13th International Conference on the Short Story in English

July 16-19, 2014

Juridicum, University of Vienna Vienna, Austria



Society for the Study of the Short Story

Board Members:

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Program Director:

Dr. Susan Lohafer, University of Iowa, USA

Event management:

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ACKNOWLEDGMENTS

The organizers of the 13th International Conference on the Short Story in English wish to express their gratitude to the following for their support:

Altamente, Puerto Rico

Anton Martin, Vienna

Alte Schmiede, Vienna

Australian Embassy, Vienna

Austrian Federal Ministry of Education, Vienna

Austrian Literature Society (OGL), Vienna

Department of Education, University of Vienna

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Event Management, University of Vienna

Faculty of Philology, University of Vienna

Geneva Writers' Group, Switzerland

Journal of Caribbean Literatures, USA

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Vienna Lit

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Wien Kultur – Scientific Section, City of Vienna

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World Literature Today, University of Oklahoma, USA



Your bags contain flyers with useful information, such as places to eat nearby, maps of the underground, what's on in Vienna, etc.

Welcome to Vienna!

Please come to the Help Desk first for any needs:

- A place to leave your luggage on days of arrival and departure;
- Copy cards for printing and copying conference-related matters only (includes airline boarding passes for return flights);
- First Aid facilities a dedicated room with beds and a paramedic are located in the second basement;
- Coffee machines are available coins needed;
- A cafeteria just above the entrance;
- Etc.

On the next pages you will find a map with the easiest route from the Steigenberger-Herrenhof hotel to the Juridicum – 8 – 15 minutes' walk walk.

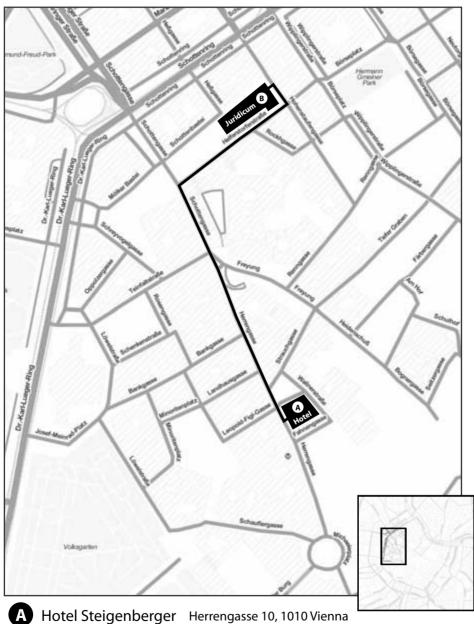
Of course, as the map shows, there are other ways to get from A to B.

There is also a map of the rooms in the basement of the Juridicum where panels and readings will take place and where you will find the bookshop and have the coffee breaks. Smoking is not allowed in the building, but is allowed outside.

Conference hotel - Venue

Hotel Steigenberger - Juridicum

Walking distance: 8min (650m)



Phone: 0043 1 53404-0

B Juridicum Schottenbastei 10-16, 1010 Vienna Phone: 0043 1 427734020

Juridicum

first basement

PROGRAM

TUESDAY JULY 15

ΞΞ

 $9:00-17:00 \ \ \textbf{REGISTRATION AND HELP DESK}$

[Ground floor entrance]

WEDNESDAY JULY 16

9:00 – 16:00 **REGISTRATION AND HELP DESK** [Ground floor entrance]



9:00 - 9:20 **CONFERENCE WELCOME** [Room 10]

Dr. Maurice A. Lee, Conference Director Dr. Sylvia Petter, Co-Director Vienna Dr. Susan Lohafer, Program Director

♣ 9:30 – 10:45 **pane**l i

A. THERE IS ALWAYS MORE TO SAY ABOUT POE [Room 17]

Moderator: Jay Ruud, *University of Central Arkansas*""Why Will You Say That I Am Mad?': Narratees, Effect, and Affect in
Poe's Short Fiction"

Sarah Copland, MacEwan University

"Intersubjectivity in 'The Purloined Letter"

Maji Rhee, Waseda University

"Narrative Braiding and Focalization in Alberto Breccia's Graphic Adaptation of 'The Tell-Tale Heart'"

Mercedes Peñalba, University of Salamanca

B. Unbraiding Happiness in Alice Munro's Short Stories [Room 11]

Moderator: Christine Lorre-Johnston, *Sorbonne Nouvelle* "'This should have been the end of the story, and a good one too': Unbraiding Happiness and Unbraiding the Short Story in Alice Munro"

Corinne Bigot, *University of Paris West Nanterre*"The flood of Luck, of happiness undeserved': Highlighting the Love
Strand in Alice Munro's 'Tell Me Yes or No'"

Jennifer Murray, *University of Franche-Compte – Besancon* "Unbraiding Happiness Through Clichés"

Christine Lorre-Johnston, *New Sorbonne University*

C. How We Begin and End Stories [Room 13]

Moderator: Susan Lohafer, *University of Iowa*"T. F. Powys and the Rhetoric of the Short Story Beginning"
Milosz Wojtyna, *University of Gdansk*"Unresolved Stories: The Open-endedness of Margaret Atwood's Short
Fiction"

Teresa Gibert, National Univ. of Distance Education
"Pitch-Perfect Endings and the Oldest Story of All"

Cameron Raynes. University of South Australia

\square 9:30 – 10:30 **READING I**

- **A.** Marjorie Kanter, Anna Solding [Room 16] Introducer: Janine Rojer
- **B.** Chen Cun, Jane Feaver [Room 15]
 Introducer: Lu Sun
- **C.** Pat Jourdan, Annie Evett [Room 14] Introducer: Paul McVeigh
- **D.** Elizabeth Baines, Emei Yao [Room 12] Introducer: Yu-Hsiang Hao

10:45 – 11:15 **COFFEE BREAK** [Basement foyer]

‡ 11:15 – 12:30 **PANEL II**

A. THE FIGURE OF THE AUTHOR IN SHORT STORIES [Room 17]

Moderator: Ailsa Cox, *Edge Hill University* [Background and contexts will be provided by members of the panel] "Authorial Spectrality in Angela Carter's 'Black Venus' (1980)"

Michelle Ryan-Sautour, *University of Angers*"Authorship, Freedom and Necessity in Stories by Alice Munro"
Ailsa Cox, *Edge Hill University*

B. Issues in Translation [Room 13]

Moderator: Olga Rojer, American University

"A Journey into Foreign Words"

Ida Černe, Vienna Writers, Write Now

"The Short Story and the Translated Oral Slave Tale:

The Case of Kompa Nanzi"

Olga Rojer, American University

""A Very Short Story' in Translation"

Waltraud Kolb, University of Vienna

(Extended-length)

C. (New) Ways of Disseminating the Short Story [Room 11]

Chair: Sylvia Petter, University of Vienna

Bronwyn Mehan, Spineless Wonders

Andrew Hayward, Ether Books

Annie Evett, Raging Aardvark Publishing

Jarred McGinnis, King's College London

D. STORY CYCLES AND NOVELS-IN-STORIES: WHY AND HOW? [Room 18]

Moderator: Robert M. Luscher, University of Nebraska - Kearney

Kelly Cherry, University of Wisconsin - Madison

Adnan Mahmutović, Stockholm University

Nuala Ní Chonchúir

Lucy Durneen, Anglia Ruskin University

\square 11:15 – 12:15 **READING II**

A. Yueyue Wenren, Tania Hershman [Room 16]

Introducer: William R. Lee

B. Sandra Jensen, Tamas Dobozy [Room 15]

Introducer: Michael Trussler

C. Stacey Margaret Jones, Catherine McNamara [Room 14]

Introducer: Hope Coulter

D. Paul McVeigh, Judith Nika Pfeifer [Room 12]

Introducer: Peter Gentles

12:45 – 14:00 **LUNCHEON** [Room 10]

Introducer: Vanessa Gebbie Reading by: Robert Olen Butler



№ 14:00 − 15:30 **PLENARY SESSION I:** Austrian Literature [Room 10]

Moderator: Anne Zauner, Literaturhaus

Friederike Mayröcker Clemens Setz Doron Rabinovici Judith Nika Pfeifer



15:30 − 16:00 COFFEE BREAK [Basement foyer]

\square 16:00 – 17:00 READING III

- A. Ida Černe, Paula McGrath [Room 11] Introducer: Rebekah Clarkson
- **B**. Hope Coulter, Xing Fu [Room 13] Introducer: Stacey Margaret Jones
- C. Nado, Carina Nekolny [Room 16] Introducer: Lucy Xiaohong Lu
- **D.** Cyril Dabydeen, Cameron Raynes [Room 15] Introducer: Liana Cusamo
- E. Felicity Skelton, Donal McLaughlin [Room 14] Introducer: Anna Solding
- **F.** Allan Weiss, Juani Guerra [Room 12] Introducer: Judith Nika Pfeifer
- **G.** Zoe Gilbert, Jean Almeda [Room 17] Introducer: Catherine McNamara



₹ 17:00 -**DINNER BREAK / FREE EVENING**

THURSDAY JULY 17

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9:00 – 13:00 REGISTRATION AND HELP DESK

[Ground floor entrance]



9:00 - 10:15 **PANEL III**

A. How to Read Short Stories [Room 11]

Moderator: Zoe Gilbert, University of Chichester Katherine Orr, University of Chichester

Vanessa Gebbie

Tania Hershman, Bath Spa University

Zoe Gilbert, University of Chichester

B. Women in the Stories of India [Room 17]

Moderator: Sangita Ghodake, University of Pune

"Chitra Banerjee Divakaruni's *Arranged Marriage*: A Feminist Perspective" Muktaja Mathkari, *Baxter M. C. College*

Wilkiaja Wallikall, Daniel M. C. College

"New Woman in 'Soliloquies of Sugandhi' by Vaidehi"

Ashutosh Patil, North Maharashtra University

"Feminism: A Transcendental Move in Shashi Deshpande's Selected Short Stories"

Sujata Bamane, University of Pune

C. Perspectives on Canadian Short Fiction [Room 18]

Moderator: Clark Blaise, *University of Iowa* "Timber!!! Logging the Canadian Male in Contemporary Women's Short Fiction"

Felicity Skelton, Hallam University

"Their deaths are not elegant': Portrayals of Animals in Contemporary Short Stories"

Maria Moss, Leuphana University

"Some Wholes in a History"

William H. New, University of British Columbia

D. VISUAL MEDIA AND THE SHORT STORY [Room 13]

Moderator: Hengshan Jin, East China Normal University
"The Camera Eye': Vision and Form in John Updike's 'Here Come the
Maples' (1976)"

Kangqin Li, University of Leicester

"Narrative Patterns of Seeing: Poe's Politics of Panopticism"

Birgit Däwes, University of Vienna

"From Annie Proulx to Ang Lee"

E-chou Wu, Providence University

\square 9:00 – 10:00 READING IV

- A. Ethel Rohan, Evelyn Conlon [Room 16]
 Introducer: Valerie Sirr
- **B.** Yu-Hsiang Hao, Alan McMonagle [Room 15]

Introducer: Angela Brett

- C. Rhoda Greaves, Ailsa Cox [Room 14]
- **D.** Alison Lock, Ka Ruhdorfer [Room 12]
 Introducer: Ida Černe

10:15 – 10:45 **COFFEE BREAK** [Basement foyer]

♣ 10:45 – 12:00 PANEL IV

A. Backgrounds and Sources of Indian Short Stories [Room 17]

Moderator: Sangita Ghodake, *University of Pune* "Human Values in Rabindranath Tagore's 'Kabuliwala'" Shirish Patil, *Arts, Commerce, Science College*

"Resurrected Histories in Selected Indian Short Stories"

Deepali Patil, Appasaheb Jedhe College
"The Myth of Eternal Denial in Mulk Raj Anand's 'The Lost Child'"

Mukta Mahajan, North Maharashstra University

B. Nature, Liminality, and the Short Story [Room 13]

Moderator: Ina Bergmann, University of Würzburg

"Environmental Liminalities in American Short Stories: Negotiating Metaphysics and Materialism"

Jochen Achilles, University of Würzburg

"Initiation In/Through Nature: Liminality in David Michael Kaplan's 'Doe Season' (1985)"

Stefan Hippler, University of Würzburg

"The Blue Zone': Liminal Nature Experience in Rick Bass's 'The Hermit's Story' (2002)"

Ina Bergmann, University of Würzburg

C. Pedagogy I: Practical Strategies [Room 11]

Moderator: Ailsa Cox, Edge Hill University

"'Proud woman, pearl necklace, twenty years': Genre Slippage Between Story and Essay"

C. D. Rose, Edge Hill University

"Teaching Short Stories with Digital Resources"

Hope Coulter, Hendrix College

"Braiding African American History, Literature, and Culture Together in the College Classroom"

Katie Singer, Rutgers University – Newark

D. Models of Story Structure [Room 16]

Moderator: Susan Lohafer, University of Iowa

"Slice of Life: Katherine Mansfield's Short Story"

Alexandra Lyons, University College London

"Introducing Dark Energy in the Short Story"

John C. Rutter, Edge Hill University

"Building a Structural Model of 'The Dead"

Daniel Wallace, University of Tennessee

\bigcirc 10:45 – 11:45 READING V

A. Clemens Setz, Cate Kennedy [Room 18]

Introducer: Kelly Cherry

B. Mark Anthony Jarman, Alison MacLeod [Room 15]

Introducer: Norma Lee Johnson

- C. Darlene Madott, Sydney Alice Clark [Room 14]
 Introducer: Licia Canton
- **D.** Michael Trussler, Andy Kissane [Room 12]
 Introducer: Tamas Dobozy

12:00 – 13:30 **LUNCH BREAK** (with reading)

12:45 **READING** [Room 10]

Introducer: Lauren B. Davis Reading by: Clark Blaise

13:30 – 15:00 PLENARY SESSION II: THE ART AND SCIENCE OF TRANSLATION: FICTION AND REALITY? [Room 10]

Moderator: Maurice A. Lee, Univ. of Central Arkansas

Ka Rudorfer Ida Černe Olga Rojer Guo-ou Zhuang



3 15:30 – 16:45 **PANEL V**

A. Death, Violence, and the Art of the Short Story [Room 17]

Moderator: Michael Trussler, University of Regina

"Facing Apathy in Joyce Carol Oates' 'Death Watch'"

Sabrina Voelz, Leuphana University

"(Aesthetic) Violence, Narrative Unrest and the Postcolonial Nation: Thirdgeneration Nigerian Short Stories"

Thomas Martinek, University of Vienna

"The Darkness of the Contemporary: Nathan Englander's What We Talk
About When We Talk About Anne Frank"
Michael Trussler, University of Regina

(Extended-length)

B. Liminality in the Threshold Story (I) [Room 11]

Chair: Alice Clark, University of Nantes

Robert Olen Butler, Florida State University

Sandra Jensen

Farhat Iftekharrudin, *University of Texas – Brownsville* Billie Travalini, *Wilmington University*

C. Reading George Saunders [Room 18]

Moderator: Philip Coleman, *Trinity College Dublin* "Dreaming and Realizing 'The Semplica-Girl Diaries': A Post-Jungian Interpretation"

Steve Ellerhoff, Trinity College Dublin

"Horning In: Language, Subordination and Freedom in the Short Fiction of George Saunders"

Clare Hayes-Brady, University College Dublin

"Directives and Dialogism: A Bakhtinian Reading of George Saunders' 'Victory Lap'"

Robert Wilson, William Jessup University

"Hope full for the future of Erth!': Moments and Movements of Resistance in the Work of George Saunders"

Gillian Moore, Trinity College Dublin

D. SHORT STORY CYCLES [Room 13]

Moderator: Allan Weiss, York University

"When is a Short Story No Longer a Short Story?"

Paula McGrath, National University of Ireland

"The Bounded Short Stories in Stephen Marche's Shining at the Bottom of the Sea"

Neta Gordon, Brock University

"Representations of Fragmented Masculinity in the Australian Short Story Cycle"

Paul Mitchell, La Trobe University

"The Sociology of Linked Short Stories"

Allan Weiss, York University

\square 15:30 – 16:30 **READING VI**

- A. Madeleine D'Arcy, Shirley Abbot [Room 16] Introducer: Nuala Ní Chonchúir
- **B.** Bernhard Strobel, Angela Brett [Room 15] Introducer: Jane Feaver
- C. Mei Ching Tan, Günther Kaip [Room 14]
 Introducer: Sylvia Petter
- **D.** Terri Favro, Adnan Mahmutović [Room 12] Introducer: Pat Jourdan

18:00 DINNER BREAK / FREE TIME

FKIDAY JULY 18



8:30 - 17:00 REGISTRATION AND HELP DESK

[Ground floor entrance]



9:00 - 10:15 PANEL VI

A. THE NEW BRAIDS OF PUBLISHING: TRADITIONAL + SELF = Hybrid [Room 11]

Moderator: Sylvia Petter, University of Vienna

Pat Jourdan

Michael Mirolla, Guernica Editions

Nancy Freund, Gobreau Press

Sylvia Petter, University of Vienna

B. LITERATURE OF AFRICA AND EAST ASIA [Room 17]

Moderator: Bi-ling Chen, University of Central Arkansas

"Marginality and Techniques of Coping With It in Doris Lessing's African

Short Stories"

Bharati Belsare, Symbiosis International University

"A Journey From the Shipwreck to the Salvage in Nadine Gordimer's Selected Short Stories"

Sangita Ghodake, Commerce, Science College - Pune

"Eating Identities in Three Taiwanese Short Stories"

Bi-ling Chen, University of Central Arkansas

C. SHORT STORIES AND LONG MEMORIES: THE IRISH IN BRITAIN [Room 13]

Moderator: Mov McCrory, University of Derby

"The City as Memory"

Kathleen Mckay, University of Hull

"Shame and Silence"

Ray French, University of Hull

"Listening to the Banshee (bheansi): Female Utterance and Projection" Moy McCrory, University of Derby

D. Echoes and Harbingers: Myth, Fantasy, and Folk Tales [Room 16]

Moderator: Jay Ruud, University of Central Arkansas

"Grand-Scale Perspective in the Fantastic Short Stories of H. G. Wells"

Halszka Lelen, University of Warmia and Mazury

"Magic, Myth, Folktales, and Fairy Tales in Annie Proulx's Omnivorous Wyoming Stories"

Bénédicte Meillon, University of Perpignan

"Never Built at All, and Therefore Built Forever': Camelot and the World of P. G. Wodehouse"

Jay Ruud, University of Central Arkansas

E. Short-Short Fiction [Room 15]

Moderator: Richard Lee, State University of New York - Oneonta

"Micronarratives, Flash Fiction, Liminal Stories: Austerity of Design"

Farhat Iftekharuddin, University of Texas – Brownsville

"Flash-Y Fictions: The Implications and Constraints of Short Short Fiction" Richard Lee, State University of New York - Oneonta

"The Permeable Boundaries Between Short Stories and Poetry" Tania Hershman, Bath Spa University

F. VARIANT TEXTS, VARIANT GENRES [Room 14]

Moderator: Rusty Rogers, University of Central Arkansas

"Rereading the Modernist Short Story"

Sarah Whitehead. Kingston University

"Good Vintage? Extensions and Transformations of Two Short Stories in

Ray Bradbury's Dandelion Wine"

Roman Kabelik, University of Vienna

"Is It a Short Story, Flash Fiction, a Tweet or a Poem?"

Marjorie Kanter



10:15 − 10:45 **COFFEE BREAK** [Basement fover]

‡ 10:45 – 12:00 **PANEL VII**

A. THE WRITER'S PERSPECTIVE AND INFLUENCE ON FORM [Room 17]

Moderator: Andy Kissane

"Reading and Revising: What Can We Learn From Alice Munro?" Louise Ells, Anglia Ruskin University

"Writing DNA: How Does Human Behavioral Biology Influence the Creative Writer?"

Lisa Smithies, University of Melbourne

"Various Exits: A Writer's Perspective on Closure in the Short Story"
Pat Jourdan

B. Representations of Women in Short Fiction [Room 18]

Moderator: Hope Coulter, Hendrix College

"Sludge Before Sunshine: The Return Story of Olive Kitteridge"

Rebecca Cross, University of Wollongong

"Similar Females, Different Representations: A Comparative Reading of Alice Munro's and Eileen Chang's Short Stories"

Lu Sun, East China Normal University

"A Bright and Dark Land: Space, Freedom, and the Body in Edna O'Brien's 'Irish Revel' (1968)"

Niamh NicGhabhann, University of Limerick

C. Contemporary American Authors [Room 11]

Moderator: Tamas Dobozy, Wilfrid Laurier University
"'Living in Dangerous Times': The Poetics of Terror in Don DeLillo's Short
Stories"

Junsong Chen, East China Normal University

"Infinite Consciousness: Self-Reflexivity in the Narrative and Character of David Foster Wallace's 'Good Old Neon'"

Bülent Ayyıldız, Hacettepe University

"Visionary Excess in Stuart Dybek's *The Coast of Chicago*" Tamas Dobozy, *Wilfrid Laurier University*

○ 10:45 – 12:15 (**Extended-length**)

D. IMMIGRANT EXPERIENCE [Room 13]

Moderator: Teresa Cid, University of Lisbon

"Multiple Strings in the Mandarin Paradox: Katherine Vaz in Dialogue"

Diana V. Almeida, University of Lisbon

Margarida Vale de Gato, University of Lisbon

"Hunger as Palimpsest in American Immigrant Short Stories" Jeff Birkenstein, St. Martin's University "Landscapes for Storytelling: Darrell Kastin's Magical Archipelago"
Teresa F. A. Alves, *University of Lisbon*"Getting a Novel Out of Short Stories: The Example of Brian Sousa's

**Almost Gone"
Teresa Cid, University of Lisbon

10:45 – 11:45 **READING VII**

- **A.** Licia Canton, Kelly Cherry [Room 16] Introducer: Cate Kennedy
- **B.** Nuala Ní Chonchúir, I-Wei Wu [Room 15] Introducer: Madeleine D'Arcy
- C. Rusty Rogers, Doron Rabinovici [Room 14]
- **D.** Sylvia Petter, Vanessa Gebbie [Room 12] Introducer: Nancy Freund

12:15 – 13:45 LUNCH BREAK / FREE TIME

14:00 – 15:30 PLENARY SESSION III: Epistemology,

COGNITION, AND THE SHORT STORY [Room 10]

Introducer: Susan Lohafer, *University of Iowa*Moderator: Michael Basseler, *University of Giessen*"Looking Through Medicine: The Epistemology of the Medical Gaze in 19th-Century American Short Fiction"
Carmen Birkle, *University of Marburg*

"Visualizing Short Stories: A Cognitive Account of the Reading Experience" Renate Brosch, Stuttgart University

"Short Stories as Thought Experiments"

Michael Basseler, University of Giessen

"Hanif Kureishi's 'My Son the Fanatic': An Empirical Study Conducted with Austrian Students"

Margarete Rubik, University of Vienna



3 16:00 – 17:15 **PANEL VIII**

A. STORIES IN SYNERGY WITH OTHER STORIES, OTHER GENRES [Room 18]

Moderator: Michelle Ryan-Sautour, University of Angers

"From the Short Story Collection to the Fragmented Novel—and Back Again" Elke D'hoker, *University of Leuven*

"The Short Story as a Crucible"

Emmanuel Vernadakis, University of Angers

""A Man of Ideas': Story Autonomy and Synergy in Winesburg, Ohio" Robert Luscher, University of Nebraska – Kearney

B. Revisiting Old Questions [Room 17]

Moderator: Teresa Alves, University of Lisbon

"W. Somerset Maugham—Realist or Modernist? A Brief Exploration of Maugham's Short Story Form"

Tracey A. Morton

"Beyond her understanding': Elizabeth Madox Roberts' 'The Haunted Palace' and the Changing South'

Katy Leedy, Marquette University

"The Invisible Worm: Structure and Viewpoint in Short Fiction" Michael Stewart, *University of Huddersfield*

C. Australian Literature [Room 11]

Moderator: Bronwyn Mehan

"Dreaming Australia: David Malouf's Dream Stuff"

Andy Kissane

"Sketches of the Australian Mind: David Malouf's Short Story Collection Antipodes"

Christa Knellwolf-King, University of Vienna

"A Liminal Approach to Short Fiction in an Australian Coastal Setting" Joanna Atherfold Finn, *University of Newcastle*

D. IMAGES AND OBSESSIONS IN CONTEMPORARY SHORT STORIES [Room 13]

Moderator: Billie Travalini, Wilmington University

"The Devil From the Supermarket: Images of Postmodernity in

T. Coraghessan Boyle's Collection After the Plague: Stories"

Mariya Dogan, *Hacettepe University*

"Images and Symbols: Poetics in Merethe Lindstrøm's Later Short Stories, Especially 'The Snails'"

Morten Auklend, Aarhus University

"'Very, very dreadfully nervous': Lydia Davis, David Foster Wallace and Obsessiveness"

Kasia Boddy, University of Cambridge

\square 16:00 – 17:00 **READING VIII**

- A. Katie Singer, Thomas E. Kennedy [Room 16] Introducer: Tania Hershman
- **B.** Michael Mirolla, Valerie Sirr [Room 15]
 Introducer: Sandra Jensen
- C. Rebekah Clarkson, Lauren B. Davis [Room 14]
 Introducer: Marjorie Kanter
- **D.** Ying-Tai Chang, Billy O'Callaghan [Room 12] Introducer: Felicity Skelton



17:30 - 18:30 Meeting of European Network for Short Fiction Research (ENSFR) [Room 11]

Organizers: Ailsa Cox and Michelle Ryan-Sautour

The ENSFR began as a joint initiative of researchers at Edge Hill University (U.K.), Université d'Angers (France), and Katholieke Universiteit Leuven (Belgium). Our aim is to provide a forum and resources for European-based researchers working with short fiction. Please join us for a discussion of such topics as an online bibliography and database of resources, outreach activities and publications, funding strategies and opportunities, seminars and conferences, and various forms of collaborative work in both critical and practice-led research.

19:00 – 20:30 **READINGS** [Room 10]

Introducers listed below.

Readings by:

Sandra Cisneros — Katie Singer
Claire Larrière — Shirley Abbott
Velma Pollard — Cyril Dabydeen
Bharati Mukherjee — Margarete Rubik

20:30 - **DINNER BREAK / FREE TIME**

SAIUKUAY TULY 19



9:00 – 16:00 REGISTRATION AND HELP DESK

[Ground floor entrance]



5 9:30 – 10:45 **PANEL IX**

A. Pedagogy II: Research and Philosophy [Room 17]

Moderator: Stefan Hopmann, University of Vienna

"Building a Young Short Story Writer Community in Hong Kong"

Barley Mak, The Chinese University of Hong Kong

"Short Story and Pedagogy: Classroom Moments in Teacher Education and Research"

Neda Forghani-Arani, University of Vienna

"Story in Education, Education in Story"

Stefan Hopmann, University of Vienna

B. ALTERNATIVE PERSPECTIVES AND COMPARATIVE READINGS [Room 13]

Moderator: Guo-ou Zhuang, University of Central Arkansas

"Victory Across Cultures: on Yu Hua's 'Victory"

Qiong Zhang, Fudan University

"Two Types of National Allegory: A Comparative Reading of 'Godliness'

by Sherwood Anderson and 'Sinking' by Yu Dafu"

Hengshan Jin, East China Normal University

"(Un)Braiding the *New Yorker* Knot: Ann Beattie's *The New Yorker Stories* (2010)"

Salomé Osório, University of Minho

C. SOUTH AMERICAN AND CARIBBEAN LITERATURE [Room 16]

Moderator: Velma Pollard, *University of the West Indies – Jamaica* "Magical Realism and the Recreation of a Dream: A Postcolonial Reading of Marquez' 'The Handsomest Drowned Man in the World'"

Tahereh Zamani Behabadi, Islamic Azad University

"Space, Place and Affect: Re-imagining Kingston in Selected Short Fiction by Contemporary Jamaican Writers"

Suzanne Scafe, London South Bank University

"Narrative as Autobiography of the Folk"

Velma Pollard, University of the West Indies – Jamaica

D. CULTURES AROUND THE WORLD [Room 18]

Moderator: Bi-ling Chen, University of Central Arkansas

"The Making of an Asian-American Short Story Cycle: Don Lee's *Yellow*" Kun Jong Lee, *Korea University*

"Communication and Narrative Strategies in Romanian Short Stories"

Odette Arhip, Ecological University

[non-attending co-authors: Stefan Vlăduțescu, Cristian Arhip]

"Inside Looking-Out: Powerlessness and Servitude in Paul Bowles's 'At the Krungthep Plaza'"

Herminia Sol, University of Lisbon

9:30 – 11:00 (**Extended-length**)

E. LIMINALITY IN THE THRESHOLD STORY (II) [Room 11]

Chair: Alice Clark, University of Nantes

Ineke Bockting

Cyril Dabydeen

Omar Figueras

Noel Sloboda

Allan Weiss

\square 9:30 – 10:30 **READING IX**

A. Billie Travalini, Yongxin Cheng [Room 14] Introducer: Ying-Tai Chang

B. Jose Varghese, Nancy Freund [Room 12] Introducer: Darlene Madott



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11:30 - 12:45 PANEL X

A. Perspectives on the Italian-Canadian Short Story [Room 17]

Moderator: Licia Canton, Association of Italian Canadian Writers
"Writing Spaces: Four Short Story Narratives of Contemporary Canadian
Women Writers of Italian Origin"

Silvia Caporale-Bizzini, University of Alicante

"Intersemiotic Translations of Immigrant Suffering: Caterina Edwards's Short Fiction"

Maria Löschnigg, *University of Graz*"The Italian-Canadian Short Story: From Memoir To . . . (Meta-Fiction?)"
Michael Mirolla. *Guernica Editions*

B. Theories of the Short story [Room 13]

Moderator: Juani Guerra, *University of Las Palmas*"The Sense of Whole-Storiness: A Conceptual Blending Perspective"
Maria Cristina Dal Pian, *Federal University of Rio Grande do Norte*

"Continental Drift: American Short Story Theory and European Practice"
Erik Van Achter, *Catholic University of Leuven*"How Differences in Biocultural Organizations Lead to Different
Designations for the Short Story in Different Languages"

Juani Guerra, University of Las Palmas

C. THE CHINESE SHORT STORY [Room 16]

Moderator: Lucy Xiaohong Lu, East China Normal University
"Yu Da-fu (1896-1945): a Shanghai City Wanderer and Pioneer of Chinese
Modern Short Story"

Yu-hsiang Hao, National Chung-Chen University

"More than Escape: A Comparative Reading of 'Rip Van Winkle' and the 'Story of Peach Blossom Spring'"

Weichun Liao, East China Normal University

"'You have got a text message': Women and Short Story Writing in Contemporary China"

Lucy Xiaohong Lu, East China Normal University

11:45 – 14:00 LUNCH BREAK/FREE TIME



14:00 – 15:30 PLENARY SESSION IV: STORIES FROM CANADA [Room 10]

Moderator: William H. New, University of British Columbia

Clark Blaise

Mark Jarman

Lauren Davis

Tamas Dobozy

ABSTRACTS

ABSTRACTS

Please note that the following abstracts were in many cases submitted some time ago, and may no longer exactly describe the papers actually presented. The words belong to the authors, and should be treated as copyrighted material. With apologies to the authors, the organizers have made slight changes to achieve some consistency in format and conventions of spelling, usage, etc.

