

## Narrative Space And Time Representing Impossible Topologies In Literature Routledge Interdisciplinary Perspectives On Literature

This book illuminates the racialized nature of twenty-first century Western popular culture by exploring how discourses of race circulate in the Fantasy genre. It examines not only major texts in the genre, but also the impact of franchises, industry, editorial and authorial practices, and fan engagements on race and representation. Approaching Fantasy as a significant element of popular culture, it visits the struggles over race, racism, and white privilege that are enacted within creative works across media and the communities which revolve around them. While scholars of Science Fiction have explored the genre's racialized constructs of possible futures, this book is the first examination of Fantasy to take up the topic of race in depth. The book's interdisciplinary approach, drawing on Literary, Cultural, Fan, and Whiteness Studies, offers a cultural history of the anxieties which haunt Western popular culture in a century eager to declare itself post-race. The beginnings of the Fantasy genre's habits of whiteness in the twentieth century are examined, with an exploration of the continuing impact of older problematic works through franchising, adaptation, and imitation. Young also discusses the major twenty-first century sub-genres which both re-use and subvert Fantasy conventions. The final chapter explores debates and anti-racist praxis in authorial and fan communities. With its multi-pronged approach and innovative methodology, this book is an important and original contribution to studies of race, Fantasy, and twenty-first century popular culture.

Experiencing Fictional Worlds is not only the title of this book, but a challenge to reveal exactly what makes the "experience" of literature. This volume presents contributions drawing upon a range of theories and frameworks based on the text-as-world metaphor. This text-world approach is fruitfully applied to a wide variety of text types, from poetry to genre-specific prose to children's story-books. This book investigates how fictional worlds are built and updated, how context affects the conceptualisation of text-worlds, and how emotions are elicited in these processes. The diverse analyses of this volume apply and develop approaches such as Text World Theory, reader-response studies, and pedagogical stylistics, among other broader cognitive and linguistic frameworks. Experiencing Fictional Worlds aligns with other cutting-edge research on language conceptualisation in fields including cognitive linguistics, stylistics, narratology, and literary criticism. This volume will be relevant to anyone with interests in language and literature. Including more than 30 essential works of science fiction criticism in a single volume, this is a comprehensive introduction to the study of this enduringly popular genre. Science Fiction Criticism: An Anthology of Essential Writings covers such topics as: ·Definitions and boundaries of the genre ·The many forms of science fiction, from time travel to 'inner space' ·Ideology and identity: from utopian fantasy to feminist, queer and environmental readings ·The non-human: androids, aliens, cyborgs and animals ·Race and the legacy of colonialism The volume also features annotated guides to further reading on these topics. Includes writings by: Marc Angenot, J.G. Ballard, Damien Broderick, Istvan Csicsery-Ronay, Samuel R. Delany, Philip K. Dick, Grace Dillon, Kodwo Eshun, Carl Freedman, Allison de Fren, Hugo Gernsback, Donna Haraway, N. Katherine Hayles, Robert A. Heinlein, Nalo Hopkinson, Veronica Hollinger, Fredric Jameson, Gwyneth Jones, Rob Latham, Roger Luckhurst, Judith Merrill, John B. Michel, Wendy Pearson, John Rieder, Lysa Rivera, Joanna Russ, Mary Shelley, Stephen Hong Sohn, Susan Sontag, Bruce Sterling, Darko Suvin, Vernor Vinge, Sherryl Vint, H.G. Wells, David Wittenberg and Lisa Yaszek

This study of children's literature as knowledge, culture, and social foundation bridges the gap between science and literature and examines the interconnectedness of fiction and reality as a two-way road. The book investigates how the civilized narrative orders experience by means of segregation, domestication, breeding, and extermination, arguing instead that the stories and narratives of wilderness project chaos and infinite possibilities for experiencing the world through a diverse community of life. AbdelRahim engages these narratives in a dialogue with each other and traces their expression in the various disciplines and books written for both children and adults, analyzing the manifestation of fictional narratives in real life. This is both an inter- and multi-disciplinary endeavor that is reflected in the combination of research methods drawn from anthropology and literary studies as well as in the tracing of the narratives of order and chaos, or civilization and wilderness, in children's literature and our world. Chapters compare and contrast fictional children's books that offer different real-world socio-economic paradigms, such as A.A. Milne's Winnie-the-Pooh projecting a civilized monarcho-capitalist world, Nikolai Nosov's trilogy on The Adventures of Dunno and Friends presenting the challenges and feats of an anarcho-socialist society in evolution from primitivism towards technology, and Tove Jansson's Moominbooks depicting the harmony of anarchy, chaos, and wildness. AbdelRahim examines the construction, transmission, and acquisition of knowledge in children's literature by visiting the very nature of literature, culture, and language and the civilized structures that domesticate the world. She brings radically new perspectives to the knowledge, culture, and construction of human beings, making an invaluable contribution to a wide range of disciplines and for those engaged in revolutionizing contemporary debates on the nature of knowledge, human identity, and the world.

