et africains de langue portugaise. Cette notion, introduite par l'écrivain brésilien João Guimarães Rosa, traduit une relation privilégiée de l'écrit avec les réalisations de l'oralité et avec la musique, presque toujours présente dans les cérémonies où l'on raconte des histoires au Brésil, aux Caraïbes, dans les régions voisines, et en Afrique. Un signifié plus large lui a été donné par divers écrivains africains de langue portugaise. C'est probablement dans la magie inhérente au fantastique et au merveilleux de la tradition et des formes créatives orales, porteuses de multiples sens et de signes déchiffrables dans la relation de chacun avec la vie, que de nombreux écrivains africains se seront reconnus. Le genre *estória* se réfère ainsi à des récits marqués par un rapport privilégié avec les réalisations de l'oralité qui présentent une intention délibérée de transposer dans l'écrit des techniques ou des musicalités propres à la narration orale. C'est dans ce sens que je considère les récits du recueil du « chien-teigneux » comme une série de *estórias*. Nous allons voir comment dans l'écriture de Honwana existe la préoccupation de créer une relation intime entre écrivain et lecteur qui renvoie à l'atmosphère envoûtante conteur et assistance lors des moments magiques où l'on raconte des histoires. D'un autre côté, c'est par le jeu entre focalisation interne et focalisation externe, au moyen duquel le protagoniste-personnage de référence raconte les histoires, qu'interviennent, de manière liminaire, certains recours de rhétorique mettant en évidence la transposition de techniques de fiction orale dans le discours écrit. Ces techniques confèrent une intensité particulière aux *estórias* du « chien-teigneux » qui marque le style de Honwana.

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## **Intertextuality, Intermediality, and Reception in Anthony Burgess's "The Endless Voyager"**

"The Endless Voyager" is a science fictional horror story. It was published in Anthony Burgess's only short story collection *The Devil's Mode* (1989), and it tells of an old man named Norbert Paxton who has thrown his passport away in order to spend the rest of his days flying around the world. Through the eyes of the unnamed first-person narrator, the reader travels the world crossing paths with Mr. Paxton in different airports. There are intertextual clues that connect this story to the legend of the Flying Dutchman; most notably, Richard Wagner's opera *Der Fliegende Holländer* (1843) and several episodes of "The Twilight Zone" may have left intertextual traces, allowing the reader to be transported beyond the locations in the text and into the realms of music and television. In turning the legend on its head, Mr. Paxton, in his quest for freedom, ends up imprisoning himself aboard a modern-day Flying Dutchman, which raises questions about the nature of governments, bureaucracy, and what it means to be free in an increasing globalized world. At the end of the story, the narrator is still travelling while Mr. Paxton is being wheeled off to a psychiatric hospital. Throughout the story, though, Mr. Paxton seems to be the "Endless Voyager"; however, when the story ends, it is the narrator who is getting on another plane. Who, then, is the endless voyager? Is it Mr. Paxton, the narrator, Burgess – whose personal experiences of traveling have been transcribed into the text – or the reader? In my paper, I would like to explore the title of the story and try to answer the questions above. I will also examine the use of intertextuality/intermediality as a means of creating a space that is familiar, yet destabilizing. Finally, I will consider the brevity of the story and the successive lists of locations that contribute to the story's intensity and unsettling effect, culminating in Mr. Paxton's mental breakdown.

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## **Maupassant, "Une Partie de campagne" : un modèle du genre**

Brève, concise, dense, incisive, cruelle, sans cesser pour autant d'être, à l'occasion, poétique, comme ce peut être le cas chez Maupassant, voilà la logique générique et philogénétique de la nouvelle, *Une Partie de campagne* pouvant en être vue comme un modèle exemplaire.

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## **Inclusivity and the ‘Short Story Renaissance’**

In recent years, there has been much debate about the so-called “renaissance of the [English-language] short story”. This paper demonstrates that this rhetoric is more than just a media strategy to keep the genre in the news and increase its sales, as suggested by Chris Power. It traces back this contemporary moment to the 1960-80s canon wars, in order to argue that the form’s contemporary growth and success is inseparable from its influential role in promoting marginalised voices in the West.

Drawing from my doctoral research and my upcoming book on migrant women and the short story form (Palgrave, 2023), this paper explores the historical, social and material conditions which have led both to the increased habitability of the short story scene for marginalised voices, and to the form’s current prosperity.

Among other examples, it discusses the short story’s crucial yet often overlooked role in the North American canon wars, its international cultural impact with the Caine Prize for African Writing (1999-present) and the increased inclusivity of short story anthologies, teaching, and prizes in the wake of the Black Lives Matter and #MeToo movements. It reveals how the form’s brevity, which has long made it particularly well suited for publication in pamphlets, cultural magazines, anthologies, newspapers and/or academic journals is also well adapted for digital spaces. Online, contemporary discussions about diversifying literature, the rise of new forms of short fiction, and new literary platforms give voice to authors from underprivileged backgrounds. This presentation, then, offers a critical attempt to look at the progress made in terms of decentring white voices from the anglophone short story canon, and how this has significantly revitalized the form.

**LAURA GALLON** is a Research Associate at the University of Sussex and works in publishing at Bloomsbury Academic. She is currently writing a book called *Migrant Women Writers and the North American Short Story* (contracted with Palgrave) and has written a chapter for the upcoming *#Reading Instapoetry*, edited by JuEunhae Knox and James Mackay (Bloomsbury 2022).