Achilles, Jochen
University of Würzburg
Panel IV-B

"Environmental Liminalities in American Short Stories"

Leo Marx in *The Machine in the Garden* (1964/2000) and Lawrence Buell in *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination* (2005) and previous works develop conflictual attitudes to the environment, which are also recognizable in its artistic treatment in the American short story. Buell tries to replace Marx's anthropocentrism, which puts humans first, by an ecocentrism, which puts nature first. Advocating the view "that the interests of humans are of higher priority than those of nonhumans," Marx fulfills Buell's definition of anthropocentrism, while Buell believes in ecocentrism, "the view in environmental ethics that the interest of the ecosphere must override that of the interest of individual species" (Buell, *The Future* 134, 137). If liminality can be considered "a temporal interface whose properties partially invert those of the already consolidated order which constitutes any

specific cultural 'cosmos'" (Turner, From Ritual to Theatre 41), what might be termed ecological liminalities in the American short story often adopt the shape of negotiations between materialism and metaphysics. The clash between realistic presentation and psychological symbolism renders Nathaniel Hawthorne's "Roger Malvin's Burial" (1832) logically puzzling and aesthetically unsatisfactory, but is expressive of a liminality that ties together interethnic warfare, oedipal conflict, and the religious desire for grace. This interplay of divergent forces takes place in a metaphysicized landscape, which turns into a symbolic space of moral ordeal as well as reconciliation with nature. In Sherwood Anderson's "Godliness" (1919) Jesse Bentley and David Hardy act out the conflict between a retrograde metaphysicized and a progressivist technological agrarianism. In Flannery O'Connor's "A View of the Woods" (1957) Mark Fortune and his granddaughter Mary act out the conflict between industrial progressivism and a vestigial but also menacing spiritualism. Both stories highlight the interplay of convictions, which embrace either the machine or the garden. In "Godliness" Jesse, the protagonist, both contributes to the progress of industrialization by mechanized forms of farming and counteracts it by biblical self-stylization and repeated invocations of a deus absconditus. In "A View of the Woods" a mysteriously metaphysicized nature itself seems determined to reverse the encroachments of civilization. In Hawthorne's and O'Connor's stories numinous forces pave the way for a reintegration of humans into nature, while the same forces are revealed as spurious projections in Anderson's tale. This paper will try to disentangle some of these liminalities.

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A

Almeida, Diana V. (see also Margarida Vale de Gato, co-author) *University of Lisbon*

Panel VII-D

"Multiple Strings in the Mandarin Paradox: Katherine Vaz in Dialogue"

The Mandarin Paradox, phrased by Chateaubriand in 1802, challenges the equation of ethics, literature, and intercultural agency. If, by a minimal gesture that leaves no trace, you would be able to kill a faraway mandarin and become the owner of his incredible fortune—would you do it? This conundrum is treated in Katherine Vaz's short story "The Mandarin Question" (included in the collection Our Lady of the Artichokes and Other Portuguese-American Stories, 2008), as well as in the fantastic novella O Mandarim (1880), by Eça de Queirós, considered by many the precursor of modern Portuguese fiction. This literary motif will guide our intertextual journey throughout the Lusophone writing communities, interrogating the ambiguous ways whereby alterity is fictionalized. Katherine Vaz is often placed, alongside Frank X. Gaspar, as the most successful writer of a third, fully integrated, or "redeeming" generation (Clemente 2000) of Portuguese-American literature. Extending beyond bipolarized cultural stereotypes of emigrant vs. welcoming communities, these two US writers of Portuguese descent favor the interweaving of the heritage literary and historical background with other traditions, and illustrate a singular artistic stance in the American system. In this paper, we shall then consider Vaz's "The Mandarin Question" not only as a pivotal text for unbraiding the overdetermination of intercultural and intertextual markers in contemporary Luso-American writing, but also as a gateway to establish a dialogue with other writers. Particularly, we will focus on a few of Gaspar's narrative poems ("Carmelita Raez," "Mission," "The Way That Can be Spoken of is Not the Way," and "Black Notebook #9") and investigate how these Portuguese-American texts problematize the hegemonic politics of the U.S., especially in Vietnam, Afghanistan, and Iraq. Moreover, bearing in mind the Eastern-Western axis, we will take into account a trend of Portuguese literature that reflected on the national diasporic connections to the Asian worlds (Larkosh 2011), exemplified

by Queirós's abovementioned novella. Since Vaz's short story opens up to intratextual dimensions as well, we aim to highlight recurrent themes and plots present in *Our Lady of the Artichokes*. For instance, issues of unity and dissolution are played out in several of the eight stories, as the Lusophone community in Monterey (California) is (dis)integrated by runaway wives, while the good "Tias" take care of the abandoned protagonists left astray in the New World, where they are fighting to fully integrate on a psychological, social, economic and cultural level. Such gender and class struggles across cultures will provide another string of research connecting the three differently authored texts under analysis.

Alves, Teresa F. A. *University of* Lisbon Panel VII-D

"Landscapes for Storytelling: Darrell Kastin's Magical Archipelago"

Having in mind that each story in *The Conjurer and Other Azorean Tales* (2012) figures as a symbolic island of the title archipelago, it is the purpose of this paper to link this collection of stories with Onésimo de Almeida's *Tales from the Tenth Island* (2000) as an imaginary immigrant landscape extending across the United States while surrounded by its oceanic culture, and to explore the impact of this metaphor upon a third-generation story-teller who is an Azorean descendant on his mother's side. It will further examine the appropriation of Almeida's metaphor and how it returns Kastin to the land of his Portuguese ancestors, this voyage into origins becoming a stylistic exercise that deeply implicates the younger storyteller in the wider seas of his culturally composite identity, in such a process intensifying the ever-expanding "archipelago" as a structuring image that finds its ultimate significance in the transatlantic interagency with the mythologies and the realities of the American culture.



Arhip, Odette (co-authors: Ştefan Vlăduțescu, Cristian Arhip) Ecological University

Panel IX-D

"Communication and Narrative Strategies in Romanian Short Stories"

European readers know quite a lot of information about Romanian contemporary fiction, but very little about the one created during the transition period from the 19th century to the 20th century or during the interwar heydays. The most important and interesting Romanian writers belong to these epochs. They also wrote extremely successful short stories dealing with diverse issues. Trying to highlight the greatest Romanian writers, we comment upon the works of Mihai Eminescu, I. L. Caragiale, Mircea Eliade and Marin Preda. All these authors wrote attractive and challenging fantastic short stories with undoubted mythological and philosophical implications ("Poor Dionysus," M. Eminescu; "Easter Torch," I. L. Caragiale: "At the Gypsies," "On Mântuleasa Street," M. Eliade: "Meeting the Earth," M. Preda, etc.). The study specifies these aspects besides the staging procedure that emphasizes the foreground and the background of the discourse. This interrelation is a fruitful one for subtle significances, interesting insights into Romanian folklore, myths and specific philosophical aspects. The sudden intervention of unexpected events is supported by incident schemes and specific connectors. We comment upon prerogative perspective which is important for referential continuity. We also highlight the impersonal vision and diffuse perspective implying temporal compressions, imbrications and contagions. One of the main objectives of these approaches is to present historical epochs framing Romanian society and national environment in addition to local natural or cultural landscapes. Thus, essential national landmarks come in sight: the glorious age of Alexander The Gentle, the innovative and revolutionary period of the nineteenth century when the national union and independence became reality for Romanian people, the interwar lapse of the capital, Bucharest, surnamed Little Paris and the specific country-life of the genuine peasants animated by their passion for logos and living in complete harmony with the cosmic order, preserving time-honored heritage.

Atherfold Finn, Joanna *University of Newcastle* Panel VIII-C

"A Liminal Approach to Short Fiction in an Australian Coastal Setting"

Liminality can be defined as an in-between state where processes of transformation and change take place. Representations of the term invoke a space of crossover: a period of transition between a prior and future state. This paper untethers the notion of liminality from its anthropological origins and applies it to contemporary short fiction in an Australian coastal setting. It focuses on the potential of the short story: a literary form with implicitly recognized characteristics, but also a genre that negotiates boundaries to reach new limits. Short fiction itself can be construed as a liminal genre. My paper explores liminal states in Robert Drewe's *The Bodysurfers* and Gretchen Shirm's *Having Cried Wolf*. Firstly, liminality is expressed via each text's experimentation with form. The stories in Robert Drewe's *The* Bodysurfers work independently, fulfilling short fiction's aim, but they are integrated thematically and also via Drewe's generational explorations of one family. In this way the text also operates as a short story cycle providing an overarching sense of unity. Shirm's short stories display a degree of fragmentation and openness when read in isolation, but the application of a short story cycle gives the collection a greater sense of cohesion. Both collections display a level of generic freedom and mediation between the traditional short story and larger narrative structures. Further, the authors acknowledge and respond creatively to Australia's littoral population by exploring the liminal zone of the coast. By situating their fiction on the unstable margin between land and sea, they explore a society that is both fragile and unpredictable. This turbulence mirrors the dramatic impetus emblematic of the genre. Symbolically, the setting provides a fluid backdrop open to multiple interpretations and both writers evoke disparate connotations of the coast: those of nostalgia and escape but also isolation, dysfunction and conflict. In each text, the coastline is more than just a location; it illustrates a resistance to permanence that is still shaped by, and responds to the past. Finally, liminality's articulation of the movement between life stages

is expressed in the contextual preoccupations of each writer. The stories illustrate characters responding to the uncertainty and disorder of life-changing events, the transgression of boundaries, and pivotal moments of transformation. Using specific textual examples, the paper explores the thematic representation of liminality, revealing not only the turmoil and chaos that transitional zones embody, but also the sense of renewal and freedom that stems from crossing physical and metaphorical thresholds.

Auklend, Morten *Aarhus University* Panel VIII-D

"Images and Symbols: Poetics in Merethe Linstrøm's Later Short Stories, Especially 'The Snails'"

Merethe Lindstrøm is one of the best short story writers in Norway. This paper comments on her craft's development from the classical short story writer approach to literary form in the early 1990s to her most recent books. Her later short stories are focused on images rather than stories. In "I Know This House" (1999) at least five of the stories contain the image of an accident witnessed by several of the characters. Their response to this event differs, but the image itself connects the texts. The short stories in the collection "The Guests" (2009) all have their own powerful imagery. In the short story "The Snails" the image as a formal device is deployed as the dominating organizing principle. During a house hunt with his son (recently released from jail), the experience of the father is shown symbolically in the disturbing image of a frog dying whilst eating a snail—and on, a magpie eating both of them. But the epic singularity of this haunting image—the gaping mouth of the frog—is developed with a poetics of similar images, all connected symbolically either by shape or denotation: open doors and windows, wounds, holes, cuts, gaps and different types of openings. These "echoes" suggest an internal logic in the story, but how do they pertain to the meaning of the story? Do they posit a unit of meaning or do they perplex meaning? The accumulation of image and symbolic device in "The Snails" creates

a complex verbal structure of imagery. By developing her style in a symbolist vein Lindstrøm energizes the poetic and figural aspects of language. This new direction represents a challenge for our interpretation of her short story art.

Ayyildiz, Bülent

Hacettepe University

Panel VII-C

"Infinite Consciousness: Self-Reflexivity in the Narrative and Character of David Foster Wallace's 'Good Old Neon'"

David Foster Wallace's influential essay "E Unibus Pluram: Television and U.S. Fiction" is considered a turning point for his generation of fiction writers. According to Wallace, "TV-training" has influenced "the whole psychology of one's relation to himself, his mirror, his loved ones, and a world of real people and real gazes." To reflect this shift, he uses a narrative style which deals with layers of his character's self-consciousness and their compulsive relations with their own minds. Since Image-Fiction, under the effect of television, fixates on irony and image, his use of metafiction tends to be more about how people change their attitudes towards themselves and others and how it can be reflected thoroughly in the text. His short story "Good Old Neon" is a good example of his narrative of consciousness which serves for exploring the multiple stratums of the characters and the relationship between interior and exterior observation of the self. In my paper, I will discuss how disordered self-awareness of the main character, Neal, shapes the narrative of the story, which requires "meta" levels to discover new possibilities of understanding the character and his construction of alternative selves. While the narrator writes his story from a metaphysical zone—he is already dead—the process of narration brings an awareness of the text itself to emphasize embedded roles of the observer and the observed. Neal, by watching others' watching him creates multi-layered consciousness in his mind which is tried to be delineated by relying on meta-fictional play.

Bamane, Sujata *University of Pune* Panel III-B

"Feminism: A Transcendental Move in Shashi Deshpande's Selected Short Stories"

Transcendentalism and Feminism are two great movements interlinked with each other. In his essay "Self-Reliance," a Transcendentalist, Ralph Waldo Emerson, talks about the sacredness of the integrity of mind. Moreover, one can attain the integral wave of mind through "self-transcendence." The present paper is a modest attempt to study four short stories from a famous Indian Woman writer. Shashi Deshpande's. The Intrusion and Other Stories (1993). It will probe into how transcendentalism promotes woman in the stories acknowledging her right to self-autonomy, which lies not in being "unique" but by becoming one with the world. Shashi Deshpande has explored the feminist implications of Transcendentalism through her writing. Her integrated approach is a sign of the transcendental move that provides a language in her short stories more appealing to women. Like Margaret Fuller, the Transcendentalist thinker, Shashi Deshpande too believes in women as virtuous beings. For instance, in "Why Robin?" which is a story of woman "confronted with two closed rooms" (11), her husband and her daughter finally come up with an understanding that "bridges have to be built. They do not come out of nothing, they have to be created" (14). "It Was Dark" is a heartfelt story of a raped daughter that ends with mother emerging triumphantly bringing her daughter from dark night to bright light. "My Beloved Charioteer" is a demonstration of thoughts and emotions that enable a widowed mother to regain the trust and love back from her widowed daughter. The fourth story, "The Cruelty Game," depicts a young widow, Pramila, who thinks of remarriage after her husband's death. However, her own daughter averts her from thinking of remarriage. Finally, an Indian mother withdraws to her daughter's desire. Thus, Shashi Deshpande applies the transcendental concepts to certain social issues and to the human mind as well. She shows her belief in an altruistic existence rather than in an egotistical one and very articulately proves her faith in being and living with each other in an Emersonian way.

Basseler, Michael
University of Giessen
Plenary Session III
"Short Stories as Thought Experiments"

Several scholars have described the imaginative work of literary fiction in terms of a "thought experiment." As an intellectual and emotional laboratory of the mind, literature enables a hypothetical reasoning by starting from a supposition that is usually not considered as true, or by playing through what would happen under certain conditions (cf., e.g., Elgin, Swirski). This process of exploratory reasoning triggered by literary texts, then, potentially leads to some kind of insight or instruction. As Catherine Elgin (2007: 49) puts it, "a work of fiction selects and isolates, manipulating circumstances so that particular properties, patterns, and connections, as well as disparities and irregularities are brought to the fore." Following this basic idea, my paper pursues two major goals. First, I wish to explore to what extent short stories can be regarded as literary thought experiments, i.e. I want to ask how their generic and discursive qualities equip them for the kind of epistemological work associated with the notion of thought experiment. The central questions pertaining to this focus include the following: (Under which circumstances and conditions) does it make sense to conceive of short stories as thought experiments? What do short stories have in common with thought experiments in philosophy and science? And what kind of epistemological work do short stories as thought experiments perform? To address these questions, I will draw on discussions from literary cognitivism, issenspoetologie as well as recent approaches in genre theory, which highlight the role of genres in the production of meaning and knowledge. Second, I want to discuss particularly such stories which overtly disclose their fictionality and thereby deliberately disorder and disrupt their "extratextual fields of reference" (Iser 2000: 170). According to Wolfgang Iser, this is exactly what turns fictional literature into an exploratory rather than explanatory medium: Instead of simply explaining "the world out there," literary fictions engender a "dispersive plurality" and thus help us to imaginatively

play through the unpredictable possibilities, but also the unpredictable risks, of a new or "emerging order" (ibid.). While I will draw on a number of stories to exemplify my argument, my main focus will be on Anthony Doerr's recent story collection *Memory Wall* (2010) and especially the eponymous title story.

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Belsare, Bharati Symbiosis International University Panel VI-B

"Marginality and Techniques of Coping With It in Doris Lessing's African Short Stories"

Doris Lessing (1919-2013) is an important fiction writer of twentieth-century literature. She has experimented with diverse themes and forms in her fiction spanning over six decades and in over two and a half dozen works of fiction. Lessing's fiction written between 1950 to 1962 deals with her colonial experience in Africa, and especially Southern Rhodesia, where she grew up as a member of the white settler community. Lessing grew up watching the shameful mistreatment meted out to the black natives of Africa. She also witnessed the plight of the white settlers, who came to Africa to make a profitable living, but failed. She also witnessed the sufferings of

the white women who suffered acute poverty, and isolation on the African farm. The present paper desires to discuss the theme of Marginality and Techniques of coping with it in Doris Lessing's African Short stories, with a special reference to the stories "The Antheap," "Eldorado," "A Homeland for the Highland Cattle," and "The Old Chief Mshlanga." Hypothesis: The theme of marginality and Techniques of coping with it is present in Doris Lessing's African stories. Lessing does not merely talk about the sufferings of the marginalized black natives of Africa as well as the white settlers who suffered on the African soil, but through her realist fiction, she tries to suggest solutions to the problems of marginality. Lessing came in contact with the members of the Royal Air force. who came to Southern Rhodesia, at the beginning of the Second World War. They came with their radical views on humanism and equality of mankind. Lessing turned to Marxism, during this period, especially to find a solution to the issue of racial discrimination. Even before she turned to Marxism, as a panacea to the man-made barriers, her fiction eloquently talks about humanitarianism. In her novel Martha Quest (1952), one can discern an ideal city created by adolescent Martha, where the white and black live in a symbiotic world. The short story, "The Antheap," talks about the marginalization of the half-caste son of a white gold miner, who refuses to acknowledge him as his son. The white boy compels the white gold-miner to extend all privileges to the half-caste, using empathy and love. "Eldorado" talks about the sufferings of the white settler farmer, Alec Barns, whose obsession for gold plunges the family in financial and emotional crisis. It is only through love and empathy that all the three members of the Barnes family bond seamlessly. Thus Lessing does not merely pose the problem but she also tries to suggest solutions to the problem of marginalization. Empathy, love, the principle upheld in her later fiction like Canopus in Argos dealing with Sufism, and Collectivism are some of the coping techniques suggested by Lessing.

Bergmann, Ina
University of Würzburg
Panel IV-B

"The Blue Zone': Liminal Nature Experience in Rick Bass's 'The Hermit's Story' (2002)"

In his critically acclaimed collection of short stories, *The Hermit's* Story (2002), Rick Bass depicts mysterious and almost mythical encounters between humans and nature. Although all ten stories in this collection are concerned with liminality in one way or another, the title story lends itself especially to an application of this theory. The concept of liminality is not simply another term for transitions and border crossings. Liminality tries to capture the permanent inescapability of transitions and the existential as well as cultural consequences of such destabilizations. The boundary is a space with a density and dynamics of its own, following its own rules, a liminal zone. Such a liminal zone is explored in "The Hermit's Story." Ann, the hermit of the title, tells the story of a liminal nature experience on the eve of Thanksgiving, when a blizzard in Montana's Yaak Valley has cut the power off. On a hunting trip twenty years ago, accompanied by six dogs she trained and by their owner, a Native American named Gray Owl, the hermit is lost in a similar ice storm in Canada. The force of nature becomes so threatening that their safe return is uncertain. By chance, they discover a lake that is only frozen on the surface and dry underneath. For one night and one day they travel beneath the ice, safe from the storm, in an otherworldly atmosphere. The liminal zone of the frozen lake presents itself as a space with its own mysteries, time is suspended and the experience has long-lasting consequences. Ann, the dog trainer, emerges from this "blue zone" with a newfound knowledge about herself, her dogs, and nature. She experiences the liminality of the space beneath the ice as a zone where the appearance of things disappears and their essence is revealed instead.

Bigot, Corinne University of Paris West Nanterre Panel I-B

"This should have been the end of the story, and a goodone too': Unbraiding Happiness and Unbraiding the Short Story in Alice Munro"

As early as 1994 Katherine Mayberry challenged the vision of Alice Munro as a domestic writer writing stories about women and personal relationships, claiming that Munro was "a deeply political writer, repeatedly tracing the contests, victories, and defeats between contenders in a domestic system founded on power imbalance." Stories in *Friend of My Youth* (1990) challenge the life that young couples were "marked for" as they depict women who leave their families and suburban homes for new lives, of which very little is known, or at best, as in the concluding lines of "Wigtime" show, that these women were "fairly happy"—suggesting that happiness is a relative notion. Later stories revisit the script, offering another end with a woman who chooses to stay with her husband while finding happiness in remembering a passionate love affair ("What is Remembered"), or assert the power of a love that was never challenged ("Nettles"), while "Post in Beam" simply denies the reader the satisfaction of knowing whether the protagonist stayed with her husband or left him. More recent stories depict women who are involved in relationships that are stifling, if not dangerous, but who believe there can be no happiness away from their lover, offering at best the hope that they "might be free" ("Runaway") further challenging definitions of happiness as well as upsetting readers' expectations. "Wigtime" (1990) offers an interesting parallel between a woman's life and "a story": "she met and married a doctor. This should have been the end of the story, and a good one too, as things were reckoned in Walley." Not only does the remark challenge the definition of happiness, it also questions the definition of a good story. Thus, what can one make of "Post and Beam," where information as to what the story was is withheld? The paper aims to explore several stories by Munro, from the 1990s to the 2010s, to show that Munro's attempts to challenge visions of happiness, marriage and relationship, are inherently linked to her own art of the short story.

It will rely on Deleuze and Guattari's reflections on the genre of the short story as "play[ing] upon a fundamental forgetting," "relat[ing] in the present itself to the formal dimension of something that has happened even if that something is nothing," and as defined "by living lines." Munro's refusal to favor any definition of happiness and her depiction of ambivalent relationships are conveyed in narrative structures that favor silences, textual gaps, and by linguistic choices that favor uncertainties. They are depicted in stories whose rigid lines break open, to allow her characters to follow lines of flights, and leave endings open-ended, in stories that refuse closure, sometimes to the point of provoking unease.

Birkenstein, Jeff
St Martin's University
Panel VII-D

"Hunger as Palimpsest in American Immigrant Short Stories"

I will explore the intersection of the American immigrant experience and what I call "Significant Food" across various contemporary immigrant-themed stories in an attempt to braid together food and epiphany. Hunger in immigrant short fiction in the salad bowl (or melting pot or whatever it is) of a nation that is the U.S., represents the polyvocal tension straddling countless borders, both internal and external. Hunger is an endlessly diverse palimpsest inscribed on the text that is the U.S. Whether it is the Pakistani political refugee Mr. Pirzada coming to share meals with the narrator's family in America (in Jhumpa Lahiri's "When Mr. Pirzada Came to Dine" [Interpreter of Maladies, 1999]); or, enchiladas as a reminder of a long-forgotten Mexico (in Dagoberto Gilb's "About Tere Who Was In Palomas" [Woodcuts of Women, 2001]); or, a shared dinner in a newly co-habited apartment for Chinese academics in America who see themselves as survivors in a new land and who must come together for affection while their families are back in China, yes, but also to save on the rent (in Ha Jin's "Temporary Love" [A Good Fall, 2009]); or, fish eye soup made by Mrs. Janie Powell Joseph—who, "[i]n her language . . . was called 'Light Before Dawn'" (115)—for the professor interested in her dying language (in Mark Kurlansky's story "The Soup" [Edible

Stories, 2010]); or, Nathan Cohn falling in love with Alice between the front door and the dinner table, so starved is he for companionship in the ever-moving, yet too often superficial New England/ Jewish milieu of old and new worlds (in Lore Segal's "Money, Fame, and Beautiful Women" [Shakespeare's Kitchen, 2007]); or, many, many others besides, the short story continues to be a genre utilized by many so-called hyphenated writers in America. These writers write about a legion of hungry outcasts, outcasts who often don't even know they are a community, but whose hunger keeps them striving for something more. I will argue that food in these stories, instead of being merely a background cultural signifier, represents the primary cultural representative of both conflict and potential integration between old and new worlds. Food becomes a site on which the characters find (or fail to find) a moment of epiphanic change. Food spaces act as an entry point into a hybridized American culture, a culture on/in liminal space, the threshold between multiple identities. Thus, I argue that we overlook food in the short story at our peril.

Birkle, Carmen University of Marburg Plenary Session III

"Looking Through Medicine: The Epistemology of the Medical Gaze in 19th-Century American Fiction"

The profession of medicine underwent a number of significant changes in nineteenth-century North America. While in the early nineteenth century medicine was practiced in rather experimental and mostly unscientific ways and anyone, that is any young man, could claim to be a doctor if he had been an apprentice of a practicing physician, the later decades witnessed the rise of a structured college education, on the one hand, and a more scientifically based practice, on the other hand. Simultaneously, women also claimed access to the field. The development of medicine, therefore, is intricately connected to the changes in American society at the time, and short-fiction writers such as Nathaniel Hawthorne and Mary Putnam Jacobi (as well as others) reflected these medico-so-

cial phenomena in their fiction. Negotiations of the role(s) of doctors as God-like and omnipotent figures interfering with the human being as divine creation, as quacks risking the lives of their patients or as humane as well as gentleman-like and respected young men intersected with the woman doctor as "unnatural" phenomenon rejecting her supposedly God-given duties as mothers of the nation. The medical gaze both as the doctor's gaze at patients for the purpose of diagnosis, prognosis, and therapeutics and as medicine's reflection of socio-cultural phenomena and religious/spiritual beliefs will serve as a source of knowledge and understanding of what shaped the making of the young American nation in the course of the nineteenth century. Hawthorne's "Rappacchini's Daughter" (1844) and "The Birthmark" (1846) as well as some stories by Jacobi and Rose Terry's "Eben Jackson" (1858) will provide insights into medical knowledge, concepts of what constitutes the human, and into the role of the (medical) sciences in nineteenth-century America. Ultimately, short fiction at the time was used as an experimental and experiential ground for knowledge and knowledge production about life and death

Boddy, Kasia
University of Cambridge
Panel VIII-D
"Very, very dreadfully nervous': Lydia Davis, David Foster
Wallace and Obsessiveness"

Some of the most renowned American short stories are those that, like Edgar Allan Poe's "A Tell-Tale Heart," give the "dreadfully nervous" a chance to speak. Think of Henry James's "The Figure in the Carpet" or Eudora Welty's "Why I Live at the P.O." My paper will focus on two of the most fêted American writers of recent times, David Foster Wallace and Lydia Davis, and consider how each uses, and resists, the concision and containment of the short story form to represent what Wallace called "the constant monologue inside your head."