Space is a central topic in cultural and narrative theory today, although in most cases theory assumes Newtonian absolute space. However, the idea of a universal homogeneous space is now obsolete. Black holes, multiple dimensions, quantum entanglement, and spatio-temporal distortions of relativity have passed into culture at large. This book examines whether narrative can be used to represent these "impossible" spaces. Impossible topologies abound in ancient mythologies, from the Australian Aborigines' "dream-time" to the multiple-layer universe of the Sumerians. More recently, from Alice's adventures in Wonderland to contemporary science fiction's obsession with black holes and quantum paradoxes, counter-intuitive spaces are a prominent feature of modern and postmodern narrative. With the rise

and popularization of science fiction, the inventiveness and variety of impossible narrative spaces explodes. The author analyses the narrative techniques used to represent such spaces alongside their cultural significance. Each chapter connects narrative deformation of space with historical problematic of time, and demonstrates the cognitive and perceptual primacy of narrative in representing, imagining and apprehending new forms of space and time. This book offers a comprehensive analysis of the connection between narratology, cultural theory, science fiction, and studies of place.

This book focuses on the interplay of gender, race, and their representation in American science fiction, from the nineteenth-century through to the twenty-first, and across a number of forms including literature and film. Haslam explores the reasons why SF provides such a rich medium for both the preservation of and challenges to dominant mythologies of gender and race. Defining SF linguistically and culturally, the study argues that this mode is not only able to illuminate the cultural and social histories of gender and race, but so too can it intervene in those histories, and highlight the ruptures present within them. The volume moves between material history and the linguistic nature of SF fantasies, from the specifics of race and gender at different points in American history to larger analyses of the socio-cultural functions of such identity categories. SF has already become central to discussions of humanity in the global capitalist age, and is increasingly the focus of feminist and critical race studies; in combining these earlier approaches, this book goes further, to demonstrate why SF must become central to our discussions of identity writ large, of the possibilities and failings of the human —past, present, and future. Focusing on the interplay of whiteness and its various 'others' in relation to competing gender constructs, chapters analyze works by Nathaniel Hawthorne, Mary E. Bradley Lane, Edgar Rice Burroughs, Philip Francis Nowlan, George S. Schuyler and the Wachowskis, Frank Herbert, William Gibson, and Octavia Butler. Academics and students interested in the study of Science Fiction, American literature and culture, and Whiteness Studies, as well as those engaged in critical gender and race studies, will find this volume invaluable.

From the paving of the Los Angeles River in 1938 and the creation of the G.I. Bill in 1944, to the construction of the Interstate Highway System during the late 1950s and the brownstoning movement of the 1970s, throughout the mid-20th-century the United States saw a wave of changes that had an enduring impact on the development of urban spaces. Focusing on the relationship between processes of demolition and restoration as they have shaped the modern built environment, and the processes by which memory is constructed, hidden, or remade in the literary text, this book explores the ways in which history becomes entangled with the urban space in which it plays out. Alice Levick takes stock of this history, both in the form of its externalised, concretised manifestation and its more symbolic representation, as depicted in the mid-20th-century work of a selection of American writers. Calling upon access to archival material and interviews with New York academics, authors, local historians and urban planners, this book locates Freud's 'Uncanny' in the cracks between the absent and present, invisible and visible, memory and history as they are presented in city narratives, demonstrating both the passage of time and the imposition of 20th-century modernism. With reference to the works of D. J. Waldie, Joan Didion, Hisaye Yamamoto, Raymond Chandler, Marshall Berman, Gil Cuadros, Paule Marshall, L. J. Davis, and Paula Fox, *Memory and the Built Environment in 20th-Century American Literature* unpacks how time becomes visible in Los Angeles, Sacramento, Lakewood, and New York in the decades just before and after the Second World War, questioning how these spaces provide access to the past, in both narrative and spatial forms, and how, at times, this access is blocked.

