# Table of Contents

Acknowledgements vii  
List of figures ix  
Introduction: the art of the fragment xi  
Vanessa Guignery, École Normale Supérieure in Lyon  
Wojciech Drąg, University of Wrocław

## Part One

Forms of fragmentation: past and present 1  

### Chapter 1  
**What is fragmentary fiction?** 3  
Merritt Moseley, University of North Carolina at Asheville

### Chapter 2  
**Fragmentary writing and polyphonic narratives in twenty-first-century fiction** 19  
Mariano D’Ambrosio, University Paris 3 – Sorbonne Nouvelle

### Chapter 3  
**The short story: fragment and augment** 33  
David Malcolm, SWPS University of Social Sciences and Humanities in Warsaw

## Part Two

The fragment and the whole 45  

### Chapter 4  
**The architectural fragment: ruins and totality in J. G. Ballard’s fiction** 47  
Marcin Tereszewski, University of Wrocław

### Chapter 5  
**Fragmentary transtextuality: David Mitchell and his novel** 57  
Gerd Bayer, University of Erlangen-Nuremberg
<table>
<thead>
<tr>
<th>Chapter 6</th>
<th>Fragmentary writing and globalization in Ali Smith's <em>Hotel World</em></th>
<th>67</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alicia J. Rouverol, <em>University of Manchester</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter 7</th>
<th>Lives, etc.: fragments of lives in short stories by Julian Barnes</th>
<th>81</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teresa Bruś, <em>University of Wrocław</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter 8</th>
<th>“Make it new” to return as rupture and difference: a study of Jeanette Winterson's <em>The Gap of Time</em></th>
<th>91</th>
</tr>
</thead>
<tbody>
<tr>
<td>Maria Antonietta Struzziero</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Part Three
Fragmentation in the age of crisis | 105 |

<table>
<thead>
<tr>
<th>Chapter 9</th>
<th>Collage manifestos: fragmentation and appropriation in David Markson's <em>This is Not a Novel</em> and David Shields's <em>Reality Hunger</em></th>
<th>107</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wojciech Drąg, <em>University of Wrocław</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter 10</th>
<th>Fragmentation in David Foster Wallace's fiction</th>
<th>123</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jarosław Hetman, <em>Nicolaus Copernicus University, Toruń</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter 11</th>
<th>Trauma and the mechanics of fragmentation in <em>Extremely Loud and Incredibly Close</em> by Jonathan Safran Foer</th>
<th>135</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caroline Magnin, <em>Sorbonne Université</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Part Four
Multimodal and multimedial fragments | 147 |

<table>
<thead>
<tr>
<th>Chapter 12</th>
<th>Singularity, multimodality, transmediality: fragmentary future(s) of the novel?</th>
<th>149</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grzegorz Maziarczyk, <em>John Paul II Catholic University of Lublin</em></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Chapter 13</th>
<th>From Wunderkammer fragmentation to alternative history in <em>Hexen 2.0</em> by Suzanne Treister</th>
<th>161</th>
</tr>
</thead>
<tbody>
<tr>
<td>Zofia Kolbuszewska, <em>University of Wrocław</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chapter 14</td>
<td><strong>Unbox the story: a look at contemporary shuffle narratives</strong></td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>-------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Côme Martin</td>
<td></td>
</tr>
<tr>
<td>Chapter 15</td>
<td><strong>Fragmentation as building practice: the literary and musical collaboration between Thomas Ligotti and Current 93 for In a Foreign Town, in a Foreign Land</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Deborah Bridle, <em>University of Côte d’Azur</em></td>
<td></td>
</tr>
<tr>
<td>Chapter 16</td>
<td><strong>Fragments of a postscript</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alison Gibbons, <em>Sheffield Hallam University</em></td>
<td></td>
</tr>
<tr>
<td>Contributors</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Index</td>
<td>209</td>
<td></td>
</tr>
<tr>
<td></td>
<td>213</td>
<td></td>
</tr>
</tbody>
</table>
Acknowledgements

This volume is the outcome of an international conference entitled “Fragmentary Writing in Contemporary British and American Fiction,” which was held in Wrocław, Poland, on 22-23 September 2017. Organized by Prof. Vanessa Guignery and Dr. Wojciech Droga, the conference gathered forty scholars from eleven countries. It was made possible thanks to the financial support by the Institute of English Studies at the University of Wrocław and the IHRIM research laboratory at the École Normale Supérieure in Lyon.

Our volume contains a selection of fifteen articles based on the papers presented at the conference, including two texts written by the plenary speakers – Prof. Merritt Moseley and Prof. Grzegorz Maziarczyk. The third keynote speaker, Prof. Alison Gibbons, has written the afterword. The editors wish to express their gratitude for their great contribution to the project since its inception in 2015. They also extend their thanks to Dr Marcin Tereszewski, Ewa Błasiak, Krzysztof Jański, Agata Słowik and Angelika Szopa for helping in various ways in organizing the Wrocław conference.

This publication has received the support of UMR 5317 – IHRIM (Institut d’histoire des représentations et des idées dans les modernités), under the authority of the CNRS, the ENS de Lyon, and the Universities Lumière-Lyon 2, Jean-Moulin-Lyon 3, Jean-Monnet-Saint-Etienne and Clermont Auvergne.
List of figures

Figure 15.1. Steven Stapleton. CD cover: “You will know it is time.” *In a Foreign Town, In a Foreign Land*, by Current 93. London: Durtro, 1997. 187

Figure 15.2. Steven Stapleton. Book front cover: “In a Foreign Land.” *In a Foreign Town, In a Foreign Land*, by Thomas Ligotti. London: Durtro, 1997. 188

Figure 15.3. Steven Stapleton. Book back cover: “In a Foreign Land.” *In a Foreign Town, In a Foreign Land*, by Thomas Ligotti. London: Durtro, 1997. 188
In 1966, Donald Barthelme had the narrator of his short story “See the Moon?” declare, “Fragments are the only forms I trust” (157). A number of contemporary British and American novelists could also make this statement theirs as the last few decades have seen a renewed popularity of fragmentation in works of fiction that deny completeness, linearity and coherence in favor of incompletion, disruption and gaps. According to Hans-Jost Frey, the fragment “is not a popular subject for literary scholarship” because it “does not fulfil the presupposition of wholeness” and “cannot be controlled” (32). However, the resurgence of fragmentation at the turn of the twentieth and twenty-first centuries deserves to be examined in order to ascertain whether contemporary forms of fragmentary writing constitute a return to the modernist episteme or the fragmented literature of exhaustion of the 1960s, whether they mark a continuity with some aspects of the postmodernist aesthetics or signal a major deviation from previous structures. Additionally, the relation between the fragment and the whole needs to be reconsidered so as to determine if the two notions are mutually exclusive in contemporary fiction and if the loss of the ideal of totality and unity is viewed with nostalgia or accepted and even welcome. This volume also purports to examine whether thinking up new modes and practices of fragmentation in literature, which can accommodate multimodal and transmedial forms, might be a way for contemporary writers to reflect today’s accelerated culture of social media and over-communication within which long-form fiction seems increasingly anachronistic. If the novel is not quite dead despite Will Self’s dogged insistence that “this time it’s for real” and that, in the digital age, “the novel is absolutely doomed to become a marginal cultural form” (qtd. in Clark), the genre is undergoing significant transformations which seem necessary if one is to overcome the “novel-nausea” that writers like Zadie Smith have expressed (Smith, “An Essay”). While the most innovative fiction some-
times veers towards the anti-novel in its extreme discontinuity (Drag) or creates hybrid genres, less experimental works rely on fragmentation to shake the novel “out of its present complacency” (Smith, *Changing My Mind* 94), mimic the fissures of the self (Gibbons, *Multimodality* 201–02) or echo the shattering effects of trauma.