Brosch, Renate Stuttgart University Plenary Session III

"Visualizing Short Stories: A Cognitive Account of the Reading Experience"

Whereas novels give readers a certain length of time to spend with their characters and to accommodate to their intratextual belief systems, short stories must somehow manage to engage readers cognitively and emotionally during a brief reading experience in order to make a lasting impression. Many critics have argued that the genre possesses a special affinity to the visual. I propose that one of the ways in which short stories overcome their disadvantage in quantity is to appeal to the reader's visualization, i.e. the production of mental images in the process of reading. Though early reader response aesthetics already drew attention to the importance of images in the minds of readers, they were rarely investigated since they were held to be too personal and singular to be generalized. But this is a halftruth at best. Cognitive and neuro-sciences have made available relevant insights on how the mind uses images to process information. Two crucial characteristics can be safely assumed to be shared by readers: First, visual elements in the text are an appeal to embodied experience. As Mark Turner explains, our constantly active faculty for "storying" is linked to bodily perceptions, especially to visual perceptions, which are again and again repeated in stories (Turner 1996, 18). Since mental images are anchored in sensori-motor perceptions of the real world, narratives are able to trigger an enactive, embodied response. Second, according to findings in cognitive neuropsychology, images serve as repositories of information. Texts carry connotations from the larger cultural imaginary and readers access their personal storehouse of images as well as the cultural memory archive when making sense of literary texts. Visualizations have different degrees of intensity and the impact a short story makes on readers depends at least in part on the power of visualization. These differences and gradations also affect the way narrative visuality prompts thought processes. While the mental images which accompany a first reading must always be indistinct and transient in order to remain adaptable while the reading is going on, some images that are generated during

the immediate reading process will be especially affecting, hence influence interpretation and be retained in the memory. Unsurprisingly, everything that can be smoothly naturalized does not usually promote the most vivid imaginings, whereas extraordinarily vivid and enduring images typically result from special challenges to the reader's participation. Using Graham Swift's story "Seraglio," I will analyze the narrative elements that trigger mental representations, starting with fundamental image schemas which are processed automatically during reading and progressing to the visual elements which allow a cognitive mapping of the story world and finally discussing the story's most iconic moments. I will point out the way textual instruction and guidance first establish a general sense of place and situatedness and then look at the narrative strategies which make some images stand out in the reading experience by arresting our attention. Swift's story is a fine test-case because of its powerful visuality. Its echoes and parallels build up conflicting images, i.e. visual ambivalence, that must be held in balance by readers and somehow be reconciled or brought to blend in constructing meaning.

Caporale-Bizzini, Silvia *University of Alicante*Panel X-A

"Writing Spaces: Four Short Story Narratives of Contemporary Canadian Women Writers of Italian Origin:

The representation of enclosed or personal spaces as the symbolization of the process—based at times on a resistance to or a direct negation of assimilation—of the re/definition of the displaced subject's new identity parameters, is an important element in English-speaking Canadian contemporary narratives by women writers of Italian origin. In spite of the critical attention devoted to the work of these authors, the question of the gendered representation of personal, inner and private spaces as a writing strategy for voicing the related issues of their ethnic-

ity and dislocation has not been addressed so far. This presentation aims to analyze and problematize the significance of personal or enclosed spaces in short story narratives by these writers. It focuses on four short stories by Darlene Madott, Dorina Michelutti, Rosanna Battigelli and Licia Canton. The objective is to demonstrate the manner in which personal spaces come together in accordance with the way in which the migrant subject interprets the experience of emigration. Spaces can be fluid and open to movement, change and history, exemplified by "On Leave Taking and Monuments" by Darlene Madott and Licia Canton's "From the Sixth Floor"; they can symbolize paralysis, as seen in Rosanna Battigelli's "Francesca's Way" and "What Can I Offer You?" by Dorina Michelutti. Battigelli's and Michelutti's characters of Francesca and Pieri are (in different ways) resistant to becoming part of a successful dynamics of cultural translation.

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Černe, Ida Vienna Writers, Write Now Panel II-B "A Journey into Foreign Words"

For over 20 years I have been translating poems, novels, screenplays and short stories from German (but also from Russian or Serbian) into English. While transporting a story into a different syntax, I try to preserve the atmosphere, the flavor. With novels you slowly dip into the voice, you have time to develop the tone. With poems each line is a universe in a teacup...vou need the right metaphor, excellent rhythm. But for me the brevity of short stories poses the greatest challenge. It's like meeting someone for a few minutes, having a cryptic conversation and then it's over. No room to develop a friendship, to find out what makes that person tick, to discover the layers of the story. Translating is crossing the border into a different language. Form German to English I see similar landscape, words with the same roots, something to hold on to; they are both Germanic languages. But for me, going from a Slavic language to English is like getting a plump Baroque damsel to wear a mini skirt and tank top. It's not just that each verb has a feminine or masculine ending, or that diminutives are the order of the day, it goes deeper into the very connotations of words, into the very pathos of the language. One short story that I translated from Serbian into English for P.E.N. International was the renowned Belgrade writer Bora Cosic's Heaven's Door. His story is about an event that smeared his childhood just before the Second World War. It illustrates an epoch that was similar in many European cities, but it also has the specific spices of a Slavic saga. I would like to use this story to illustrate difficulties in transporting a feeling of a culture and language which is loaded with underlying emotions into a language that is much leaner, much snappier—while still trying to tell the same story, to elicit the same response in the reader. The Danube connects Belgrade and Vienna. Although Serbia was never part of the Austro-Hungarian Empire, its capital was a cosmopolitan city linked to the arts, culture and fashion of Paris, London and Budapest. Yet it had a Balkan component and was drenched in a history which

was occupied for 500 years by the Ottoman Empire. A crossroads of East meets West, very much like Vienna. I would like to take you on a journey, to see how one story is transformed into another, how the phrase "pristojan covek" or "anständige Mann" means more than just a "decent man", but one that is urbane and does not spit on the sidewalk or curse in public. I want to show you the bumps along the road, the process one has to go through, the choices I made as a translator in this particular case, which should illustrate the bigger picture, how we transport one story embedded in its own language and repackage into another language trying not to lose the magic.

Chen, Bi-ling
University of Central Arkansas
Panel VI-B
"Eating Identities in Three Taiwanese Short Stories"

Food and food ways have always been key components of people's self-definition. Orthodox Jews never consume pork; Mexicans love their taco; kimchi is a must in every Korean meal, while the Japanese take pride in their sushi and sashimi. The list can go on and on. Eating habits, without a doubt, are closely associated with such concepts as ethnic, religious, cultural, and national identities. Nonetheless, in the case of post-WWII Taiwan, what you eat and how you eat have even more complex connotations, including one's geographical origin and political alliance. Huang Chun-ming (1935-), Li Ang (1952-), and Lai Hsiang-yin (1969-), representatives of three generations of Taiwanese writers living through the White Terror Era (1947-1987), often use dietary customs as a motif to depict the tensions between native Taiwanese and Mainland-Chinese émigrés, in addition to the impacts of industrialization on Taiwan people's ethics. Huang's "The Fish," set in an impoverished mountain village in early 1960s, makes an implicit but serious indictment of the unequal distribution of resources under Chiang Kai-shek's rule. Li's "Beef Noodles" humorously portrays a political prisoner's suspicion of Chiang's attempt to condemn to Hell the souls of Taiwanese dissidents through jail meals. Lai's "Taste" gives a panorama of local

and international foods available all over the island country after its economic boom while revealing new divisions among various social groups. My paper, drawing on Pierre Bourdieu's theory of taste and class, and on Stuart Hall's concept of cultural identity and diaspora, investigates how Huang, Li and Lai negotiate Taiwanese identity in their stories.

Chen, Junsong

East China Normal University

Panel VII-C

"Living in Dangerous Times': The Poetics of Terror in Don

DeLillo's Short Stories"

Winning the inaugural Library of Congress Prize for American Fiction in 2013, Don DeLillo, author of fifteen novels to date, has become one of the most vigorous and significant postmodern American writers. Constantly preoccupied with history, politics, and the cultural crises of contemporary America, he has emerged as an important social critic who considers living in the margins a privilege for writers. Despite the fact that the literary reputation of Don DeLillo mainly rests upon his major novels, he began his literary career with short fiction. The 2011 book The Angel Esmeralda: Nine Stories which received a PEN/Faulkner Award nomination, is the first short stories collection published by DeLillo to date. Not entirely unreasonable and untimely, the poetics of terror has become the trademark of Don DeLillo's creative efforts. Like his major novels such as White Noise, Underworld, Libra, Falling Man, etc., his short stories also registered his concern of human beings "living in dangerous times," a recurring theme in DeLillo's fiction. In those short stories, DeLillo presents to the readers a world full of terrors. Moreover, danger, death and disaster seem to become the routine of daily occurrence. In many of his short fiction, DeLillo depicts a number of "men in small rooms"; their isolation from society also constitutes part of the terror that they are encountering, for terror may also stem from within. DeLillo's narrative language is characterized by his implicit, economical, and reserved style. Such a style is conducive to the theme of terror that he intends to express. Regarding the explication of terror, many of DeLillo's novels have been considered by critics to be prophetic. Thus his short stories should also deserve our critical attention and serious consideration.

Cid, Teresa
University of Lisbon
Panel VII-D

"Getting a Novel Out of Short Stories: The Example of Brian Sousa's *Almost Gone*"

Brian Sousa's debut book, *Almost Gone*, is advertised as "a novel in stories." As with Faulkner's *Go Down Moses*, for example, the book is made out of several independent, yet linked, stories spanning four generations of a Portuguese-American immigrant family history in a much desired path to social stability, their secret dark sins and also their hope and non-negligible virtues. It is the purpose of this paper to discuss this innovative sort of family saga and the author's choice of a summative fragmentary narrative both as a way of engaging the discussion of the equation short story/novel and of inquiring into the often disrupting condition of the immigrant in the USA, the hardships it entails and the changes in culture and family it demands.

Copland, Sarah

MacEwan University

Panel I-A

"Why Will You Say That I am Mad?': Second-Person Narration and Effect in Poe's Short Fiction"

In this paper, I bring together the insights of rhetorical narrative theory, unnatural narratology, and short story theory to investigate the relationship between the narratee and the implied reader in second-person narration in Edgar Allan Poe's short fiction. Existing models of second-person narration focus either on disruptions to the narrator functions in narratee-implied reader relationship (as in James Phelan's work on the priority of disclosure functions over

narrator functions) or on the relationship between the narrator and narratee and the constituency of various audiences (narratee, implied reader, and real reader), often with ideological valences (as in Brian Richardson's work on standard, hypothetical, and autotelic forms of second-person narration). In my analysis of "The Tell-Tale Heart" and "The Cask of Amontillado," I attend to Poe's manipulation of the narratee-implied reader relationship, positing that Poe sets up an initial gap between these two figures, only to bring them closer together over the course of his stories, to the point of ultimate blending. This gradual merging of the narratee and the implied reader is a key means by which Poe achieves the effect of terror in his short fiction; the analysis of this merging is in turn a key index for charting the progression of this effect. I aim, by means of my analysis, to use this more fluid and dynamic model of second-person narration to demonstrate the ways in which rhetorical narrative theory, unnatural narratology, and short story theory can work together not only to resolve interpretive issues (such as the identity of Montresor's narratee in "The Cask of Amontillado") but also to understand and explain the effects that short story writers like Poe have declared to be unique achievements of the short fiction form. This paper will be the next step in a book-length study of the relationship between rhetorical narrative theory and short story theory, the first chapter of which was recently published in Narrative (January 2014).

Coulter, Hope Hendrix College Panel IV-C

"Teaching Short Stories with Digital Resources"

Today's students are accustomed to receiving information at least as much through streaming images and sounds as through the written word. Accordingly, most instructors have at their disposal a wide array of digital technologies and media for use in the classroom. Teachers of the short story, however, tend to be so consumed by language alone that they may rely heavily or

exclusively on lectures and texts to convey their material, leaving untapped a rich store of material that can deepen and extend the short story's expression. This paper offers readily accessible ways to add a digital dimension to a short story class. Written from a non-technological perspective, the paper discusses several ways in which digital resources can enhance the teaching of short stories. It recommends platforms, websites, and other digital tools that are widely available and easy to use in any classroom equipped with the basic audio-visual equipment of computer, internet connection, speakers, projector, and screen. The paper advises teachers about practical considerations of downloading and using various multimedia resources and presents classroom-tested examples using well-known stories by literary masters. Resources include author photographs and author-read stories to help students place short story writers in historical context and relate to them as real people; maps and historic photographs that delineate stories' physical settings; audio files that establish mood and acquaint students with musical and cultural references in short fiction; photographs that familiarize students with unusual objects and places referenced in the fiction; and artistic works that suggest metaphor, nuance, and connections to larger issues and meanings. The paper shows how the sequencing and timing of these media resources within a lesson allows the teacher to control the class's collective focus. It also discusses caveats in the use of certain resources, such as intellectual property rights, practical considerations and troubleshooting, and what internet materials are not helpful in the short story classroom. Recommendations come from the author's experience teaching an English course in short fiction to undergraduate students at a liberal arts college in the United States. The paper will be of interest to short story instructors interested in sorting through the welter of available digital resources and selecting tools that will enhance and enrich a short story curriculum rooted in love for the written word. The technologies it presents will amplify short story texts; enable a multidimensional—and thus fuller—learning experience for many students; and provoke deeper and more lasting engagement with the short story form.

Cox, Ailsa

Edge Hill University

Panel II-A

"Authorship, Freedom and Necessity in Stories by Alice Munro"

As David Crouse has pointed out, in Munro's stories "the central action is almost always the act of perception itself." Her protagonists typically edit and reconstruct their own experiences, and those recounted by others, in an ongoing act of authorship. Sometimes these surrogate authors are explicitly presented as artistic practitioners of one kind or another - often writers of various kinds, but also musicians and actors (e.g., "My Mother's Dream," The Love of a Good Woman 1998; The Beggar Maid/Who Do You Think You Are? 1978). For these characters, the drive towards self-authorship and agency is redoubled by the creative impulse. In "To Reach Japan" (Dear Life 2012), Greta is a poet, taking her first steps into the Bohemian literary world with her first publication in a small press magazine. Greta re-enacts the conflict of social identities encountered by Munro's other surrogate authors struggling to reconcile traditional female roles, especially motherhood, with the autonomy and spontaneity associated with creativity. I shall use a close reading of this story as a starting point for a discussion of the figure of the female author in Alice Munro's stories, making comparisons with previous examples. Drawing on Munro's published comments on her own creative practice. I shall also refer to the Bergsonian concept of intuition as a fusion of intellect and instinct, arguing for a fluid model of creativity that requires both discipline and distraction, freedom and constraints.

Cross, Rebecca
University of Wollongong
Panel VII-B

"Sludge Before Sunshine: The Return Story of Olive Kitteridge"

This paper focuses on the short story cycle, a lesser-known literary genre made up of interconnected yet independent short stories which come together to form one text. This genre is permeated by silences and gaps both within and between the individual stories. I focus on this aspect of the short story cycle, with a particular emphasis on the sense of yearning that can be conveyed through silence, and I use one specific technique of the genre—the return story—to demonstrate how a theory of the modern short story cycle and its structure can begin to be developed. I draw upon the existing short story cycle theory developed by Forrest L. Ingram in his book Representative Short Story Cycles of the Twentieth Century and Gerald Lynch in his book The One and the Many: English-Canadian Short Story Cycles, to discuss the return story as a feature of the genre. Using Elizabeth Strout's 2008 cycle Olive Kitteridge as a case study, I demonstrate the way that taking apart the pieces of a cycle can demonstrate how it works as a whole. I use Wolfgang Iser's theories of ideation and the relationship between the implicit and the explicit to analyze the development of the eponymous character Olive's yearning throughout the cycle. In Olive Kitteridge the final story returns the implied reader to the stories which have come before so that the recurrence and development of Olive's feelings of yearning become evident. Within Olive's three closest interpersonal relationships—with her husband Henry, her son Christopher, and her lover Jack—Olive yearns for her life to be different. These moments of aspiration are represented through images of blackness that recur and develop throughout the cycle. The movement created by the return story is a result of juxtaposing imagery. The final story uses imagery of clearness and blueness which provides a stark contrast with the unifying images of blackness presented in the preceding stories. The technique of the return story is particularly important to an understanding of the dynamics of Olive Kitteridge because the repeated use of images of blackness is not evident throughout the cycle until the contrast is introduced.

Dal Pian, Maria Cristina Federal University of Rio Grande do Norte Panel X-B

"The Sense of Whole-Storyness: A Conceptual Blending Perspective"

The inspiration for the present work is Susan Lohafer's approach to storytelling as a primary mode of cognition; one that inquires about how readers do their chunking and how they construct their sense of whole-storyness. However, instead of focusing mainly on closure, I investigate how chunks become integrated so as to produce an esthetic effect, the kind of effect that mobilizes both conscious and non-conscious thoughts. My approach is based of Fauconnier and Turner (2002) Conceptual Integration Theory (or Blending), a cognitive operation central to our thinking and reasoning activities. Blending creates dynamic networks out of two or more input spaces that can be partially matched, and their structure can be partially projected to a new blended space. From that perspective I will discuss the role compression and alternativity play in creating the sense of whole-storyness. I exemplify my argument by means of two short stories: Kate Chopin's "The Story of an Hour," and the Moacyr Scliar's "A Minute of Silence."

Däwes, Birgit University of Vienna Panel III-D

"Narrative Patterns of Seeing: Poe's Politics of Panopticism"

David Lyon has famously argued that surveillance has become "the dominant organizing practice of late modernity"; it is the structural principle on which Western societies rely for their functionality and sustenance. Especially with recent debates about state control and secret services, surveillance has emerged as both the central modus operandi of contemporary governance and as a site of ideological struggle, in which privacy is pitted against security, and epistemological uncertainty is equated with public risk and menace. As popular TV serials such as *The Wire*, *Homeland*,

or The Americans demonstrate—in audiovisual equivalents of the short story format—the nexus between visual perception and political power has become a dominant topos of the twenty-first century. This paper will unbraid the culture of surveillance historically and trace a number of its constitutive narrative patterns to the short fiction of the American Renaissance. In Edgar Allan Poe's short stories, I argue, we find complex contestations of the modern paradigm that certainty safeguards collective existence. Whereas Michel Foucault originally locates the absolute power of the state in the observational structure of the panopticon, short stories such as "The Tell Tale Heart" (1843) and "The Man of the Crowd" (1840) offer strategies of resistance to such power and dismantle the correlation between seeing and knowledge. While "The Tell Tale Heart" operates with individual opposition to a situation of visual control within the domestic space, "The Man of the Crowd" takes the node between observation and power into the unstructured, contingent space of an urban scene. Both stories complicate the panoptic principle by a plurality of visual trajectories, by destabilizing the boundary between Self and Other, and by a particular narrative pattern of revelation, which not only ensures suspense but also metonymically signifies on epistemological processes at large. Through their symbolism, their points of view, and particularly their narrative ambiguity, these short stories thus provide intriguing counterdiscourses to modern cultural codes of surveillance and reflect on the transformative power of (short) fiction as such.

D'hoker, Elke University of Leuven Panel VIII-A

"From the Short Story Collection to the Fragmented Novel—and Back Again"

In my paper I propose to analyze the recent trend in contemporary fiction of producing composite or fragmented texts in order to join together the perspectives, stories and lives of different, previously or ostensibly unrelated, individuals. Books of this kind are, for instance, David Mitchell's *Cloud Atlas* (2004), Rachel Cusk's *Arlington Park* (2006), Colum McCann's *Let the Great World Spin* (2009),

Ali Smith's *There but for the* (2011), Zadie Smith's *NW* (2012), Donal Ryan's *The Spinning Heart* (2013), and Simon Van Booij's The Illusion of Separateness (2013). I will look at the different ways these contemporary texts have been approached by critics and the different labels they have received—networked novel or network novel, multi-plot novel, episode fiction, novel-in-stories—and the different perspectives these labels imply. I will make a case for recognizing the influence of the short story on these composite works and I will argue that they deserve to be considered within the context of the tradition of the short story cycle. I will also investigate whether it is useful to make a firm distinction between the short story composite and the composite novel in the case of these texts and whether they can indeed be distinguished in terms of the different poetics they operate: a poetics of collection vs. a poetics of diffraction (cf. René Audet 2013). Finally, I will focus on the thematic import of these fragmented or composite books and, in particular, on the question of human connection and community which these texts raise. This contemporary concern will also be placed in the context of the short story cycle's particular aptitude for representing community, as witnessed by many late-nineteenth- and early-twentieth-century works.

Dobozy, Tamas
Wilfrid Laurier University
Panel VII-C
"Visionary Excess in Stuart Dybek's The Coast of Chicago"

Stuart Dybek has spent much of his writing career—most notably in his three collections of short fiction—defying Poe's primary criterion for the definition of the short story: unity of effect. Instead, Dybek has practiced a short fiction of "digression"—sudden, jarring, and lengthy interruptions of storyline; the introduction of alternative main characters; tangential subplots—which calls attention to and enables dispersal and excess, creating stories that stretch the limits of the form, and, in doing so, the limits of the form's political implications. In this

sense. Dybek's use of digression in disrupting the unity of the short story aesthetic serves to question and critique a politics of unity itself. What is at stake here is the worldview embodied in the genre, or rather the worldview the genre is capable of. Dybek's technique thus unites with his subject matter (primarily south side Chicago in the 1950s, '60s, and '70s) to emphasize continual "transformation," the instability of space, culture, subjectivity in late 20th/early 21st-century America. In *The Coast of Chicago*—arguably Dybek's most experimental work—the story form splinters into sub-genres, from "flash fiction" to "novella" to "sequence," at the same time as each of these together contribute to a vision of the city as liminal, poised between, and witness to the clash of, various kinds of cultural, political, and personal realities, and in the process generating an "excess" beyond categorically sanctioned modes of existence. This reveals a utopian consciouness in Dybek's work in the sense proposed by Ernst Bloch: "It [utopian conscience-and-knowledge] is rectified by the mere power of that which, at any particular time, is, but is never refuted by it. On the contrary it confronts and judges the existent if it is failing and failing inhumanly." Dybek's work continually confronts power as it is embodied both in day-to-day civic realities—defined as "economic forces in the broadest sense. which include class and race"—and also in aesthetic form and "judges" its "failure" by presenting the alternative lifeways power seeks to conceal as "impossible," "illegal," or "imaginary." Dybek's interest, like Bloch's, is in "the latency of 'not yet realized possibilities." This conference paper will explore this utopian potential in Dybek's The Coast of Chicago through an examination of his writerly technique of digression, his interest in immigrant communities, poverty, disenfranchisement, and social class, and his stated aim of using the imagination "to reshape reality."

Dogan, Mariya *Hacettepe University*Panel VIII-D

"The Devil From the Supermarket: Images of Postmodernity in T. Coraghessan Boyle's Collection *After the Plague: Sto-ries*"

As an author of twenty-three books of fiction, T.C. Boyle is an incredibly productive writer. His fiction is funny and entertaining, moral but not overtly didactic; it deals with issues of current importance but doesn't fall into historicism. Although Boyle's oeuvre did not receive the deserved attention of literary critics. the author is resourceful to attract and entertain his readers: he creates a pop-art text with numerous easily recognizable cultural images that serve as vivid background for his stories' action. In this paper I plan to address imagery in T.C. Boyle's collection After the Plague as the symbols of the postmodern era. I argue that references and allusions to numerous everyday objects provided in Boyle's stories become an indication of the reality and symbolically can be perceived as implication for the author's idea about consumerism, violence, drug abuse, alienation, and other flaws of American society. Although the author doesn't directly draw the setting of his stories, he recounts objects that are distinctly denotative of a certain place (for example, in "Friendly Skies" Boyle describes the airplane through the images of paperback books, bagels and espresso cups, boarding passes, etc.) or action (like the imagery of grocery shopping in the story "After the Plague"). These objects are often autonomous from each other and deprived of the direct references to their use. Through the plurality of these images Boyle defines the boundaries of his characters' existence and creates a postmodern setting, where illusion of reality is often more real than reality itself. The author not only suggests fragmentation of cultural and social spaces, but also gives an example of postmodern reality as a construct of images. In my paper I will pay specific attention to the imagery of violence, food consumption and sexuality as these are recurrent themes in Boyle's stories.

Ellerhoff, Steve
Trinity College Dublin
PanelV-C

"Dreaming and Realizing 'The Semplica-Girl Diaries': A Post-Jungian Interpretation"

"The Semplica-Girl Diaries," which appeared in *The New Yorker* and then Tenth of December, one of the rare short story collections in our time to rank on bestseller lists, took George Saunders twelve years to write. This is a long time for a story to come together, a long meditation that began with a dream. "Well, it's embarrassing," Saunders said in a New Yorker interview about the story, as if its original germ arriving in sleep requires an apology. But while the central image of the story occurred in a dream, the finished product is a work of literature, crafted across a lengthy gestation well after its initial oneiric experience. Even its form, a diary taken up to explain what life is like to future generations. lends writer and reader alike the chance to pearl over the baffling image of the living lawn-ornament Semplica-Girls. Depth psychology understands that dream and myth come from the same place, and in Jungian terms Saunders's dream is considered a "big dream," one that begs conscious exploration. Even The New Yorker felt the need to pair the story with an interview, emphasizing its dreamlike qualities that beg analysis. Saunders also explains of his writing process that, "It's more feeling than thinking—or a combination of the two, with feeling being in charge, and thinking sort of running around behind." Thinking and feeling are the opposing judging functions in Jung's model of consciousness, the other two being sensation and intuition, which form the perceiving functions. If we consider Saunders's process in terms of Jungian judgment, "The Semplica-Girl Diaries" emerges as a product of dream images that took a dozen years to metabolize through active engagement. This paper then examines the story's local inflections of American imperialism and consumer culture against the backdrop of the collective unconscious.

Ells, Louise Anglia Ruskin University Panel VII-A

"Reading and Revising: What Can We Learn From Alice Munro?"

One of Alice Munro's strengths is her ability to "use language to suggest but not explain complex human interactions and emotions" (Charles E. May). I believe a close reading of her work is an effective way for me, as a writer, to "woo influence" (Tim Liardet). This presentation will consider some of the narrative strategies Alice Munro used when editing her short stories between publication in the *New* Yorker, Granta and other magazines and her 2012 collection, Dear Life. For my practice-led Creative Writing PhD I am comparing each of Munro's stories, word by word, from magazine version to book version noting all additions, deletions and changes. I am then using my understanding of the way she's revised to shape the way I approach the redrafting of my own collection of short stories. In this talk I'll focus on Munro's use of telling detail, structural patterns such as tense, voice and free indirect discourse, and layered endings in three short stories. A discussion of the differences between the two versions of each will include suggestions of what has been gained (or lost) by the changes made to the later version of the story. I'll end with examples of the ways I'm trying to use these techniques in my own writing, and illustrate through a recently published short story.