*The Poetics of Genre in the Contemporary Novel* investigates the role of genre in the contemporary novel: taking its departure from the observation that numerous contemporary novelists make use of popular genre influences in what are still widely considered to be literary novels, it sketches the uses, the work, and the value of genre. It suggests the value of a critical look at texts' genre use for an analysis of the contemporary moment. From this, it develops a broader perspective, suggesting the value of genre criticism and taking into view traditional genres such as the bildungsroman and the metafictional novel as well as the kinds of amalgamated forms which have recently come to prominence. In essays discussing a wide range of authors from Steven Hall to Bret Easton Ellis to Colson Whitehead, the contributors to the volume develop their own readings of genre's work and valence in the contemporary novel.

War, migration, and refugeehood are inextricably linked and the complex nature of all three phenomena offers profound opportunities for representation and misrepresentation. This volume brings together international contributors and practitioners from a wide range of fields, practices, and backgrounds to explore and problematize textual and visual inscriptions of war and migration in the arts, the media, and in academic, public, and political discourses. The essays in this collection address the academic and political interest in representations of the migrant and the refugee, and examine the constructed nature of categories and concepts such as 'war,' 'refuge(e),' 'victim,' 'border,' 'home,' 'non-place,' and 'dis/location.' Contributing authors engage with some of the most pressing questions surrounding war, migration, and refugeehood as well as with the ways in which war and its multifarious effects and repercussions in society are being framed, propagated, glorified, or contested. This volume initiates an interdisciplinary debate which re-evaluates the relationship between war, migration, and refugeehood and their representations.

This book is the first truly interdisciplinary intervention into the burgeoning field of Irish ecological criticism. Providing original and nuanced readings of Irish cultural texts and personalities in terms of contemporary ecological criticism, Flannery's readings of Irish literary fiction, poetry, travel writing, non-fiction, and essay writing are ground-breaking in their depth and scope. Explorations of figures and texts from Irish cultural and political history, including John McGahern, Derek Mahon, Roger Casement, and Tim Robinson, among many others, enable and invigorate the discipline of Irish cultural studies, and international ecocriticism on the whole. This book addresses the need to impress the urgency of lateral ecological awareness and responsibility among Irish cultural and political commentators; to highlight continuities and disparities between Irish ecological thought, writing, and praxis, and those of differential international writers, critics, and activists; and to establish both the singularity and contiguity of Irish



ecological criticism to the wider international field of ecological criticism. With the introduction of concepts such as ecocosmopolitanism, "deep" history, ethics of proximity, Gaia Theory, urban ecology, and postcolonial environmentalism to Irish cultural studies, it takes Irish cultural studies in bracing new directions. Flannery furnishes working examples of the necessary interdisciplinarity of ecological criticism, and impresses the relevance of the Irish context to the broader debates within international ecological criticism. Crucially, the volume imports ecological critical paradigms into the field of Irish studies, and demonstrates the value of such conceptual dialogue for the future of Irish cultural and political criticism. This pioneering intervention exhibits the complexity of different Irish cultural and historical responses to ecological exploitation, degradation, and social justice.

*Cityscapes of the Future: Urban Spaces in Science Fiction* examines the central role played by urban spaces in science fictional narratives in diverse media from the literary to the ludic to cinematic.

This collection of essays offers a series of reflections on the specific literary and cultural forms that can be seen as the product of modernity's spatial transformations, which have taken on new urgency in today's world of ever increasing mobility and global networks. The book offers a broad perspective on the narrative and poetic dimensions of the modern discourses and imaginaries that have shaped our current geographical sensibilities. In the early twenty-first century, we are still grappling with the spatial effects of 'early' and 'high' modern developments, and the contemporary crises revolving around political boundaries and geopolitical orders in many parts of the world have intensified spatial anxieties. They call for a sustained analysis of individual perceptions, cultural constructions and political implications of spatial processes, movements and relations. The contributors of this book focus both on the spatial orders of modernity and on the various dynamic processes that have shaped our engagement with modern space.