### Defining the fragment

Before examining the ways in which contemporary forms of fragmentariness differ from, refurbish or repeat past models, one should start with the near-impossible task of trying to define the fragment. In *The Fragment: Towards a History and Poetics of a Performative Genre* (2004), Camelia Elias argues that “much of the appeal to the fragment relies on the fact that one can never be sure of what exactly constitutes a fragment” (2). For Frey, the fragment is “hostile to meaning and resists understanding” (25) because it cannot be accommodated into a whole: defining the fragment would amount to giving it well-delineated contours and considering it as a self-contained object, thereby disavowing its fragmentariness. Despite this proviso, critics have attempted to pinpoint some characteristics of this elusive object and have insisted in particular on its incompleteness: “a fragment appears incomplete, be it a sliver cut off from a larger whole, an unfinished work, or a work that seems insubstantial” (Metzer 106). David Metzer adds that the central relationship for a fragment is “that between part and whole” (106), a relationship that is predicated on loss. The etymology of the word certainly highlights these aspects. As noted by Alain Montandon, in Latin, the words *fragmen* and *fragmentum* derive from *frango*, which means “to break, to shatter, to crash.” A fragment is a piece of a whole which has been ruptured and fragmentation therefore implies “an endured violence, an intolerable disintegration” (Montandon 77).1 André Guyaux also draws attention to the etymology which emphasizes the cut, the separation and even “the wound” (7) while Sébastien Rongier refers to “a fracture” and “a tear.” Fragmentariness is therefore commonly associated with loss, lack and vulnerability – a word whose etymology is significantly *vulnus*, i.e., the wound. It might thereby come as no surprise that in our “era of the vulnerable” (Ganteau, *The Ethics* 5), works of fiction which relate personal and collective traumas, with a focus on bodily frailty and a dramatization of loss, should opt for the trope of vulnerability and for modes of fragmentation and dislocation.

---

1 All quotations from French sources are provided in our own translation.
A historical overview of the fragment

In earlier centuries, however, the fragment was not necessarily considered as the sign of a fracture to be deplored. Critics usually locate the origins of theoretical interest in the fragment in two European traditions. Firstly, French moralists and essayists from the sixteenth to the eighteenth century including Montaigne, Pascal, La Rochefoucauld and Chamfort favored the form of the pensée, the sentence, the maxim, the aphorism – a form taken up again by David Markson and David Shields in the contemporary period, as analyzed by Wojciech Drąg in this volume. According to Françoise Susini-Anastopoulos, unlike the fragment, the aphorism of the French moralists is marked by its “excessive closure” and “perfect completeness” (31), and for Elias, it “does not possess the same potential as the fragment to be performative” (9). The second European tradition of the fragment privileges a more open form: the late eighteenth-century Jena group of the first period of German Romanticism (including Schlegel and Novalis) set out their theory of the fragment in the journal The Athenaeum – a tradition Marcin Tereszewski recalls in this volume to differentiate it from the relationship of the fragment to totality in J. G. Ballard’s fiction. According to D. F. Rauber, the classical literary stance centered on the finite and developed forms that enhanced “effects such as balance, harmony, perfection” (214). On the other hand, the Romantic artist was looking for a finite and discreet form that would “reflect the infinite and the indeterminate” (Rauber 214). For Schlegel and Novalis, but also for Goethe, Schiller or Nietzsche, the fragment seemed to offer the best solution to fulfil this ideal, which has led Rauber to call it “the ultimate romantic form” (215) and Philippe Lacoue-Labarthe and Jean-Luc Nancy to name it “the romantic genre par excellence” (40). The two French critics insist that the German Romantics, contrary to the etymological definition proposed earlier, never confuse the fragment with “the residue of a broken ensemble,” nor do they emphasize the fracture that produces the fragment (42).

This marks a contrast with the perception of fragmentation in the twentieth and twenty-first century, as noted by Elizabeth Wanning Harries in The Unfinished Manner: Essays on the Fragment in the Later Eighteenth Century (1994): “We tend to think of fragmentary forms as radically discontinuous, reflecting a discontinuous, unstable, uncentered universe. The world is in chaos, and we represent that chaos in fragments. In the eighteenth century, however, and even into the nineteenth, fragments were not necessarily signs of a broken reality” (34). Instead, the Romantics gesture towards an impossible totality which remains an ideal. They acknowledge that the fragment “involves an essential incompleteness” (42) because it is a project, engaged in the process of becoming – a “fragment
of the future” as noted in *Athenaeum* fragment 22 (qtd. in Lacoue-Labarthe and Nancy 43). Simultaneously, however, they insist that the fragment relies on a form of unity, integrity and individuation, as suggested by Schlegel’s famous description in *Athenaeum* fragment 206: “[a] fragment, like a small work of art, has to be entirely isolated from the surrounding world and be complete in itself like a hedgehog” (qtd. in Lacoue-Labarthe and Nancy 43). The Romantic fragment, therefore, reaches out towards an impossible whole and does not bring “the dispersion or the shattering of the work into play” (Lacoue-Labarthe and Nancy 48).

A century later, the modernists repudiated Romanticism, and yet several critics traced the lineage of modernism, commonly labeled as an art of rupture, to Romantic modes of writing. For Anne Janowitz, the Romantic fragment poem was “the precursor form to the modernist fragment poem” (442), and for Rebecca Varley-Winter, “modernist fragments respond to Romantic fragments” (15). At the beginning of the twentieth century, chaos, confusion and a sense of crisis prevailed in the context of technological, social and economic modernization, scientific breakthroughs such as Einstein’s theory of relativity, the decline of philosophical, religious and moral certainties and the catastrophe of the First World War. Susini-Anastopoulos attributes the development of fragmentary writing in that period to what she calls modernity’s triple crisis of completeness, totality and genre (2) – notions which are deemed obsolete. Ricard Ripoll adds to that list the modern crisis of the subject (*L’écriture* 17–18), whereas Isabelle Chol proposes the crisis of meaning – prompted by the experience and awareness of lack, emptiness and discontinuity – as yet another philosophical context for the emergence of fragmentary literature (Chol 18–22). Moving further into the twentieth century, Rongier indicates a historical crisis as the motivation for the adoption of fragmentary style by thinkers such as Theodor Adorno. Rongier regards the choice to write in fragments as a “testimony of rupture” precipitated by the Holocaust and calls it “a thought of the radical mutilation of thought.” In the aftermath of Auschwitz, fragmentary writing signifies, according to Rongier, the “loss of every form of innocence,” the impossible “suture of the historical wound” and the exhaustion of “the affirmative conciliatory or reconciliatory thought.” Rongier associates formal disintegration with the “sense of an ending,” interprets the rise of fragmentation as literature’s admission of its own impotence and cites Adorno’s remark that art’s “turn to the friable and the fragmentary is in truth an effort to save art by dismantling the claim that artworks are what they cannot be” (Adorno 190).

In the first decades of the twentieth century, disillusioned poets were intent on devising new strategies that could capture the complexity of the
Introduction: the art of the fragment

contemporary world. In *The Waste Land* (1922), T. S. Eliot juxtaposed the refuse, shards and debris of Western culture, “confronting the reader with a collage of seemingly unrelated fragments and abandoning the narrative that might hold them together” (Gasiorek 11). Eliot’s poem concludes with snippets from other works (a children’s song, the Upanishads, an ancient Latin poem and works by Dante, Thomas Kyd, Gérard de Nerval, Alfred Lord Tennyson and Algernon Swinburne, each of them in its original language), presented by the Fisher King as “these fragments I have shored against my ruins” (Eliot 75). Characteristically, Eliot does not provide any bridges or transitions which would account for the coexistence of so many distinct fragments.