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Forghani-Arani, Neda University of Vienna Panel IX-A

"Short Story and Pedagogy: Classroom Moments in Teacher Education and Research"

Stories and storytelling is increasingly used in teacher education and in empirical research of educational experience. The main claim for the use of stories in teacher education and teacher research is that "humans are storytelling organisms who, individually and socially, lead storied lives" (Connelly & Clandenin 1990; p. 2). The study of stories, therefore, is the study of the ways humans experience the world. Along the same lines, education is the construction and reconstruction of personal and social stories; "teachers and learners are storytellers and characters in their own and other's stories" (Connelly & Clandenin 1990; p. 2). In this paper I argue that short story, as a research tool, has a critical role to play in teacher education and professionalization. In times of teacher accountability and standardization, where teachers are made accountable for standardized learners' test scores, we seriously run the risk of reducing teaching and teacher education to transmitting predetermined outcomes and verifying if students have achieved those outcomes. Learning to teach involves much more than learning what works. It entails learning to work with the irregularities, deal with the unexpected, cultivate the interruptions in learning, reflecting on the discontinuities and learning from breaches of the taken for granted. Teacher education must find ways to open up, pull apart and make explicit what being a teacher means (English 2013). What role can the short story play in helping pre-service teachers understand and address the complexities of teaching? How can it support learning to listen and question, and learning to teach? Here I report and reflect on an inquiry-based teaching approach drawing on hermeneutic phenomenology for "Researching Lived Experience for Action Sensitive Pedagogy" (van Manen 1990) which uses descriptions of lived experience in the form of short stories as source of data. In this context short stories (or anecdotes) are understood as narrative accounts of incidents, situations, occurrences and episodes experienced in day-to-day school life. Student teachers collect stories of such classroom moments in conversational interviews with teachers. Much of the everyday staff room talk revolves around stories and anecdotes that teachers relate, and much of the practical theorizing that teachers practice in ordinary school life is done on the basis of such stories. Through collaborative hermeneutic reading and meaning-making of these classroom moments, student teachers explore the manifold, complex, layered and messy business of day-to-day pedagogy, and learn to listen, to question, to think and to reflect on learning to teach. By juxtaposing the themes identified in the stories to conceptual frameworks and theories in the literature on education and pedagogy, student teachers connect theory to praxis and learn to relate the specific to the abstract and vice versa

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French, Ray
University of Hull
Panel VI-C
"Shame and Silence"

The post-war migrants who left Ireland for Britain and faced such a grim struggle against racism are now largely absent from discussions about Irish writing in Britain. In *London Irish Fictions: Narrative, Diaspora and Identity* (Murray: 2002), an impressive and detailed examination of Irish writing about London, the only second generation fiction discussed is Greta Mulrooney's novel *Araby*. Short stories which

tackle the lives of the post-war migrants appear to be thin on the ground. Why is this so? In Ireland the post-war migrants are seen as a shameful reminder of a painful past, a view reflected in Patrick McCabe's "The Butcher Boy" (1992). Uncle Alo, who moved to London and did well for himself, is eventually revealed to be a factory security man, "tipping his cap to his betters in his wee blue porter's suit." The portrayal of Uncle Alo suggests a sense of lingering shame may have contributed to the shortage of second-generation stories. The importance of class should not be ignored; writing after the Second World War, sociologist Liam Ryan claimed the Irish middle classes saw expatriate communities in Britain as "a kind of vast slum where none of the better people went, not even on holidays" (quoted in Migrations: The Irish at Home and Abroad, Dublin, 1990, p. 50). Faced with deeply rooted anti-Irish prejudice, the children of those migrants were forced to distance themselves from their Irish heritage in order to succeed, then later struggled to find a way of authenticating their Irish identity. Young Irish migrants to London in the 1980s coined the nickname "Plastic Paddies" for the second-generation London Irish, a perfectly judged barb. Though I have written previous short stories about the second generation experience, my story "Migration" (Best European Fiction, Dalkey Archive Press, 2013) was largely driven by a desire to reclaim some dignity for those forgotten migrants. Set in a nature reserve reclaimed from an industry based on digging up the land, the location echoes my elderly father's own desire to reclaim a simpler, more rooted life, the idealized one lost he left behind in Ireland. At the same time, it re-examines the distance between father and son, attempting to negotiate their mutual incomprehension. In "Plastic Paddy: Negotiating Identity in Second-generation 'Irish-English' Writing" (Irish Studies Review, Volume 8, Issue 1, 2000), Aidan Arrowsmith argues that the confusions resulting from the second-generation experience lead to a tripartite negotiation of identity. An initial rejection of parental heritage is accompanied by a desire to conform to hegemonic English norms. This gives way to a reassessment of cultural "roots" that typically engenders a nostalgia for "authentic" Irishness. Eventually this nostalgia transforms into "a more productive third position," whereby "the very possibility of accessing any 'authentic' memory, history or identity" is questioned (33).

This, it seems to me, provides a very useful set of ideas which could help to encourage more second-generation writers to re-examine their mixed heritage through short fiction.

Ghodake, Sangita

Commerce, Science College – Pune

Panel VI-B

"A Journey From the Shipwreck to the Salvage in Nadine Gordimer's Selected Short Stories"

Nadine Gordimer's *Jump and Other Stories* (1991) is a collection of sixteen stories that can be best described as microcosm of the life in Africa. Being a humanist, her prominent concern lies in psycho-social study of the people from all walks of life. Being a member of a fractured society she cannot stop herself from describing bloodshed and horror, but her spiritual self always sees a ray of hope for "the emergence of a new man" in 21st century. Her depiction of characters starts with a shipwreck but most of the time they turn their lot of life by becoming salvagers. The closure of all the stories is striking, strange and shocking with the spell of pleasant or unpleasant surprise. The present paper deals with three stories based prominently on adolescence. She is a great humanist who initiates her characters to spiritual values such as the life-furthering survival and positive acceptance of life in spite of adversities that marks the salvaging phase. Her stories portray the transition from the psychological state of the shipwreck to the stage of salvage through the attainment of calmness of mind. "Once upon a Time" is a tragedy of a white family that loses their son due to their overprotective and possessive attitude towards life. They install most effective security system to their compound wall of their house of "a continuous coil of stiff and shining metal serrated into jagged blades" (29) against the black intruders. It clearly brings out the disturbed psyche of the parents due to insecure life in the country. The son, on the other hand, romanticizes the life of a prince and imagines the compound wall to be a thicket of thorns from which he desires to rescue a princess. He ironically becomes the victim of the web of adult maneuvering. "A Journey" is Freudian story of Oedipus complex that deals with the psychoanalysis of an elevenyear-old white boy. He tries to understand his parents' complicated

relationship due to inter-racial marriage and his father's extra marital affair through his interior monologue and imagines himself as the head of the family in his father's absence. "The Ultimate Safari" tells us the sad story of an eleven-year-old black refugee girl from Mozambique who moves to a neighboring country due to war for seeking a shelter. It is a touching story of a grandmother who tries her best to save her grandchildren that has been narrated in the point of view of a granddaughter. All the stories reveal human nature and psyche of the children of different age groups. The paper tries to prove that mind has tremendous power to go through the shipwreck and later on to reach the salvage.

Gibert, Teresa
National University of Distance Education
Panel I-C

"Unresolved Stories: The Open-endedness of Margaret Atwood's Short Stories"

The aim of this paper is to survey the open endings of Margaret Atwood's short stories in order to show how this extremely successful contemporary writer resists closure. "Making a Man," a brief narrative which concludes without a final period, epitomizes the author's preference for open-endedness, one of the most distinctive generic features of her fiction. Furthermore, a significant number of her short stories finish with a character asking a puzzling question which remains unanswered. Atwood systematically avoids comfortable happy endings throughout her fiction. Instead, her endings are not reassuring or consoling, but disturbingly enigmatic. In the ironically entitled "Happy Endings" she sarcastically deconstructs foregone conclusions by first offering her audience a number of options about the destiny of two stereotyped characters, and then demonstrating that ultimately there is only one fate for them, just as for everybody else: death. However, Atwood's deliberate lack of closure in some of the stories collected in *Dancing Girls* is not only related to death, but also to life, because both possibilities are evoked simultaneously. Thus, at the end of "Polarities" we are left to guess about the likely or unlikely survival of one of its two protagonists, very much as "The Man

from Mars" finishes with Christine wondering about what might have happened to the strange young man who used to follow her and who was deported to his home country when it was at war. The exception which confirms the rule in this volume is the title character of "Betty", whose death provides some sort of closure. Some of Atwood's unresolved endings do not involve death in the literal sense of "the termination or extinction of life", but are concerned with the termination of human relationships, especially marriage. For instance, the open ending of "Bluebeard's Egg" does not bring into question whether Sally will be murdered or not by her husband Ed, in spite of the ominous references to a fairytale that is full of blood. What is at stake in Atwood's short story is whether Sally will manage to save her marriage or if she will end up like Ed's previous wives, that is, not killed like Bluebeard's former brides, but divorced. There are as many reasons for readers to select the first option as there are to choose the second. Playing with closure is one of the numerous devices Atwood resorts to in order to emphasize the artificiality and expose the conventions of fiction writing. By presenting an ambivalence which leaves ample room for speculation, she may frustrate some readers' wish for completed patterns, but her fondness for uncertainty has been extensively rewarded, because her exciting cliffhangers attract both scholarly attention and wide public interest in her experimental methods of storytelling. In her long career she has earned the admiration of those who are ready to meet the challenge posed by ambiguous texts left open to interpretation, with potential plurality of meaning, rather than finding comfort in clear-cut resolutions.

Gordon, Neta Brock University Panel V-D

"The Bounded Short Stories in Stephen Marche's Shining at the Bottom of the Sea"

In Ian Reid's description of the circumtextual (paratextual) frame for reading a short story, he notes that "those texts that we call

short stories are almost always in tension with the book (being physically less than the whole) or quite outside it . . . By that token they tend to emphasize the instability of any frames through which they are interpreted." In examining a recent Canadian short story collection—Stephen Marche's Shining at the Bottom of the Sea (2007)—my aim is to consider the tension between individual stories and the notably complex frame Marche produces; I will explore that tension in relation to what Victoria Kuttainen refers to as the generic "boundary troubles" of short story composites that engage with the history of a settler nation like Canada, a history likewise fraught by questions of what constitutes the boundaries of the national imaginary. Marche's collection is composed so as to register as almost hyperbolically "bounded," not simply by a unifying focus on place—the fictional island of Sanjania—but by a conceptually creative approach to the paratext, whereby what Gerard Genette would call the "threshold" to the text proves to be not discretionary or even supplementary, but rather a compulsory frame for interpreting individual short stories. Shining at the Bottom of the Sea is written as an anthology of Sanjanian short stories, ostensibly collected by "editor" Stephen Marche who, in the book's preface, refers to his time as a former graduate student at Port Hope University in Sanjania, a nation that achieved its independence from British colonizers in 1959. With the exception of such information appearing in the publisher's peritext laying bare Marche's authorial fabrication—for example, the blurb on cover 4 that refers to Sanjania as "a fictional country created by one of the most impressive voices in Canadian literature"—the fiction of the short story anthology is seamless, as the circumtextual (paratextual) frame incorporates not only an editor's preface, but also a foreword written by one of Sanjania's most renowned writers, biographical notes on each of the authors whose stories are included, and a selection of criticism of Sanjanian literature (including a letter by Ernest Hemingway). In his preface, Marche invites the reader to "jump directly to the fiction if you want to read it without my meddling," and, indeed, the individual short stories included in the "anthology" are fully and distinctively realized as such. My analysis of the tension between Marche's elaborate framing and the modernist short story, "The Master's Dog," supposedly written in 1936 by Sanjanian author Augustus P. Jenkins, whose short and violent life is described in the biographical notes, will be related to the question of how Marche's imagining of the literature of a fictional postcolonial country reflects back on the problematic arbitrariness of conceptualizing literature as bounded by concepts of nation, as well as to an inquiry into the function of "meddling" for our reading of short stories similarly, circumtextually, bounded.

Guerra, Juani University of Las Palmas Panel X-B

"How Differences in Biocultural Organizations Lead to Different Designations for the Short Story in Different Languages"

This paper is concerned with the way we unconsciously think of the entity "short story" in different cultures. My first premise is that the labels we use—i.e., our verbalizations of the world—encode abstract "image schemas" or "cognitive schemas" grounded in our early experiences of having a body and moving in space. ¹ I will introduce some simple conceptual models to show how this process works. Some of the factors involved are fairly constant across cultures, such as human biology; other factors, like environment, history, and language, are culture-specific. Thus, when an individual activates the term "short story," that term encodes an underlying history of biological and cognitive development, in part universal, in part culture-specific. My second premise is that these fundamental "image schemas" and "cognitive schemas" are proto-narrative in form. We acquire knowledge in the form of stories, and stories encode what we know.² Thus, stories, and short stories in particular, are inseparable from, and provide a model for, the way human beings learn to think about experience, and hence the way members of a specific culture build "communities of practice" (Bourdieu 1994). By asking what we mean by the term "short story" in a given language, we can open a window on these elemental processes, and gain some insight into their evolution into the larger, more public systems of thought we designate

as the Humanities and the Sciences. I propose to open this window by "mapping" the biocultural underpinnings of the terms "short story" (English), "relato breve" (Spanish), and "eventyr" (Danish). This comparative study will demonstrate that what we mean by "story" (the entity designated by these lexical-semantic structures) is a living system embedded in the bio-cognitive development of the individual and constitutive of the "communities of practice" in the culture in which the term is used. Therefore, stories are vital not just to the study of literature, but to an understanding of all other biocultural levels of global human development. Such understanding is a first step toward the social goal of improving these systems.

¹Lakoff and Johnson 1980; Langacker 1987; Lakoff and Johnson 1999; Langacker 2000; Talmy 2000; Fauconnier and Turner 2002.

² References: Boroditsky, L. 2001. "Does language shape thought? Mandarin and English speakers' conceptions of time". Cognitive Psychology 43(1):1-22. Bourdieu, P. 1994. Raisons practiques. Sur la th'eorie de l'action. París: Éditions du Seuil. Fauconnier, G. y Turner, M. 2002. The Way We Think: Conceptual Blending and the Mind's Hidden Complexities. New York: Basic Books. Guerra, J. 2004. "Metatext as cognitive metonymy. An experientialist approach to metafiction". In Soares da Silva, A.; Torres, A. y Gonçalves, M. (eds.) Linguagem, Cultura e Cognição: Estudos de Linguistica Cognitiva. Coimbra: Almedina, 519-527. Lakoff, G. and Johnson, M. 1980. Metaphors We Live By. Chicago: The University of Chicago Press. Lakoff, G. y Johnson, M. 1999. Philosophy in the Flesh: the Embodied Mind and its Challenge to Western Thought. New York: Basic Books Langacker, R. W. 1987. Foundations of Cognitive Grammar, Volume I. Stanford, California: Stanford University Press. Turner, M. 1996. The Literary Mind: The Origins of Thought and Language. Oxford/New York: Oxford University Press.

Hao, Yu-hsiang
National Chung-Chen University
Panel X-C

"Yu Da-fu (1896-1945): a Shanghai City Wanderer and Pioneer of Chinese Modern Short Story"

Yu Da-fu (1896-1945) was a pioneer of Chinese modern short story during 1920s. He was also part of the first intellectual generation that departed from tradition and accepted western thoughts in China. He went to Japan in 1913 and got a bachelor's degree from Tokyo University. During his time there, he was influenced by Romanticism and Naturalism and had started his writing career. Then he went back to Shang-hai, China, in 1922. Yu Da-fu is the first Chinese writer who focused on modern living and space in Shang-hai city. He lived in slums and wandered around Shang-hai foreign concession as a vagrant on the social margin. Therefore his works always represent abundant but incompatible dimensions/characteristics/faces of this city in 1920s. The vivid contrasts between poor and rich, Chinese and Western, and tradition and modernity, form great tension in Yu Da-fu's short stories. They arouse young people's sympathies and created a new trend of writing. The topic of my paper will be how anxiety of urban wandering, marginalization and feeling out of place becomes the most important motif in Yu Da-fu's works. I will also explain his influence on early Chinese short story.

Hayes-Brady, Clare University College Dublin Panel V-C

"Horning In: Language, Subordination and Freedom in the Short Fiction of George Saunders"

George Saunders' short fiction has been hailed as satirizing the decadence of a nation. Ranging from the outright dystopia of "The Brief and Frightening Reign of Phil" to the more recognizably American landscapes of *Tenth of December*, Saunders explores the nature of freedom and oppression; divine, national,

parental and personal. This paper explores how Saunders' unique use of language informs and shapes the biting, bittersweet satire that characterizes his vision of contemporary America. From the literal mechanization of subjectivity visible in "The Brief and Frightening Reign of Phil" to its more figurative iterations in *In Persuasion Na*tion and Tenth of December, Saunders' taut prose articulates a vision of subjectivity under duress, of freedom relinquished and of self-definition restrained. The titles of his earlier collections. *Pastoralia* and CivilWarLand in Bad Decline, indicate Saunders' preoccupation with American history and mythology, which have formed a central theme of his writing. While much of it is decisively political in tone, Saunders' work tends to focus on the individual at moments of crisis. As David Rando has pointed out, Saunders "peoples his stories with the losers of American history." The "losers" in question are shown trying to articulate a sense of self despite being hidebound by the strictures of society and politics. While the political thrust of the works is clear, the focus is on the individual—usually suffering—subject. Within the confines of short (often very short) fiction, Saunders uses dialogue to articulate the nature of these struggles for self-definition. One of the primary characteristics of his short fiction is the terseness of dialogue, wherein Saunders uses strong, distinctive narrative voices as a guide to the dominant forces at work in the narrative, the forces restricting the freedom—practical, political and linguistic—of the protagonists. In keeping with the social position of the narrators, the language used is often idiosyncratic, even error-strewn, and frequently incorporates the language of other, stronger forces, be they those of a parent (as in "Victory Lap"), those of a corporation (as in "I Can Speak!TM") or those of a despotic ruler (as in "The Brief and Frightening Rein of Phil"). The often-erroneous deployment of this appropriated language offers context for the protagonists' struggles towards self-definition, where long passages of exposition would otherwise be necessary. This use of dialogue as a contextualizing tool is perhaps the central characteristic of Saunders' short fiction, and this paper offers an investigation into how such use of language allows Saunders to explore the political and social landscapes within which his "losers" suffer and grow.

Hippler, Stefan

University of Würzburg

Panel IV-B

"Initiation In/Through Nature: Liminality in I

"Initiation In/Through Nature: Liminality in David Michael Kaplan's 'Doe Season' (1985)"

The genre of the story of initiation, which ranks as a classic in the realm of American short fiction writing, generally focuses on adolescent protagonists who, in the liminal stage between childhood and adulthood, have a profound experience and consequently gain knowledge about the world and themselves. As literary critic Peter Freese has shown in his seminal study of the American story of initiation, the genre usually follows a tripartite structure consisting of the three phases of exit, transition, and (re-)entrance. It is especially the transitory phase of the initiation process that comprises many features of Victor Turner's concept of liminality. More often than not, natural and untouched landscapes serve as the background to the depictions of adolescent characters who have a decisive and life-changing experience and it seems that many authors of stories of initiation perceive nature as a space in which initiates can reach a deeper understanding of both the world and themselves. Many famous stories of initiation portray male protagonists who experience their initiation through a hunting ritual. William Faulkner's Isaac "Ike" McCaslin and Ernest Hemingway's Nick Adams are prime examples of male characters who undergo the transition from childhood to adulthood during a hunting trip in a setting far off from civilization. Hence, it suggests itself that the hunt can be considered a rite of passage that, along with the related experiences, fosters the character's development from boy to man and the ensuing incorporation into the structures of a patriarchal society. In my paper, I will analyze David Michael Kaplan's "Doe Season" (1985), a story of female initiation which is set in the midst of nature and which integrates the seemingly male topic of animal hunting. Raising a number of very intriguing questions concerning gender, adolescence, and the relationship between humans and nature, "Doe Season" tells the story of the 9-year-old tomboy Andy, who, during a hunting trip, has an initiating experience through

which she comes close to accepting her sex/gender and herself. Both the concepts of liminality and nature are of major importance in this story and lend themselves for discussion and analysis. Among the goals of my talk is to embed Kaplan's story into the longstanding tradition of American stories of initiation, to show how liminality is a central concern of the story in more than one way, and how the experiences in nature deeply influence Andy's initiation.

Hopmann, Stefan
University of Vienna
Panel IX-A
"Story in Education, Education in Story"

Ever since the emergence of the education novel (the *Bildungsroman*) in the late 18th century, storytelling has played a significant role in shaping educational research and theorizing. In recent years this important role has been reinforced by, for example, the widespread use of narrative inputs in qualitative research or the biographical turn in fields like curriculum studies or research on teaching and teachers. Yet in the face of increasing deconstruction of our identities in educational metrics and indicator patchworks, it seems to be necessary to remind ourselves why storytelling should be the center of both education and education research: Education is in itself nothing but storytelling, the never finalized attempt to locate ourselves and others in the multiple realities of our lives.

Iftekharuddin, Farhat *University of Texas – Brownsville*Panel VI-E

"Micronarratives, Flash Fiction, Liminal Stories: Austerity of Design"

Defining the short story has always been an intriguing endeavor, as elusive as the form itself. Because the genre continues to survive in a myriad of forms, hardly anyone remains concerned about who must receive credit for the first version of the short story in Eurocentric history: Irving, Hawthorne, Gogol, or Poe. What has remained a

constant issue of inquiry, however, is what is it? Being comfortable with the form of the short story that modernity produced seems to have been very short lived as postmodern concepts and traits allowed for further rapid variations within the genre. In the 21st century, looking at micro-narratives, flash fiction, and liminal stories, the idea of what the word short in the genre category short story might indicate remains virtually indefinable. Is it possible that Poe's criteria of what should constitute a short story was immeasurably plastic, enough to incorporate into its fold narratives that insist on brevity, intense structural reduction, and verbal minimalism and still claim to be a short story? Perhaps it is a valid epistemological inquiry to look into how micro the part of a micro-narrative can be before it loses contact with the sense of the macro it must address, what is the degree of the flash in flash fiction that it cannot surpass, and what is the limit of the cognitive threshold of liminal stories before meaning becomes indecipherable. Absent any other concise archetypal definition of the short story other than Poe's, perhaps that can serve as an initial baseline to assess the tenacity of micro-narratives, flash fiction, and liminal stories. How much of Poe's requirements do they satisfy and what allowances must naturally be made given all the deviations already accepted within the form since Poe's stipulations. The authors included in this inquiry are Robert Olen Butler, Opal Palmer Adisa, and Richard Kostelanetz.

Jin, Hengshan

East China Normal University

Panel IX-B

"Two Types of National Allegory: A Comparative Reading of 'Godliness' by Sherwood Anderson and 'Sinking' by Yu Dafu"

Jameson's judgment of the third-world literature as national allegory and Western literature as the showcase of the split between the individual and society has been widely applied to distinguish the nature of the two kinds of literary writing from each other. While generally meaningful in the analysis of the first kind,

especially true in the case of understanding modern Chinese literature, the theory might also run the risk of a quick jump into a sort of simple generalization. Western literature, in the case of stories and novels, of course, can also be read as national allegory. A good example is Sherwood Anderson's four-part story titled Godliness in his famous Winesberg Ohio. A tale of individual failure in fulfilling a fancifully idosyncratic dream, it is also a story to illustrate the big American dream and its resulting frustrations brought onto the dreamer, thus a national allegory in its true sense. Similarly, Yu Dafu, a Chinese modern short story writer, almost contemporary of Anderson, depicted the fate of an individual frustrated by his unsuccessful effort in making his dream come true. Both of them can be taken as national allegory, the difference is yet obvious. The former entails much of American character, that of religious obsession and personal aspiration as well as individual rebel, the latter centers much on the conflict between the individual and the nation. The former seems to deprive the protagonists of their relation to the nation on the one hand, but in fact, indicates that they set themselves as representative of the nation on the other hand, the latter seems to impose a close relation to the nation on the protagonist on the one hand, but in fact deliberately alienates him from the nation on the other hand. The difference may reveal the two authors' different attitudes toward the meaning and function of nation, thence the difference in the two types of national allegory.

Jourdan, Pat Panel VII-A

"Various Exits: A Writer's Perspective on Closure in the Short Story"

The short story writer works towards a rapid ending, shaping a satisfactory package in under 5,000 words. I have to resolve the very problems that I have created, or whatever the story has accumulated along the way. It is a little world, carefully arranged. In one of my stories, "The Previous Wife," an Impressionist painting of a poppy field finalizes two women's relationship and gives a sinister warning; the ending came as a gift, a picture demanding a

response. However, a surprise closure can become too sharp. as in "The Monkey's Paw," by W.W. Jacobs, and many other nineteenth-century stories which I have been fascinated by all my life. Guy de Maupassant's "The Necklace" and "The False Gems" are other examples of the carefully twisted ending, his two stories on the theme of a lost necklace contrasting with the gentler meanderings of G.K.Chesterton and Hilaire Belloc. I prefer to use a falling cadence, as in "The Fog Index," where a crucial list of car numbers is purposely mislaid. Endings like this allow the reader to re-enter the story and tease out a possible further development. Often what looks like a seamless end can hide a bolting-on of a later invention. I do use the device of an epiphany where a character or the narrator has a contrasting vision at the finale, arising from what has gone before. Past the center of the arc, as the plot descends to the other side, one starts to plan a feasible exit. With the three-way plait of setting, dialogue and exposition, the tension here can either be ratcheted up or smoothed away. Many times I write different endings and then have to select a suitable one. I have to impose order on a clutter of details, and give a valid conclusion. Sometimes, as in "Charity Excess," there is a loop back to the beginning and I do use this form as a way of giving the reader a further clue about the content and the results of the characters' actions. In the tidying-up process, I notice not one of my stories ends with someone speaking. A set of answers has been given in the narrative to problems set up at the beginning. Reality has been shaped and cut, with most of the puzzle solved.

Kabelik, Roman
University of Vienna
Panel VI-F
"Good Vintage? Extensions and Transformations of Two
Short Stories in Ray Bradbury's Dandelion Wine"

On the basis of selected works by Ray Bradbury (1920-2012), this paper seeks to trace and reflect changes of two specific

short stories which are integrated into a larger textual body, even without altering their underlying narrative structure. Among Ray Bradbury's extensive literary œuvre are two very popular books— The Martian Chronicles (1950) and Dandelion Wine (1957) which largely consist of loosely connected short stories, most of them written and published earlier than the books in which they reappear. Both "The Whole Town's Sleeping" and "Season of Disbelief" were published in magazines in 1950, and were then used as chapters for *Dandelion Wine*, which appeared seven years later bar any genre-label and has never been out of print in the United States ever since. In Bradbury's "proper" short story collections, like The Illustrated Man (1951), a short textual frame merely introduces and concludes the otherwise separate stories. However, in the two above-mentioned books, the different mini-narratives are arranged, linked and partly altered in order to fit into a common theme, to imagine a seemingly linear story in an intelligible order, or to create an identifiable set of characters and locations. It seems plausible, then, to trace changes in the former short stories with regard to the overall text in which they are embedded. Instead of drawing from philological theories and methods which inherently imply and constitute a hierarchical superior "original" text, an open text-model that acknowledges transgressive boarders of signs and sentences seems more productive: preceding and succeeding chapters in Dandelion Wine, i.e. the textual environment of the previously "autonomous" short stories, provide further information about the relevant chapters, which might be used to highlight principles of composition and selection of the whole narrative body. Thus, in *Dandelion Wine* the hermeneutic circle expands to a wider textual (and epistemological) structure. In the chapter based on the text of "The Whole Town's Sleeping," the surprising and abrupt end is continued in the succeeding chapter, mellowing the thriller-like story about a serial-killer in accordance with the overall nostalgic tone of the book. "Season of Disbelief" underwent a minor internal change, as one character is exchanged with one of the two protagonists of Dandelion Wine, tightening the narrative coherence with the major part of the book. While this transformation has a distinct function within its embedded textual condition, the short story's reissue in its altered form in *Bradbury Stories: 100 of*

His Most Celebrated Tales from 2003 is problematic, as the short story's (generic) concise and vague structure is overdetermined by the functional transformation it has undergone, without fulfilling this function within the collection.

Kanter, Marjorie
Panel VI-F
"Is It a Short Story, Flash Fiction, a Tweet or a Poem?"

Where is the border? Where is the cross over? And why does it matter? Can a text be more than one form at the same time? Does simple lay-out (presentation on paper) make a difference? But does that make a difference between it belonging to one of these forms uniquely? If it looks different, does this simple change in format, call for change in category? So, can the same order and collection of words, depending on whether it is presented margin to margin or not, make the text a poem and not a story, or a story and not a poem. We will look at a series of texts written in various formats and come to a discussion about this. What are the real issues and what are the defining characteristics of these nowadays fuzzy borders? The times are changing—should our definitions also? Imagine the text below laid out in two ways. What is the difference between them?

Sweet tooth

A family is out for breakfast. They order coffees and milk, juice and crepes. They are served. The little girl takes one bite, one taste, of her <sugar and butter> crepe and proclaims, It's sour. She is ignored. She stands up in her strawberrysplotched pinafore, stamps her feet and again proclaims, It's sour. She adds, I KNOW IT. She is still ignored. There is a full bowl of sugar on the table. She dips her fingers in and helps herself...once...twice...thrice... There is a smile of satisfaction on her face. It's (then) that she is noticed.

Sweet tooth

A family is out for breakfast.

They order coffees and milk, juice and crepes.

They are served.

The little girl takes one bite, one taste, of her

<sugar and butter> crepe and proclaims, It's sour.

She is ignored.

She stands up in her strawberry splotched pinafore, stamps her feet and again proclaims, It's sour.

She adds, I KNOW IT.