This book examines current trends in scholarly thinking about the new field of the Environmental Humanities, focusing in particular on how the history of globalization and imperialism represents a special challenge to the representation of environmental issues. Essays in this path-breaking collection examine the role that narrative, visual, and aesthetic forms can play in drawing attention to and shaping our ideas about long-term and catastrophic environmental challenges such as climate change, militarism, deforestation, the pollution and management of the global commons, petrocapiatalism, and the commodification of nature. The volume presents a postcolonial approach to the environmental humanities, especially in conjunction with current thinking in areas such as political ecology and environmental justice. Spanning regions such as Africa, Asia, Eastern Europe, Latin America and the Caribbean, Australasia and the Pacific, as well as North America, the volume includes essays by founding figures in the field as well as new scholars, providing vital new interdisciplinary perspectives on: the politics of the earth; disaster, vulnerability, and resilience; political ecologies and environmental justice; world ecologies; and the Anthropocene. In engaging critical ecologies, the volume poses a postcolonial environmental humanities for the twenty-first century. At the heart of this is a conviction that a thoroughly global, postcolonial, and comparative approach is essential to defining the emergent field of the environmental humanities, and that this field has much to offer in understanding critical issues surrounding the creation of alternative ecological futures.

This volume, a collection with contributions from some of the major scholars of the Gothic in literature and culture, reflects on how recent Gothic studies have foregrounded a plethora of technologies associated with Gothic literary and cultural production. The engaging essays look into the links between technologies and the proliferation of the Gothic seen in an excess of Gothic texts and tropes: Frankenstein-esque experiments, the manufacture of synthetic (true?) blood, Moreau-esque hybrids, the power of the Borg, Dr Jekyll's chemical experimentations, the machinery of Steampunk, or the corporeal modifications of Edward Scissorhands. Further, they explore how techno-science has contributed to the proliferation of the Gothic: Gothic in social media, digital technologies, the on-line gaming and virtual Goth/ic communities, the special effects of Gothic-horror cinema. Contributors address how Gothic technologies have, in a general sense, produced and perpetuated ideologies and influenced the politics of cultural practice, asking significant questions: How has the technology of the Gothic contributed to the writing of self and other? How have Gothic technologies been gendered, sexualized, encrypted, coded or de-coded? How has the Gothic manifested itself in new technologies across diverse geographical locations? This volume explores how Gothic technologies textualize identities and construct communities within a complex network of power relations in local, national, transnational, and global contexts. It will be of interest to scholars of the literary Gothic, extending beyond to include fascinating interventions into the areas of cultural studies, popular culture, science fiction, film, and TV.

This collection of essays focuses on a subject largely neglected in Nabokovian criticism—the importance and significance of the five senses in Vladimir Nabokov's work, poetics, politics and aesthetics. This text analyzes the crucial role of the author's synesthesia and multilingualism in relation to the five senses, as well as the sensual and erotic dimensions of sensoriality in his works. Each chapter provides a highly focused and sometimes provocative approach to the unique role that sensory perceptions play in the shaping and narrating of Nabokov's memories and in his creative process.

Over the past decade 'singularity' has been a prominent term in a broad range of fields, ranging from philosophy to literary and cultural studies to science and technology studies. This volume intervenes in this broad discussion of singularity and its various implications, proposing to explore the term for its specific potential in the study of literature. *Singularity and Transnational Poetics* brings together scholars working in the fields of literary and cultural studies, translation studies, and transnational literatures. The volume's central concern is to explore singularity as a conceptual tool for the comparative study of contemporary literatures beyond national frameworks, and by implication, as a tool to analyze human existence. Contributors explore how singularity might move our conceptions of cultural identity from prevailing frameworks of self/other toward the premises of being as 'singular plural'. Through a close reading of transnational literatures from Ireland, Germany, the Netherlands, France, and South Africa, this collection offers a new approach to reading literature that will challenge a reader's established notions of identity, individuality, communicability, and social cohesion.

Why did the novel become so popular in the past three centuries, and how did the American novel contribute to this trend? As a key provider of the narrative frames and formulas needed by modern individuals to give meaning and mooring to their lives. Drawing on phenomenological hermeneutics, human geography and social psychology, Laura Bieger contends that belonging is not a given; it is continuously produced by narrative. Against the current emphasis on metaphors of movement and destabilization, she explores the salience and significance of home. Challenging views of narrative as a mechanism of ideology, she approaches narrative as a practical component of dwelling in the world - and the novel a primary place-making agent.