While poetry is conducive to fragmentary writing and fragmentariness is integral to the short story (as examined by David Malcolm and Teresa Bruś in this volume), the novel has been considered as the genre that is the most distant from fragmentation (Ripoll, *L’écriture* 15). And yet, modernist novelists – wary of unifying plots, autonomous characters, reassuring sequentiality and closure – turned their backs on “realism as an unwarrantedly stable and epistemologically confident narrative mode” and “developed novelistic forms that were fragmented, deployed multiple viewpoints, emphasized the subjective nature of experience, disrupted narrative chronology” (Gasiorek 6). William Faulkner deprived the reader of any organizing narratorial figure and unified representation of the world, favoring instead the juxtaposition of a multitude of points of view in *The Sound and the Fury* (1929) and *As I Lay Dying* (1930) while Virginia Woolf linked herself “to dispersion, to intermittency, to the fragmented brilliance of images, to the simmering fascination of the instant” (Blanchot 101), famously asking readers to “tolerate the spasmodic, the obscure, the fragmentary, the failure” (Woolf 111). Significantly, most theorists of modernist literature highlight the primacy of fragmentation and put forward related concepts or notions which Stephen Kern has enumerated in *Modernism after the Death of God: Christianity, Fragmentation, and Unification* (2017):


Kern adds however that this emphasis on fragmentation, disintegration and dislocation is often balanced by a process of reconstruction and a desire for unification. Thus, James McFarlane reinterpreted William Butler Yeats’s famous line from “Second Coming” (1919) – “Things fall apart; the
centre cannot hold” (Yeats 158) – by arguing that “the defining thing in the
Modernist mode is not so much that things fall apart but that they fall
together” (McFarlane 92). According to Joshua Kavaloski, Yeats was not
only mourning “the perceived collapse of the order that had previously
provided structure and meaning to human life” but he was also “longing
for a new center” and articulating “the desire to reestablish order out of the
shocks, crises, and violations of modernism’s early phase” (1). In the same
way, Eliot in The Waste Land aimed to “piece together or reconcile the
jigsaw of the myriad references, half-lines, non-sequiturs and quotations,”
thereby trying to “hold in the chaos” (Childs 182). In “Spatial Form in
Modern Literature,” Joseph Frank argued for a spatial and non-sequential
reading of modernist works, following the model of imagist poetry. Taking
the example of James Joyce’s Ulysses (1922), he wrote, “the reader is forced
to read Ulysses in exactly the same manner as he reads modern poetry, that
is, by continually fitting fragments together and keeping allusions in mind
until, by reflexive reference, he can link them to their complements” (20).
These examples suggest that fragmentation in modernist literature needs
to be set up against the wish to synthesize what has been taken apart in
order to recover some form of unity. Thereby, as suggested by Varley-
Winter in Reading Fragments and Fragmentation in Modernist Literature
(2018), crises within modernist literature “are more than purely negative”
(21).

While in France in the 1950s and 60s, the nouveau roman as practiced by
Alain Robbe-Grillet, Nathalie Sarraute, Michel Butor and Claude Simon
was bringing radical changes to the novel, and in the United States in 1967,
John Barth published his famous essay “The Literature of Exhaustion”
about “the used-upness of certain forms or exhaustion of certain possibili-
ties” (71), in Britain, mainstream social realism was the dominating trend
and traditional novels were flourishing. Writers such as Eva Figes, B. S.
Johnson, Ann Quin, Alan Burns or Brigid Brophy showed their frustration
with this “reaction against experiment” – the title of Rubin Rabinovitz’s
study of the English novel of the period. Figes recalls, “We were concerned
with language, with breaking up conventional narrative, with ‘making it
new’ in our different ways. We all used fragmentation as a starting point,
and then took off in different directions” (70). Just as William S. Burroughs
devised his cut-up technique to reflect the randomness of consciousness
and the fragmented nature of the real, Johnson kept looking for forms that
would reflect the chaos and fragmentation of reality, or, quoting Samuel
Beckett, “a form that accommodates the mess” (Johnson, Aren’t You Rather
Young 17). In Albert Angelo (1964), the author-narrator describes his own
book as being “about the fragmentariness of life, too, attempts to repro-
duce the moment-to-moment fragmentariness of life, my life, and to echo
Introduction: the art of the fragment

it in technique, the fragmentariness” (169). In *The Unfortunates* (1969), Johnson’s famous novel-in-a-box composed of twenty-seven unbound sections, the novelist used the dislocated form of the book as a metaphor for the random workings of the narrator’s mind, the arbitrary progression of a football match and the proliferation of cancer cells.

Critics have considered Johnson either as “a Modernist stranded on the inimical shores of the late twentieth century” (Ganteau, “Anatomy” 113) or as a paradoxical precursor of postmodernism, “a postmodernist who wasn’t postmodern” (White and Tew 6). This hesitation points to the continuities and points of contact between modernism and postmodernism despite the addition of the polysemic prefix “post-,” and one of them is specifically “the shattered fragment” (Metzer 104). For Jean-François Lyotard, the postmodern condition is characterized by an “incredulity towards metanarratives” (xxiv): master narratives that would grant meaning and rationality to events no longer exist and are replaced by a multitude of stories, a polyphony of voices, a plurality of versions. Therefore, as noted by Paul Virilio in 1983, “[w]e're in the age of micro-narrative, the art of the fragment” (35): the unity of continuity has been displaced “onto the notion of fragment, of disorder” (36). While Romantic and modernist artists were still longing for unity, the postmodernist writer “only disconnects…. His ultimate opprobrium is ‘totalization,’ any synthesis whatever, social, epistemic, even poetic. Hence his preference for montage, collage, the found or cut-up literary object, for paratactical over hypotactical forms” (Hassan 19). Several theorists have highlighted that major difference with modernism, for instance, Alan Wilde, who wrote that “Postmodernism has given up Modernist attempts to restore wholeness to a fragmented world and has accepted the contingency of experience” (42). For such American writers as Barthelme, Richard Brautigan or Thomas Pynchon, the fragments “never come together under the aegis of an explanatory rationale, be it that of history, myth, or psychology” because all such metanarratives are distrusted (D’haen 220). This also explains why the narrator of Salman Rushdie’s *Shame* (1983), in his attempt to tell the history of Pakistan, is “forced to reflect that world in fragments of broken mirrors” and has to reconcile himself to “the inevitability of the missing bits” (69). Whereas modernist fiction “endorsed the reader’s will to read the fragment into a totality,” in postmodernist fiction, “this move to reconstruction breaks down, for both the reader and the fictional characters” (Mepham 146). Postmodernist texts made of unconnected fragments destroy the idea of connectivity and “challenge the literary code that predisposes the reader to look for coherence” (Fokkema 44).
Now that postmodernism is “over” (Hutcheon 165), “dead and gone,” “buried” (Federman 245), and has “run out of steam” (Mullins 1), one needs new theoretical tools to analyze the types of fragmentation practiced by British and American contemporary writers, which is what the present volume seeks to provide. On the one hand, contributors examine to what extent contemporary literature draws inspiration or moves away from earlier models, such as, for example, Mariano D’Ambrosio, who sees Laurence Sterne’s *Tristram Shandy* as a precursor of fragmentary writing or Jarosław Hetman, who shows how David Foster Wallace has moved beyond postmodernist fragmentation to counter this brokenness with a sense of transcendence. On the other hand, contributors offer new taxonomies and categories to define the specificity of the modes of fragmentation implemented by contemporary writers in the digital age. A brief review of existing taxonomies and of the main features of fragmentary writing will be proposed below before we turn to the characteristics of fragmentary writing in British and American fiction of the last few decades.

**Attempts at taxonomy**

A number of critics agree on the basic distinction between works whose fragmentation is the result of the author’s conception and those which are incomplete for other reasons, such as the writer’s inability to finish them or the loss of some of its parts over time. In *The Romantic Fragment Poem* (1986), Marjorie Levinson uses the terms “authorized” and “accidental” to differentiate between those two categories (19). The element of chance signaled by the latter notion is also conspicuous in Merritt Moseley’s choice of the word “fortuitous” to account for this group of texts in the present volume. Harries, in turn, prefers the terms “planned” and “unplanned” (3), whereas Metzer chooses to distinguish between “invented” and “remnant” fragments (105). The invented, or “new,” fragments are, in Metzer’s words, “fragments of nothing,” as their origin is not a complete existing work but rather the concept of the fragment, informed by “the notions of incompleteness, loss, and vagueness.” Metzer concludes that despite their differences in genesis both types employ a very similar rhetoric (105–06).