She is still ignored.

There is a full bowl of sugar on the table.

She dips her fingers in and helps herself...once...twice...thrice...

There is a smile of satisfaction on her face.

It's (then) that she is noticed.

Kissane, Andy Panel VIII-C

"Dreaming Australia: David Malouf's Dream Stuff"

The stories in David Malouf's *Dream Stuff* are created out of a Bakhtinian threshold space that exists between two worlds. Often these worlds collide as Malouf's characters struggle with the demands and conflicts of competing belief systems. Malouf's thresholds are various, as characters attempt to navigate the transition from adolescence to adulthood, deal with the consequences of fractured families, survive the random violence of contemporary life and understand the competing myths of a black and white history of Australia. Malouf's dream passages are more than a unifying metaphor for a short story cycle, they are the event and process through which the meanings of the story are constructed, and frequently, the magical qualities of dreams are harnessed in an attempt to give form and substance to what is difficult or even impossible to express. Sometimes the dream sequence functions in a similar manner to an epiphany, sometimes it is used to dramatize an alternative reality that is hoped for, yet remains unrealized. In other stories, the shocking violence of everyday life is rendered as a nightmare that exists in a space beyond the rational

and the predictable. By placing his characters continually on the threshold and by narrating the powerful reality of their dreams, Malouf creates characters who are unfinalized, who are always in the process of becoming. Drawing on the work of Delueuze and Guattari, I suggest that the becomings in Malouf's short stories involve becoming-adult, becoming-woman and becoming-ghost. These becomings can also be seen as part of a larger project of Malouf's, where he sets out to construct a narrative of becoming-Australian, a narrative which is never finalized or complete, but in Malouf's fiction is contested and dialogical. This paper argues that David Malouf's short stories seek to create an Australian dreaming that is ongoing, polyphonous and continually open to renewal and re-visioning.

Knellwolf-King, Christa
University of Vienna
Panel VIII-C
"Sketches of the Australian Mind: David Malouf's Short
Story Collection Antipodes"

David Malouf's collection of short stories *Antipodes* (1985) offers a series of portraits of Australian characters. By choosing this title Malouf aligns his stories in a long tradition of projecting everything that is strange and different on the antipodean continent, a practice that dates back to Richard Brome's seventeenth-century play Antipodes. Malouf is deeply aware of the negative stereotypes evolving from Australia's colonial past, but he is equally conscious of the pretences employed by the members of different segments of Australian society, encompassing the urban middle classes, isolated provincial towns, the farming community, itinerant workers, students, intellectuals. In spite of the dramatic social differences within Australian society, he is trying to outline shared experiences. He does this by means of describing characters who try to come to terms with their connections to different facets of Europe's troubled past. My interpretation of Malouf's short story collection concentrates on his study of the frequently unacknowledged and undigested memories of seemingly ordinary characters. I discuss his portrayals of significant moments in the development of several semi-autobiographical characters on the road from innocence to experience, and I argue that his description of how adolescents experience the abusive behavior of adult figures of authority is enmeshed with the painful process of coming to terms with family histories of migration and displacement. A special emphasis of this presentation is on Malouf's masterful rendition of the life-world of characters who continue to cultivate European mentalities. My interpretation will apply concepts from the cognitive sub-discipline of mind reading in order to shed light on Malouf's method of showing how his characters see and experience their world. Comparison of Malouf's description of his characters' memories of foreign places, violence and loss will lead me to conclude that he both emphasizes the typically human dimensions of memory while also suggesting that there is an Australian way of dealing with the past.

Kolb, Waltraud

University of Vienna

Panel II-B

"A Very Short Story' in Translation"

Hemingway's "A very short story" (1925)—for many critics the epitome of short shorts—was first translated into German in the 1930s. While we will never know why Hemingway's trusted translator at the time, Annemarie Horschitz-Horst, translated the way she did, we are nowadays able to shed some light into the "black box" of a translator's mind by a number of translation process research tools. Over the past decade, translation process research has developed into a highly active field within translation studies. With a few exceptions, research so far has focused on non-literary texts. As will be shown in my paper, process analyses based on keylogging and verbalization protocols also offer valuable insights into the making of literary translations. My paper will report on an empirical study in which five professional literary translators translated Hemingway's "A very short story" into German. The aim of the study was to observe as closely as possible the decision-making processes involved in the creation of a literary translation. How do literary translators arrive at the decisions and

choices they make? In order to be able to observe this multi-stage and multi-level process a wealth of empirical data was analyzed, including keylogging records, concurrent and retrospective verbal reports, and paper records such as notes, printed drafts (with and without hand-written revisions), and the final target texts. The data yielded interesting insights into the translators' views and perceptions of their own role in the literary field vis-à-vis that of the original author, and into what we commonly label as the translators' creativity. For the purpose of this paper, I will focus on the translators' role as readers, their individual acts of reading, and participation in meaning construction. In particular, the five translators' decisions when faced with ambiguity and underspecifica-tion—typical features of most literary writing including Hemingway's—will be looked at from a reader-response perspective and against the background of cognitive stylistics. As will be shown, the translators responded quite differently to the stylistic features of Hemingway's story, depending on their own stylistic awareness and preferences, their background and knowledge, and their habitus as translators developed over time.

Lee, Kun Jong
Korea University
Panel IX-D
"The Making of an Asian-American Short Story Cycle: Don
Lee's Yellow"

Don Lee's *Yellow* is an unusual short story cycle complete with the publication history, authorial intention, editorial advice/intervention, rewriting process, and marketing strategy. Lee reworked eight of his stories to varying degrees, arranged the sequence of the stories in a specific order, and published a short story cycle in 2001. Significantly, the writer changed the ethnic identity of some characters from white American to Asian American. He also added and highlighted Asian American themes and issues such as the U.S. intervention into Asian countries, Asian military brides, Amerasians, Japanese internment, model minority myth, Asian American stereotypes, Japan bashing, discrimination against In-

dochinese immigrants, boycotts of Korean American markets, and interethnic conflicts. In short, Lee made an "Asian American" short story cycle par excellence by coloring his stories yellow. This essay examines Lee's extensive, meticulous rewriting and arrangement of his magazine stories for an Asian American short story cycle. It surveys the whole gamut of Lee's revisions by analyzing the differences between the magazine versions and collected ones of his stories. In particular, it studies how the writer mapped out the common setting, introduced new episodes, modified familial and interpersonal relationships, rewrote the plots of a few stories, and changed the racial identity of some protagonists. Lastly, it elucidates the arrangement of the stories; totalizing devices such as recurrent places, connective characters, and unifying themes; Asian American dimension of the cycle; and significance of the title story.

Lee, Richard

State University of New York – Oneonta

Panel VI-E

"Flash-Y Fictions: The Implications and Constraints of Short Short Fiction"

Whether termed flash fiction, short shorts, micro-narratives, sudden fiction, or any of a number of other terms, the slippery possibilities of very short fictions—narratives generally under 1000 words—entice us. From the absurdist conceits of so-called six-word memoirs, to longer though still highly compressed narratives, these forms require a heightened involvement of reader and text: a phenomenologically distinct engagement that insists upon story kernels in order to actually be "story." Writers' choices always enable (or refuse) readerly expansions of narrative frameworks, of course, but the provocative nature of these tightly wound prose structures both puts the interaction in heightened relief and calls for heightened attention to stylistic issue: linguistic choices—of grammar and syntax—as well as syllabic and other allusive or euphonic options. Analyses of the constraints and experimental choices in some very short fiction by several American writers, notably Lydia Davis and

David Foster Wallace, will provide evidence for a discussion of the challenges such writers confront—and offer—in their works.

Leedy, Katy

Marquette University

Panel VIII-B

"Beyond her understanding': Elizabeth Madox Roberts' 'The Haunted Palace" and the Changing South"

Elizabeth Madox Roberts (1881-1941) is an often overlooked writer from Kentucky whose novels and some of her poetry received much acclaim during her lifetime while her short fiction was almost completely ignored. Even at the height of Roberts' critical recognition in the 1950s-60s, her short stories were severely underestimated and thus dismissed critically. Roberts, like Flannery O'Connor, Katherine Anne Porter, and Eudora Welty, uses the genre of short story and the setting of the farm to comment on Southern regional identity. I argue that in these stories, the farm provides a parallel to the South; historians often portray the South as its own nation within the United States, and these stories portray the farm as a small scale representation of a nation. In these mini-representations of society, when the public intrudes on the private or when the private is forced into the public, often through the form of an intruder or visitor to the farm, the result is either a disruption of the power structure, liberation from insularity, or a combination of the two. These outcomes can be seen as potential outcomes for the South in parallel situations, demonstrating possible change for the future of the South in the short fiction of these writers. Roberts' short fiction comments somewhat ambivalently on the attitude in the South that glorifies a sometimes romanticized version of the past and questions the sustainability of this mode of thinking. Roberts illustrates this perspective through the protagonists of her story, "The Haunted Palace" (Not By Strange Gods, 1941), Jess and Hubert, who seek to maintain insularity both geographically and psychologically, and, by some measures, are successful. The couple are sharecroppers trying to elevate their status by moving into the abandoned great house on the farm.

However, because they so adamantly cling to the ways of the past, they do not feel they can have complete ownership of the more sophisticated home. Jess in particular is "frightened of the things for which she had no use, as if she might be called upon to know and to use beyond her understanding." She does not care to advance their place in the world, preferring what is familiar. Roberts embodies this adversarial relationship between past and future, public and private, through Jess's attack of what she thinks is an intruder, but which turns out to be only her nighttime reflection in a hall mirror. I argue that through this act of violence, Jess symbolically refuses to see herself in her new role, and thus is able to deny, in some part, that she has moved forward at all, attempting to maintain the way that life has always been for her. The events of this story project an image of a South that is not willing to confront and change the ways of its past, while also revealing that this viewpoint will require those who hold it to change in the future, since the same issues will continue to resurface. This complex portraval of characters and attitudes is an illustration of Roberts' conservative reaction to the changing South.

Lelen, Halszka
University of Warmia and Mazury
Panel VI-D
"Grand-Scale Perspective in the Fantastic Short Stories of H. G.
Wells"

This paper addresses the generic distinctions in the fantastic short stories of H. G. Wells which can be viewed as written within the conventions of the subgenre of apocalyptic fiction. They serve to demonstrate Wells's artistic and at the same time prophetic approach to the short story as a genre opening up perspectives on the human being and his/her place in the universe. The paper will focus on the overview of the conventional and innovative use of the markers of this convention by Wells, which he himself helped to shape with his *The Time Machine* (1895). The topic of the end of the world will be viewed in the context of the philosophy of the turn of the century as well as of the artistic trends preceding it and following such as Victorian fiction and modernist fiction. Short stories such as "Under the Knife," "A Vision of Judgment,"

or "The Story of the Last Trump" are prominent for their focus on the eschatological dimension of the fictional world. It can be pointed out how they represent a dialogic attitude to the Christian creed in the way they envisage the end of individuals' life and the end of humanity in the end of times. I will demonstrate how Wells reverts to the techniques of medieval allegory, using some precepts of dream vision at the same time. His stories will be placed in the context of the English (Chaucer, Langland) and European tradition (Dante Aligheri). This will be placed in the context of central Wellsian theme of individual's escape and the shaping of the staple Wells's short story character of the little man visible in "The Crystal Egg" and "The Apple." Wells's scale of spatial dimension will also be pointed out by discussing the global and cosmic scales of his fictional locations in "The Star," The Time Machine and other texts. These will be in turn placed in the context of traditional topoi in the discussion of Wells's application of *locus aemonus* patterns as well as to the trope of theatrum mundi. They are markedly filtered through the frequently used principle of parody which clashes with the adopted serious perspective on the human precarious position on the earth. The presentation will also reflect on Wells's skills as a short story writer revealed in his ability to undertake such grand-scale themes within the limited constraints of the short story or novelette. It will also address the question why he stopped writing short stories after becoming such a popular short fiction author in the first decade of the twentieth century. I will also point out the reasons for his belated appraisal as a short story writer.

Li, Kangqin
University of Leicester
Panel III-D
"The Camera Eye': Vision and F

"The Camera Eye': Vision and Form in John Updike's 'Here Come the Maples' (1976)

John Updike started his literary career as a short story writer for The New Yorker magazine and throughout his life produced more than two hundred short stories. He exhibits a craftsmanship of the genre as much as as he does of longer fiction. Wide as the range of his short fiction is, "seeing," as an important motif, keeps coming back. His protagonists are either art students or those who take a strong interest in different visual media. And among them, photography, a visual medium that has brought important yet controversial impact on representation and the notion of Realism, seems to be the writer's major preoccupation. More than a handful of Updike's stories are either about professional or amateur photographers, or, their plots are intriguingly hinged to photographs; or, even if some stories are not directly linked to photography in terms of content. the literary images in the stories reveal a type of seeing that seems to belong to the age of photography. This paper intends to explore the relationship between this special "seeing" and the short story through Updike's concern of vision and form in his short fiction. A close reading will be given to a selection of Updike's stories and the historical context of photography and photography criticism, and the writer's meditation on the visual medium will be considered. In taking into account the spatio-temporal relationship in the photograph and that in the short story, I hope to discover an aspect of vision and form shared by the two media, their similar capacity and predicament. Hence through a "photographic" reading of Updike's stories, I intend to reveal the challenges of existing short story criticism, and to come up with a reasonable, yet by no means perfunctory, visual approach to the genre study of the short story. [This paper is part of an ongoing research on vision and form in John Updike's short fiction, which combines a visual study of Updike's short fiction, with a genre reconsideration of the short story. The intentional separation between short fiction and the short story is meant to reveal the current predicament in genre definition. To some extent, the puzzle over what to do with "genre" is reflected in a common slippage in terminology, from short fiction to short story. The term short fiction is quite elastic, whereas when we refer to the short story we often have a quite definite form in mind. I shall use both terms in the paper, short story and short fiction, but with an awareness of the pitfalls, and also of the relevant critical debates.

Liao, Weichun

East China Normal University

Panel X-C

"More than Escape: A Comparative Reading of 'Rip Van Winkle' and the 'Story of Peach Blossom Spring"

The escape motif finds various representations in both Chinese and American literature. Washington Irving's "Rip van Winkle," often read as a mythic escape from reality and history, is the pioneer of the American fiction of escape, while Tao Yuanming's "Story of Peach Blossom Spring" is the most famous of the ancient Chinese Taoyuan-style literature (or tales of fairyland excursion). Written respectively in the specific Chinese and American socio-historical contexts, the two tales take on much difference in dealing with the plot of encountering the supernatural. A comparative study, however, reveals that although fourteen hundred years apart, Tao Yuanming and Irving surprisingly assume a similar attitude toward history and reality, as well as a similar view of the relationship between man and nature. For Irving, escape is not an end, but a means to reflect upon the reality and write history through estrangement, while for Tao Yuanming, as the tale is a rewriting of the previous fairyland excursion literature, escape is of course the theme and the genre, but lamentably it also becomes the end of his writing. Rip's twenty-year sleep in the woods turns out to be a way to liberation, as an antithesis to the liberation of the nation by war. The fisherman's adventure into an Arcadia of Peach Blossom Spring is eventually irreproducible, which only intensifies Tao's pathetical awareness of the vast disparity between the ideal and the real. In spite of the differences in dealing with the motif, both of the writers have consciously attempted to provide an alternative view of reality and history by spinning a tale of temporary transcendence of worldly concerns. Moreover, Irving's nostalgia for the small agricultural community and promotion of a non-utilitarian mode of living coincidentally echoes the essence of the Utopia fabricated by his Chinese forerunner.

Lorre-Johnston, Christine Sorbonne Nouvelle Panel I-B

"Unbraiding Happiness Through Clichés"

Sarah Ahmed, in The Promise of Happiness (2010), points out "how ordinary attachments to the very idea of the good life are [...] sites of ambivalence, involving the confusion rather than separation of good and bad feelings" (6). In this paper I aim to analyse the way Munro uses clichés in her stories as sites of ambivalence that enable her to reveal both her protagonists' aspirations and secret disappointments. Clichés convey "ordinary attachments" and appear as privileged sites of ambivalence to the extent that they encapsulate human relations; they are used by the protagonists either spontaneously, as part of ordinary language, or when protagonists reflect and look back at their own or others' lives, marriages, or sentimental adventures. Clichés are linguistic conveyors of emotions and affects that are primarily collective: as a well-used figure, the cliché relies on a mode of communication that is defined sociologically and ideologically, not individually. A set and meaningful lexical unit, it belongs to a community, bears the mark of sociability, and reveals a widespread and anonymous discourse on the other (see Amossy and Rosen, Les discours du cliché). But clichés may also reveal the protagonists' individual and more secret feelings, in the way they paradoxically cover up (and thus signal) what is not spoken, pointing at a reality that lies beyond language. In this manner they may encapsulate the complexities of happiness just as well as some of the more elaborate narrative forms do.

Löschnigg, Maria University of Graz Panel X-A

"Intersemiotic Translations of Immigrant Suffering: Caterina Edwards's Short Fiction"

In my critical reading of selected stories by Caterina Edwards, I shall explore the multivalent communicative potential of the short

story as a means to convey psychological aspects of the immigrant experience. I shall draw largely on Madelaine Hron's adoption of Roman Jakobson's concept of "intersemiotic translation" for my approach to immigrant literature and its verbal encoding of cultural dislocation. The translation of emotional crisis into sensory perceptions or the verbal concretization of psychological states are among the literary devices Edwards employs to make immigrant suffering comprehensible. Apart from these highly poetic devices, it will also be important to look at the modes of narrative transmission which in Edwards's stories range from third-person narratives with a strong dominance of internal perspective, to autobiographical first-person stories to epistolary modes. This, in unison with the great variety of her characters and their position within the dynamics of the "push and pull" between two or more cultural frameworks facilitates, as I shall demonstrate, a highly complex and multiperspectival translation of immigrant suffering.

Lu, Lucy Xiaohong

East China Normal University

Panel X-C

"You have got a text message': Women and Short Story Writing in Contemporary China"

The China Writers Association, a professional and scholastic institution, has selected and compiled two anthologies that are considered to be literary and societal barometers reflecting social, political and marital issues in the transforming society in China. Such issues as the changes in the interpersonal relationship, pollution in the development, pervasive distrust, breaking down of traditional supporting system for rural aging people, etc. emerge as the society is changing and developing. As in "You have got a text massage" by Xiaoqing Fan, a woman writer, a kind of distrust pervades among colleagues, husband and wife, and friends because of the text messages wrongly sent or interpreted. The once solid relationship now seems so fragile. In this information era, people have more channels to get information, yet at the

same time it is easier for people to probe into the privacy. Everyone has a secret in his heart which he doesn't want others to know. The wrongly sent text messages or the text messages accidently read by your colleagues may reveal a secret which may relate to one's promotion in the office, one's marital relation, etc. This distrust may find its roots in the changing society, where competition is fierce, and people's traditional values are being jeopardized. The two main protagonists in the story are male, yet they seem to be feminized. They seem to have some characteristics of femininity: suspicious, sensitive, and narrow-minded. By exploring the issues revealed by the contemporary writers, especially female writers, in the two anthologies, the paper aims to analyze and discuss how the writers, especially the female writers expressed their concerns in their unique perspectives.

Luscher, Robert

University of Nebraska – Kearney

Panel VIII-A

"A Man of Ideas': Story Autonomy and Synergy in Winesburg,

Ohio"

When short fiction anthologies represent Sherwood Anderson, they often select "freestanding" stories from his miscellaneous collections, though some remove stories from the short story sequence *Winesburg*, *Ohio* for inclusion as autonomous representatives of the genre. While "Hands" plays an integral part in *Winesburg*, it is still one of the most frequently chosen for consideration by legions of undergraduates as an example not only of the genre and its lyric flexibility but also of Anderson's craft and signature themes. Although its status as part of the larger whole in no way interferes with its autonomy, in treating the story in isolation we often repress (or merely allude to) our knowledge of its extended significance. Essentially, such stories can maintain dual lives, autonomous as well as reconfigured in synergy with the other stories in sequential, cyclic, and composite ways within the coherent but discontinuous larger work. Rather than focus on such a well-known story, however, this paper will examine another tale

from Winesburg that has received less critical attention and that—to my knowledge—has not been anthologized, exploring how stories within short story sequences stand on their own but gain resonance without becoming dependent units. "A Man of Ideas," the story of the loguacious Joe Welling, features George Willard only as a foil and presents a "grotesque" who differs in both kind and degree from his fellows and who does not emerge from his encounter chastened, humbled, or despairing. Characterized by well-defined rising and falling action, the story does not culminate in the typical epiphanic realization and/or withdrawal on the protagonist's part, as does "Adventure," the story it precedes. Set following the "Godliness" cluster, "A Man of Ideas" provides a counterpoint to Jesse Bentley's "mastery" of souls; it also suggests a dialogic relationship with previous stories concerning "ideas" such as "Paper Pills" and "The Philosopher," as well as later ones, and contributes to a wider thematic configuration of the role of language, the quest to read beneath the surface of things, and the vision of what constitutes a community. The narrator's prominent role in coloring the reader's opinion of Welling can also shed light on the narrator's impact on the whole as he sets the initial context and emerges periodically. Within Winesburg, "A Man of Ideas" complicates the initial concept of grotesqueness and resonates in various ways with numerous other tales, yet defines being subsumed as yet one more case study in the grotesque. Paradoxically, when stories become "braided" into the larger whole, they perhaps also become "unbraided" from the tightly configured entity that we typically posit when we celebrate the genre. Such enhanced resonance—simply but aptly characterized by Hortense Calisher as the "bump" effect—does not in any way detract from the form but rather brings out the potential for latent significance inherent in the features and language that create the configurational totality of the autonomous short story.

Lyons, Alexandra *University College London*Panel IV-D

"Slice of Life: Katherine Mansfield's Short Story"

"We live in an age of experiment, when the next novel many be unlike any novel that has been published before; when writers are seeking after new forms in which to express something more subtle, more complex, 'nearer' the truth; when a few of them feel that perhaps after all prose is an almost undiscovered medium and that there are extraordinary, thrilling possibilities. . ." –Katherine Mansfield, *The Athenaeum*. Through her prolific journal writings, her published short stories, and her nonfiction work, Katherine Mansfield constantly questioned the "undiscovered medium" of prose. Her work with the short story genre allowed her to develop a unique style that includes the slice of life technique, which Gerri Kimber calls a "Mansfieldian hallmark." Thanks to Mansfield's journals and particularly her literary reviews for the magazine *The* Athenaeum, it is possible to trace the development of this technique as more than the growth of a creative skill, but as Mansfield's conscious response to her larger questions about art, experimentation, and that "undiscovered medium" of prose. Mansfield often used her literary reviews in *The Athenaeum* as vehicles through which to consider her own questions about the nature of writing. According to Jenny McDonnell, "the body of reviews that [Mansfield] wrote throughout 1919 and 1920 constitutes her manifesto for the kind of literary fiction that she deemed necessary." Throughout this body of work, Mansfield addresses issues ranging from her need for experimentation to her desire to connect meaningfully with her audience. One issue that Mansfield grapples with repeatedly is the need to push her works closer to some elusive "truth." This puzzle occupies Mansfield's critical writing as she struggles to define the possibility for reality within fiction, and balance it with the value of authorial input. Mansfield's reviews in *The Athenaeum* reflect this thought process as she critiques and praises various authors for their style and their presentation of plots, scenes, and characters. Through this critical interrogation, Mansfield seems to settle upon an idea of "truth" in fiction that satisfies her desire for artistic influence. Her solution, the slice of life technique, leaves the reader "to explore these states of being presented" (Kimber). Through this technique, the given moment is presented in a realistic manner, as though part of a larger

timeline. This can be seen in Mansfield's story "A Dill Pickle," where the frame of the story suggests a reality that exists outside it. Mansfield balances this reality by selecting the moment and the point of view in order to maintain authorial influence over the work. Mansfield showcases this technique in "Life of Ma Parker," where her carefully selected moment stands in for the entire life of one woman. Mansfield's use of the slice of life technique allows her to maintain her ideal balance between truth in fiction and a need for artistic involvement. Through this method, Mansfield capitalizes on the strengths of the short story form, using its brevity to her advantage to frame selected moments for the reader's consideration.

Mahajan, Mukta

North Maharashstra University

Panel IV-A

"The Myth of Eternal Denial in Mulk Raj Anand's 'The Lost Child'"

The present research paper is divided into two parts. First Part explains Indian Philosophy of life on which the myth of denial rests and second Part examines Mulk Raj Anand's short story in the light of the myth. The story is originally written in English. Indian philosophy with the help of which I have explained the myth of eternal denial, rests on Sanskrit Vachan "Brahmasatyam Jagan Mithya" (i.e., only the Absolute is the Truth and the World is Maya, i.e., illusion). Birth of a human being in this world is accompanied by many desires and demands. The desires range from our longing for material possession to spiritual quest for self-knowledge. Common human beings get trapped into worldly desires and forget the true purpose of life. Man's chasing for material possession leads his life to a disillusionment. Then he remembers the promise of the Almighty mentioned in almost all scriptures and in Sanskrit as follows: Yada Yada hi dharmasya Glanirbhavti Bharat, Ubhuthanam Adhrmasya Tadatmanam srijamyaham Paritrnaya Sadhunam Vinashyacha Dhukritam Dharamasansthpanarthaya Sambhavami Yuge Yuge. (Whenever

religion will be in danger, to uplift the cause of religion, to help the good ones and to punish to evil ones I WILL INCARNATE). This promise of the Almighty forms the myth of return. Gradually the myth of return changes into myth of eternal denial. In the light of the above myth, I have examined the short story "The Lost Child" by Mulk Raj Anand. The story is interpenetrated not only by the allegory of a lost man but also by a myth of eternal denial from the viewpoint of the lost child and absent parents. The Fair in the story stands for the fair of life, the Parents for God, the child for we, the human beings. All the demands of the child are nothing but the temptations. As long as the child demands, the parents deny. As soon as the child is being offered what he has demanded, he starts denying.

Mak, Barley
The Chinese University of Hong Kong
Panel IX-A
"Building a Young Short Story Writer Community in Hong
Kong"

The integration of language arts into the English curriculum has been strongly advocated in recent years by the Education Bureau (EDB) in Hong Kong as part of the school curriculum reform. As outlined in English Language Education: Key Learning Area Curriculum Guide: Primary 1 to Secondary 3 (2002), schools are encouraged to use literary or imaginative texts more to promote critical thinking, free expression and creativity. The writing and teaching of short stories have started to gain its importance in the English Language classrooms in Hong Kong. To support the above curriculum reform, a university-school partnership program was proposed for nurturing young short story writers in secondary schools in Hong Kong. Through this partnership program, English teachers from participating schools were trained by experienced facilitators on how to motivate and guide their students through the process of writing short stories in a positive context. Subsequently, students were encouraged to write collaboratively and eventually publish their work. Participating teachers were also encouraged

to exchange ideas and make enquiries in an on-line forum supported by the Centre for Enhancing English Learning and Teaching (CEELT) at The Chinese University of Hong Kong (CUHK). To celebrate students' creative efforts and reinforce their practices in this form of language arts, a short story anthology was published for each participating school. A short story writing competition was organized and the outstanding short stories were also published, and sent to all secondary schools in Hong Kong and via a dedicated e-gallery. This presentation will describe how the project was executed to actualize the knowledge transfer among CUHK and the participating schools. Challenges and possible solutions to encourage writing and participation will be highlighted. Reflections and experiences of the participating teachers and students as well as sustainability of short story projects of such kind will also be discussed.