Trauma in Contemporary Literature analyzes contemporary narrative texts in English in the light of trauma theory, including essays by scholars of different countries who approach trauma from a variety of perspectives. The book analyzes and applies the most relevant concepts and themes discussed in trauma theory, such as the relationship between individual and collective trauma, historical trauma, absence vs. loss, the roles of perpetrator and victim, dissociation, *nachträglichkeit*, transgenerational trauma, the process of acting out and working through, introjection and incorporation, mourning and melancholia, the phantom and the crypt, postmemory and multidirectional memory, shame and the affects, and the power of resilience to overcome trauma. Significantly, the essays not only focus on the phenomenon of trauma and its diverse manifestations but, above all, consider the elements that challenge the aporias of trauma, the traps of stasis and repetition, in order to reach beyond the confines of the traumatic condition and explore the possibilities of survival, healing and recovery. This book constitutes the refereed proceedings of the 6th International Conference on Interactive Storytelling, ICIDS 2013, Istanbul, Turkey, November 2013. The 14 revised full papers presented together with 10 short papers were carefully reviewed and selected from 51 submissions. The papers are organized in topical sections on theory and aesthetics; authoring tools and applications; evaluation and user experience reports; virtual characters and agents; new storytelling modes; workshops.

This book offers a transnational feminist response to the gender politics of torture and terror from the viewpoint of populations of color who have come to be associated with acts of terror. Using the War on Terror in Afghanistan and Iraq, this book revisits other such racialized wars in Palestine, Guatemala, India, Algeria, and South Africa. It draws widely on postcolonial literature, photography, films, music, interdisciplinary arts, media/new media, and activism, joining the larger conversation about human rights by addressing the problem of a pervasive public misunderstanding of terrorism conditioned by a foreign and domestic policy perspective. Deb provides an alternative understanding of terrorism as revolutionary dissent against injustice through a postcolonial/transnational lens. The volume brings counter-terror narratives into dialogue with ideologies of gender, race, ethnicity, nationality, class, and religion, addressing the situation of women as both perpetrators and targets of torture, and the possibilities of a dialogue between feminist and queer politics to confront securitized regimes of torture. This book explores the relationship in which social and cultural texts stand with respect to legacies of colonialism and neo-imperialism in a world of transnational feminist solidarities against postcolonial wars on terror.

Offering an interdisciplinary approach to narrative, this book investigates storyworlds and minds in narratives across media, from literature to digital games and reality TV, from online sadomasochism to oral history databases, and from horror to hallucinations. It addresses two core questions of contemporary narrative theory, inspired by recent cognitive-scientific developments: what kind of a construction is a storyworld, and what kind of mental functioning can be embedded in it? Minds and worlds become essential facets of making sense and interpreting narratives as the book asks how story-internal minds relate to the mind external to the storyworld, that is, the mind processing the story. With essays from social scientists, literary scholars, linguists, and scholars from interactive media studies answering these topical questions, the collection brings diverse disciplines into dialogue, providing new openings for genuinely transdisciplinary narrative theory. The wide-ranging selection of materials analyzed in the book promotes knowledge on the latest forms of cultural and social meaning-making through narrative, necessary for navigating the contemporary, mediatized cultural landscape. The combination of theoretical reflection and empirical analysis makes this book an invaluable resource for scholars and advanced students in fields including literary studies, social sciences, art, media, and communication.

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In recent years, a growing field of empathy studies has started to emerge from several academic disciplines, including neuroscience, social psychology, and philosophy. Because literature plays a central role in discussions of empathy across disciplines, reconsidering how literature relates to "feeling with" others is key to rethinking empathy conceptually. This collection challenges common understandings of empathy, asking readers to question what it is, how it works, and who is capable of performing it. The authors reveal the exciting research on empathy that is currently emerging from literary studies while also making productive connections to other areas of study such as psychology and neurobiology. While literature has been central to discussions of empathy in divergent disciplines, the ways in which literature is often thought to relate to empathy can be simplistic and/or problematic. The basic yet popular postulation that reading literature necessarily produces empathy and pro-social moral behavior greatly underestimates the complexity of reading, literature, empathy, morality, and society. Even if empathy were a simple neurological process, we would still have to differentiate the many possible kinds of empathy in relation to different forms of art. All the complexities of literary and cultural studies have still to be brought to bear to truly understand the dynamics of literature and empathy.