Beyond the general agreement about the existence of the two outlined groups of fragmentary writing, there is little or no critical consensus on any further subdivisions and classifications. Elias proposes a classification of ten kinds of literary fragments, which she divides into two categories: those that historically *are* fragments and those that *become* fragments “by being theorized in critical discourse.” The former group, composed of coercive, consensual, redundant, repetitive and resolute fragments, mani-
fests “agency.” While the latter, comprising ekphrastic, epigrammatic, epigraphic, emblematic and epitaphic fragments, performs “representational functions” (20). By the coercive fragment Elias understands texts (like the writings of Heraclitus) which forcefully aim to elicit a reception emphasizing their incompleteness (25). The consensual kind, exemplified by the works of Schlegel, is also defined with reference to the way the text is interpreted; in this case, the text agrees to being “stretched to infinity and engages on a path of ‘forever becoming’” (26). Redundant, repetitive and resolute fragments, in turn, are distinguished on the basis of what they mean rather than how they are perceived. The three kinds represent different “stages in modernist writing” as epitomized by the works of Louis Aragon, Gertrude Stein and Emil Cioran, respectively (27). Elias embeds her discussion of the second group of fragments in the context of the poetics of postmodernism. The first subtype, the ekphrastic fragment, is one which comments verbally on its visual properties. The next three – epigrammatic, epigraphic and emblematic – “represent three stages in deconstructive thinking” which are informed, respectively, by writing as performance, writing as paratext and writing as metadiscourse (29–30). The final type, the epitaphic fragment, illustrated by the works of David Markson (discussed in this volume in the articles by Moseley and Drąg), is defined as an “event that puts performativity to rest” (30).

In the present volume, the most comprehensive attempt at classifying deliberately fragmentary works is undertaken by Moseley, who proposes three categories: the braid, the bricolage and the mosaic, each of which is exemplified by a variety of contemporary works including the novels shortlisted for the 2016 Man Booker Prize. The braid is conceived of by Moseley as a series of distinct narrative projects which are interspersed with one another rather than offered in sequence. The bricolage is a category referring to works which are composed out of radically heterogeneous materials, whereas the mosaic comprises texts consisting of many narratives that are complete in themselves. Moseley concedes that his taxonomy is not exhaustive, as there exist numerous sui generis works that elude his classification.

The polyphonic novel, explored in this volume by D’Ambrosio, is another possible category of fragmentary writing. It relies on a juxtaposition of multiple voices and the employment of numerous narrators. Rather than amounting to a “messy cacophony,” works like Colum McCann’s *Let The Great World Spin* (2009) and Jennifer Egan’s *A Visit from the Goon Squad* (2010) combine the various voices “with a virtuosity akin to that demon-
Introduction: the art of the fragment

strated by the great contrapuntal composers” (Gioia 4). David Mitchell’s *Cloud Atlas* (2004) is a work which could be classified as a polyphonic novel as well as what A. E. van Vogt has dubbed the “fix-up” (qtd. in Liptak). Also referred to as the short-story novel, the “fix-up” is a notion applied to texts whose degree of coherence between consecutive chapters, regarding subject matter and genre, is greater than in the case of a collection of short stories and lesser than in a traditional novel. Further examples, including other works by Mitchell and, to a certain extent, Ali Smith’s *Hotel World* (2001), are examined in this volume by Gerd Bayer and Alicia Rouverol. The two other categories connected with fragmentary writing which are discussed in other chapters are collage (Drag) and the shuffle narrative (Côme Martin). Among other relevant critical labels are lexicographic fictions – texts imitating the form of encyclopedias, lexicons or dictionaries, such as Xiaolu Guo’s *A Concise Chinese-English Dictionary for Lovers* (2007) and David Levithan’s *The Lover’s Dictionary* (2010) – and question-and-answer texts, as exemplified by Jeanette Winterson’s “The Poetics of Sex” (1993) and Lydia Davis’s “Jury Duty” (2001).

The poetics of fragmentary writing

Since fragmentary writing is not a widely established category, the list of its distinctive features has not been authoritatively codified. As Moseley notes in the opening chapter of this volume, in order for a text to be regarded as fragmentary, it certainly needs to *appear* that way to the reader. That subjective impression is often evoked by the division of the text into single paragraphs or sentences which are separated by space. In such works, exemplified by the writings of Roland Barthes, Maurice Blanchot, David Markson and Maggie Nelson, fragmentariness is evident at first glance – from the moment the reader sets eyes on the page. One alternative are works composed of blocks of continuous text – like Smith’s *Hotel World* and Mitchell’s *Cloud Atlas* – where fragmentation is only apparent at the level of the narrative, which frequently intersperses various elements and stories in a non-linear manner. The third common strategy of fragmentary writing is asserting its hybridity by employing multimodality. Composed of “a multitude of semiotic modes,” multimodal texts “cognize and integrate meaning from the creative synthesis of word, image, and tactility” (Gibbons, *Multimodality* 4; Gibbons, “Multimodal Literature” 433). Multimodal fragments have become particularly prominent over the last decades, therefore a separate section of the volume has been devoted

---

2 Ted Gioia’s article “The Rise of the Fragmented Novel” is an electronic publication divided into sections, whose numbers are provided in parenthetical references.
PAGES MISSING
FROM THIS FREE SAMPLE
Contributors


Gerd Bayer is Professor and Akademischer Direktor in the English department at the University of Erlangen-Nürnberg, having previously taught at the University of Toronto, Case Western Reserve University and the University of Wisconsin-Whitewater. He is the author of a book on John Fowles and of Novel Horizons: The Genre Making of Restoration Fiction, as well as the (co-)editor of seven essay collections, most recently of Early Modern Constructions of Europe and Holocaust Cinema in the Twenty-First Century. He has published essays on postmodern and postcolonial literature and film, early modern narrative fiction, Holocaust Studies and heavy metal.

Deborah Bridle teaches at the Science Faculty at the University of Côte d’Azur and is a member of the CTEL research team. Her doctoral dissertation was devoted to the image of the mirror in a selection of Victorian fairy tales. Her research focuses on fiction dealing with the fantastic. She is particularly interested in occultism and mysticism in the works of authors from the end of the nineteenth century, as well as in the nihilistic philosophical approaches in the works of twentieth-century writers of horror.

Teresa Bruś is Associate Professor at the University of Wrocław. Her major fields of research include visual culture, photography and literature, and life writing. She teaches M.A. seminars on autobiography, electives on the poetry of the 1930s, English modernism and portraiture. Her doctoral dissertation focused on aspects of “profound frivolity” in W.H. Auden’s poetry. She is also a graduate of the International Forum of Photography in Poland. She has published on various aspects of life writing and photography in journals, including Biography: An Interdisciplinary Quarterly, Prose Studies, Connotations, and Thepes. She is the author of Life Writing as Self-Collecting in the 1930s: Cecil Day Lewis and Louis MacNeice (2012).
Wojciech Drąg is Assistant Professor at the Institute of English Studies, University of Wrocław. He is the author of Revisiting Loss: Memory, Trauma and Nostalgia in the Novels of Kazuo Ishiguro (2014) and co-editor of War and Words: Representations of Military Conflict in Literature and the Media (2015) and Spectrum of Emotions: From Love to Grief (2016). In 2018, he received The Kosciuszko Foundation fellowship at the University of Utah.


Vanessa Guignery is Professor of contemporary English and Postcolonial Literature at the École Normale Supérieure in Lyon. She published The Fiction of Julian Barnes (2006) and Conversations with Julian Barnes (co-edited with Ryan Roberts, 2009). She is the author of Seeing and Being: Ben Okri’s The Famished Road (2012) as well as a monograph on B.S. Johnson (2009) and another on Jonathan Coe (2015). She is the editor of several books on contemporary literature in English, including a collection of interviews with eight contemporary writers, Novelists in the New Millennium (2012) and The B.S. Johnson – Zulfikar Ghose Correspondence (2015).