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## Borders, Migration and the Contemporary Short Story

The formal and thematic hybridity which characterises the contemporary short story makes the form a borderline combination of rhetorical strategies from different genres, with brevity as its sole and unequivocal defining feature. Its interstitial, borderline nature alongside the genre's resistance to comply with identifiable categories and its degree of immediacy to historical dynamics make it a privileged fictional vehicle for critical reflection and social contestation. The urgency and efficaciousness with which the short story critically responds to topical issues in our contemporary society may be said to rest on its liminality and on the very contradictory nature of borders themselves, built to simultaneously "separate and divide on the one hand, and to welcome and allow passage on the other" (Manzanas 2007, 9). Yet, in their porous constitution borders may also imply interactions, since they generate connections between or among heterogenous entities or variables. As they meet at the border, the latter are mutually dependent either if they remain separated or establish some mutual exchange through which "otherness and difference" are negotiated (Rosello and Wolfe 2017, 2). Thus, "borders", "thresholds" and "interstices" may entail, precisely because of their indeterminacy and their position at a physical, cultural and ideological crossroads, a useful tool of mediation and transformation, particularly appealing in an age of "global mobility [...] and interethnic transnationality" (Achilles and Bergmann 2015, 3). This paper aims at exploring the ethics and aesthetics of contemporary migrant short stories, most notably David Herd and Anna Picus's *Refugee Tales* series and Olumide Popoola and Annie Holmes's *Breach* as border-crossing narratives, entailing illuminating negotiations with concepts such as nation and their narratives, and the nature of borders themselves (Rosello and Wolfe, 2). These collections attempt not only to disclose the fears of those on the run, but also to foster a "dialogue that isn't happening in real life" (Ziervogel 2016), eventually testifying to the short story's "performative power". In doing so, these narratives question established assumptions pertaining to the ideology of dominant cultures by inviting readers to welcome heterogeneity, hybridity and undefinable identities within fortress Europe: whilst denying essentialisms, these collections also signal a possible location to negotiate new "structures of authority" and new "political initiatives" (Bhabha 1990, 211) by posing forward alternatives to conventional, assimilationist models of migration which involve multiple movements and ongoing global engagements.

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## **Fragment and World Literature in the works of Peter Altenberg**

This paper discusses the writings of Peter Altenberg (1859-1918) in order to highlight the Modernist ideas contained in his fragments which came into being in the turn-of-the century Vienna. The genre favored by early Romantics was fragment which allowed writers such as Novalis to introduce innovative ideas, which often benefit from insights into other cultures. Instead of focusing on completed and finished, fragment contributed to the understanding of the minor, apparently insignificant phenomena. Altenberg elaborated modern fragment in his collections which include “Wie ich es sehe”, “Was der Tag mir zuträgt”, “Neues Altes”, “Vita ipsa” and “Mein Lebensabend”. For his style typical are colloquiality, parody and ellipses, which activate and provoke the reader to reflect upon the issues that he is presenting. His fragments cover a large number of topics including gender, ecology and intercultural questions, in which he draws comparisons between local and global issues (“glocalism”). His approach to these topics allows him to find new perspectives to social problems and value systems of his time, which he found often to control human freedom. Altenberg’s interest in the fragment form does not thus express nostalgic desire to return to the past but functions as a foil, which allows him to introduce innovative ideas which became formative for the Modernism in Vienna.

DR **LEENA EILITTÄ** is docent of comparative literature at the University of Helsinki. Her DPhil thesis at the University of Oxford has been published as *Approaches to Personal Identity in Kafka’s Short Fiction: Freud, Darwin, Kierkegaard* (1999). In addition, she has published a book on Ingeborg Bachmann, three edited volumes on intermediality and a number of articles on German and comparative literature. 2014 she participated the Institute of World Literature in Hong Kong where she also led a workshop. At the moment she is preoccupied with a project on Viennese Modernist writers and World Literature. She co-organized a conference on Viennese Modernism at the University of Arts, Helsinki (2021) and she is active with this topic in the research network of Leo Beck Institute, Jerusalem. Eilittä is on the editorial board of “Short Fiction in Theory and Practice”.

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## **Tales of Two Migrants — James Joyce's *Dubliners* and Jean Rhys' *The Left Bank***

In her 1927 collection *The Left Bank*, Jean Rhys ridicules expatriates in Paris who fancy themselves to be cosmopolitan. Defined by the Oxford English Dictionary as 'a person who lives outside their native country', the expatriate, by definition, can identify their native country, native culture, and compatriots. Expatriates thus differs from people Rhys deemed to be genuine cosmopolitans, whose cultural backgrounds are so complex and who migrate so frequently, they cannot identify where they are from. 'I have no country really now', Rhys memorably declared in a 1959 letter, dismissing the notion that she might be an expatriate with the rhetorical question: 'Expatriate from where?' This paper contrasts Rhys's short story collection *The Left Bank* with James Joyce's 1914 short story collection *Dubliners*; for Joyce, like Rhys, was influenced as a writer by the experience of being a foreigner in Paris, but, unlike Rhys, Joyce could not only identify his native country, but possessed a near encyclopaedic knowledge of its history and culture. Discussing notes Joyce took as a student in Paris shortly before beginning work on *Dubliners*, this paper argues that Joyce experienced Paris as akin to a display-case of purchasable pleasures, with consumer goods continuously drawing the eye. This heightened Joyce's academic interest in the sense of sight, causing him to portray his native Dublin as a city so full of depressing sights, its natives deliberately blind themselves to their surroundings, often clinging to fantasy-visions of foreign locations instead. While Joyce implies that natives need only look at their homeland to understand it, Rhys suggests that people with no homeland never blind themselves to their surroundings, but perennially lack the historical and socio-cultural knowledge necessary to understand the significance of what they witness. By examining how Paris impacted the short story collections of Joyce and Rhys – two very different kinds of migrants – this paper hopes to show what the short story can express about both rootedness and rootlessness that the long form of the novel cannot.