This book provides a comprehensive compilation of essays on the relationship between formal experimentation and ethics in a number of generically hybrid or "liminal" narratives dealing with individual and collective traumas, running the spectrum from the testimonial novel and the fictional autobiography to the fake memoir, written by a variety of famous, more neglected contemporary British, Irish, US, Canadian, and German writers. Building on the psychological insights and theorizing of the fathers of trauma studies (Janet, Freud, Ferenczi) and of contemporary trauma critics and theorists, the articles examine the narrative strategies, structural experimentations and hybridizations of forms, paying special attention to the way in which the texts fight the unrepresentability of trauma by performing rather than representing it. The ethicality or unethicity involved in this endeavor is assessed from the combined perspectives of the non-foundational, non-cognitive, discursive ethics of alterity inspired by Emmanuel Levinas, and the ethics of vulnerability. This approach makes Contemporary Trauma Narratives an excellent resource for scholars of contemporary literature, trauma studies and literary theory.

The present volume has as its primary aim readings, from a feminist perspective, of a number of works from Russian literature published over the period in which the 'woman question' rose to the fore and reached its peak. All the works considered here were produced in, or hark back to, a fairly narrowly defined period of not quite 20 years (1846-1864) in which issues of gender, of male and female roles were discussed much more keenly than in perhaps any other period in Russian literature. The overall project is summed up by the three key words of this book's title, narrative, space and gender, and, especially, the interconnections between them. That is, what do the way these stories were told tell us about gender identities in mid-nineteenth-century Russia? Which spaces were central to these fictional worlds? Which spaces suggested which gender identities? The discussions therefore focus on issues of narrative and space, and how they acted as 'technologies of gender'. This volume will be of interest to all interested in nineteenth-century Russian literature, as well as students of gender, and of the semiotics of narrative space.

In dialogue with groundbreaking technologies and scientific models, twentieth century fiction presents readers with a vast mosaic of perspectives on the cosmos. The literary imagination of the world beyond the human scale, however, faces a fundamental difficulty: if, as researchers in both cognitive science and narrative theory argue, fiction is a practice geared toward the human embodied mind, how can it cope with scientific theories and concepts—the Big Bang, quantum physics, evolutionary biology, and so on—that resist our common-sense intuitions and appear discontinuous, in spatial as well as temporal terms, with our bodies? This book sets out to answer this question by showing how the embodiment of mind continues to matter even as writers—and readers—are pushed out of their terrestrial comfort zone. Offering thoughtful commentary on work by both mainstream literary authors and science fiction writers (from Primo Levi to Jeanette Winterson, from Olaf Stapledon to Pamela Zoline), *Embodiment and the Cosmic Perspective in Twentieth-Century Fiction* explores the multiple ways in which narrative can radically defamiliarize



our bodily experience and bridge the gap with cosmic realities. This investigation affords an opportunity to reflect on the role of literature as it engages with science and charts its epistemological and ethical ramifications.

Spaces of Longing and Belonging contains theoretical and interpretative studies of spatiality centered on a variety of literary and cultural contexts. The essays provide a collection of innovative scholarship on central questions relating to literary spatiality in a context of increased global awareness.

The "spatial turn" in literary studies is transforming the way we think of the field. The Routledge Handbook of Literature and Space maps the key areas of spatiality within literary studies, offering a comprehensive overview but also pointing towards new and exciting directions of study. The interdisciplinary and global approach provides a thorough introduction and includes thirty-two essays on topics such as: Spatial theory and practice Critical methodologies Work sites Cities and the geography of urban experience Maps, territories, readings. The contributors to this volume demonstrate how a variety of romantic, realist, modernist, and postmodernist narratives represent the changing social spaces of their world, and of our own world system today.

This book surveys the hyperlocal in the works of authors such as Jane Austen, John Keats, and Charles Dickens. It shows that the hyperlocal space or object, though particular, reaches beyond itself, affording an elasticity that can allow those things that seem beneath notice to reveal broader cultural significance.