Jarosław Hetman is Assistant Professor at the Department of English, Nicolaus Copernicus University in Toruń. His academic interests include contemporary American fiction, relationships between literature and art and selected problems of literary theory. He is also the supervisor of The Spinning Globe, a Shakespearian theatrical group operating under the auspices of the Department of English.

Zofia Kolbuszew ska is Associate Professor at the Institute of English Studies, University of Wrocław. She is the author of The Poetics of Chronotope in the Novels of Thomas Pynchon (2000) and The Purloined Child: American Identity and Representations of Childhood in American Literature 1851-2000 (2007) and several articles on Pynchon, American postmodernism, American Gothic, ekphrasis, neobaroque and forensic imagination. She edited Thomas Pynchon and the (De)vices of Global (Post)modernity (2012) and co-edited Echoes of Utopia: Notions, Rhetoric, Poetics (2012) and (Im)perfection Subverted, Reloaded and Networked: Utopian Discourse across Media (2015).
Contributors

Caroline Magnin is writing a doctoral thesis on American literature at Sorbonne University under the supervision of Professor Marc Amfreville. Her research focuses on the writing of trauma in post-9/11 American fiction. She is also a lecturer at Versailles Saint-Quentin-en-Yvelines University, where she teaches American literature and translation.

David Malcolm is Professor of English literature at the SWPS University of Social Sciences and Humanities in Warsaw. He holds a PhD from University College London. He has written, edited, and co-edited books on Jean Rhys, John McGahern, Seamus Heaney, Graham Swift, Ian McEwan and others. His research interests concentrate on poetry, short fiction and fiction in Britain and Ireland.

Côme Martin holds a PhD in contemporary American literature. His research focuses on the relations between text and image and on books with unusual shapes, in comics as well as novels. He is an associate member of the TIES research group at Paris Est – Créteil University and an associate member of the GRENA laboratory in Paris IV – Sorbonne.

Grzegorz Maziarczyk is Head of the Institute of English Studies at John Paul II Catholic University of Lublin, Poland. His main research interests include textual materiality, multimodal storytelling, transmediality and dystopia. He is the author of two monographs – The Narratee in Contemporary British Fiction (2005) and The Novel as Book: Textual Materiality in Contemporary Fiction in English (2013), as well as co-editor of five collections of essays, including (Im)perfection Subverted, Reloaded and Networked: Utopian Discourse across Media (2015) and Explorations of Consciousness in Contemporary Fiction (2017).

Merritt Moseley is the editor of four volumes on British and Irish Novelists Since 1960, one on Booker Prize-Winners and one on the academic novel, and the author of monographs on David Lodge, Kingsley Amis, Julian Barnes, Michael Frayn, Pat Barker and Jonathan Coe. He was a Professor of Literature at the University of North Carolina at Asheville.

Alicia J. Rouverol, PhD, is Visiting Lecturer in Creative Writing, Fiction, at the University of Sheffield and has taught Creative Writing/Literature previously at the University of Manchester and at Sheffield Hallam University. She is the co-author of “I Was Content and Not Content”: The Story of Linda Lord and the Closing of Penobscot Poultry (2000) and other articles in oral history. Her research focuses on contemporary British and American fiction, women’s experimental writing and globalization.
Maria Antonietta Struzziero is an independent scholar. She completed a PhD in Linguistic and Literary Studies at the University of Salerno. Her doctoral dissertation concentrated on Jeanette Winterson and the love discourses in some of her novels. She has published articles on Thomas Hardy, Italo Calvino, Julian Barnes and Jeanette Winterson, and given papers at international conferences. She has co-edited “Voci ed echi: Quaderni di letteratura comparata” and translated two novels. She is currently working on mythology in contemporary novels, particularly Colm Tóibín's House of Names and Madeline Miller's Circe.

Marcin Tereszewski is Assistant Professor at the University of Wroclaw, where he specializes in modern British fiction and literary theory. He is the author of The Aesthetics of Failure: Inexpressibility in Samuel Beckett’s Fiction (2013) and co-editor of Production of Emotions: Perspectives and Functions (2016). His current research interests include an examination of psychogeographical aspects of dystopian fiction, particularly in relation to J.G. Ballard’s fiction and architecture.
Index

A
Aarseth, Espen J. 150, 158
Abbott, H. Porter 40, 42
Abrams, J. J.
S. 25, 28, 32, 64, 151, 153, 157
Acker, Kathy xxi, 110
Adler, Renata 117
Adorno, Theodor W. xiv, xxvi, 59, 64
Akker, Robin van den 200, 201, 206, 207
Amfreville, Marc 139, 140, 143, 145
Anderson, Sherwood
Winesburg, Ohio 4, 38
Anjaria, Ulka 202, 206
Annesley, James 69–70, 80
Antin, David 111, 117, 120
Aragon, Louis xix
Auden, W. H. 40, 109, 110
Augé, Marc 69, 70, 78, 80
Baetens, Jan 173, 182
Bakhtin, Mikhail 20, 21, 22, 32, 158, 203
Balestrini, Nanni
Tristano 174

B
Ballard, J. G. xiii, xxiv, 5, 8, 15, 36, 47–55, 202
The Atrocity Exhibition xxii, xxiv, 5, 8, 16, 48, 49, 198
Empire of the Sun 49, 52, 54, 55
Banash, David 120, 121
Barker, Nicola
Burley Cross Postbox Theft 16, 17
The Cauliflower 11, 12, 17, 18
Barnes, Julian xxiii, 18, 81–88
Cross Channel 81, 86–87, 88
Flaubert's Parrot xxii, 11, 17, 86, 88
A History of the World in 10 ½ Chapters xxii, 14, 17
The Lemon Table 86, 88
Levels of Life 83–84, 88
Nothing to Be Frightened Of 84, 88
Pulse 83, 86, 87, 88
Barricelli, Jean-Pierre 189, 195
Barth, John xvi, xxvi, 58, 64, 124, 125
Barthelme, Donald xi, xv, xxvi, 15, 16, 124
Barthes, Roland xx, xxiii, xxvi, 58, 63, 64, 112, 115, 121, 154, 182
Bastian, Jonathan xxvi
Bates, H. E. 33, 42
Battersby, Eileen 14, 17
Baudelaire, Charles 167
Baudrillard, Jean 139, 145
Baum, Kelly 6, 17
Bayer, Andrea 17
Bayer, Gerd xx, 60, 62, 64–65, 197, 204
Bazarnik, Katarzyna 23–24, 32, 151
Beachcroft, T. O. 34, 42
Beckett, Samuel xvi, 5, 16, 68, 118
Begley, Adam 85, 88
Bell, Robert 126, 134
Benjamin, Walter 118, 119, 161, 167–68, 171
Bennett, Arnold 34
Benson, Stephen 189, 195
Berger, John
Pig Earth 38
Berlin, Lucia
A Manual for Cleaning Women 37
Berry, Jedediah
The Family Arcana 174, 175, 177, 180, 182
The Family Arcana Supplementary Pack 175–76, 182
Blanchot, Maurice xv, xx, xxvi, 48, 50, 54, 58, 64, 65, 67, 68, 80
Boland, Stephanie 10, 17
Bolaño, Roberto 64
2666 xxiv
The Savage Detectives 28
Bolter, Jay David 151, 152, 158
Bolzoni, Lina 164–65, 171
Borges, Jorge Luis 4, 16, 26, 64
Boswell, Marshall 125, 128, 129, 130, 134
Botha, Marc xxi, xxvi, 82, 83, 88
Bouilly, Jenny
The Body 25, 28, 29, 32
Bowen, Elizabeth 34, 42
Boxall, Peter 108, 121
Brainard, Joe
I Remember xxv
Brand, Roy 94, 103
Braque, Georges 110, 120
Brautigan, Richard xvii, 16
Bray, Joe xxvii, 122, 182, 203, 206
Bredekamp, Horst 164, 171
Brockelman, Thomas P. 112, 120, 121
Brod, Max 6
Brooks, Peter 181, 182
Brophy, Brigid xvi
Brosch, Renate 34–35, 42
Brown, Calvin S. 189, 192, 195
Brown, Charles Brockden
Edgar Huntly 139
Brown, Frederick 113, 121
Bulgakov, Mikhail
The Master and Margarita 9, 17
Burke, Edmund 53
Burnet, Graeme Macrae
His Bloody Project 3, 12–13, 16, 17
Burns, Alan xvi
Burns, William 185, 190, 192, 195
Burroughs, William S. xvi, xxi, xxiv, xxvi, 8, 15, 48, 110, 115, 118
The Naked Lunch xxiv
Burton, Richard
The Anatomy of Melancholy 114, 165
Butor, Michel xvi
Byatt, A. S.
Babel Tower 4
Byron, Lord 109