**LISA FEKLISTOVA** is a PhD candidate at Cambridge University. Her doctoral research focuses on rootedness and rootlessness in the short stories of Thomas Hardy, James Joyce, Jean Rhys, Aldous Huxley and D. H. Lawrence, who wrote against the backdrop of novel transportation technologies revolutionizing individual mobility. Her recent publications include an article on 'Why Katherine Mansfield's "The Fly" Could Not Have Been a Novel' in *Short Fiction in Theory and Practice*, and an article on 'The Secret Agent: Joseph Conrad and the Concept-City' in *The Conradian*.

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## **Black Short Fiction and the Domestic Press During Apartheid: A South African Case Study**

Notwithstanding its popularity in some regions of the world, the short story has often been considered a minor genre – not only shorter, but of less cultural prestige and importance than the novel. In the South African literary field, the framework of the minor is further complicated by the country's racialised history; in Zoë Wicomb's words, "the hierarchical relationship between the short story and the novel is seen to be reproduced in terms of black and white writers of fiction: the white giants with their linguistic and cultural capital write novels, while black writers produce short fiction" (2001: 157). Starting from these considerations, my paper aims to discuss a selection of English-language short stories written by Black South African writers in the apartheid period (1948-1994) with particular focus on the dialogue between the country's socio-political situation and the conditions of literary production and circulation. The importance of short stories in the national canon of South Africa is indeed directly linked to the genre's own materiality, which allows for swift conditions of production and circulation. In particular, I intend to close read a selection of short stories that appeared and circulated first through South Africa's ephemeral local print media, such as the magazines *Drum* and *Staffrider*, which represented the only available publishing outlets to Black writers during apartheid. As I aim to show, the circulation of short stories through alternative channels ultimately resulted in an interesting cross-fertilization between the genres of short fiction and journalism, producing a 'South African New Journalism'.

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**MARTA FOSSATI** has just completed her PhD in Linguistic, Literary and Intercultural Studies from the University of Milan with a thesis titled "When Aesthetics Meets Ethics: The South African Short Story in English, 1920-2010". Her research focuses on South African short fiction, on literary journalism, and on world literature.

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## **On the spiritual impulse of the African short story**

This paper argues for a readerly attunement to a literary feature of contemporary African writing which I name ‘the spiritual impulse’ of black writing. It elucidates a distinct function of writing that lives outside the regularities of African literary market categories, or that refuses recognition of a certain institutional type. Tracing various enunciations of the quotidian in South African avant-garde writer Julie Nxadi’s unpublished manuscript, *ebubini* (2018), I explore contemporary African literature’s response to, and reframing of, the tradition/modernity dialectic that haunts it. What to do with a haunting in the form of a variant of the such a dialectic, which by virtue of its mutational reappearance, has the capacity to destabilize the theoretical terms by which we make sense of contemporary African literature in the global age? *Ebubini*, a poetic prose narrative is one example of contemporary African writing which cannot be easily mapped onto the grids of a world literary taxonomy. I propose that the world-building capacities of African literature are nurtured by opacity, a preoccupation with indistinct iteration rather than a depiction of the legible subject or the spectacular. Updating Abiola Irele’s provocative notion of an ‘African imagination’, I turn to opacity to parse out the complicities of both writer and reader alike in the process of realizing the object before them. The paper shows how, as heuristic for contemporary African writing, the spiritual impulse offers us the potential to read against the grain of a hermeneutics either of suspicion or transparency. A relentless and transformative commitment to irreducibility, the spiritual impulse is one way to cast our attention to the political cobweb of the globalized creative economy from within a work of art itself.

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## **Creative non fiction: Identity & experience through the short prose form**

It is known that the short story imposes a set of conditions on writers who must operate within the natural effects of brevity, but how have these same conditions shaped the emerging genre of creative non-fictions? Does structure, as well as impose an order on a written piece, also challenge the act of memory itself? Considering some established short forms common for feature writing as non-fiction, reveals how these can simply fold into established practices, but a work of creative non-fiction challenges these forms. By using the virtues of the short story, particularly with reference to work about identity, creative non fiction opens a space which allows newer, more urgent forms to emerge out from the shadows of ‘memoirs’.

**MOY MCCRORY** is the author of three collections of short stories, and a novel. Two of these were serialized by the BBC and she is widely anthologized. Co-editor of a collection of articles and writing on Irish identities (W.G. Press 2019) and *Strategies of Silence: Reflections on the Practice and Pedagogy of Creative Writing* (Routledge, 2021). Her most recent work was for a graphic novel *Wojtek: The Bear Who Went to War* (Marcosia Press, 2022).