Arising from the philosophical conviction that our sense of space plays a direct role in our apprehension and construction of reality (both factual and fictional), this book investigates how conceptions of postmodern space have transformed the history of the impossible in literature. Deeply influenced by the work of Jorge Luis Borges and Julio Cortázar, there has been an unprecedented rise in the number of fantastic texts in which the impossible is bound to space — space not as scene of action but as impossible element performing a fantastic transgression within the storyworld. This book conceptualizes and contextualizes this postmodern, fantastic use of space that disrupts the reader's comfortable notion of space as objective reality in favor of the concept of space as socially mediated, constructed, and conventional. In an illustration of the transnational nature of this phenomenon, García analyzes a varied corpus of the Fantastic in the past four decades from different cultures and languages, merging literary analysis with classical questions of space related to the fields of philosophy, urban studies, and anthropology. Texts include authors such as Julio Cortázar (Argentina), John Barth (USA), J.G. Ballard (UK), Jacques Sternberg (Belgium), Fernando Iwasaki (Perú), Juan José Millás (Spain,) and Éric Faye (France). This book contributes to Literary Theory and Comparative Literature in the areas of the Fantastic, narratology, and Geocriticism and informs the continuing interdisciplinary debate on how human beings make sense of space.

The Cambridge History of Postmodern Literature offers a comprehensive survey of the field, from its emergence in the mid-twentieth century to the present day. It offers an unparalleled examination of all facets of postmodern writing that helps readers to understand how fiction and poetry, literary criticism, feminist theory, mass media, and the visual and fine arts have characterized the historical development of postmodernism. Covering subjects from the Cold War and countercultures to the Latin American Boom and magic realism, this History traces the genealogy of a literary tradition while remaining grounded in current scholarship. It also presents new critical approaches to postmodern literature that will serve the needs of students and specialists alike. Written by a host of leading scholars, this History will not only engage readers in contemporary debates but also serve as a definitive reference for years to come.

The modern city is a space that can simultaneously represent the principles of its homeland alongside its own unique blend of the cultures that intermingle within its city limits. This book makes an intervention in Canadian literary criticism by foregrounding both 'globalism,' which is increasingly perceived as the state-of-the-art literary paradigm, and the city. These are two significant axes of contemporary culture and identity that were previously disregarded by a critical tradition built around the importance of space and place in Canadian writing. Yet, as relevant as the turn to the city and to globalism may be, this collection's most notable contribution lies in linking the notion of 'glocality', that is, the intermeshing of local and global forces to representations of subjectivity in the material and figurative space of the Canadian city. Dealing with oppositional discourses as multiculturalism, postcolonialism, feminism, diaspora, and environmentalism this book is an essential reference for any scholar with an interest in these areas.

Schools and circles have been a major force in twentieth-century intellectual movements. They fostered circulation of ideas within and between disciplines, thus altering the shape of intellectual inquiry. This volume offers a new perspective on theoretical schools in the humanities, both as generators of conceptual knowledge and as cultural phenomena. The structuralist, semiotic, phenomenological, and hermeneutical schools and circles have had a deep impact on various disciplines ranging from literary studies to philosophy, historiography, and sociology. The volume focuses on a set of loosely interrelated groups, with a strong literary, linguistic, and semiotic component, but extends to the fields of philosophy and history—the interdisciplinary conjunctions arising from a sense of conceptual kinship. It includes chapters on unstudied or less studied groups, such as Tel Aviv School of poetics and semiotics or the research group Poetics and Hermeneutics. The volume presents a significant supplement to the standard historical accounts of literary, critical, and related theory in the twentieth century. It enhances and complicates our understanding of the twentieth-century intellectual and academic history by showing schools and circles in the state of germination, dialogue, controversy, or decline, in their respective historical and institutional settings, while reaching simultaneously beyond those dense settings to the new cultural and ideological situations of the twenty-first century.

From the time of Charles Dickens, the imaginative power of the city of London has frequently inspired writers to their most creative flights of fantasy. Charting a new history of London fantasy writing from the Victorian era to the twenty-first century, Fairy Tales of London explores a powerful tradition of urban fantasy distinct from the rural tales of writers such as J. R. R. Tolkien. Hadas Elber-Avram traces this urban tradition from Dickens, through the scientific romances of H. G. Wells, the anti-fantasies of George Orwell and Mervyn Peake to contemporary science fiction and fantasy writers such as Michael Moorcock, Neil Gaiman and China Miéville.