C
Calabrese, Omar 163, 171
Calvino, Italo 20, 22, 32
The Castle of Crossed Destinies 24
Campbell, Ewing 82, 88
Camus, Albert
The First Man 5
Cannizzaro, Danny
Pry 154, 156–57
Cano, Christine M. 59, 65
Capote, Truman
Answered Prayers 5
Carey, Ben 173, 174, 181, 183
Carson, Anne 119
Carter, Angela
The Bloody Chamber 36
Castiglione, Davide 199, 206
Certeau, Michel de 115
Chabon, Michael
Moonglow 4, 18
Chamfort xiii
Chase, Alston
Harvard and the Unabomber 163
Chauvel, Alex
Thomas & Manon 174, 183
Chesterton, G. K. 34
Childs, Peter xvi, xxvii, 87, 88
Chol, Isabelle xiv, xxi, xxii, xxvii
Cicero 116
Cioran, Emil xix
Clark, Alex xi, xxvii
Clemmons, Zinzi xxiv
What We Lose xxv
Codde, Philippe 136, 138, 143, 145
Coe, Jonathan 8, 14, 17
The House of Sleep 9–10, 17
What a Carve Up! 15–16, 17
Collins, Samuel Gerald 165, 166, 171
Constantine, David
Under the Dam 37
Cook, Bruce 14, 17
Coover, Robert 124, 125, 150
“Heart Suit” 174, 175, 183
Cortázar, Julio
  *Hopscotch* 13, 17, 176
Coupland, Douglas 117
Crackanthorpe, Hubert
  *Last Studies* 37
Crane, Stephen 109
Cregan, Kate 165, 171
Cunningham, Guy Patrick 5, 17
Cupers, Jean-Louis 189, 195
Current 93 185–95, 205

**D**

D’Agata, John 115, 116, 119
D’haen, Theo xvii, xxvii
Daniels, J. D. 5, 17
Davis, Lydia 39, 42, 117
  *Break it Down* 39–41
“Jury Duty” xx
Debussy, Claude 189
Defoe, Daniel
  *Moll Flanders* 13
Deleuze, Gilles 59–60, 65, 178, 180–81, 183
DeLillo, Don
  *Underworld* xxiii
Derrida, Jacques 60, 67
Díaz, Junot 35, 42
Dickens, Charles
  *The Mystery of Edwin Drood* 5
Dickinson, Emily 109
Didion, Joan xxi
Dillard, Annie 119
Dillon, Brian 53, 54, 82, 83, 85, 88
Dillon, Sarah 60, 61, 65
Dinnen, Zara 115–16, 121
Dizzy Dean 109, 113
Donato, Eugenio 97, 103
Donn, Katharina 136, 137, 145
Dorst, Doug
  *S.* 25, 28, 32, 64, 151, 153, 157
Dos Passos, John
  *U.S.A.* 11, 17
Douglas, Alfred 168, 171
Douglas, Jane Yellowlees 181, 183
Dowling, William 126, 134
Drag, Wojciech xii, xiii, xix, xx, xxvii, 13, 23, 32, 121, 197, 198, 199, 200
Drucker, Johanna 152, 158
Dussel, Ines 121
Dyer, Geoff 115

**E**

Eaves, Will
  *The Absent Therapist* xxii, xxiii, 23, 25, 30–31, 32, 120
Eco, Umberto 93, 103
Edel, Leon 34
Eden, John 192, 195
Edwards, Caroline 58, 65
Egan, Jennifer xxiv
  *A Visit from the Goon Squad* xix, xxii, xxiv
Eggers, Dave 117
Eisenstein, Sergei 98
Elias, Camelia xii, xiii, xviii, xix, xxvii
Eliot, T. S. xxvii, 5, 68, 110, 111, 112
  *The Waste Land* xv, xvi, 7
Ellison, Ralph
  *Invisible Man* 6
  *Juneteenth* 6
Emerson, Ralph Waldo 115, 118
Emerson, Stephen 37
Emmott, Catherine 199, 205, 206
Ensslin, Astrid 152, 158
Epstein, Andrew 202, 206
Eude, Yves 180, 183
Evans, Mel 205, 206
Ewen, Paul
  *London Pub Reviews* 7, 17

**F**

Fajfer, Zenon 23, 24, 32, 151
Farley, Helen 168, 171
Farnos, Rémi
  *Thomas & Manon* 174, 183
Faulkner, William
  *As I Lay Dying* xv
  *The Sound and the Fury* xv
Faulks, Sebastian
  *A Possible Life: A Novel in Five Love Stories* 14, 17
Featherstone, Mike 68, 80
Federman, Raymond xviii, xxvii, 151
Ferenczi, Sandór 138, 139, 145
Figes, Eva xvi, xxvii
Fludd, Robert 165
Foer, Jonathan Safran xxiii, 151
Extremely Loud and Incredibly Close 136–45, 201–02
Fokkema, Douwe W. xvii, xxvii
Foucault, Michel 63, 65
Fowles, John 63
The French Lieutenant's Woman 61, 65
Frank, Joseph xvi, xxvii, 24, 32, 93, 98, 103
Franzen, Jonathan 80, 125
Freud, Sigmund 135, 136–37, 145
Frey, Hans-Jost xi, xii, xxvii
Frow, John 63, 65

G
Gaddis, William 124
Ganteau, Jean-Michel xii, xvii, xxvii
Garner, Alan
The Stone Book Quartet 38–39, 42
Gasiorek, Andrzej xv, xxvii
Gavron, Jeremy
Felix Culpa xxv
Genette, Gérard 35, 42, 59, 61–62, 65
Geyer, Ludwig 109, 110
Gibbons, Alison xii, xx, xxvii, 78, 80, 121, 122, 182
Gibbs, Jonathan 179, 183
Gilliam, Terry 118
Gioia, Ted xix–xx, xxiii–xxiv, xxvi, xxvii, 8, 17
Goethe, Johann Wolfgang von xiii
Gogol, Nikolai
Dead Souls 5
Goldsmith, Kenneth 202, 206
Gomes, Hugo Ferraz Maio 176, 183
Gomez, Jeff 149
Gorman, Samantha
Pry 154, 156, 157
Gornick, Vivian 115
Graff, Gerald xxiii
Greene, Graham 34
Greene, Robert
Pandosto 94
Gregory, Sinda 26, 32
Gretzky, Wayne 114
Grudin, Robert
Book: A Novel 12, 13, 17
Grusin, Richard 151, 158
Guattari, Félix 59–60, 65, 178, 180–81, 183
Guignery, Vanessa 11, 17, 18, 86, 88, 200
Gullason, Thomas A. 34, 42
Guo, Xiaolu
A Concise Chinese-English Dictionary for Lovers xx
Guynaux, André xii, xxvii