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## **Lucia Berlin's Short Fiction and the Chilean Generación del Cincuenta**

In the mid-1990s, the American short story writer Lucia Berlin was invited to speak on a panel of Latina writers. She turned down the invitation, explaining that she was white. However, her first name and use of Spanish throughout her short fiction have led more than one person to make that mistake. In fact, Berlin was born in Alaska to white, Anglo-Saxon, Protestant, monolingual parents, and travelled around the United States as a child for her father's career as a mining engineer, before he secured a permanent role in Santiago de Chile in 1949. There, Berlin attended and graduated from the Spanish-language Santiago College. My paper proposes that Santiago in the early 1950s had an important impact on Berlin's development as a short story writer. This connection has never been made before: she is most often associated with North American 'dirty realism', obscuring her Chilean literary roots. I argue here that her choice of the short form was likely inspired by the Santiago-based 'generación del cincuenta' of Enrique Lafourcade, Claudio Gacón, Jorge Edwards and others. Reacting against the idealistic 'generación del treinta-y-ocho', their short fiction refused allegiance with political movements and focused instead on the quest for personal identity. Similarly, Berlin said that 'I really react to being classified in any way, whether it's as an autobiographical writer or regional writer or Southern writer or feminist writer,' and her autofictional short stories explore questions of memory, agency and self-invention. 2 Throughout my paper, I examine the relationship between the short form and geographical transience: Berlin lived in over two hundred homes, moving on average every nine months, an experience captured in her stories. I also investigate the roles of language and translation in her work, analysing her development of a cross-cultural, bilingual aesthetic.

**NINA ELLIS.** I am a PhD candidate in the Faculty of English of the University of Cambridge, where I hold a Full Studentship from the Arts and Humanities Research Council. My thesis is a critical biography of Lucia Berlin, supervised by Professor Kasia Boddy, and I have a mainstream trade adaptation of this biography under contract with Farrar, Straus & Giroux.

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## **The Exiled Self: Spatial and Temporal Transgressions in Anna Segher's short story *The Dead Girls' Class Trip***

Anna Seghers was a prolific writer who won numerous awards. In 1967 she was nominated by the GDR for the Nobel Prize. Born into a Jewish family as Anna Reiling, Seghers married a Hungarian Communist, escaping Nazi-controlled territory through wartime France. She lived in Mexico City from 1941–47. The title story of her collection, *The Dead Girls' Class Trip*, published by New York Review Books in 2021, was written in Mexico in 1943. Seghers' work is insistently political and insistently experimental. The stories in the collection span a period from the Great Depression, the rise of the Nazis, the Spanish Civil War, World War Two, the Cold War, and the 20th Congress of the Communist Party of the Soviet Union in 1956, which exposed the crimes of Stalinism. The wide range of narrative techniques, genres and framing devices employed in Seghers' fiction are in part a response to these momentous disruptions in the historical narrative. For this reason, her writing is difficult to categorise. The judges who awarded Gunter Grass the Nobel Prize 32 years after Seghers' nomination, referred to his 'black fables,' a term which is equally applicable to Seghers' work. Similarly, when Gunter Grass died in 2015, a tribute in the Guardian referred to him as breaking 'Germany's silences about its past.'

<https://www.theguardian.com/books/2015/apr/18/gunter-grass-tributes-man-broke-silence> This could also be said of Seghers' work, which preceded that of Grass. In this paper, we propose to look particularly at the short story, *The Dead Girls' Class Trip*, as an example of the themes of exile and migration in Seghers' work in terms of both content and style, with the aim of examining the multiple discourses and polyvocality within her short fictions.

**LIVI MICHAEL** has published 19 novels for adults, young adults and children. Her short stories have been published in several magazines: *Anglofiles*, *Confingo*, *Granta*, *The Hard Times-Deutsch-Englische Zeitschrift*, *Interpreter's House*, *Metropolitan*, *The Manchester Review*, and *The Lonely Crowd*. She teaches creative writing at Manchester Metropolitan University, UK, where she is Programme Leader of the MA in Publishing.

**SONYA MOOR** is a Franco-British writer of short fiction. Her work has featured in literary magazines and journals, and been placed or listed in awards such as the Cinnamon Press Debut Fiction Prize, DISQUIET International Literary Program, Seán O'Faoláin International Short Story Competition and Bridport Short Story Prize. She is a PhD researcher at Manchester Metropolitan University. Her first collection is upcoming from the publisher Cōnfigō.



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## **The short story as heterotopia: Jhumpa Lahiri’s “Unaccustomed Earth”**

As an art of the fragment, the short story seems well-suited to render the ruptures and discontinuities that multiple forms of displacement produce in a postcolonial context. Jhumpa Lahiri’s short fiction is no exception to this, as has been argued by Andara Chatterjee, who, in her contribution to *The Postcolonial Short Story* (Awadalla, March-Russell eds) presents the author’s attachment to the genre as a reflection of the “dislocation” she depicts in her short fiction. But what if one were to consider “dis-location” not only in relation to the characters or to the formal characteristics of the text (Lahiri’s stories, as it turns out, are incredibly smooth on the surface), but also in connection with the short story’s ability to be simultaneously here and elsewhere, rooted in a particular context – and yet detachable from it? In his definition of heterotopia, Foucault insists that we must think of it as a “non-place” that is not to be found in “an elsewhere that exists nowhere” but in “a nowhere that lodges itself at the heart of what is here” (“le non-lieu n’est pas à chercher dans un ailleurs qui n’existe nulle part, c’est un nulle part au coeur de l’ici”). The first eponymous story of Lahiri’s second collection, *Unaccustomed Earth* (which has been somewhat overshadowed by the large critical attention paid to the final triptych, “Hema and Kaushik”) builds itself around what can be seen as a perfect Foucauldian heterotopia: a garden – only, and yet far more than, a garden – that a child and his grandfather create from scratch. This act of place-making can be related to the question of melancholy and mourning which is central to Lahiri’s fiction (as shown by Delphine Munos in her extensive study of the triptych); it certainly invites us to reflect on a form of dis-location which is not simply synonymous with loss but disturbs the binary opposition between situatedness and placelessness. The narrative piece which contains the garden is in its own image, both rooted in a particular place and transposable/transportable – a clue perhaps to why it has a special ability to travel.