Martinek, Thomas University of Vienna Panel V-A

"(Aesthetic) Violence, Narrative Unrest and the Postcolonial Nation: Third-generation Nigerian Short Stories"

There is now a growing body of scholarly work on third-generation writers of Nigerian origin. In comparison to earlier phases of postcolonial writing, Adichie, Abani and Afolabi, among others, have been praised for the "much more expansive creative space" (Adesanmi and Dunton) of their art. But while the novelistic and poetic oeuvres of these writers have attracted much critical attention, their prolific short story production has been sorely neglected. As my discussion of selected stories will show, short fiction writing of the third generation is at times more uncompromisingly radical and experimental in form and politics than other genres. Nowhere can this be seen more clearly than in the representation of violence. Helon Habila's "Love Poems", Sefi Atta's "Hailstones on Zamfira" and Chimamanda Ngozi Adichie's "A Private

Experience" offer multi-layered explorations of violence in post-colonial nation states. They are the stories of a political detainee in a Lagosian prison under the Abacha regime, a young wife awaiting her death by stoning in Zamfara State, and a medical student hiding from ethnic riots in Kano. Not only do the stories engage with violence on a thematic level, it seems as if the violent acts portrayed in them disrupt the aesthetics of the stories, wreaking havoc on the core structures of literary discourse: the stories either transgress the unity of narrative voice; display extreme fragmentation, cyclical structures or anticlosure; or oscillate stylistically between (hyper-) realist depictions of direct physical violence and symbolist/metaphorical renderings of the psychological effects of these atrocities. The result is extreme narrative unrest at decisive moments in the texts. By thus bringing violence and resistance back to the site of language and aesthetics, the stories self-consciously probe into the capability of art to represent atrociously violent histories. At the same time, such radical "aesthetic nervousness" (Quayson) makes literary discourse negotiable and "expose[s] the inherent falsity of the notions of completeness, logic and sensibility" (Krishnan), which closed discourses, above all grand narratives such as (postcolonial) nationalism, depend on. Indeed, the three stories discussed here do not conceive of the contemporary Nigerian nation as a 'natural' and 'timeless' phenomenon, but rather as an arbitrary discursive formation, an "imagined community" (Anderson and Brennan). And while the imaginary construction of the nation depends "on an apparatus of cultural fictions in which imaginative literature plays a decisive role" (Brennan), third-generation authors prove that fiction writing can be a means of resistance by telling 'nervous', anti-essentialist and subversive tales. In light of these observations, Habila's, Atta's and Adichie's choice of form seems to be political. Their preference for the short story over the novel, for a text type "marked by a movement toward endings of greater openness or indeterminacy" (Leitch) over a genre inextricably tied to the history of nationalism and the 'fixity' of languages, epitomizes the final disillusionment with the postcolonial nation-building project of third-generation writers, while at the same time providing exciting new perspectives for Nigerian, African and postcolonial literatures.

Mathkari, Muktaja *Baxter M. C. College* Panel III-B

"Chitra Banerjee Divakaruni's *Arranged Marriage:* A Feminist Perspective"

Arranged Marriage (1995), a collection of short stories by Chitra Baneriee Divakaruni, is a best-seller and won various prizes for best short fiction. The various short stories in the collection. deal with women's problems. "Bats," the first story, deals with the courage of a woman to leave her husband and return home with her child. "Clothes" deals with unfulfilled promise of a marriage. "Silver Pavements" brings out a new perspective on marriage of longstanding. "The Word, Love" is about the pain and guilt of living in sin. "A Perfect Life" explores the psyche of a woman who wants to be a mother. "Maid Servant" discusses the morality and responsibility that educated and privileged women have in protecting less fortunate women. "Affair" is about arranged marriage and resultant incompatibility while "Meeting Mrunal" traces the lives of two single women. Therefore, the aim of this paper is to interpret Arranged Marriage from a feminist perspective and to create awareness of malpractices involved in patriarchy. It is proposed to examine how Divakaruni handles the question of woman in a patriarchal society and whether she advocates patriarchal practices or denounces them outrightly by propagating change rather than status-quoism. Therefore, some representative stories from Arranged Marriage have been selected. All the stories, in some way or the other, deal with the theme of woman in a sexist society which maintains that in reality woman is a differently made creature and which also reinforces and subscribes to "typical" patterns of behaviour. Some stories present a woman's struggle for her identity and her secret or open rebellion against the dominant ideology. Woman's issues are central to Divakaruni's writing and since women in her stories are "penned" by woman who presents the insider syndrome; they are not reduced to mere properties. Therefore, Arranged Marriage does have a potential for a feminist study. The expected conclusions are:

Divakaruni depicts how women suffer due to sexist bias in a patriarchal society. Arranged Marriage upholds feminist assertions that femininity is cultural and not a biological construct and Divakaruni seems to reiterate that women's position in society is established through particular sets of social and cultural forces which can be challenged and changed and therefore, defiant women are able to resent tyranny and thereby revolt against patriarchal conditioning. Divakaruni also interrogates the very institution of marriage and family and exposes the hypocrisy and double standards involved in marriage as an institution. Divakaruni presents the possibility of genderquake by interrogating the legitimacy of reigning patriarchal institutions and demythologising "woman," motherhood and also the fairy tales which always state "they lived happily ever after their marriage." Divakaruni positions herself both as an outsider and insider, a woman and a woman writer and occupies both the spaces comfortably by questioning the dynamics of control and freedom in society.

McCrory, Moy
University of Derby
Panel VI-C
"Listening to the Banshee (bheansi): Female Utterance and Projection"

In the writing of second-generation Irish authors the historic themes of lamenting and loss can figure as keenly as the more contemporary and expected issues of identity and belonging. The striking image of the bheansi, the Irish death messenger, which occurs in early narratives, is a familiar motif. As a female projection, this motif allows a reconsideration of women's experience as revealed in early sources. If, as Simborowski claims, "the motif of women's silence is deeply embedded in our culture" (2003:108) the bheansi, or wailing supernatural woman who exists beyond the usual parameters of women's lives, offers an image of a culturally accepted, yet striking opposition to the accepted forms of female behaviors and as such can be read as women's resistance to silencing. Lamenting, writes Angela Bourke, "offers women a license to speak loudly and without inhibition" (Bourke:2002.1366). The caoineadh (keen) as a tradition

of mourning was a female expression which followed both ritualized and stylized forms (Bourke: 2002) and allowed women to play a central role in the death rites of a family or a community. In oral histories where the sound made by the bheansi is described (Lysaght 1998) this wordless howl can be seen as having been incorporated into the aspect of mourning which created a female poetry of lament. "The Lament for Art O'Leary" (trans. Dillon, 1980) is the most familiar example. "The Banshee of The Mac Carthy's," a traditional story (Crofton Croker In W.B. Yeats, 1888), describes the group of lamenting women and the sound they make at a wake, while a traditional anonymous piece "The Banshee" (ed. C. Welsh 1907) describes the sound of the banshee, "now rising, now swelling . . . one cadence" clearly positioned as warning which then is followed by the human lamenting. The wail can clearly be viewed as giving rise to the human response. While the banshee struck terror, the lamenting was frequently parodied, enabling the mocking of women: "inverting the message and subverting the agenda" (Bourke: 2002, 1367). However, the same notions of subversion were often key elements of a woman's lament; domestic complaints, satire, even political points could be scored by the widow, free at last to break a lifetime's married silence. A tenth-century Irish verse "Gormlaith Laments" (Keefe, 1980) offers a window onto a possible life, where a woman accounts proudly for the lovers she has had. In "Dropstars Fall in Unmarked Places" (McCrory, Bleeding Sinners 1988), a character performs a strange rite suggesting a way of mourning as a way of dealing with overwhelming grief in a society which would deny the mourner the right to such expression, as a mother of an illegitimate child. In this way the historic lament becomes the subverted shout, the voice which will not be silenced, and the story which will be told. In "Combustible World" (McCrory 2013) the motif of a warning, of something "bad about to happen," is linked to the death of many during The Troubles, and considers the motif as accompaniment throughout life, as a more rational projection, which nonetheless borrows from an earlier sense of the death warning/death messenger. That other significant images which concern women's silence and its shattering also occur in early sources and folktales (an early

myth tells of Aoife's stealing of the alphabet of Mannannan Mac Lir, the Sea God, to whom she is married, when he prevents her from learning to read is one such image, while the Sheila-na-gig is another opposite image, carved into church walls, ridiculing women, but clearly due for reconsideration, and the story of Macha visits a woman's experience onto the bodies of warriors (*The Tain*, trans. Kinsella, 1974) (McCrory *The Water's Edge* 1986) suggest that the reconsideration of such imagery as resistance allows for an engagement with historic frameworks for both attempting an understanding and a depiction of the voices and lives of Irish women, past and present, in stories and as a source for future writings.

McGrath, Paula

National University of Ireland

Panel V-D

"When is a Short Story No Longer a Short Story?"

While much genre criticism on the variously named short story cycle has attempted to define and name the form, and to position it somewhere on a spectrum between short story and novel, little consensus has been reached. In her 2003 paper, "Sequences, Anti-Sequences, Cycles, and Composite Novels: The Short Story in Genre Criticism"¹, Suzanne Ferguson concurs with Forrest Ingram's definition of the short story cycle as "a book of short stories so linked to each other by their author that the reader's successive experience on various levels of the pattern of the whole significantly modifies his experience of each of its component parts," and she concludes that it is important to respect the intentions of the authors in such critical debate. With the advent of post-graduate creative writing degrees combining theory and praxis, and the abundance of writing festivals and author interviews, both in print and online, dialogue between the theory and the practice of writing has never been easier. This paper proposes to examine the moment at which a short story becomes something other than a short story, or the moment of slippage, as experienced by the author and the reader/critic. Questions raised include whether this movement between forms develops organically. even accidentally, as the word "slippage" implies, or by design; factors which led to the decision to shift between forms; and effects of the shift: on the writing, on the narrative, on the author, and on the reader. Methods will include key auther interviews (Eilis Ni Dhuibhne and Donal Ryan), analysis of pre-existing interviews from well-known authors (Amy Tan, Jennifer Egan and others), writer questionnaires, and practice-led research. Key texts used are Eilis Ni Dhuibhne's *The Shelter of Neighours* and Donal Ryan's *The Spinning Heart*. This paper will attempt to raise awareness of the role the author can, and must, play in critical theory, and to fill some of the gaps in the research in this increasingly popular form.

¹ Ferguson, Suzanne. *Journal of the Short Story in English.* 41 (Autumn 2003), 103-117.

McKay, Kathleen
University of Hull
Panel VI-C
"The City as Memory"

In *Merseypride*, John Belchem claims that the Liverpool Irish community "now have no place, however, in the revisionist narrative of the Irish in Britain." True? How is Liverpool's "Irishness" reflected in short stories? I will examine two: Frank Cottrell Boyce's "Permanent Granite Sunrise" (from *The Book of Liverpool*, ed. Rees and Crossan) and Moy McCrory's "Prizegiving" (from *Two Sides of the River*, ed. Coles). "Prizegiving" shows us proud, anxious Irish parents, uncomfortable in the grand Philharmonic Hall at the school prize giving of their daughter Siobhan. Enda Delaney, in "Our Island Story?" (*Irish Historical Studies*, Nov. 2011), says "what is left out is of equal interest." "Prizegiving" leaves no comfortable space for the parents. Intangibles—faith, imagination, inarticulate thoughts, others' prejudice, a longing for "home"—lurk underneath. The father fears ridicule from the Anglicans for their proposed "space rocket" cathedral. Belfast

born, "he had lived all his life by divisions. . . . [N]ow he lived in a divided city." The choir's pressed uniforms make Siobhan's mother recall how "the inventory of uniform still haunted her . . . enough clothes to last a life time." Siobhan walks on stage "as if she had been born to do so . . . The hall, the school, the prizes, all belonged to her and she was at home " The mother wonders "How much were they paying for her to learn to pity them?" In Boyce's story, Tony, a master builder, crafts the crypt of a Lutyens designed Catholic cathedral, planned as the world's largest. He enlists for World War II, leaving his apprentice, Ronald, in charge. The expensive cathedral is abandoned, and a new cathedral thrown up, like "the Apollo command module reworked in concrete and glass," over the completed crypt. Years later, Ronald is haunted by the feeling he has "something to do." He gives tours round the new cathedral, speaking of what should have been: "The nave, that would've gone this way—half a mile—up to the high altar—twelve feet above the floor " The Provost says people want to see "something that is here." "The thing that isn't' thought Ronald 'is the point of my life." When Tony's Canadian son returns, and Ronald describes the missing cathedral, he has a "sense of shedding, of losing something, of finishing something." In the big Canadian's eyes he sees the "cathedral of air" filling the "big blank space" of the lad's dead father: this "cathedral that was rising as he spoke into the empty space left behind by every loss, rising like a permanent sunrise." Nobody viewed Dublin in the same light after *Ulysses*. Boyce has said "we are the stories we tell . . . [T]he writer's job is to put new stories in place of those dead, stale old stories." McCrory and Boyce's Liverpool encompasses religion, class, hope, making things, making the invisible visible, recalling Cronon: "we all constantly tell stories to remind ourselves who we are, how we got to be that person, and what we want to become." (A Place for Stories, Nature, History and Narrative)

Meillon, Bénédicte University of Perpignan Panel VI-D

"Magic, Myth, Folktales, and Fairy Tales in Annie Proulx's Omnivorous Wyoming Stories"

Focusing on Annie Proulx's three collections of Wyoming Stories, this paper aims at exploring the short story as an omnivorous genre feeding on earlier forms of story-telling such as folk tales, fairy tales, and myths. Corroborating Charles E. May's view of the short story as derived from folk tales and myths, Proulx's postmodernist writing playfully foregrounds its own ingestion and transformation of tales. Precisely because it highlights the specificity of the short story as an art form, this recycling of old stories, themes, and motifs in Proulx's short fiction deserves more attention than it has been paid in recent academia, focusing mostly on her novels on the one hand, and on the geographical determinism at the heart of her writing on the other hand. Her tragic plots and sarcastic narrative voices help question the nature of the relationship between her short stories and these earlier forms she evidently draws from. This paper consequently aims at delving into the inspirational, subversive and recreative drives in Proulx's cynical short stories. Relying on Jack Zipes' analysis of the art of fairy tales. I will first look at Proulx's ecofeminist, ominous rewriting of fairy tales and folktales. I will then turn to the magical realist mode pervading her stories, bordering on Carpentier's "real maravilloso," but also corresponding to Wendy Farris's study of magical realism. Finally I will broach the allegorical value of Proulx's postmodernist play with the topoi of the Devil and Hell, which lend her stories a satirical value.

Mirolla, Michael *Guernica Editions*Panel X-A

"The Italian-Canadian Short Story: From Memoir To . . . (Meta-Fiction?)"

Using exemplars of the Italian-Canadian short story and comparative titles in the wider universe of short story writing, the paper argues

that the ideas of self-reference and metafictional approaches to story-telling are ignored at the writer's peril. This is true in the writing of short stories in general but more drastically and immediately in the limited world (in time and space) of the Italian-Canadian short story writer. The argument hinges on both practical and aesthetic considerations: practical, given that the designation of Italian-Canadian can only be relevant for two-three generations; aesthetic, in that it is important for Italian-Canadian writers to have a knowledge of what has come before (not only in their enclosed sphere but more importantly in the wider area of short-story writing).

Mitchell, Paul

La Trobe University

Panel V-D

"Representations of Fragmented Masculinity in the Australian
Short Story Cycle"

This paper briefly surveys the history of the short-story cycle. It then addresses the current state of its critical acceptance, including conundrums that academics, authors and publishers experience when naming and marketing short story cycles. I also consider whether the short story cycle in Australian literature has addressed similar themes to its counterparts in the rest of the English-speaking world. In the past decade, three Australian short story cycles garnered significant popularity and critical acclaim: Tim Winton's The Turning, Tony Birch's Shadowboxing, and Steven Amsterdam's Things We Didn't See Coming. Each of these cycles has a male protagonist and, despite the concentration in Amsterdam's work on his protagonist's adult life, I argue they are Bildungsromans. Tim Winton's *The Turning* (2005) features numerous characters that make significant decisions: leaving a spouse, making a religious commitment, responding to an accident, or acting on a sexual awakening. The Turning's major theme, however, is the character Vic's inability to "turn" into an adult. His difficult childhood and adolescence fragments his masculine identity, and the cycle, in an appropriately fragmentary mode, traces Vic's journey to its resolution. Aboriginal writer Tony Birch's Shadowboxing (2006) details his character Michael's 1960s working-class childhood in inner city Melbourne. Michael is of mixed Aboriginal descent, which facilitates the cycle's reach

into the effects of post-colonialism on Aboriginal people in an urban context. Michael is also an adolescent and, therefore, is seeking to construct his adult identity. This process is complex due to the fragmented and flawed versions of masculinity in his family. Steven Amsterdam's *Things We Didn't See Coming* (2009) sees a male protagonist grow from childhood to 40 in a dystopian nation that could be Australia (Amsterdam is a Canadian ex-patriot living in Australia). The text's hybridity (it was marketed as both novel and story collection) calls attention to the aforementioned issues regarding naming and publishing the short story cycle. The fragmentary presentation of the male main character's fragmenting masculinity affects the way in which we read Things We Didn't See Coming's major theme of environmental destruction brought about by humanity's neglect and mismanagement. The short story cycle, I suggest, is like the Australian ute—not quite car, not quite truck: the perfect literary form via which to traverse the landscape of Australian masculinity. The aforementioned works make manifest an Australian masculinity in transition. What is made manifest is a new and emerging, perhaps soon to be dominant, version of masculinity that is in itself causing the old hyper-masculinity that has dominated in Australia to fragment. Despite other themes present in these cycles, the masculine journeys presented are significant and, I argue, unacknowledged reasons for the works' critical acclaim and popularity.

Moore, Gillian

Trinity College Dublin

Panel V-C

"Hope full for the future of Erth!': Moments and Movements
of Resistance in the Work of George Saunders"

George Saunders' short fiction has been hailed as satirizing the decadence of a nation. Ranging from the outright dystopia of "The Brief and Frightening Reign of Phil" to the more recognizably American landscapes of *Tenth of December*, Saunders explores the nature of freedom and oppression; divine, national,

parental and personal. This paper explores how Saunders' unique use of language informs and shapes the biting, bittersweet satire that characterizes his vision of contemporary America. From the literal mechanization of subjectivity visible in "The Brief and Frightening Reign of Phil" to its more figurative iterations in In Persuasion Nation and Tenth of December. Saunders' taut prose articulates a vision of subjectivity under duress, of freedom relinquished and of self-definition restrained. The titles of his earlier collections, *Pastoralia* and CivilWarLand in Bad Decline, indicate Saunders' preoccupation with American history and mythology, which have formed a central theme of his writing. While much of it is decisively political in tone, Saunders' work tends to focus on the individual at moments of crisis. As David Rando has pointed out, Saunders "peoples his stories with the losers of American history." The "losers" in question are shown trying to articulate a sense of self despite being hidebound by the strictures of society and politics. While the political thrust of the works is clear, the focus is on the individual—usually suffering—subject. Within the confines of short (often very short) fiction, Saunders uses dialogue to articulate the nature of these struggles for self-definition. One of the primary characteristics of his short fiction is the terseness of dialogue, wherein Saunders uses strong, distinctive narrative voices as a guide to the dominant forces at work in the narrative, the forces restricting the freedom—practical, political and linguistic—of the protagonists. In keeping with the social position of the narrators, the language used is often idiosyncratic, even error-strewn, and frequently incorporates the language of other, stronger forces, be they those of a parent (as in "Victory Lap"), those of a corporation (as in "I Can Speak!TM") or those of a despotic ruler (as in "The Brief and Frightening Rein of Phil"). The often-erroneous deployment of this appropriated language offers context for the protagonists' struggles towards self-definition, where long passages of exposition would otherwise be necessary. This use of dialogue as a contextualizing tool is perhaps the central characteristic of Saunders' short fiction, and this paper offers an investigation into how such use of language allows Saunders to explore the political and social landscapes within which his "losers" suffer and grow.

Morton, Tracey A. Panel VIII-B

"W. Somerset Maugham—Realist or Modernist? A Brief Exploration of Maugham's Short Story Form"

"He has not room to describe and develop a character; he can only give the salient traits that bring the character to life and so make the story he has to tell plausible." This is W. Somerset Maugham's own definition of what he believes a short story writer is required to do. This paper's aim is to question and evaluate where Maugham's short stories are positioned between the realist and modernist literature movements. Firstly the paper will highlight Maugham's own definition of the short story and how he retained a certain loyalty to his opinion of the reader: "he does not like to be left wondering. He wants to have his questioned answered." It will also refer to Maugham's extensive reading palate and his admiration of Guy De Maupassant and Anton Chekov. It will then define the core elements of the realism and modernism movements and how both overlapped at the turn of the twentieth century; it will also make reference to naturalism. Secondly, by examining four of his short stories ("Rain," "Santatorium," "The Unconquered" and "The Kite"), the paper will compare and contrast their structures, themes, narration and characterization. By highlighting similar and different components of the stories the paper will point out those which resembled realism or modernism and address whether Maugham wrote to a certain literary form and address whether he did cross over between the two movements. The paper will briefly address some of his vocal critics such as Edmund Wilson and D.H. Lawrence, who referred to Maugham's characters as "puppets, instruments of the author's pet prejudice." Maugham also guipped referring to himself, "the best of the second raters." The paper will lightly focus on whether the literary intelligentsia viewed his writing as being too traditional, lacking in modernism and post modernism features and suggest that Maugham was well aware of his literary shortcomings. The paper will conclude by suggesting that Maugham largely followed in his predecessors' footsteps as a realist but suggest that he did lay down some of the foundations of late modernist writing that followed, as George Orwell and Anthony Burgess were both greatly influenced by his writing.

Moss, Maria Leuphana University Panel III-C

"Their deaths are not elegant': Portrayals of Animals in Contemporary Short Stories

The "problem" with animals is that they can only be perceived and represented through our eyes, a fact which opens the huge can of worms called "anthropomorphism." It is difficult—if not altogether impossible—to incorporate animals into texts since their emotions, thoughts, and reflections have to necessarily be described in terms of human structures of meaning. Speaking for animals in literature and literary criticism is thus a double-edged sword in that it is both an exploration of the radical otherness of the animal and an intensely human endeavor. The Canadian animal story, Margaret Atwood claims, focuses on the animal rather than on the effects of the animal on humans: "English animal stories," writes Atwood, "are about 'social relations,' American ones are about people killing animals; Canadian ones are about animals being killed, as felt emotionally from inside the fur and feathers" ("Victims" 74). In the foreword to the collection of poetry, *The Broken Arc*, Michael Ondaatje makes a similar claim for contemporary poetry, thus—like Atwood—exchanging the routinely anthropocentric view of animals for an animal-focused perspective: These are poems that look at animals from the inside out not the other way round. We don't want to classify them or treat them as pets. We want you to imagine yourself pregnant and being chased and pounded to death by snowmobiles. We want you to feel the cage, and the skin and fur on your shoulders. (6) By comparing Margaret Atwood's "Moral Disorder" with Richard Ford's "Puppy" and John Updike's "The Cats," I will focus on the comparison between US-American and Canadian short stories. Is it true—as both Atwood and Ondaatje claim—that the Canadian animal story—as opposed to its US-American counterpart—centers on the animals' point of view rather than on their possible effects on humans? Since this narrative strategy would also mean a decisive reduction of all notions of anthropocentrism in Canadian animal stories, it might further be interesting to look at how this specific representation of animal emotion and experience has provoked a shift in terms of species boundaries.

Murray, Jennifer

University of Franche-Compte – Besancon Panel I-B

"The flood of Luck, of happiness undeserved': Highlighting the Love Strand in Alice Munro's 'Tell Me Yes or No"

Alice Munro's "Tell Me Yes or No" (Something I've Been Meaning to Tell You) is a story that weaves together two fictional threads: a woman's fantasy of her lover's death and her re-membering of their love story. These strands are set out clearly in the first lines of the narrative: "I persistently imagine you dead. You told me that vou loved me years ago. Years ago. And I said that I too, I was in love with you in those days. An exaggeration" (106). In Munro's writing, contradictory affirmations do not cancel each other out, but remain true in their apartness. Whereas critical work on the story has generally focused on the "death" fantasy, seeing it as retaliation for the presumed loss of love, the love dimension of the story has, for the most part, been ignored. I would argue, however, that the story's paradoxical structure needs to be embraced: while the fantasy is of the lover's death, it does not express a wish for him to be dead—it is not a fantasy of hate aiming at his annihilation, but rather, a "what-if" fantasy which explores the hypothesis of the loss of love and how it could be coped with. Alongside the pre-emptive fantasy of radical abandonment by her lover, "the flood of luck, of happiness undeserved" that qualifies the advent of love is quietly affirmed. The etymological root of "happiness" is hap; it is one of those paradoxical primal words remarked upon by Freud which means one thing and its opposite: "hap" is the chance, luck or fortune, either good or bad, that befalls someone: it just "hap" pens. In the story, love happens to the woman, and the happiness it brings is welcomed, not taken for granted, "nearly unbelieved-in"; moreover, this welcoming of love changes it: it passes from accident to choice. It is this strand of "happiness" in the story, the detailed and patient exploration of the very structure of falling, of being in and of being transformed by love, with its surprises ("luck" and "happiness") and its risks and admonitions ("flood", "undeserved"), that I will investigate, from a Lacanian perspective.

New, William H. *University of British Columbia*Panel III-C

"Some Wholes in a History"

This paper will review some of the issues I faced when trying to write a short history of the post-1950 short story in Canada. Such issues involve: reviewing trends over sixty years; tracking origins and influences; balancing career studies with commentaries on individual stories; attending to emerging writers; gaps and absences; etc. The paper will focus primarily on the character of single coherent volumes, and on the differing methodologies through which 3-5 contemporary writers (Tamas Dobozy, Alexander MacLeod, Timothy Taylor, Steven Heighton, and Craig Boyko) construct "wholeness" or linkages in apparently disparate collections.

NicGhabhann, Niamh University of Limerick Panel VII-B

"A Bright and Dark Land: Space, Freedom, and the Body in Edna O'Brien's 'Irish Revel' (1968)"

This paper explores the negotiation of the spaces of twentieth-century Ireland in the short stories of Edna O'Brien, looking in particular at the position of the body of the young woman. Focusing on "Irish Revel," which was first published with that title in 1968 and opens *The Love Object*, the 2013 selection of O'Brien's work, this paper deals both with the depiction and evocation of different spaces, as well as the extent to which they have an impact on the lives of the central characters. The highly-coded and regulated nature of public or shared space in early twentieth-century Ireland is reflected and refracted through the experience of Mary, the central protagonist of "Irish Revel." Her emotional and physical response to nearly entering the public bar, for example, reveals both the sense of the surveillance and of self-surveillance felt while in the public urban space of the town. Similarly, in entering into the "revel" of the story, Mary and the other young women find themselves in a dangerously uncontrolled space, one that is not regulated by

the codes that normally govern their social lives. O'Brien charts these transitional spaces of the young women, on the cusp of leaving the protective strictures of their families as they grow older, as well as that of the country itself, as it moved away from the official ideal of moral purity sanctioned by Eamonn de Valera, a shadowy figure within the story, and the Catholic hierarchy represented by a relative's portrait on the wall of the Commercial Hotel. This paper approaches "Irish Revels" from an interdisciplinary perspective. It responds to the recent attempts within architectural history, historical geography and urban social history to access some sense of "being-in-the-town," the social and lived experiences of public and private space. It also considers O'Brien's ekphrastic use of language in her depiction of rural and urban landscapes as places thick and tense with meaning and significance. This painterly, expressionist treatment of landscape recalls the work of Irish modernist painters Mainie Jellett, Evie Hone and Paul Henry, as well European figures such as Wassily Kandinsky and Franz Marc. Through her emphasis on the painterly aesthetics of landscape, also signaled by the appearance of the visiting artist, object of Mary's desire, O'Brien creates a complex dialectic between Mary's rural home, and the uncontrolled, and dangerous potential of the hidden spaces of the town. The emphasis on the visual beauty of the Irish rural landscape recalls the idealized painterly versions of the West created by figures like Henry, beautiful but isolated. The town, on the other hand, holds the potential for a dangerous lack of autonomy and control over her own body and life. In her negotiation between the two, O'Brien creates a sense of the lack of real choice or freedom for a figure like Mary—the life of the mountain or the life of the town. Through her attention to the Mary's physical and emotional experience within the spaces she negotiates, and her descriptive techniques in representing the different landscapes, O'Brien creates a complex and rich reflection of the experience of space in early twentieth-century Ireland.