H
Hall, Steven
The Raw Shark Texts 157
Hallett, Cynthia J. 33–34, 42
Hanson, Clare 34, 43
Hanssen, Beatrice 167, 171
Harries, Elizabeth Wanning xiii, xviii, xxvii, 49–50, 54
Harries, Karsten 164, 171
Hassan, Ihab xvii, xxvii
Hassan, Robert 121
Hayles, N. Katherine 27, 32, 151, 158
Head, Dominic 34, 35, 43
Heims, Steve Joshua 166, 171
Helmich, Werner xxi, xxii, xxvii
Hemingway, Ernest 34
Men Without Women 36
Heraclitus xix
Heti, Sheila xxiv
How Should a Person Be? xxv
Hill, Leslie 67, 68, 76, 80
Holmes, Richard 84, 88
Hopf, Courtney 61, 65
Hopkins, Budd 111, 120, 121
Hopkins, Gerard Manley 111
Horace 117
Horowitz, Eli
The Pickle Index 154
Hunter, Adrian 35, 43
Husárová, Zuzana 173, 178, 179, 181, 183
Hutcheon, Linda xviii, xxviii, 130
Huxley, Aldous
  *Point Counter Point* 10, 18
Huysseen, Andreas 47, 54

I
Indick, Ben P. 188, 190, 195
Isekenmeier, Guido 61, 65
Iser, Wolfgang xxii–xxiii, xxviii, 181, 183
Ishiguro, Kazuo 64
Iyer, Lars 107

J
Jackson, Shelley
  *The Patchwork Girl* 155
James, Henry 4, 6, 15, 16, 35, 86
  *Roderick Hudson* 18
James, Ian 79, 80
Jameson, Fredric xvi, xxvii, xxviii, xxx, 18, 26, 151, 159
  *Albert Angelo* xv–xvii
  *The Unfortunates* xvii, xxii, 8, 24, 153, 173, 178, 183
Jordan, Julia 173, 183
Josipovici, Gabriel xxiv
Joyce, James 61, 63, 114, 119
  *Dubliners* 4, 36
  "An Encounter" 35
  *Ulysses* xvi, 57, 111
Joyce, Michael
  *afternoon: a story* 152, 155
Jung, Carl Gustav 168
Jungeblut, Ann 123, 134

K
Kafka, Franz 5, 64, 68

*Amerika* 5
  *The Trial* 6
Karl, Alissa G. 68, 69, 70, 74, 75, 80
Karpowicz, Agnieszka 110, 121
Kaul, Ashish 101, 103
Kavaloski, Joshua xvi, xxviii
Kee, Thuan Chye 4, 18
Kelly, Stuart 12, 18
Kermode, Frank 93, 181, 183
Kern, Stephen xv, xxviii
Kipling, Rudyard 36, 37
Kirsch, Irvin S. 123, 134
Kolbuszewska, Zofia xxi, 167, 171, 197, 201
Kolstad, Andrew 123, 134
Konstaninou, Lee 201, 206
Kostelanetz, Richard 110, 121
Krauth, Nigel 204, 206
Kristeva, Julia 96, 100, 101, 103
Kunzru, Hari
  *Gods Without Men* xxiv

L
La Rochefoucauld, François de xiii
Lacoue-Labarthe, Philippe xiii, xiv, xxviii, 82, 89
Lacroix, Sophie 50, 54
Lakoff, George 205, 207
Larsen, Lars Bang 162, 169, 170, 172
Larsen, Reif
  *Entrances & Exits* 154, 155–56
Lasdun, James 34, 43
Laskowski, Tara 175, 183
Lea, Richard 154, 159
Lecercle, Jean-Jacques 131, 134
Leclerc, Annie xxi
Lee, Hermione 82, 85, 86, 88
Lemoine, Yoann 205
Lerner, Ben xxv
Lessing, Doris
  *The Golden Notebook* 9, 18
Lestage, Gregory 37
Lethem, Jonathan 115–16, 117
  "The Ecstasy of Influence" xxv, 115, 118, 121
Levin, Stephen M. 67, 73, 74, 76, 78, 79, 80
Levinson, Marjorie xviii, xxviii
Levithan, David
The Lover’s Dictionary xx
Liggins, Emma 33, 36, 43
Ligotti, Thomas 185–95
In a Foreign Town, in a Foreign Land 185–95, 205
Songs of a Dead Dreamer 186
Teatro Grottesco 186
Lipsky, David 126
Liptak, Andrew xx, xxviii
Lispector, Clarice 5
Livingston, Ira 169, 170, 172
Lodge, David 16, 18
Lohafer, Susan 86, 89
Lotman, Jurij 182, 183
Lotringer, Sylvère xxix
Lux, Thomas 116
Lyotard, Jean-François xvii, xxviii, 47

M
Machinal, Hélène 63, 65
Mackenzie, Henry
The Man of Feeling 6–7, 18
MacLaren-Ross, Julian
The Nine Men of Soho 35
Madera, John 201, 207
Malcolm, David xv, 34, 35, 36, 38, 43, 198, 200
Mallarmé, Stéphane 24, 26, 68, 180, 189
Mamet, David 117
Marinetti, Tommaso Filippo 108
The Ballad of Dingus Magee 114
The Last Novel 14, 108, 112, 114, 121
Reader’s Block 108, 109, 112, 121
This Is Not a Novel xxii, 107–14, 115, 118, 119, 121, 198, 199
Vanishing Point xxix, xxix, 13–14, 18, 108, 112
Marshall, Nowell 59, 65
Mason, Jessica 203, 207
Maunder, Andrew 33, 36, 43
Max, D. T. 125, 132–33, 134
Maziarczyk, Grzegorz xxi, 24, 32, 197, 201, 205
McCaffery, Larry 26, 32, 124, 126, 132, 134
McCann, Colum
Let The Great World Spin xix, xxiv
Mccarthy, Tom 5, 18
McCloud, Scott 178, 183
McElwee, Ross 115
McEwan, Ian
Atonement xxiii
McFarlane, James xv–xvi, xxviii
McGuire, Richard
Here xxiii
McGahern, John
High Ground 36
Nightlines 36
McHale, Brian xxiii, xxvii, xxviii, 122, 182, 203, 206
Mellencamp, John 117
Melville, Herman
Moby-Dick; or, The Whale 6, 18
Meno, Joe
The Boy Detective Fails 202
Mepham, John xvii, xxviii
Metzer, David xii, xvii, xviii, xxii, xxviii
Mishra, Vijay 51, 54
Mitchell, David xx, xxii, xxiii, xxiv, 57–65, 204
The Bone Clocks 57, 62, 65
Cloud Atlas xx, xxii, xxiii, xxiv, 14, 57, 60, 61, 65
Ghostwritten xxii, 57, 60, 65
number9dream 60, 65
Slade House 61, 62, 65
The Thousand Autumns of Jacob de Zoet 62, 65
Montaigne xiii
Montandon, Alain xii, xxviii
Montfort, Nick 173, 178, 179, 183
Moody, Rick
“Primary Sources” xxv
Moore, George
The Untilled Field 36
Moretti, Franco 150, 158
Moseley, Merritt xviii, xix, xx, 68, 198, 203, 204
Mullins, Matthew xviii, xxviii, 136, 145
Murakami, Haruki 63, 64

N
Nabokov, Vladimir  
*The Original of Laura* 5  
*Pale Fire* 7, 18, 26
Nacher, Anna 179, 183
Nadar 83–84, 85, 88
Nance, Kevin 4, 18
Nancy, Jean-Luc xiii, xiv, xxviii, 75, 77, 79, 80, 82, 89
Nelson, Maggie xx, xxiv  
*Bluets* xxv, 120
Nerval, Gérard de xv, 94, 95
Nietzsche, Friedrich xiii, 58, 66, 68
Niffenegger, Audrey  
*The Time Traveler’s Wife* xxiv
Novalis xiii, 6, 68