**PASCALE TOLLANCE** is Professor of English at Université Lumière–Lyon 2 (France). She has written extensively on British-Canadian author Malcolm Lowry, as well as on a number of British contemporary writers. Her field of research includes post-colonial literatures with articles on Jean Rhys, Janet Frame, Alice Munro, J. M. Coetzee, and Nadine Gordimer. She has had a long-standing interest for the short story to which a large number of her publications are devoted. She has recently co-edited with Claire Omhòvère an issue for *Commonwealth Essays and Studies* (42.2, 2020) entitled *Place and Placelessness in Postcolonial Short Fiction*.

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## **Haunted Pasts and Possible Futures in Ecogeographical Short Fiction: Crisis and Chronotope**

In this paper I argue that Kevin Barry's 2007 award-winning short story collection, *There are Little Kingdoms*, explores the contemporary crisis facing rural Irish locality. I develop this argument to encompass the idea that the crisis in locality is also entangled with a crisis in rural Irish identity during the Celtic Tiger. Through Barry's collection functioning as an ecogeographical chronotope of rural Ireland before, during and after the Celtic Tiger, the collection allows the reader to explore how the relentless advance of global neoliberalism during and following the demise of the Celtic Tiger, creates a crisis in Irish rural locality. As Fintan O'Toole identifies in *Ship of Fools* it is the rapid pace of change that causes this crisis in locality as the local is being eradicated by the global. The American ecocritic Lawrence Buell makes the accusation that 'regionalism and localism' have been 'extinguished', as he suggests that the prevailing contemporary narrative around place now be theorised in 'global' dominant, neo-liberal, capitalist discourses. Buell argues that the importance of 'localism' is that it acts against the 'creative destruction' brought about by theorising in the 'global' of neoliberal ideology. I argue in this paper that Barry in *There are Little Kingdoms*, through exploring how locality can shape identity, is utilizing the utopian potential of literary representations of locality to dismantle global neoliberal ideologies. The strength of Barry's collection functioning as an ecogeographical chronotope is the collection's ability to unsettle the present and hint at the different possibilities of what Irish locality might look like in the future. In this paper, I ultimately argue that Barry throughout *There are Little Kingdoms*, demonstrates how place and locality moulds identity, and that the danger of global neoliberal ideology is its capacity to disconnect native people from their local landscape.

**PAUL ANTHONY KNOWLES.** My name is Paul Anthony Knowles, and I am a first year PhD student at Manchester University. My research is on: Haunted Pasts and Possible Futures in Ecogeographical Short Fiction: Crisis and Chronotope under the supervision of Dr. Robert Spencer. My research focuses on contemporary short story and Ecocriticism.

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## **Permeable, porous and shapeshifting: the intertextual short story cycle, creative life-writing and the psychoanalytic process of shadow work**

Carl Jung developed the concept of The Shadow as a metaphor to describe uncomfortable aspects of the self that we unconsciously disown. Viewing the self as a larger entity composed of multiple sub-personalities, he claims that psychological wholeness can only be achieved by integrating the opposite poles of the unconscious with the conscious through a self-reflexive approach of working with the imagination as a means to dialogue with The Shadow. What Jung terms individuation is commonly understood in contemporary psychoanalytic circles as shadow work. Following a first-hand encounter with shadow work in therapy, I became interested in how this conceptualisation of The Shadow can provide fertile grounds for exploring notions of the self in creative life-writing. How can we represent conscious and unconscious aspects of ourselves on the page? What are the creative and therapeutic benefits of doing so? Are some writing modes, like the intertextual short story cycle, particularly suited to such an approach? Patrick Gill and Florian Kläger's claim that the intertextual short story cycle potentially enables 'both centrifugal-centripetalism and the tension between them' (2018: 2) echoes the synthesis of opposites that is the basis of Jungian individuation. In this hybrid creative/critical presentation, I will show how I enacted the Jungian notion of the self as greater than the sum of its parts through the 'tension between gestalt and multi-part whole' (2018: 5) afforded by the intertextual short story cycle. I will demonstrate how I utilised the permeable and porous qualities of this mode to creatively perform the permeable and porous qualities of The Shadow, expanding on the intertextual cycle as a 'model of the world' and 'for the world', representing as well as producing a worldview' (2018: 7), through the trading of borders between stories, disciplines, genres and selves.