Osório, Salomé University of Minho Panel IX-B

"(Un)Braiding the New Yorker Knot: Ann Beattie's The New Yorker Stories (2010)"

The then and now of Ann Beattie became available to everyone,

long-time readers and the uninitiated both, in the 2010 anthology *The* New Yorker Stories. This volume, I would argue, can be seen as a career compendium, an absolute statement of Beattie's contribution to the *New Yorker* short story, in particular, and the American short story, in general. Here one is presented with a panorama shot of Beattie's shorter fiction spanning thirty-two years and near fifty close-ups documenting the ways in which her work has both changed and not changed throughout the decades. The benefit of hindsight that time has given us also allows a perception of further distinctions between her early stories and her most recent work. Her early writing was seen as chronicling the disaffected generation of the baby boomers, tracing the mood of her cohort and the identity crisis of the middle class resultant from the overturning of old views and the absence of a new set of rules to live by. Beattie's writing would become a sort of roadmap for this post-countercultural generational group. In time, an identity took shape again, and, even though Beattie has remained as observant as ever, apparently her generational group no longer required its chronicler's help to understand itself. No longer seen as an oracle, Beattie took the kind of risks necessary for an artist to evolve; in her case stepping away from the pages of the most sought-after magazine and attempting longer, fuller stories and novels. Risks like that do not always succeed, but having taken them, Beattie evolved as a writer toward her finest novels and short stories of the last two decades. Today, despite her steady publications (nine short story collections, seven novels and one novella), Beattie's readership has diminished significantly. She is no longer a household name. During the height of her fame, Beattie was recognized in the street when walking her dog in New York ("The Art of Fiction No. 209" 51-52), but nowadays her desire for invisibility ("I had a feeling of disquiet: Oh my goodness, maybe people do know perfectly well who I am, and I'm not invisible. I would of course prefer to be invisible" 51) has almost come true. In his review of *The New Yorker Stories* suggestively entitled "Ann Beattie, Reliving of a Time of Fame," Charles McGrath refers to funny incidents that confirm this much: "When she is introduced at parties, she said recently, people sometimes ask, 'Should I know who you are?' Just recently someone whipped out an iPhone and Googled her name while Ms. Beattie watched." Or "She didn't die," Beattie's publisher, Nan Graham, said jokingly, trying to explain the decline in Ms. Beattie's reputation. "And she's written so much that people coming to her fresh don't know where to start." (McGrath) *The New Yorker Stories* is the place to start

Patil, Ashutosh

North Maharashtra University

Panel III-B

"New Woman in 'Soliloquies of Sugandhi' by Vaidehi"

A woman is always considered as a network of relations, at least in Indian context. She is often introduced and treated as someone's daughter, wife, sister, mother and so on. She too observes and obey all these relations at the cost of her individuality and identity. The maintenance of the network of relations not only compels her to sacrifice her 'self' but also restrain and bonsai her desires, wishes and dreams. Her very existence is contextualized by tradition, culture, morality and other values. Initial part of the present research paper reviews various images of woman reflected in Indian literature. Age-old tradition and patriarchal system has formed an ideal image for Indian woman. Even the responsibility of grooming the young girls as an ideal woman is given to the elder women in family and society. Of course this ideal image is framed by patriarchal society and religion in India. From the very beginning of her life she suffers the problem of double consciousness. But Indian literature of modern times records the emergence of a new woman who wishes to look at herself from her view point. This is a revolt on her part to think for herself, to have her own desires and dreams. The second part of the research paper examines a Kannada Story, "Soliloquies of Sugandhi," by Vaidehi. The story is translated into English. The story focuses at

the emergence of new woman. The title is itself very suggestive and signifies the dawn of emancipation of women. Vaidehi has presented the microscopic universe of a modern Indian working woman's psyche. Though Sugandhi is educated and working woman, she is denied to articulate her feelings and thoughts openly, by her Father, who is her "Spokesman." Her suppressed desires and need for articulation of the same, result into her soliloquies. An opportunity of transfer in her job opens up for her a chance to have her own world and live like an individual. The story not only portrays emergence of a new woman but also a natural woman who denies anticipated male reactions and undauntedly puts forth her desires.

Patil, Deepali Appasaheb Jedhe College Panel IV-A

"Resurrected Histories in Selected Indian Short Stories"

The modern Indian short story in indigenous languages, particularly in the 60s and the early 70s in the twentieth century, sought to explore the psyche and mind of the individual through its craftsmanship and dexterity. Amrita Pritam's "Death of a City" (translated from Hindi), Bhabani Bhattacharya's "A moment of Eternity" (English), and Rajendra Yadav's "Miniature Taj Mahals" (translated from Hindi) collectively published in Modern Indian Short Stories (2008), are absorbing and interesting stories that captivate one's mind. The present paper focuses on investigating interlaced histories and their subtle impact on the lives that come into contact with them. Interestingly these histories reflect a strange parallelism in the lives of the protagonists and unravel a strange, although intricate relationship between art and life. The historical figures and legendary moments seem to cast their undying, lingering influence upon the present. Pritam's story evokes the destroyed city of Pompeii, Bhattacharya traces the strange affinity between the mythological tale of Satyavan and Savitri to the modern woman in the tale, whereas Yadav's story weaves a mysterious pattern of unfulfilled love symbolized by the majestic "Taj Mahal" and its present repercussions. The legendary figures and historical monuments are integrated into the fabric of the social

and personal lives that add a distinct Indian flavor and invariably induce Indian ethos. It is an interesting endeavor to comprehend the portrayal of modern lives at the backdrop of these overarching histories. Except Pompeii that bespeaks a Western origin, both Savitri-Satyavan's legend and Taj Mahal are milestones in Indian history epitomizing eternal love. Oscillating between past and present the stories weave in a complex pattern of despair, loneliness and unrequited love. These short stories achieve universality by showcasing a strange juxtaposition between human and non-human worlds, temporal and timeless, past and present, desires and reality.

Patil, Shirish

Arts, Commerce, Science College

Panel IV-A

"Human Values in Rabindranath Tagore's 'Kabuliwala'"

Rabindranath Tagore is a Nobel Laureate from India. He is acclaimed for the depiction of universal values in his literary work. He shows strong affinity for values of human relations. His short stories trace the origin of universal humanity as well as true and innocent feelings that make life worth living, though common man is the center of his short stories. Through his vision of life, creative surge and imagination he can locate the extraordinary values in ordinary man who is in the struggle of survival but becomes a MAN because of practicing the values, without any posture or hypocrisy. It is this sincere and nondeliberate practice of values by an ordinary man introduces his heroism in short stories of Rabindranath Tagore. Present research paper examines the world famous story "Kabuliwala" by Rabindranath Tagore. It is the story of a dry fruit vendor, Rehmat Kabuliwala, who has come far away from his family in Kolkata for the betterment of the future of his family, particularly his small daughter. His affinity with a small girl Mini in Kolkata compensates his longing for his own daughter. Tagore has effectively delineated two different worlds—the commercial world of business full of deception. greed and robbing on one hand, the emotional world of Mini, on the other hand, which provides strength to Rehmat to retain

his belief in humanity. The projection of bond of humanity that stands beyond and above caste, creed, color, religion and nation rescues the stories of Rabindranath Tagore from the delimitation of regionalism and takes them to universal level.

Peñalba, Mercedes *University of Salamanca*Panel I-A

"Narrative Braiding and Focalization in Alberto Breccia's Graphic Adaptation of 'The Tell-Tale Heart"

In this paper, I want to examine the graphic adaptation of Edgar Allan Poe's "The Tell-Tale Heart" by Argentine artist Alberto Breccia as a text that recreates specific literary strategies of the original and actualizes the narrative potential of the comics version (1975). Aspects of metaphorization and estrangement are particularly striking and powerful in his transposition and reinterpretation of the classic tale. Drawing on the critical work of Thierry Groensteen and Charles Hatfield, I will argue that Breccia makes conscious use of the comics' medium-specific features that interact with the story content, an encounter that gives rise to creative friction: the breakdown (découpage) of story elements into a series of almost identical panels to suggest the slow (staccato) rhythm of the action; the obsessive repetition of individual images, which are at once visual and discursive, to express causality; the convincing depiction of an estranging storyworld in a small number of 'frozen' moments; the abstract contrasts between black and white to achieve particular narrative effects; its sober graphic style and page layout (mise en page). I will turn my attention to some examples of iconic and semantic correspondences (Groensteen's concept of braiding or tressage) which highlight the subjective perception of external reality and force the reader to re-evaluate previous certainties. Two points related to braiding particularly interest me in this presentation: the role of iconic repetition and the potential of 'iconic solidarity' as a focalization-marking device. Narration in Breccia's "Le coeur révélateur" builds on transitions between the narrating voice and the experiencing self who is seen. As a last point I want to specifically highlight how the comics medium is closer to the "marvelous" tradition (in Todorov's sense) than to the strictly representational mimetic.

Pollard, Velma
University of the West Indies – Jamaica
Panel IX-C
"Narrative as Autobiography of the Folk"

This paper is a response to the suggestion made often to me that my writing and all fiction is autobiographical. It looks at two stories from another writer of fiction—Olive Senior—and sees them as what Stewart, Trinidadian ethnographer and fiction writer, talks about as "ethnographically informed literature" or "literary work that is substantially ethnographic" (1989:8). These texts may be said to fall within the category Stewart describes. I turn to Discourse Analysis and the Foreground/Background dichotomy for a framework within which to examine them. Narrative here becomes autobiography not of any one person but of cities and villages and the people who inhabit them. It is autobiography not biography because the villages and people tell their own stories, describe their own lives, expose their own attitudes though these may be modified by the imagination of the author. This way of looking links fiction with ethnographic writing. The texts are Olive Senior's "Arrival of the Snake Woman" (Senior 1989) and "Confirmation Day" (Senior 1986). I will focus on the villages described in these two stories. One village forms the background to the biography of Miss Coolie, the main character in "The Arrival of the Snake Woman"; the other forms the background to a young girl's reception into two religious communities in one of which she has a "Confirmation Day" and in the other a Baptismal Day. I conclude that the folk and the environment in which they live and move is the inevitable backdrop against which any main story is told, any main drama is played out whether it concerns the life of people from among them or from among another class with which they interact sometimes in a sub/superordinate relationship.

Raynes, Cameron
University of South Australia
Panel I-C

"Pitch-Perfect Endings and the Oldest Story of All"

The pitch-perfect ending for a certain kind of writer is often an arresting image or final snatch of conversation that sets up a faint echo of something that has come before. In doing so, such an ending nods to the constant hum of resonance in everyday life. If handled well, it can give a semblance of closure while allowing ambiguity. It can be the perfect blend of hope and hopelessness, and encapsulate the idea – the truth – that there is no gain without the possibility of searing loss. In this paper I explore the pitch-perfect ending in relation to various Australian writers. I will show how the concept of a pitch-perfect ending varies for a writer according to the sense (or lack of it) they make of the world. As Didion wrote, "Had I been blessed with even limited access to my own mind there would have been no reason to write." For her, and certain other writers, writing is the thing that allows us to make sense of the world. The act of reading, of imaginatively identifying with fictional characters and inhabiting their worlds, allows the reader to feel the heft and hue of the choices these characters make. The act of writing a story magnifies this. To spend one, six or twelve or more months creating a character and actively imagining their environment, hopes, dreams and fears, the special and the ordinary objects they surround themselves with, allows the writer to feel what it would be like to live another life. And I will show how a certain variety of that pitch-perfect ending – one that can be found in works as diverse as Patrick White's "Down at the Dump" and Cate Kennedy's "Kill or Cure" – evokes the oldest story of all.

Waseda University
Panel I-A
"Intersubjectivity in 'The Purloined letter"

Rhee, Maji

This article focuses on fallacies that occur among characters from the Lacanian perspective. The allegory of Edgar Allan Poe's "The Purloined Letter" is based on the intersubjectivity of characters. The letter in the story functions as a "signifier" and it extends to a "signified" between King and Oueen, Oueen and Minister, Minister and August Dupin, and Dupin and the Prefect of Parisian police. Intersubjectivity in the story is a nexus between the expanded signifiers created by each character and the specific meanings attributed to one another. The "Purloined Letter" can be prototype of a "Round robin" principle where each character is matched against every other "contestant." Within the boundary of "Round Robin," Lacan's allegory presents three perspectives: (1) Both King and the police do not recognize the letter even if the letter is in their presence, (2) Both Oueen and the Minister hide the letter but do not want the letter to be found, and (3) Dupin cannot find the letter although the letter is in the room. Three perspectives are based on duality that the letter is not hidden but everyone is searching for the letter. The letter as a signifier or an object forms a metonymy and represents each character's desire. Oueen desires the letter should not be disclosed, the Minister desires to possess the letter. And, Dupin desires to use his expert criminal search strategies to find the letter. The signified are governed by each one's desire, thus, no one in the story knows what is actually written in the letter, but confers specific subjective meanings of the letter to him or herself. The letter remains as an object of desire, yet, the meaning of the letter changes depending on the character. For the Minister, the letter symbolizes power, and for Dupin, the letter is a symbol of a stolen property that must be found. The main point of the story is not at the existence of the letter. The letter reveals itself and hides itself at the same time. It is as if a person would see a woman who is a medical doctor but her presence is not noticed since the person only desires to see a woman only as a nurse and not as a medical doctor. "The Purloined Letter" can be used as a type of didactic story in the 21st post-modern world to dismiss cultural bias and meanings of symbols that are ingrained as incorrigible perception. Fallacies such as "false positives" prevalent in the current world can be re-evaluated by more meticulous analysis of the notion of intersubjectivity.

¹ Barbara Johnson in her article "The Frame of Reference: Poe, Lacan, Derrida" *Yale French Studies*, No. 55/56, Literature and Psychoanalysis. The Question of Reading: Otherwise (1977), pp. 457-505 presented American Heritage Dictionary definition of Round Robin on page 459.

Rojer, Olga American University Panel II-B

"The Short Story and the Translated Oral Slave Tale: The Case of Kompa Nanzi"

Our purpose in this paper is not simply to advance one or more arguments in the service of greater understanding of the short story as a literary genre. Our predicament is more complicated. Most critical thought is the main business of the writing in which it appears. That is not the case for us, however, as our purpose, as translators, is to give all manner of readers a sympathetic version of texts they would not have access to unless we translate them. Our argument is that the incursion of translated oral slave tales into the world of the short story—in this specific case that of a Papiamentu tradition and the Kompa Nanzi tales—is of terrific intrinsic interest and justifies our approach here. The tales we have in mind are the Kompa Nanzi tales transported from Africa to the Dutch Antilles, specifically the ABC Islands, Aruba, Bonaire, and Curacao, in the dank and dark holds of slave ships during the Middle Passage. The Kompa Nanzi tales, born in African heritage and rooting themselves in the culture of the ABC Islands, became important pillars in the formation of a black consciousness among the Afro-Antillian population. Moreover, the tales, written in the local Creole language Papiamentu, and first published in 1952, strengthened the concept of "creolization" that dominated the writings on the ABC Islands in the decades after World War II. This movement held that the Creole language Papiamentu was living proof of a cultural identity rooted in an African past and represented by the Afro-Antillian population. These tales could hail the new ideals of Afro-Antillian resistance, creativity, and self-reliance. They could be claimed as representing the authentic Afro-Antillian. In contrast to the short story protagonist, who arrives at a significant conclusion, an epiphany, often tragic-comic, of his own relative insignificance in the universe, our Kompa Nanzi has no such troubling existential depth. He easily rationalizes, contradicting himself, breaking all the rules, and violating social morality and convention. Of course he does this in service of the tale, and ultimately still has a moral, even if a dark and ironic one at times. The climax of the plot

of the Kompa Nanzi story is not introspective or grandiose, but rather amusing and culturally critical. Kompa Nanzi represents the slave, the fantasy of the slave, and the victory he always wants to have and succeeds in getting, one way or another, over the white master. "Nanzi ta sabí" ("Nanzi is clever. He knows what's he's doing.") What's more, the protagonist Kompa Nanzi also bears what seems to be an ancestral resemblance to the "Little Man," representing a submerged population. No population was more submerged than the slave population. So, what we are proposing to do is read passages from our translation, selected to illustrate our ideas about how these oral slave tales enter the world of the short story.

Rose, C. D.

Edge Hill University
Panel IV-C

"Proud woman, pearl necklace, twenty years': Genre Slippage Between Story and Essay"

"Proud woman. Pearl necklace. Twenty years. I wrote the words on the board and sat down with the chairs in a rough circle around me. So. We have a proud woman. Eyes baffled, bored or attentive settled on me. What does proud mean? I hoped a few of them would know, it was a difficult one to explain from scratch. Those who did know would try to explain or quickly translate: I heard the rustle of the words pass around the class: *fier*, *stolz*, *orgoglioso*, then something in Arabic and Turkish, words I did not know, but would trust."

This story-essay takes its title from three key elements in Maupassant's canonical story "The Necklace." A teacher invites his class of international students to put the story together, having given them only these clues, then eventually tells the story. As this process unfolds, he appropriates the story and its telling in a self-reflexive attempt to investigate narrativity and the nature of the short story form. The speaker/teller/narrator reflects on the mechanics of the story itself, on Maupassant's life and career, on the shifting role and place of the short story writer, on the reception of the story he is telling by its varied listeners, on the oral tradition and the practice of story-telling. The piece is a work of genre slippage: an essay within a tale

within a tale which turns the structure of the story inside out, containing one story yet open to multiple others. By re-telling the telling of a story, this talk addresses questions the short story deals with uniquely well: time, voice, memory. The teller wonders what and how the story means, and how voice, time and memory affect this. I will draw on Carolyne Lee's essay "Exploring the generic boundary zone" (in Short Fiction in Theory and Practice, 3.1), looking at the slippage between short story and narrative essay, considering what Lee calls the "homodiegetic" and "heterodiegetic" "I's" that can narrate a story, and how the pronoun is effaced in traditional academic discourse. By delivering the paper in such a way, I hope to avoid or confound the paratextual apparatus of the story/essay divide and investigate how the "I" of a storyteller/narrator turns into the "I" of a reading/telling academic. In this context, I shall also refer to Walter Benjamin's essay "The Storyteller" and his distinction between "experience" and "information" in the telling of stories: the point where "story" and "essay" cross.

Rubik, Margarete *University of Vienna* Plenary Session III

"Hanif Kureishi's 'My Son the Fanatic': An Empirical Study Conducted with Austrian Students"

"My Son the Fanatic" is written from an insider perspective on Pakistani immigrants but addressed to a Western audience. Kureshi skill-fully calculates what world schemata the Western reader is likely to employ to account for Ali's strange behavior and raises expectations, only to disappoint them. He at first seems to confirm a variety of stereotypes but then enforces a schema refreshment, first and foremost of our definition of who and what a fanatic is and how he is likely to behave. Thereby the story invites us to reconsider our own allegiances and reactions. The empirical survey monitoring reader reactions was conducted with volunteers at the University of Vienna from various semesters and classes. Questions asking students to guess the further development of the story and describe their reaction towards

the characters were inserted at several turning points of the story. Students were asked to stop and answer the questions before continuing with the story. One thing that immediately became obvious in the survey was that although the story was written in 1993, it is impossible to read it now without drawing on our knowledge of 9/11 and other recent terrorist attacks – which significantly colored students' reactions. Accordingly, sympathy was low for the religiously zealous Ali. None of the students identified with him, although he would be approximately their age group. (None of the test persons happened to have an Islamic background). Even those who thought that everyone has a right to his own belief felt that Ali's own intolerance was insufferable and objected to his attack on Western lifestyles. Resentment of Ali showed even more often in a rejection of his ungrateful attitude towards his own father. Remarkably, these 18–24-year-old students identified much more with the westernized father than with the son; his attempts to give his son a better life were appreciated. The high agreement with Parvez is, of course, also due to the fact that the story is written from his point of view and that we get no insight into the mind of Ali. The stability of the sympathy, however, seems surprising. In most cases this positive evaluation remained basically unshaken even after Parvez beat up his son in the end. Few students were actually stirred to reflect explicitly on their own cultural prejudices, although (as was to be expected) the ending came as a shock to almost all of them. The paper will comment in detail on the answers given by students and try to account for their reactions.

Rutter, John C.

Edge Hill University
Panel IV-D

"Introducing Dark Energy in the Short Story"

Raymond Carver said, "Every great or even every very good writer makes the world over according to his own specifications. It's akin to style . . . but it isn't style alone. It is the writer's particular and unmistakable signature on everything he writes." Julio Cortazar said, ". . . the short story's significant element is the act

of choosing a real or imaginary happening that has the mysterious property of illuminating something beyond itself." This paper will describe the forces that act on a short story and suggest that there is a special relationship between the short story and its author. An analogy will be drawn between this intangible force and Dark Energy as described by cosmologists. Since Turner coined the name in 1988, it has become a widely accepted hypothesis that roughly 70% of the Universe is Dark Energy, though scientists don't know exactly what that is. The same approach might be useful for the short story. We know it has tangible internal elements and forces; a protagonist and supporting characters, place and time, points of view and dialogue. We have a beginning, middle and end, a plot or a premise, and some kind of change, a revelation or an epiphany. Yet these aspects do not make up the whole story. Previous work on the short story by Lohafer, May and others explains some of the external forces and contexts. They include the social, political and cultural contexts within which the story was written and later read—each of which can only impact on the story via the writer or reader. Yet there is another powerful force acting on the story that affects its very essence without being on the page. It relates to the implicit nature of short stories and comes from the writer. Two stories have been selected from two of the most influential writers of short stories to explore how this force might manifest itself. A comparison of Hemingway's "The Snows of Kilimanjaro" and J. G. Ballard's "The Delta at Sunset" in the context of their biographies shows how authors tell similar stories very differently. In both a man dying from gangrene drinks and argues with his wife over the work he hasn't completed, whilst surveying a landscape. Each is idiosyncratically the work of its author and can be linked to personal events and preoccupations at the time of writing. Hemingway believed that a writer "... may omit things he knows and the reader will have a feeling of those things." Ballard talked about the relationship between his own experiences and the imagery in his writing. The unique voice of these two authors and the significant part of the stories external to the stories actually defines those stories and links them to their authors in a specific way. Is this their own force acting on the stories? The paper will discuss this question in detail and put forward the beginnings of a model and a hypothesis about this mysterious force.

Ruud, Jay University of Central Arkansas Panel VI-D

"Never Built at All, and Therefore Built Forever': Camelot and the World of P. G. Wodehouse"

P.G. Wodehouse was one of the most popular and prolific fiction writers of the 20th century, producing more than 90 novels and collections of short stories over a career that spanned nearly 70 years. But Wodehouse has seldom been taken seriously by literary scholars, chiefly because his traditionally comic fiction fails to address the serious issues—existential angst, the absurd universe, alienation, indeterminacy, post-colonialism, skepticism, meaninglessness—favored by modernist and post-modernist writers. Thus he is generally relegated to the edges of the literary mainstream, along with the Raymond Chandlers, the Rex Stouts, even the J.R.R. Tolkiens and, in the contemporary world, the Terry Pratchetts. Yet in his own time Wodehouse was praised by writers as varied as Evelyn Waugh, George Orwell, and W.H. Auden. What these writers chiefly admire is Wodehouse's depiction of a self-contained but perfectly realized comic world, comparable to the "green world" of Shakespearean comedy—a world that follows its own inner logic and which, though reminiscent of the Edwardian country estate, is depicted over and over again as if co-existing with the "real" world of depression-era and even post-1945 England. Like Tolkien's Middle Earth or Pratchett's Discworld, Wodehouse's Blandings Castle provides an escape from vulgar reality. In Wodehouse's case, it is an escape into a kind of prelapsarian world wherein the dangers are produced by folly rather than malice. It is my contention that Wodehouse was largely influenced, in the creation of his fictional world, by the romance world of Arthurian romance Wodehouse of course knew Malory's work, and grew up at a time when Tennyson's *Idylls of the King* were especially popular, and was certainly aware that the Arthurian world was not "real" in any physical or historical sense, but was a kind of idealized "medieval" world, complete with a chivalric code of honor and certain idealized attitudes toward love that only truly apply in the boundaries of

Arthurian fiction. Parts of this world Wodehouse adapts to his own idealized Edwardian milieu, and there are clear indications of this debt scattered among Wodehouse's works: the character of Galahad Threepwood, for instance—an upholder of the values of Courtly Love in seven Blandings novels; the association of the "feudal spirit" with the camaraderie of public school chums in books like *Jeeves and the Feudal Spirit*; the short stories "The Fiery Wooing of Mordred" and "The Knightly Quest of Mervyn," both of which involve the quest to achieve the favors of a young damsel. Chiefly I want to focus on the one short story that Wodehouse actually sets in the court of King Arthur: "Sir Agravaine," first published in 1912, at the beginning of Wodehouse's career. I plan to examine the story for the themes, attitudes and techniques, borrowed from Tennyson and Malory, that emerge in this early story and that ultimately develop into what becomes the standard Wodehouse comic setting.

Ryan-Sautour, Michelle
University of Angers
Panel II-A
"Authorial Spectrality in Angela Carter's 'Black Venus' (1980)"

British author Angela Carter's short story "Black Venus" (1980) proposes a fictionalized depiction of the relationship between the French poet Charles Baudelaire and his "muse" Jeanne Duval. It is the first story in *Black Venus* (1985) (published in the United States as Saints and Strangers, with the stories presented in reverse order). This collection foregrounds Carter's engagement with authorial figures whose work she draws upon elsewhere in her fiction to propose politically saturated braids of intertextual references. The writing of authors such as Edgar Allan Poe, Shakespeare, and Baudelaire is central to Carter's experiments with re-writing, and in "Black Venus" their authorial figures are opened up to investigation through semi-fictional collages of literary, critical and fictional discourse. The reader is given the impression of a playful reiteration of fragments of what Pierre Bourdieu has identified as the "literary field." Carter indeed experiments with the short story form to re-examine our engagement with literary history and authorial identity through a fiction tinged lens, a lens where shades of irony and discursive play create an impression of authorial manipulation. In the title story, "Black Venus," for example, focalization flickers between the didactic narrator, Jeanne Duval, and Baudelaire, in an overt, speculative, exploration of conflicting visions of the muse in literary history. Shifting perspectives and subtle shades of criticism draw the reader's attention to the figure of Carter as a didactic specter whose unstable presence/nonpresence is intertwined with the texture of the story. This paper will seek to "unbraid" these different levels of authorial spectrality in "Black Venus" and examine how they contribute to Carter's short story aesthetics.

Scafe, Joanne

London South Bank University

Panel IX-C

"Space, Place and Affect: Re-imagining Kingston in Selected Short Fiction by Contemporary Jamaican Writers"

This paper focuses on a selection of stories in the edited collection Kingston Noir (2012): the short fiction selected is set in a realistically depicted Kingston, with characters whose movements across, even beyond material and symbolic borders produce contact zones that humanize otherwise alienating or impenetrable spaces. Kingston's geography is frequently described in terms that emphasize its divisions: division of class, color and money. In geographer Colin Clarke's study of Kingston, he notes that Liguanea Plain, which was in the early twentieth-century a semi-rural area above the harbor and the downtown business district, was traditionally the marker of Kingston's socio-economic and cultural divide. He writes: "elite districts were established on the upper part of the Liguanea Plain almost two hundred years ago, and together with areas of median status provided a barrier to the northward expansion of the slums" (133). This central division continues to be mapped on to contemporary configurations of Jamaica's capital where spatial difference proliferates. Within such a landscape of divisions, not unexpectedly, all groups rich, poor and those of median income—are, it is frequently argued,

prisoners of fear. Fear results in entrapment, or immobility both spatially and psychologically. In a more optimistic period, perhaps, Jamaican fiction might have articulated the possibility of upward mobility and escape, but in the contemporary short fiction on which I focus, writers re-imagine other kinds of community, formed through individual acts of kindness and compassion, with all its limitations. I argue that this short fiction affectively maps and reimagines Kingston, Jamaica's capital city: it creates spaces of sensory registers and "affective localities" (Thrift 2008, 219). The locations used in the short fiction I have selected are marginal spaces, or spaces which are considered outside of and surplus to the city itself. What I term affective zones or contact zones emerge from the desire for involvement or from acts of friendship which then define them. At the same time, the spaces inhabited and traversed by the texts' protagonists can in turn determine an individual's engagement. I am focusing primarily on the scenes that produce these contact zones, scenes of what Thrift describes as "intensive encounters" or "involvement," and that produce in the book's characters, a sense of "belonging to a situation" (216). They are too, as I hope to show, sites of competing and contradictory affect.

