

Journée d'études Claire Keegan, 28/11/2025, Lyon

Appel à communications.

L'autrice Claire Keegan, dont une partie de l'œuvre (constituée de recueils de nouvelles et de novellas) a récemment été adaptée au cinéma (*An Cailín Ciúin /The Quiet Girl*, film en langue irlandaise nominé aux Oscars, et *Small Things Like These*, produit par Matt Damon, Ben Affleck et Cillian Murphy), est régulièrement invitée à des festivals littéraires ou par des institutions culturelles (comme le Centre Culturel Irlandais à Paris). Depuis 2009, un nombre florissant de mémoires, de thèses, et d'articles de chercheurs et de chercheuses – exerçant majoritairement dans des universités européennes – est par ailleurs consacré à ses textes. Une majorité adopte le prisme des *gender studies*, interrogeant notamment la question de la place et du point de vue de femmes (see Morales-Ladrón, 2021, Pérez-Vides, 2024 or Sydora, 2019), mais étudiant aussi les dynamiques familiales dans la fiction de Keegan (D'hoker 2016 ; Fasching, 2009 ; Valvano Lynch, 2015). L'évolution de la société irlandaise dans la deuxième moitié du 20ème siècle et au début du 21ème fait également partie des angles d'approche les plus fréquents des universitaires ; elle est parfois explicitement traitée en lien avec les questions de genre (Hakkioğlu & Güneş, 2023), mais fait aussi parfois l'objet d'une étude séparée (Gaviña-Costero, Pedro, & Mac Cathmhaoill eds., 2024 ; Wu, 2022). On retrouve également une appétence pour la question spatiale, et notamment rurale (Fernández, 2020 ; Fitzgerald-Hoyt, 2015), tandis que les thématiques de l'identité (Fernández, 2023) et du silence (Castells March, 2024) sont soulevées à de nombreuses reprises. Enfin, on observe un intérêt assez marqué pour les questions formelles (Connolly, 2020 ; D'hoker, 2013 ; Smith, 2014 ; Terrazas-Gallego, 2014), intérêt peut-être imputable à la forme courte (nouvelles ou novellas) des textes, dont Abrams (2007 [1957], 296) disait : "The sparseness in the narrative often gives the artistry in a good short story higher visibility than the artistry in the more capacious and loosely structured novel."

Malgré un appareil critique qui ne cesse donc de s'enrichir, comme en témoigne la quinzaine d'articles publiés depuis 2020, aucun événement universitaire n'a encore été spécifiquement consacré à cette autrice. La présente journée se propose donc de rassembler pour la première fois un public universitaire pour analyser son corpus. Les travaux universitaires cités plus haut illustrent la manière dont il interroge l'articulation entre genre, relations familiales et interpersonnelles, et normes sociales, mais aussi la manière dont il se fait l'écho des évolutions sociétales en Irlande, dont il peint un portrait en mouvement des espaces et paysages, nationaux comme intimes. C'est cette dernière dimension que la présente journée d'étude se propose d'explorer plus particulièrement, en interrogeant notamment les frontières et seuils de l'intime, ce qui ouvre des horizons d'analyse des questions narratives et stylistiques de ce discours littéraire; ceci devrait également permettre une réflexion sur la manière dont les spécificités thématiques, mais aussi (et peut-être surtout) formelles de l'œuvre ont influencé ses adaptations filmiques ainsi que sa traduction en français, la question de la langue étant au cœur à la fois des textes et de leurs adaptations.

Les communicant-es pourront réfléchir aux questions suivantes (la liste n'est bien sûr pas exhaustive) :

- la question de l'intime dans son articulation avec le genre,

- la question de l'intime dans son articulation avec les relations familiales/personnelles et les normes sociales
- la manière dont les récits agissent tels des seuils, dépeignant les spatialités nationales et intimes de la République en se faisant l'écho des changements sociaux et sociétaux
- la manière dont les thèmes présents dans les histoires et les choix narratifs opérés pour les représenter dans le texte ont pu influencer le passage du récit écrit au récit filmique dans les adaptations récentes de *Foster* et de *Small Things Like These*
- les spécificités du style d'écriture de Keegan, notamment autour de la question de l'écriture de l'intime et de la question du seuil
- les difficultés intermédiaires et interlinguistiques inhérentes aux processus d'adaptation cinématographique et de traduction littéraires liées à ces spécificités stylistiques

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D'hoker, Elke, 2013. "'And the Transformation Begins': Present-Tense Narration in Claire Keegan's *Daughter Stories*", *Contemporary Women's Writing*, Vol. 7, Issue 2, pp: 190–204.

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Fernández, Richard Jorge, 2023. "Questioning Identities in the Postmodern Nation: Memory, Past and the Self in Claire Keegan's 'The Night of the Quicken Trees'", in Bartnik, Ryszard, Leszek Drong & Liliana Sikorska (eds.), *Reimagined Communities - Rewriting Nationalisms in European Literary Discourses*, vol. 5, Göttingen, V&R unipress, pp. 81-102.