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## **Do relato breve ao romance: intertextualidades na obra de João de Melo**

A presente proposta pretende pôr o foco nas interconexões que acontecem dentro do projecto literário do escritor João de Melo (São Miguel, Açores, 1949) entre alguns dos seus contos e dos seus romances. Por uma parte, o escritor português considera o relato como o exemplo de uma narrativa essencial que tem, de facto, um protagonismo central no seu projecto literário, composto por diferentes colecções de contos como *Histórias da Resistência* (1975), *Entre Pássaro e Anjo* (1987), *Bem-Aventuranças* (1992), *As Coisas da Alma* (publicado pela primeira vez em 2003, e revisto e aumentado em 2018) e *Os Navios da Noite* (2016). Por outra parte, um dos aspectos que caracteriza a sua escrita é o modo como João de Melo vê a sua obra como uma construção literária em permanente revisão, crescimento e evolução. Assim, é possível constatar como existem personagens e linhas argumentais que partem das narrativas breves do escritor português para transitar, com uma serie variações mais ou menos subtis, por algumas das suas novelas e romances mais extensos. Veremos nesta apresentação algumas das considerações de João de Melo acerca da importância do conto no seu universo estético e criativo, analisaremos as revisões estilísticas e estruturais de algumas das suas colecções de contos e repararemos também nas intertextualidades criadas pelo próprio autor entre as suas narrativas breves e os seus romances.

**REBECA HERNÁNDEZ** é Professora Titular da Área de Filologia Portuguesa da Universidade de Salamanca, onde lecciona matérias relacionadas com as literaturas em língua portuguesa e a tradução literária. As suas principais áreas de pesquisa são: estudos pós-coloniais, estudos de género e tradução literária. É autora de numerosas publicações nestes âmbitos de trabalho.

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## **Compassion in Extreme Landscapes: Michel Faber's Transnational Short Fiction**

This paper will explore the transnational short fiction of Michel Faber, author of three widely translated short stories, with reference to two case studies, 'Fish' and 'The Fahrenheit Twins'.

The son of a Dutch Nazi collaborator, Faber's family emigrated from The Hague to Australia in 1967, leaving behind other children from his parents' previous marriages. Arriving in school with no English, forcibly disconnected from his siblings, Faber later described this formative experience as critical to his worldview and writerly approach. Horrified by his parents' history, and determined to write literature across borders, teenage Faber began to write stories distinguished by narrow emotional territory and radically contrasting geographical settings. In 1993, he moved to the remote Scottish Highlands, then in 2014 to the English south coast.

Though hugely various in terms of creative approach, genre, tone, characterisation and technique, Faber's 'genre-defying' short fiction almost uniformly concerns itself with loss, resilience and alienation, all of which are rooted in his transnational experience. Writing in *Michel Faber: Critical Essays* (Gylphi, 2020), Faber asserted: 'one of the concerns that runs through all my work is the gulf which separates each human from all others and how valiantly we strive to cross it.' His characters are outsiders, in extreme or faraway landscapes, reaching out to others despite, or because of, their alienation. This is evident in two of Faber's most critically acclaimed stories, 'Fish' and 'The Fahrenheit Twins'. In 'Fish', a mother and daughter seek to cross an unbridgeable divide in a dystopian setting where they are prey for the creatures surrounding them. In 'The Fahrenheit Twins', twins Tainto'lilith and Marko'cain are abandoned to the elements on an island exploration station at the 'icy zenith of the world'. In both stories, Faber's characters are engaged in battle with a landscape that can never be their own.

**RODGE GLASS** is the author of seven books, including the Somerset Maugham-winning *Alasdair Gray: A Secretary's Biography*, three novels, and a widely translated collection of short stories. His next book, *Michel Faber: The Writer & His Work*, is due to be published by Liverpool University Press in 2023.

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## **The Iranian Journey of ‘Post and Beam’ by Alice Munro**

This presentation seeks to discuss *Canaan* (2008) by the Iranian-Canadian director Mani Haghighi, as the film adaptation of Alice Munro’s short story “Post and Beam”, anthologised in the collection *Hateship, Friendship, Courtship, Loveship, Marriage* (2001). Set in an exclusive upper-middle class area in Tehran, this film tells the story of Mina who, after being married for ten years, decides to leave her husband Morteza and move to Toronto, where she has been offered a scholarship by a Canadian university. A few days before signing the divorce papers, Mina changes her perfect plans. Shot in Tehran and produced by the local Hedayat Film Co., the screen adaptation written by Mani Haghighi himself and by Asghar Farhadi draws inspiration from the literary text, but profoundly changes its characters, events, tone, and atmosphere. Rather than a product of linear transposition, the characters in the literary text and in the adaptation (Lorna and Mina, Brendan and Morteza, Lionel and Aziz) seem mutually intertwined through multiverse relations. The challenge to univocal transfer also happens at the plot level, since the film evokes some traits and patterns of Munro’s earlier stories like “The Shining Houses” and “The Peace of Utrecht”. The original soundtrack by Christophe Rezai, dialogue, costumes, a renamed title, interior design, vertical panoramic shots over Tehran, among other semiotic resources, negotiate cross-cultural patterns and issues in the migration from Canada to Iran. Hence, the adopted multimodal stylistic analysis aims to trace the medial, modal and aesthetic transformation entailed by the adaptation process along the Iranian journey of a Canadian short story, across different languages and cultures.