Singer, Katie
Rutgers University – Newark
Panel IV-C

"Braiding African American History, Literature, and Culture Together in the College Classroom"

In teaching subjects of African American focus, it is imperative that a larger context is always provided the student. An African American history class is incomplete without Black literature as a component and an African American Studies survey course can acknowledge the history of African American music, for example, in order to provide a fuller vocabulary with which to discuss the issues of African Americans throughout American history. Fortunately for us, there are short stories reflecting all of these subjects that allow for an entrée into any one of them. As we teach these different subjects, we must include the latest historiography and include the discussion of histo-

riography in any course. We can learn so much from viewing the work that scholars have done in the past in history, literature and culture juxtaposed with the fiction written by those who are also invested in the telling of these stories. For example, going from historian U.B. Philips' work on slavery to Walter Johnson's, for example, we are allowed to view the true activist nature of slaves and freedmen which changes the narrative of slave as victim to human with agency; there are many short stories written that confirm this reality. African American literature courses that include not only the African American but also include the writers marginalized within the race remind that the African American writer is not a monolithic Richard Wright-ian author of the modern era but a complex latticework of voices from all eras, classes and genders. Black culture can also be interrogated by analyzing the usual subjects that are the focus of traditional cultural criticism and then digging deeper to find the Black events and people who make up this culture, reflected in short stories. Among the authors who will be referenced in this paper are bell hooks, Thomas J. Sugrue, Walter Johnson, David Gordon Nielson, Romare Bearden, Tera Hunter, Christine Stansell, Amiri Baraka, Toni Morrison, Paul Laurence Dunbar, W.E.B Du Bois and Zora Neale Hurston

Skelton, Felicity

Hallam University

Panel III-C

"Timber!!! Logging the Canadian Male in Contemporary

Women's Short Fiction"

And when the tree falls are you under it, or is it you who wields the axe? From "How Canadians should live"

Early feminist studies of the representation of women and women's lives have given way to a current focus on examining masculinities, lesbian and gay representations and the interaction of gender and race. Since the 1980s there have been studies of the female gaze (see Gamman 1988, Bihlmeyer 2003) but there seems to have been little work done on how women writers portray their male characters. This paper will address an under-explored area, asking how contemporary short stories by women represent the Canadian male, and examining how the male body is depicted in "On Looking Further into the Bodies of Men" by Diane Schoemperlen (1998), a descriptive piece which only gradually reveals itself as story. Into this are braided references to some of Atwood's very short pieces, from Good Bones (1993) and from Murder in the Dark (1994). In "On Looking Further into the Bodies of Men," the female narrator returns Laura Mulvey's "male gaze" onto the male body, in a carnival esque writing back which nevertheless, reveals more than scopophilia in its act of looking, connecting the body to the persona of the male under the gaze in a way which is rarely the case when men describe women. The paper will also discuss the "storyness" of the text, which uses the mapping of the male body to structure the narrative; it will also consider how the border co-existences of the woman writer. the short form, and Canada herself allows carnival to occur in the text, in the subliminal desire of the narrator both to cherish and to violate the male form, which in itself references the common representation of women as either objects of prey or as possessions requiring protection.

Smithies, Lisa University of Melbourne Panel VII-A

"Writing DNA: How Does Human Behavioral Biology Influence the Creative Writer"

Creative writing is a product of the human brain and, as such, I contend that the principles of biology can be as usefully applied to the study of creative writing as they are to the study of other human behaviors. Neuroscience is allowing cognitive researchers greater access into the workings of the human mind and literary theorists are utilizing this research to examine how and why we

engage with fictional texts. This paper draws from the work of these scholars; however, instead of looking at literature in general, it focuses on how this view of literature illuminates creative writing practice. Concentrating on the short story form, I re-examine Vladimir Nabokov's "Signs and Symbols" from a scientific point of view. This fabulous and much-debated story exists in two versions, published ten years apart—first in *The New Yorker* in 1948, then in *Nabokov's* Dozen in 1958. There are small but significant editing differences between the two versions that allow access points to discuss the choices that a writer makes. Put most simply, cognition is the way we process information. When we write, we engage with multiple systems of information, individual and universal, historical and immediate, but they all take one basic form—the written word—and Nabokov uses words in a very particular way. In one example: at the point in the story when the old lady gets ready to leave the house, *The New* Yorker preferred "Her drab grey hair was pinned up carelessly," while Nabokov changed it to "Her drab grey hair was done anyhow." While "pinned up carelessly" may offer a clearer image of the old lady's hair for a reader, it lacks the literary precision of "done anyhow." With just two simple words, "done anyhow" captures more of her experience in that moment; it offers a framed ambiguity, a space for a reader's own cognitive processes to access and interpret in multiple ways. Nabokov's choices illustrate the subtleties at play for the creative writer and cognitive science offers a way of examining these subtleties in a new light.

Sol, Herminia University of Lisbon Panel IX-D

"Inside Looking-Out: Powerlessness and Servitude in Paul Bowles's 'At the Krungthep Plaza""

In recent years Paul Bowles's short stories have received a considerable amount of attention, especially those commonly categorized as the Moroccan stories. This is mostly due to the renovated interest in Middle East and North Africa-related themes triggered by the 9/11 events, the ongoing warfare in Afghanistan and, more recently, to

the many political uprisings taking place in several countries of the Arab world. While these events contributed to the dissemination of Bowles's work amongst a wider and new readership, it also caused a sizable group of stories that do not fit the aforementioned category to be deemed of secondary importance. With this in mind, this paper aims at fighting this tendency by bringing to light one of Bowles's highly neglected – and yet extremely compelling – short stories: "At the Krungthep Plaza" (1980). By focusing on this particular short story, this study wishes to depart from a classical, and rather limiting, approach to Bowles as an architect of violence-prone environments and/or an accomplished raconteur of the trajectory of doomed travelers in foreign lands. Instead, the intention is to demonstrate Paul Bowles's storytelling versatility as well as his capacity to envelop both the characters and the readers in a highly sensory atmosphere which brings to mind the Symbolists' synesthesia tenet. Therefore, based, mostly, on Gina Dagel Caponi, Allen Hibbard and on Paul Bowles's epistolary writings, as well as on his autobiographical recollections of his stay in Thailand, the relevance and distinctiveness of this particular short story will be scrutinized. Moreover, while looking at its thematic and stylistic innovations—the most striking one being the fish-tank effect resulting from the Krungthep Plaza's glass walls—this paper will also consider the subtle anti-colonial tone that permeates the whole story. Thus, considerable consideration will be given to Bowles's law enforcement-related sound references and lexical choices as they, somehow, display USA's arrogance towards less powerful countries and the latter's passive acquiescence to servitude.

Stewart, Michael
University of Huddersfield
Panel VIII-B
"The Invisible Worm: Structure and Viewpoint in Short Fiction"

This paper will explore my own research into structure, style and viewpoint in short fiction. I hope to show some insights into structure in short fiction that I have developed from my wide reading of the various theorists, such as John Gerlach, L. Michael O'Toole, Paul March-Russell, and J. Berg Esenwein; practitioners such as Anton

Chekov, Katherine Mansfield, Raymond Carver and Helen Simpson; and broad practice-based experience as a professional writer, as well as reflecting on my own experiments with form and style in short fiction. I will focus on analysis of structure in three stories: Raymond Carver's "I Could See The Smallest Things" (Picador, 1985); AL Kennedy's "Perfect Possession" (Vintage, 1995); and Samuel Beckett's "Imagination Dead, Imagine" (Calder & Boyars, 1971). My own theoretical model will be at the centre of this paper. This model will look at the development of narrative structure in short fiction and its development from the epical to the lyrical. They are often seen in opposition, but I intend to make links between them that will draw on their similarities. This paper intends to demonstrate that although the lyrical short story has simplified and distilled structural elements, it still owes a great deal to traditional narrative structural theories going back to the earliest surviving work on dramatic theory, Aristotle's *Poetics*, which dates from 335 BC (1996). The paper will assert that the reduction of plot points (as has sometimes been asserted) does not weaken structure but intensifies its effects.

Sun, Lu *East China Normal University*Panel VII-B

"Similar Females, Different Representations: A Comparative Reading of Alice Munro's and Eileen Chang's Short Stories"

In the modern and contemporary world literature, both Canadian writer Alice Munro and Chinese author Eileen Chang are widely known for their exquisite portrait of common women's lives and fantasies. Always yearning for a breakthrough out of the status quo and pursuing a self-fulfillment beyond the stifling conventional life, numerous female characters in Munro and Chang's fictional world share the similar concerns over self struggles and domestic conflicts. While at the same time, Alice Munro and Eileen Chang select quite different paths to trace those female characters' idealistic visions and realistic frustrations, with a search for independent selfhood away from fetters of insipid married life that are usually set in the Southwestern Ontario small town on Munro's side and a

devotion to passionate love affairs or guaranteed marriage in order to seek rescue from the wandering identity which always take place in the metropolis like Shanghai and Hong Kong in Chang's part. Thus, a comparative reading of Munro and Chang's female characters in their representative short stories such as Munro's "The Beggar Maid" and "Accident," and Chang's "Aloeswood Incense: The First Brazier" and "Love in a Fallen City" based on their similar plots, structures and themes will prove itself to be an appropriate approach to reveal Munro and Chang's respective sense of femininity and representation of modern society. Furthermore, when historicizing and contextualizing Alice Munro and Eileen Chang's literary works in respective society and culture, with an elaboration of the former's placid, photographic yet penetrating narration in contrast with the latter's sinuous, impressionistic vet incisive style, a similar thematic concept vet different aesthetic preferences would be illuminated, shedding much light on a comparison of Munro and Chang's philosophy of humanity and perception of modernity. Similar females under different settings, similar yearnings through different representations, Alice Munro and Eileen Chang's short stories bespeak their comparable literary idiosyncrasies in world literature.

Trussler, Michael University of Regina Panel V-A

"The Darkness of the Contemporary: Nathan Englander's What We Talk About When We Talk About Anne Frank"

The title story of Nathan Englander's short story collection *What We Talk About When We Talk About Anne Frank* surprisingly juxtaposes two canonical twentieth-century texts: Anne Frank's famous diary and what is possibly the classic story of American minimalism, Raymond Carver's familiar "What We Talk About When We Talk About Love." If Englander's story overtly rewrites Carver's by offering a precisely paralleled plot, Englander's text also embodies a contemporary parable that treats the Holocaust as a kind of repressed (though unavoidable) knowledge that cannot be openly articulated. This narrative strategy of maintaining two distinct chronologies—the early twenty first century and the 1940s—extending to many of the

stories in the collection, points less to an affinity between the two time periods as it addresses the ways in which numerous ethical and epistemological issues have remain unresolved since the Second World War ended more than a generation ago. It's useful to view Englander's recent stories (2012) alongside Tadeusz Borowski's much earlier collection This Way for the Gas, Ladies and Gentlemen (originally published in Poland in 1948): both writers blend realism with an intense irony to convey the various difficulties of representing the Holocaust. Often setting what he called his Auschwitz stories within the camp itself. Borowski saw them as "a voyage to the limit of a particular experience." Borowski wrote from personal experience, whereas Englander (born in 1970) came of age when the Holocaust had been subject to innumerable studies, literary texts, movies and documentaries. Implicitly recognizing the magnitude of the aesthetic and ethical problems the twenty-first century writer faces in contributing to what we can know and say about the Holocaust, Englander creates stories that imagine the present as a mode of experience that is very uncertain as to what it means to live in the contemporary moment. This paper refers to some of Giorgio Agamben's work in order to identify what philosophical issues are at stake in three stories from Englander's collection: "Camp Sundown," "Free Fruit for Young Widows," and "What We Talk About When We Talk About Anne Frank "

Vale de Gato, Margarida (see also Diana V. Almeida, co-author) *University of Lisbon*

Panel VII-D

"Multiple Strings in the Mandarin Paradox: Katherine Vaz in Dialogue"

[see abstract under Almeida, Diana V.]

Van Achter, Erik

Catholic University of Leuven

Panel X-B

"Continental Drift: American Short Story Theory and European Practice"

More than the genre itself, short story theory is an American invention which has come to us in three waves (Lohafer). Over time, the vast body of theoretical speculation on the nature of the genre, has been exported from the U.S. to the European Continent. The present contribution discusses two cases: the influx of short story theory in Germany after the Second World War, and the more recent efforts of Portuguese criticism to define the genre. If first wave and second wave American theory could count on a tentative integration in the critical writings of the homecoming generation in post-war Germany (1946-1957), Portuguese scholars have shown more difficulties in applying American theory, as the conto literário moderno (the Portuguese variant of the short story) has stayed close to its oral roots. However different and far apart in time and space, both case studies show one prevailing tendency: defining the genre only comes about at times when the short story flowers and when this happens, American short story theory is brought in as a point of departure for future genre description.

Vernadakis, Emmanuel
University of Angers
Panel VIII-A
"The Short Story as Crucible"

As the essence of the short story resists universal definition, we might more safely define it by what it does. The short story has often been considered as tributary to poetry, the novel and drama, as it is to the 18th-century essay from which it has emerged. More recent research has also shown that it equally makes use of other media, such as painting, photography, sculpture, cinema and music which it readjusts at its own scale for aesthetic purposes of intrinsic economy and consistency. This hodgepodge mix of various genre and media features arranged into an organic whole may be spotted out in poetry, drama, novel, autobiography etc.; however, it can only be characteristic of the short story. Indeed, the short story seems to be a locus for various artistic trends and genres to meet. As a number of poets, novelist, playwrights and essayists are also short story writers, the short story might then be looked at not merely as a try-out genre but as a

crucible, a laboratory or womb of renewal through crossbreeding for other genres. In other terms, instead of looking at the short story as tributary to other "major" genres, I suggest that we tried to check if it is not the other way round; if the short story cannot be seen as a locus of renewal for the genres to meet and crossbreed with each other before renewing the tradition by giving birth to new varieties of poetry, novels, drama etc. As far as my contribution is concerned, I shall use Tennessee Williams' example to show how his theatre, in which atmosphere is more important than action, derives from experiments first tried out in the short story. Williams' theatre makes use of cinematic devices (such as screens on the stage) and narrative contrivances (such as "focalization from within" adapted for the purposes of the stage) which have been tried out through the theatricality of his stories many of which are concerned with Williams' own life experience. In Williams' case the short story serves as a crucible in which various trends, modes, and genres interact with each other and give birth to a new type of drama obliquely autobiographical in which action is not as important as atmosphere.

Voelz, Sabrina

Leuphana University

Panel V-A

"Facing Apathy in Joyce Carol Oates" 'Death Watch"

The death penalty has served as a court-sanctioned form of revenge in the name of justice. After hearing the case and pronouncing the sentence, the court demonstrates the power of the state over marginal others, legitimizing certain forms of gruesome violence. The convicted are considered enemies of society or "others" who can be eliminated without retribution or guilt, inasmuch as the courts pass sentences on the guilty or seemingly guilty and merely uphold the law. The executions and carrying out of the sentence take place, apart from a few witnesses, behind closed doors. A number of writers have taken it upon themselves to put the death penalty on trial. Due to the complexity of the death penalty, there are only a handful of short stories which deal with the topic. Novels, essays, interviews, documentaries, biographies, and auto-biographies seem to be



more suitable for depicting the multiplicity of meaning constructed in capital cases. Nevertheless, the short story--despite its concision—can also be used to successfully question the morality and acceptance of an inequitable system. Thus, I will examine Joyce Carol Oates's strategies of fusing art and ethics in her short story, while delving into the socio-historical underpinnings of capital punishment. The story's title refers to the protagonist's column "Death Watch," which has lost its edge and as a result a great portion of its readership. After having witnessed and written on 25 executions in five years, the narrator has lost the passion of his early years on the death penalty beat. He must rediscover his drive and commitment to the cause instead of wallowing in self-pity over the loss of his status and reputation as a star journalist. One might expect Joyce Carol Oates to focus on popular contemporary arguments for abolishing the death penalty in her short story; however, she does not. Instead of alluding to critical discourses in the state of Illinois and elsewhere regarding the uncovering of wrongful convictions and an imperfect system, Oates uncovers more poignant and suitable arguments for abolishing this extreme form of punishment: apathy and the sanctity of human life

Wallace, Daniel
University of Tennessee
Panel IV-D
"Building a Structural Model of 'The Dead"

The literary genre known as the "epiphany story" has lately come under considerable attack. In his essay "Against Epiphanies," Charles Baxter expresses his admiration of the epiphany that concludes James Joyce's "The Dead," but argues that most aspiring writers would be better off avoiding the trope. Too often, Baxter feels, stories that end with a protagonist's dramatic epiphany fail to move the reader. Baxter advocates for, instead, the un-epiphanic or post-epiphanic short story. Like Baxter, David Jauss also admires James Joyce's "The Dead," but argues that in less capable hands, final epiphanies are more likely to fizzle or confuse. In his essay "Some Epiphanies about Epiphanies," Jauss offers several strategies for delivering more subtle, more palatable epiphanies. These two essays offer brilliant diagnoses of common failings in aspiring writ-

ers' fiction. However, I believe they are offering those writers the wrong solution. Both Baxter and Jauss imply that a final epiphany is an optional component of its story, something which can be altered or excised at will. And this may indeed be how many student writers compose their epiphany stories, but it is not how James Joyce composed "The Dead." As a careful reading of "The Dead" reveals, Gabriel Conroy's final epiphany is not a concluding flourish but a structural principle, prepared for and orchestrated from the very start of his story. The problem is not that student writers do not how to write a good final epiphany, but rather that they do not know how to design the narrative structure that leads up to it. This paper demonstrates one method for teaching students that structure. The epiphanic design of "The Dead" can be abstracted from its story and presented in a relatively simple diagram. Such a diagram aims to capture the story's key moving parts, thus enabling the discussion and practice of the individual steps required to write a successful "epiphany story."

Weiss, Allan
York University
Panel V-D
"The Sociology of Linked Short Stories"

Studies of linked short stories largely focus on one genre: the short story cycle. The book of linked short stories is certainly an important genre, and scholars like Forrest L. Ingram, Susan Garland Mann, James Nagel, Robert M. Luscher, and Maggie Dunn and Ann Morris, and Gerald Lynch have demonstrated its literary, cultural, and historical significance as they trace its origins, major types, and role in the development of modernism. These scholars have quite rightly argued that the short story cycle must be seen as a liminal genre, one that offers authors a form between the traditional novel, with its narrative coherence, and the story collection whose individual texts have little or no connection to one another. While the attention paid to the short story cycle is certainly merited, the genre is not the only way in which short stories have been linked. Two other types of linked short stories, the short story series



and the mini-cycle, have also appeared, raising various theoretical and critical problems that need to be addressed. The story series, most commonly (if not exclusively) seen in the popular genres, concerns a recurring character whose adventures are almost entirely discrete and thus do not form a larger narrative arc. Examples are Arthur Conan Doyle's Sherlock Holmes stories and G. K. Chesterton's Father Brown tales in detective fiction; Robert E. Howard's Conan the Barbarian stories in fantasy. The mini-cycle is made up of a small number of linked short stories, normally three, that appear in an otherwise unlinked collection of short stories. Examples are the stories about the love affair between Peter Pupkin and Zena Pepperleigh in Stephen Leacock's Sunshine Sketches of a Little Town (1912); "Chance," "Soon," and "Silence" in Alice Munro's Runaway (2004). One way that we can examine the development of these three types of story linking is through the perspective of the sociology of literature. This theoretical position, articulated and elaborated by such scholars as Robert Escarpit, Leo Lowenthal, Lucien Goldmann, Fredric Jameson, Diana Laurenson, and Pierre Bourdieu, among many others, analyzes the production, distribution, and consumption of literature; the approach studies the extra-literary factors that shape the text. In the case of the short story perhaps the most important such factors are in the category of distribution; how short stories are published—in periodicals and then in books—plays a vital role in determining what gets published. Studying the publishing of short stories offers insights into the origins and features of these different types of linked short stories, suggesting that distribution factors—like the rise and fall of pulp magazines and the growth of "literary" small presses—might have not only encouraged but even made possible certain kinds of linking.

Whitehead, Sarah

Kingston University

Panel VI-F

"Rereading the Modernist Short Story"

By the early twentieth century the short story, and the modernist short story in particular, had an unprecedented currency. Iconic writers of



this period such as Joseph Conrad, James Joyce, William Faulkner, Ernest Hemingway, Virginia Woolf, Katherine Mansfield and D.H. Lawrence frequently chose this genre and as H.G. Wells (1913) notes, the reading public devoured their stories "talki[ing] about them tremendously, compar[ing] them and rank[ing] them." Critics have noted the link between the increasing kudos of the short story at this time and exponential growth of the magazines in which they were published. Research into the material form of these publications, such as the Modernist Journals Project (Brown University), which now provides online access to extensive archival evidence of the magazines of this era, has fuelled recent revisionings of modernism's relationship with the marketplace, commodity culture and celebrity. Indeed evidence that the majority of readers were more likely to encounter these stories in popular magazines rather than the little ones with slogans such as "Making no Compromise with the Public Taste" (from *The Little Review*), has also contributed to a critical reassessment of the traditional portrait of modernism as an elite movement in direct opposition to mass culture. In this paper I consider how this revisioning of modernism through an increasingly materialist lens, coupled with a widening focus to include study of the popular magazines of the time has informed our reading, or rather rereading of some short stories of this era. I look at the first American publication of James Joyce's "A Little Cloud" and "A Boarding House" in 1915 in *The* Smart Set, a popular pulp magazine, and consider the role the magazine played in promoting and disseminating these short fictions which have since been established as part of the modernist canon. I also look at the quality magazine, Harper's Monthly Magazine and its 1910 publication of Joseph Conrad's "The Secret Sharer" in my consideration of how the story's material frame contributed to the reader's experience of this narrative. I conclude with some further examples of short story publications to illustrate the influential role of the popular magazines in recent revisionings or rereadings of the modernist short story.



Wilson, Robert
William Jessup University
Panel V-C

"Directives and Dialogism: A Bakhtinian Reading of George Saunders' 'Victory Lap'"

George Saunders' short fiction has been hailed as satirizing the decadence of a nation. Ranging from the outright dystopia of "The Brief and Frightening Reign of Phil" to the more recognizably American landscapes of Tenth of December, Saunders explores the nature of freedom and oppression; divine, national, parental and personal. This paper explores how Saunders' unique use of language informs and shapes the biting, bittersweet satire that characterizes his vision of contemporary America. From the literal mechanization of subjectivity visible in "The Brief and Frightening Reign of Phil" to its more figurative iterations in *In Persuasion Nation* and *Tenth of December*, Saunders' taut prose articulates a vision of subjectivity under duress. of freedom relinquished and of self-definition restrained. The titles of his earlier collections, Pastoralia and CivilWarLand in Bad Decline, indicate Saunders' preoccupation with American history and mythology, which have formed a central theme of his writing. While much of it is decisively political in tone, Saunders' work tends to focus on the individual at moments of crisis. As David Rando has pointed out, Saunders "peoples his stories with the losers of American history." The "losers" in question are shown trying to articulate a sense of self despite being hidebound by the strictures of society and politics. While the political thrust of the works is clear, the focus is on the individual—usually suffering—subject. Within the confines of short (often very short) fiction, Saunders uses dialogue to articulate the nature of these struggles for self-definition. One of the primary characteristics of his short fiction is the terseness of dialogue, wherein Saunders uses strong, distinctive narrative voices as a guide to the dominant forces at work in the narrative, the forces restricting the freedom—practical, political and linguistic—of the protagonists. In keeping with the social position of the narrators, the language used is often idiosyncratic, even error-strewn, and frequently incorporates the language of other, stronger forces, be they those of a parent (as in "Victory Lap"), those of a corporation (as in "I Can Speak! TM") or

those of a despotic ruler (as in "The Brief and Frightening Rein of Phil"). The often-erroneous deployment of this appropriated language offers context for the protagonists' struggles towards self-definition, where long passages of exposition would otherwise be necessary. This use of dialogue as a contextualizing tool is perhaps the central characteristic of Saunders' short fiction, and this paper offers an investigation into how such use of language allows Saunders to explore the political and social landscapes within which his "losers" suffer and grow.

Wojtyna, Milosz University of Gdansk Panel I-C

"T. F. Powys and the Rhetoric of the Short Story Beginning"

The least one could say about Theodore Francis Powys as a short story writer is that he was a master of a form of his own—idiosyncratic, consistently employed, in many aspects extreme and minimalist. The Powys short story form makes use of a specific kind of beginning. A majority of his stories begin in as similar way—a passage in the gnomic present provides information about states that dominate the fictional world of the narrative. Direct definition of a character's features, an announcement about the dominant role of habit, and a highlight on the despicable nature of the fictional world—these appear in a great number of Powys' stories. The consistent use of the same model of the beginning draws attention to the role it plays in the larger communicative structure of the narratives. In the article I employ a rhetorical definition of narrative—"somebody tells somebody else on some occasion and for some purpose(s) that something happened" (Phelan 2005: 18)—and hence focus on the information beginnings provide about narrators (and implied authors) audiences (narrative, implied, flesh-and-blood), events (or lack of them) as well as about the textual and extra-textual normative systems the audiences of a given short story refer to in their (interpretive, ethical, aesthetic) judgments. By observing initial aspects of narrative progression described by James Phelan as components of the narrative begin-



ning (exposition, launch, entry, initial configuration) and offering a cursory summary of characterization techniques employed in Powys' beginnings, I want to both pinpoint several more general features of the short story oeuvre of this non-canonical writer (focus on the ordinary, interplay of stasis-ekstasis, event-orientation, apsychogism) and draw conclusions about the rhetorical functions of beginning in the short story in general.

Wu, E-chou

Providence University

Panel III-D

"From Annie Proulx to Ang Lee"

"I realized that I, as a writer, was having the rarest film trip: my story was not mangled but enlarged into huge and gripping imagery that rattled minds and squeezed hearts."

—Annie Proulx

After reading Annie Proulx's "Brokeback Mountain," Larry Mc-Murtry and Diana Ossana could not suppress their urge to adapt it into a screenplay, and later Ang Lee made it into a film that won him three Oscars, including the laurel for best director. The success of *Brokeback Mountain*, be it artistic or commercial, can be seen as a success of dialogue, a dialogue among the three texts: the short story, its screenplay, and the film. This paper is therefore to examine the interconnectedness of the story with its screenplay and film via conceptual, methodological and practical approaches in translation theory. In addition to theoretical ideas borrowed from Bakhtin's "chronotope" and heteroglossia, Barthes's writerly text and John Fiske's "producerly text," Foucault's author function, Derrida's supplement, complementarity and "différance," and Genette's transtextuality, based upon Georges Bastin's modes of adaptation in translation studies: transcription of the original, omission, expansion, exoticism, updating, situational equivalence, creation, the paper will take into account the following questions: Why is the text adapted at a particular place and time? What

meaning does the author of the prior text intend to convey? What new things are created from the literary text? How do two or more cultures encounter? How is the prior text absorbed?

Zamani Behabadi, Tahereh Islamic Azad University Panel IX-C

"Magical Realism and the Recreation of a Dream: A Post-colonial Reading of Marquez' The Handsomest Drowned Man in the World"

Magical realism is a term with almost a century of historic background. It has been the source of great controversy among the artists, literary writers, critics, and art historians since its emergence during the early 1920s. The term magical realism is an oxymoronic expression as it combines the two dichotomous categories of realism and magic in order to capture the artists' and the authors' efforts to portray the strange, the uncanny, the eerie, and the dreamlike aspects of every day realities. In this respect and in the context of postcolonial societies, the supernatural part of the divide is often connected to the primeval or magical mentality of natives and indigenous people, while the Europeans are bestowed with rationality and reason. Magical realism as employed by postcolonial writers, however, looks for an autoethnographic expression, in order to define the native indigenous cultural identity as it is defined through the eyes of the marginal natives and not through those of the metropolitan colonizers. Latin American magical realism as a response to both realism and European magic realism, is a counter-discursive strategy. It seeks to revive the identity of those who have been kept silenced by the discriminatory, oppressive voices of the history that was mainly uttered through the lips of the dominant discourse of colonization. Latin American magical realism in both cases turns out not to be inversive, but rather proves to subvert the master discourse of colonization. As a result, magical realism in practice gives rise to a hybridized formation which has the formative elements of both the colonizer's and the colonized nations' respective cultures. This paper tends to focus on one of Gabriel Garcia Marquez' short stories entitled "The Handsomest Drowned

Man in the World," and explore its magical realist writing mode in the light of the postcolonial theories of Homi K. Bhabha, Fernando Ortiz, and Angel Rama to show how magical realism creates a transcultural zone; a culturally hybrid zone which is apt for the colonized marginalized social groups to find a way to express their oppressed desires and seek their lost identity from a middle ground of varying cultural trends.

Zhang, Qiong
Fudan University
Panel IX-B
"Victory Across Cultures: on YuHua's 'Victory'"

As a contemporary Chinese novelist renowned for his prolific writings on diverse life in China, Yu Hua is acclaimed mainly for his magic realistic approach to sensitive topics and their social-political impacts on Chinese people's life. The present paper studies Yu's short story "Victory," translated and published in the August 26th issue of The New Yorker (2013), a special stance which triggers more critical voices in China than those in America. As a realistic narration of the everyday life of people in China, the story is different from Yu's typical critique on modern Chinese society, zooming in on a young couple's marital life, especially the wife and husband's domestic battle on loyalty as well as matrimonial responsibility. The lack of Yu's peculiar and controversial sarcasm on social culture, as many Chinese readers complain, turns the story into a mundane chatter instead of a thought-provoking revelation. Therefore Chinese readers are rather confused by the acceptance and publication of the story by the reputed *New Yorker*, because in the lens of Chinese literary criticism, the recognition or acceptance by the west, especially by North America, is generally regarded as internationally important. This paper attempts to analyze different cultural contexts in which "Victory" is read, concentrating on the different renditions and receptions of the story. The paper also tries to reveal that a Chinese story translated and published in English would offer more perspectives to view literature as well as its translation across cultures. The comparative view is itself much more interesting and thought-provoking, which hopefully would lead to more interaction between readers of the same story in different languages.