Fernández, Richard Jorge, 2020. "Changing Aesthetics: From J. S. Le Fanu's Anglo-Irish Aesthetics and Bram Stoker's Emerging Irish Identity to Claire Keegan's Rural Imaginings", in *Journal of the Short Story in English* vol 75, last accessed January 27th 2025. URL: <http://journals.openedition.org/jsse/3223>

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Hakkioğlu, Mümin, & Mustafa Güneş, 2023. "Making of Scapegoats: The Complicity of Church, State and Society in Claire Keegan's *Small Things Like These*", in *Dil ve Edebiyat Araştırmaları Sayı*, vol. 28, pp. 328-345.

Morales-Ladrón, Marisol, 2021. "Gender relations and female agency in Claire Keegan's *Antarctica*", in *Studia Anglica Posnaniensia* vol. 56, n°1, pp. 275-292.

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Smith, Eoghan, 2014. "'Elemental and Plain': Story-Telling in Claire Keegan's *Walk the Blue Fields*", in *Journal of the Short Story in English* vol. 63, last accessed January 20th 2025. URL: <http://journals.openedition.org/jsse/1490>

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Wu, Yen-Chi, 2022. "Austerity, Irish Literary Tropes, and Claire Keegan's Fiction", in Flynn, Deirdre & Ciara L. Murphy (eds.), *Austerity and Irish Women's Writing and Culture, 1980–2020*, New York, Routledge, pp. 177 – 192.

One-day conference on Claire Keegan, 28/11/2025, Lyon

Call for papers.

Author Claire Keegan, whose work (which consists of collections of short stories and of novellas) has for some part recently been adapted into films (*An Cailín Ciúin/The Quiet Girl*, an Oscar-nominated Irish-language film, and *Small Things Like These*, which was produced by Matt Damon, Ben Affleck and Cillian Murphy), is often invited by literary festivals and cultural institutions such as the Irish Cultural Centre in Paris. Since 2009, a burgeoning number of Master's and PhD theses, as well as academic articles – mostly from European researchers – have been written about her texts. Most of them use an approach based on gender studies to examine matters such as female position and point of view (see Morales-Ladrón, 2021, Pérez-Vides, 2024 or Sydora, 2019) or family dynamics (D'hoker 2016; Fasching, 2009; Valvano Lynch, 2015). The evolution of Irish society in the second half of the 20th century and the beginning of the 21st is also among the angles most frequently chosen by scholars; it is sometimes explicitly analyzed in connection with gender issues (Hakkioğlu & Güneş, 2023), but is also sometimes studied separately (Gaviña-Costero, Pedro, & Mac Cathmhaoill eds., 2024; Wu, 2022). Other points of recurring interest are spatial matters – rurality in particular – (Fernández, 2020; Fitzgerald-Hoyt, 2015), identity (Fernández, 2023) and silence (Castells March, 2024). Finally, formal issues (Connolly, 2020; D'hoker, 2013; Smith, 2014; Terrazas-Gallego, 2014) seem to gather much interest, which can perhaps be accounted for by the short form (short stories or novellas) of the texts, resulting in a sparseness which, according to Abrams (2007 [1957], 296): 'often gives the artistry in a good short story higher visibility than the artistry in the more capacious and loosely structured novel.'

Despite an ever-expanding critical apparatus – as evidenced by the fifteen or so articles published since 2020 – no academic event has yet been devoted specifically to this author's work. The aim of this conference is therefore to bring together an academic audience for the first time to analyse her corpus. The academic works cited above illustrate how it questions the relationships between gender, family, interpersonal relationships and social norms while echoing societal changes in Ireland, painting a living portrait of national and intimate spaces and landscapes. This one-day conference offers to explore this latter aspect by examining the frontiers and thresholds of the intimate, which will hopefully open up new analytical horizons, in particular regarding the narrative and stylistic characteristics of Keegan's literary discourse; it should also provide an opportunity to reflect on the ways in which the thematic and formal specificities of the corpus have influenced its film adaptations as well as its translation into French, the question of language being crucial to the texts and their adaptations.

We will welcome contributions focusing on – but not limited to – questions such as:

- the matter of intimacy as regards its connections with gender,
- the matter of intimacy as regards family/personal relationships and social norms
- the way(s) in which the stories act as thresholds, depicting the national and intimate spatialities of the Republic while echoing social and societal changes

- the way(s) in which the themes tackled in the stories and the narrative choices made to translate them into text may have influenced the transition from written narrative to film narrative in the recent adaptations of *Foster* and *Small Things Like These*
- the specific features of Keegan's writing style, particularly regarding the question of writing the intimate and writing thresholds
- the intermediary and interlinguistic difficulties inherent in the processes of film adaptation and literary translation linked to these stylistic specificities

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