**SABRINA FRANCESCONI** is Associate Professor of English Linguistics at the University of Trento in Northern Italy. Her research interests are tourism and heritage discourses, inspected through multimodal genre analysis, and Alice Munro’s style, explored through systemic-functional stylistics. Recent publications include the articles “Film Adaptations as Intersemiotic Contact Zones: *Edge of Madness* by Anne Wheeler” (*Textus*, 2019) and “Dynamic Intersemiosis as a Humour-enacting Trigger in a Tourist Video” (*Visual Communication*, 2017), as well as the monographic volumes: *Heritage Discourse in Digital Travel Video Diaries* (Tangram, 2018), *Alice Munro, il piacere di raccontare* (Carocci, 2015) and *Reading Tourism Texts: A Multimodal Analysis* (Channel View Publications, 2014). She is currently working on screen adaptations of Munro’s short stories.

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## Atomic Form

Traditional theories of the short story have, since at least the time of Poe, centred on the qualities of coherence and concision. The very name we give the form in English reminds us of its integrity and compression. But long before Poe—before the form of the short story was even formalised—short stories were not only in wide circulation across a range of languages and cultures, but also regularly linked or collected together to form larger narrative entities, like the Greek Milesian Tales, or the Italian novella most famously configured into Boccaccio's *Decameron*. In this paper, I propose considering the short story as an 'atomic' form. I connect the form's intense compression (as a kind of atom of narrative) and its ability to be reconfigured and reframed, as seen in the long history of linked short stories, short story cycles, and the recent return of the novel-in-stories, to the form's particular emergence in highly atomized societies—those where social bonds are less formalised or stable. This social atomisation may be connected to migration patterns, as in the US, Aotearoa New Zealand, or much of Latin America, social transformation, as in late nineteenth century Japan, or to the kind of social and cultural fragmentation witnessed in contemporary reader- and writerships. In doing so, I hope to account for some of the patterns of short story development across parallel cultures, and to contextualise the much-cited contemporary 'renaissance' that the form is enjoying.

DR SAM REESE is a lecturer in creative writing at York St John University. He is the award-winning author of two short story collections, *Come the Tide* and *on a distant ridgeline*, and his monograph, *The Short Story in Midcentury America*, won the 2018 Arthur Miller Center First Book Prize.

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## **Short Story Anthologies in Spain: The Case of Edgar A. Poe**

Short story anthologies were very common in Spain between 1850 and 1940 to make available foreign authors to the Spanish readership. By anthologizing stories, publishers would create a canon of foreign literature that would control both the authors and the stories that deserved to be read. Some journals decided to publish collections of short fiction, novellas in most cases, of Spanish writers. For that purpose they would choose some foreign authors that would give some prestige to Spanish writers. Those collections were independent from the periodical press though they would help to bring about a higher regard for short fiction, and indirectly, were regarded as anthologies since most of these periodicals would publish several stories of each author. Poe stands as one of the most anthologized foreign writers, probably due to his being a popular author. His most anthologized works are those of science fiction as “The Adventures of One Hans Pfaall” and the mystery fiction, “The Murders in the Rue Morgue”, though other stories such as “The Black Cat”, “Berenice” or “Metzergentein” were also widely anthologized. Either in periodicals or in book form, Poe was widely anthologized and read as an author of terror or mystery tales. Spanish readers were offered a great variety of his stories, in many cases illustrated, that would give them a taste of the American writer’s writings. However, these anthologies never intended to create an objective picture of Poe as a writer since the corners? that underlay in Poe’s work were completely unknown among the Spanish readers. In the presentation we aim to analyse the canon of Poe’s stories in these anthologies and the importance of the anthologies and periodical series to better understand the reception of the American author in Spain as well as the interests, commercial and cultural, that led the publishers to publish Poe in Spain.

**Santiago Rodríguez Guerrero-Strachan** is Senior Lecturer at the University of Valladolid, Spain. He has published extensively on the relations between Spanish and American literatures and on the short story. His research interests include American literature of the Romantic and Modernist periods.

**José R. Ibáñez** is Assistant Professor at the University of Almería, Spain. He has published articles and book chapters on Comparative literature and American literature, with an emphasis on Edgar Allan Poe and the short fiction of Southern United States authors and hyphenated American authors, such as Jhumpa Lahiri and Ha Jin.



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## **Coming unstuck: translating Krisztina Tóth's short story collection, *Pillanatragasztó (Superglue)* from Hungarian into English**

Tóth is an acclaimed writer in Hungary but her short fiction is unknown in the Anglophone world. In its visceral exploration of gendered subject positions, its disregard for taboo, and its suggestion of “a feminine ‘life form’” (Pető 2001, p. 253), Tóth's work demands wider attention. The title of her 2014 collection is usually translated as “superglue” or “instant glue”, and for translators it certainly is a sticky, tactile place in which it is very easy to get stuck, or indeed to come unstuck, requiring an accommodation of “self-contradictory”, “heterogeneous and heteronomous” subject positions (de Lauretis p. 9). In this hybrid critical/creative presentation, we will explore the complexities, frustrations, and ambiguities of translating short fiction from a minority language - not just in terms of content, but in its politics, form, and function. Hungarian is a non-Indo-European language that does not have in its lexis the pronoun she or he but instead a gender-neutral pronoun. Is feminist content diminished by the fact that Hungarian cannot say she and her? Do we even know what feminism means to Hungarian women? And how do we understand the short story in its formal terms? Do literary genres carry unproblematically across cultures and languages? Susan Bassnet (2006) explains that “translators are all the time engaging with texts first as readers” (p. 174). As reader/translators, we negotiate Tóth's narrative in our own inner spaces, reading provisionally, across languages, cultures, subjectivities before we can begin the work of carrying the source text across to English. Our presentation will seek to perform the process of translating short fiction. It will include Hungarian and English voices being thrown around, debating and deciding as characters talk back to the translators, Virginia Woolf makes a guest appearance, and the translators struggle to reconcile the fault lines of Western feminist and Eastern European thinking.