This book is a study of the short story, one of the widest taught genres in English literature, from an innovative methodological perspective. Both liminality and the short story are well-researched phenomena, but the combination of both is not frequent. This book discusses the relevance of the concept of liminality for the short story genre and for short

story cycles, emphasizing theoretical perspectives, methodological relevance and applicability. Liminality as a concept of demarcation and mediation between different processual stages, spatial complexes, and inner states is of obvious importance in an age of global mobility, digital networking, and interethnic transnationality. Over the last decade, many symposia, exhibitions, art, and publications have been produced which thematize liminality, covering a wide range of disciplines including literary, geographical, psychological and ethnicity studies. Liminal structuring is an essential aspect of the aesthetic composition of short stories and the cultural messages they convey. On account of its very brevity and episodic structure, the generic liminality of the short story privileges the depiction of transitional situations and fleeting moments of crisis or decision. It also addresses the moral transgressions, heterotopic orders, and forms of ambivalent self-reflection negotiated within the short story's confines. This innovative collection focuses on both the liminality of the short story and on liminality in the short story.

This Companion is an authoritative, comprehensive, and accessible guide to the key works, genres, and movements of postmodern American fiction.

*Narrating Space / Spatializing Narrative: Where Narrative Theory and Geography Meet* by Marie-Laure Ryan, Kenneth Foote, and Maoz Azaryahu offers a groundbreaking approach to understanding how space works in narrative and narrative theory and how narratives work in real space. Thus far, space has traditionally been viewed by narratologists as a backdrop to plot. This study argues that space serves important but under-explored narrative roles: It can be a focus of attention, a bearer of symbolic meaning, an object of emotional investment, a means of strategic planning, a principle of organization, and a supporting medium. Space intersects with narrative in two principal ways: "Narrating space" considers space as an object of representation, while "spatializing narrative" approaches space as the environment in which narrative is physically deployed. The inscription of narrative in real space is illustrated by such forms as technology-supported locative narratives, street names, and historical/heritage site and museum displays. While narratologists are best equipped to deal with the narration of space, geographers can make significant contributions to narratology by drawing attention to the spatialization of narrative. By bringing these two approaches together--and thereby building a bridge between narratology and geography--*Narrating Space / Spatializing Narrative* yields both a deepened understanding of human spatial experience and greater insight into narrative theory and poetic forms.

A talking body part, a character that is simultaneously alive and dead, a shape-changing setting, or time travel: although impossible in the real world, such narrative elements do appear in the storyworlds of novels, short stories, and plays. Impossibilities of narrator, character, time, and space are not only common in today's world of postmodernist literature but can also be found throughout the history of literature. Examples include the beast fable, the heroic epic, the romance, the eighteenth-century circulation novel, the Gothic novel, the ghost play, the fantasy narrative, and the science-fiction novel, among others. *Unnatural Narrative* looks at the startling and persistent presence of the impossible or "the unnatural" throughout British and American literary history. Layering the lenses of cognitive narratology, frame theory, and possible-worlds theory, *Unnatural Narrative* offers a rigorous and engaging new characterization of the unnatural and what it yields for individual readers as well as literary culture. Jan Alber demonstrates compelling interpretations of the unnatural in literature and shows the ways in which such unnatural phenomena become conventional in readers' minds, altogether expanding our sense of the imaginable and informing new structures and genres of narrative engagement. Celebrating the twentieth anniversary of the groundbreaking *Testimony*, this collection brings together the leading academics from a range of scholarly fields to explore the meaning, use, and value of testimony in law and politics, its relationship to other forms of writing like literature and poetry, and its place in society. It visits testimony in relation to a range of critical developments, including the rise of Truth Commissions and the explosion and radical extension of human rights discourse; renewed cultural interest in perpetrators of violence alongside the phenomenal commercial success of victim testimony (in the form of misery memoirs); and the emergence of disciplinary interest in genocide, terror, and other violent atrocities. These issues are necessarily inflected by the question of witnessing violence, pain, and suffering at both the local and global level, across cultures, and in postcolonial contexts. At the volume's core is an interdisciplinary concern over the current and future nature of witnessing as it plays out through a 'new' Europe, post-9/11 US, war-torn Africa, and in countless refugee and detention centers, and as it is worked out by lawyers, journalists, medics, and novelists. The collection draws together an international range of case-studies, including discussion of the former Yugoslavia, Gaza, and Rwanda, and encompasses a cross-disciplinary set of texts, novels, plays, testimonial writing, and hybrid testimonies. The volume situates itself at the cutting-edge of debate and as such brings together the leading thinkers in the field, requiring that each address the future, anticipating and setting the future terms of debate on the importance of testimony.

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