O
Oates, Joyce Carol 11, 18
O’Brien, Flann  
*At Swim-Two-Birds* 9, 13, 18, 61
O’Brien, Tim  
*The Things They Carried* 36, 38
O’Connor, Frank 33, 43
O’Riordan, Valerie 71, 80
Offill, Jenny xxiv  
*Dept. of Speculation* xxiii, xxv, 120
Olsen, Lance xxiv, 119, 207  
*Dreamlives of Debris* 120  
*Head in Flames* 120, 201  
*Theories of Forgetting* 199  
*[[there.]]* 198, 207
Orr, Leonard 20, 32
Orwell, George 150
oVosite  
*Récits voisins* 174, 183

P
Paddy, David I. 52, 55
Panter-Downes, Mollie 37
Parker, Harry  
*Anatomy of a Soldier* xv
Pascal, Blaise x
Patea, Viorica 33, 34, 43
Pavić, Milorad  
*Dictionary of the Khazars* 7, 18
Pederson, Joshua 136, 141, 145
Perec, Georges  
*Life: A User’s Manual* 7, 18, 24, 176, 183
Perloff, Marjorie xv, 108, 111, 115, 121
Pessl, Marisha 151  
*Night Film* 157
Petronius
*Satyricon* 6, 18
Phillips, Tom  
*A Humument* 174, 177, 183, 184
Picasso, Pablo 110, 114, 118, 120
Pietsch, Michael 131, 134
Pink, Sarah 156, 159
Plascencia, Salvador 151  
*The People of Paper* 25, 27, 28, 32
Poe  
*Haunted* 205, 206
Poe, Edgar Allan 82, 89, 139
Pound, Ezra 68  
*Cantos* 16
Powell, Lee 192, 195
Pratt, Mary Louise 33, 36, 43, 198
Pressman, Jessica 151, 159
Pritchett, V. S. 34, 81, 82, 89
Proust, Marcel 59, 68
Pynchon, Thomas xvii

Q
Quicchelberg, Samuel 164, 172
Quin, Ann xvi
Quinn, Russell  
*The Pickle Index* 154

R
Raban, Jonathan 115, 117
Rabaté, Dominique xxvi, xxviii
Rabinovitz, Rubin xvi, xxviii
Rauber, D. F. xiii, xxix
Rawle, Graham 151  
*Woman’s World* 153
Reid, Ivan 33, 35, 43
Richardson, Brian 20, 32, 202, 207
Richardson, Samuel
Pamela 16
Rilke, Rainer Maria 109
Rimell, Victoria 6, 18
Ripoll, Ricard xiv, xv, xxi, xxii, xxix
Robbe-Grillet, Alain xvi
Robbins, Ruth 33, 36, 43
Roberts, Ryan 17, 88
Robinson, Mary xxiv
Rohr, Suzanne 69, 80
Rongier, Sébastien xii, xiv, xxi, xxix
Rouverol, Alicia J. xx, 75, 80, 197, 198, 201
Rowsell, Jennifer 154, 159
Ruffino, Paolo 59, 66
Rulfo, Juan
Pedro Páramo 28
Rushdie, Salman
Shame xvii, xxix

S
Saal, Ilka 144, 145
Saemmer, Alexandra 180, 184
Sanford, Anthony 199, 206
Sante, Luc 120, 121
Saporta, Marc
Composition No. 1 153, 173, 177, 184
Sarraute, Nathalie xvi
Saunders, George
Lincoln in the Bardo xxiv
Schiller, Friedrich xiii
Schlegel, Friedrich xiii–xiv, xix, 68, 84–85, 97, 103
Schoentjes, Pierre xxvi, xxviii
Schopenhauer, Arthur 192
Schofield, Paul 35, 43
Sebald, W. G. 115, 119
Self, Will xi, xxvii, xxix, 107
Sexton, David 11, 18
Shakespeare, William
The Winter's Tale 91–94, 96–97, 102, 204
Shaw, Valerie 34, 43
Shields, David xiii, xxii, xxiv, xxv, xxvi, 153–54

How Literature Saved My Life
xxv
Reality Hunger: A Manifesto
xxv, xxix, 107, 108, 115–21, 198, 200, 202, 203, 207
Shklovsky, Victor 30, 32
Short, Emily 175, 177, 184
Siegel, Lee 13
Love in a Dead Language 11, 18
Simon, Claude xvi
Simonsen, Karen-Margrethe 150, 159
Sims, Laura 110, 121
Skidelsky, William 14, 18
Slater, Lauren 116
Smith, Ali xiii
The Accidental
Hotel World xx, 67–80, 198, 201
Smith, E. E. 71, 78, 80
Smith, Zadie xi–xii, xxiv, xxix
NWxxiii
Smithson, Robert 199, 207
Sontag, Susan 142, 145
Sorrentino, Gilbert xxiv
Stapleton, Steven ix, 186–87, 188, 195
Stein, Gertrude xix
Sterne, Laurence 7, 25, 26, 28
The Life and Opinions of Tristram Shandy xviii, 20–21, 22, 24, 32
Strathman, Christopher A. 68, 80
Strawson, Galen 83, 89
Sukenick, Ronald 20, 32, 119
Susini-Anastopoulos, Françoise xiii, xiv, xxi, xxix
Swift, Graham
England and Other Stories 38, 43
Swift, Jonathan
A Tale of a Tub 113
Szalay, David
All That Man Is 3, 14–15, 18

T
Tabbi, Joseph 110, 121
Tew, Philip xvii, xxix
Thien, Madeleine
Do Not Say We Have Nothing 3, 10, 18
Thirlwell, Adam
Kapow! 204
Thoreau, Henry David
Walden; or, Life in the Woods 162
Tibet, David 185, 189, 191–92, 194–95
Timmer, Nicoline 201, 207
Tokarczuk, Olga
Flights xxiv
Tomasula, Steve xxiv, 151, 153
The Book of Portraiture
VAS: An Opera in Flatland 110, 153
Treister, Suzanne 161–72
Hexen 2.0 161–72
Hexen 2039 161, 162, 172
Trevor, William 36, 43
Tykwer, Tom 60

U
Updike, John 128, 202, 207
Uytterschout, Sien 140, 141, 145

V
Valéry, Paul 6, 68
Varley-Winter, Rebecca xiv, xvi, xxix
Veikat, Tiina xxii, xxvi, xxix
Vermeulen, Pieter 107
Vermeulen, Timotheus 200, 201, 206, 207
Virilio, Paul xvii, xxix
van Vogt, A. E. xx, xxviii

W
Wachowski, Lana and Lilly 60
Wagner, Richard 110
Wagstaff, Sheena 17
Walker, Jonathan 59, 66
Wallace, David Foster xviii, xxi, xxiii, xxiv, 117, 123–34, 199, 201, 202
Brief Interviews with Hideous Men 37, 126, 129–30, 133, 134
The Broom of the System 124, 131
Infinite Jest 123, 124, 125, 126–28, 129, 131, 133, 134
The Pale King 5, 126, 131–33, 134
“Westwards the Course of Empire Takes Its Way” 124
Ware, Chris
Building Stories 174, 178
Jiminy Corrigan 178
Watson, Alex 51, 52, 53, 55
Watt, Ian 149, 159
Waugh, Evelyn
Vile Bodies 7, 18
Wells, H. G.
The New World Order 162–63
Weldy, Eudora
The Golden Apples 38
Westerhoff, Jan C. 164, 172
White, Glyn xvii, xxix
Wilde, Alan xvii, xxix
Winkiel, Laura 108, 117, 122
Winterson, Jeanette xxii, xxiii
Art Objects 91, 102, 103
The Gap of Time 91–103, 204
The Passion 102, 103
“The Poetics of Sex” xx
The PowerBook 94
Weight 91, 103
Wittgenstein, Ludwig 125, 128, 134
Wohlfarth, Irving 167, 168, 172
Wolf, Werner 204, 207
Woodkid
The Golden Age 205
Woolf, Virginia xv, xxx, 88
“Kew Gardens” 35
Mrs Dalloway 72, 80
To the Lighthouse 57

Y
Yates, Frances 165, 172
Yeats, William Butler xv–xvi, xxx, 15

Z
Zimmerman, Eric
Index

Life in the Garden 173–74, 179, 184
Žižek, Slavoj 51