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**URSULA HURLEY** and **SZILVIA NARAY-DAVEY** are practice-based researchers, a creative writer and a translation specialist, respectively, working on literary translation in the School of Arts and Media at the University of Salford, UK. We share an interest in the representation of marginalised experiences, and in the materiality of cultural realia.

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## **Making Historical Short Fiction Relevant: Abortion in the 1930s Stories of Malachi Whitaker, from Page to Screen**

In 1803, abortion became a crime in England, warranting the death penalty. Subsequent legal reforms meant it was no longer a hanging offence but it wasn't until 1967 that terminations, in a variety of circumstances, were made legal in the U.K..

For much of the nineteenth and early twentieth centuries, mentions of abortion in British Literature consequently went underground. George Eliot's *Middlemarch* may contain a hidden abortion plot but the first explicit references occur in the 1920s and early 1930s, when a few brave writers addressed the issue publicly. Among the earliest women authors to do so was the working class, Bradford-born short fiction writer Malachi Whitaker (1895-1976), who wrote three stories referencing illegal abortion in the 1930s published in her second collection *No Luggage* (1930; Jonathan Cape) and in the anthology *364 Days* (1936; Jonathan Cape), edited by Kay Boyle.

This paper will examine possible influences on Whitaker's abortion stories (T.S. Eliot's *The Waste Land* (1922); Ernest Hemingway's 'Hills Like White Elephants' (1927)) and discuss the 1930s critical reception of *No Luggage*, containing two of Whitaker's abortion stories, which contemporary reviewers appear to have strategically ignored.

As Roe vs. Wade comes under threat in the USA, the rediscovery of the most substantial of Whitaker's abortion stories, 'Thunder Shower', by Persephone Books (2017; 2019), has brought new attention to this pioneering work. In 2021, upcoming American filmmaker Helen Handelman transformed 'Thunder Shower' into an 10-minute film, making nuanced changes in setting and conception, employing it to raise funds for Women's Reproductive Rights charities in the USA.

The themes of flexibility across mediums, and the communicative potential for participating in social action -- resulting from short fiction's emotional compression and brevity — underpin this presentation, which will include a screening of Handelman's film: *Olive and Lynn*.

**VALERIE WATERHOUSE** is a PHD researcher at Huddersfield University, writing a biography of Yorkshire short story writer Malachi Whitaker (1895-1976). In May 2022, she co-hosted an online event on abortion in Whitaker's 1930s stories with American filmmaker Helen Handelman, raising \$5,400 for U.S. Women's Reproductive Rights charities in the USA.

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## **Travel Stories in a Travelling Genre. The Composite Fiction of Panait Istrati**

In recent years, many scholars active in the field of world literature studies have called for a reconsideration of literary genres in this specific paradigm. Authors like Wai Chee Dimock or Mariano Siskind have emphasized the need to think the concept of genre as a transnational network of writings interconnected by a repertoire of themes and formal features. One such genre is the one commonly known as *short story cycle*—or as I am calling it in this presentation, *composite fiction*. There are many reasons to view composite fiction as a *travelling genre* with numerous *world texts* as examples. This presentation aims to exhibit some of these reasons through the case of Romanian-French writer Panait Istrati's composite fiction. I plead for a recontextualization of his volumes of prose that are known under the suprageneric name *The Novel of Adrian Zografi* through the lens of world literature studies. This presentation focuses on both Panait Istrati's texts and contexts to demonstrate the membership of this author's works to the world literature canon. Made up of interconnected short stories and novellas, each of the ten volumes from *Adrian Zografi's* series was incorrectly characterized as a novel and I am going to show why. Also, the cosmopolite nature of these stories had an important role in the circulation of Panait Istrati's writings in both French and Romanian literary fields—and in Europe, in general. All in all, this presentation intends to offer a new perspective on a peculiar author that has opened his literary works to the world.

**VICTOR COBUZ** is a first-year PhD student in literary studies at the University of Bucharest, Romania, with a thesis about the presence of composite fiction in modern Romanian literature. He has published several articles on this theme in Romanian academic journals. His research interests also include spatial humanities, genre theory, literary theory and sociology of literature.

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## **Desafios metodológicos na investigação sobre minificção: apresentação de uma base de dados relacional de microrrelatos**

Este artigo centra-se na apresentação de uma base de dados, construída a partir dos microrrelatos recolhidos nas antologias publicadas em Espanha no presente século, coletando informação sobre os 1258 selecionados nas seis antologias. Os critérios, parâmetros e instrumentos adotados na sua construção serão apresentados, com a finalidade de partilhar instrumentos e procedimentos de investigação na minificção, desde uma perspetiva relacional e comparada.

Os dados recolhidos no corpus permitem-nos identificar alguns elementos importantes (autores, cidade de publicação, critérios editoriais ou fontes bibliográficas) para uma análise sistémica da minificção, que serão alvo de análises quantitativa e qualitativa, no que diz respeito à posição das formas narrativas breves no campo literário.

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