

EDITORS: JUNE JORDAAN, CARL HADRELL AND CHRISTINE ALEGRIA

DIALECTICS OF SPACE AND PLACE ACROSS VIRTUAL AND CORPOREAL TOPOGRAPHIES



Dialectics of Space and Place across Virtual and Corporeal Topographies

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Dialectics of Space and Place across Virtual and Corporeal Topographies

Edited by

June Jordaan, Carl Haddrell and Christine Alegria

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From Two-Worldliness to Allotopia: Towards Philosophico-Literary Approach to World-Building Narratives

Krzysztof M. Maj

Abstract

In this chapter, inspired by Bernhard Waldenfels' phenomenology of the Other and its 'xenotopographic' interpretation, it is examined whether a typical – for fantasy and SF genres – two-world or 'portal-quest' model (empirical world → symbolical gate → counterempirical world) is not nowadays replaced with the pre-established, immersive, and purely imaginative storyworld (*purum figmentum*). Consequently, it is stated that philosophical premises of such world-building and a representative for it genre of allotopia are altogether contributing to a significant shift between 20th and 21st century fiction that manifests in the tendency to create the storyworld *prior* to the storyline – as a 'matrix for possible narratives'. Finally, it is claimed that this type of prose particularly invites modelling heterotopian frontiers within the allotopian storyworld – but no more entangles itself in the paradigm of 'realist imperialism' by supporting easy, though gravely colonial, juxtapositions of empirical, real, factual and counterempirical, unreal, or counterfactual worlds.

Key Words: World-Building narratives, portal-quest fantasy, imaginary worlds, xenotopography, transmedia storytelling, transfictionality, philosophy of literature.

1. Introduction

In the influential essay on *Philosophy of Fantasy*,¹ Jacek Dukaj claims that the art of world-building obligates an author to 'infer from all the established premises to the extremes of imagination – and beyond'² – which not only adheres the Umberto Eco's concept of 'inferential excursions', explicated in his *Lector in fabula*,³ but also draws an attention to narrative consequences of presupposing, preconceiving, or pre-establishing a fictional universe. It is a rarely explored subject: fantasy and SF authors focus on creating a credible, immersive storyworlds, structural and poststructural narratologists examine their mimetic, referential or textual value, possible world theorists parcel them into actual and counterfactual worlds, ludologists study user experience in each of them—and nearly no-one tends to examine how the very act of creating a fictional world may affect the narrative set in the reality thereof. This also gets complicated by the influence of the 'realist imperialism', i.e. a state in which any reflection on the ontological status of the fictional universe is undermined by the:

Implied positing of the referent of fiction as *real*, with the underlying assertion (and apologia for the novel) that if

something “really happened”, or could be made to seem to, it was therefore its own justification and verification.⁴

A phenomenon of the storyworld prior to the storyline – herein to be shown as epitomic for the world-building as such – can be easily disqualified within the realm of ‘realist imperialism’, despite even a widely acknowledged supersession of the epistemological dominant of modernism by the ontological dominant of postmodernism. Yet however nearly no-one inclines to defy this best known of Brian McHale’s theses, only a few remember that he did not understand ontology in the metaphysical paradigm but rather adhered to the Thomas Pavel’s notion of ontology as the ‘theoretical description of *a* universe’,⁵ wherein the indefinite article (*a*) supported purely postmodern ambiguity of the ontological grounding. Consequently, ‘to do ontology’ in Pavel’s and McHale’s notion means:

not necessarily to seek some grounding for *our* universe; it might just as appropriately involve describing *other* universes, including “possible” or even “impossible” universes – not least of all the other universe, or heterocosm, of fiction.⁶

This descriptive model of ontology is tantamount to what Stanisław Lem – significantly around that time – called *phantomology* and associated with the ability to create ‘worlds of a different reality from the one we know’⁷ and of ‘no equivalent in Nature’.⁸ As such, phantomology would differ from contrastively defined *imitology*, i. e. ‘a design theory based on the mathematics and algorithms that can be identified in nature’,⁹ easy to be correlated with the long narrative tradition of mirroring, imitating or emulating the empirical reality.¹⁰ And this leads to the final dilemma: is the empirical reality, after the postmodern turn, still an imitological counterpart with counterempirical reality¹¹ – or is it the phantomological act of creation that establishes (in terms of Gerard Genette’s declarative *soit!*)¹² counterempiricality?

2. Two-Worldliness

Disregarding the popular notion of science and fantasy fiction, the very term of fantastic – which originated in structuralist works of Tzvetan Todorov and continued to be analysed analogically by a number of French narrative theorists (Joel Malrieu, Jean Fabre, and Roger Caillois atop) – still lacks of a solid philosophical groundwork. Owing to structuralistic predilection for binaries, it has been heretofore legitimised that everything real, natural, ordinary, probable, verisimilitudinous and factual inverts in the fantastic realm into unreal, supernatural, extraordinary, improbable, unverisimilitudinous and fictional. Unexpectedly, this conviction preserved even after a prudent distinction of the fantastic from the supernatural had been introduced and thus it is so difficult

nowadays to find genre differences between for instance Mervin Peake's *Gormenghast* (classical representative of fantastic realism) and John Crowley's *Little, Big* (commonly ascribed to high fantasy, yet formally equivalent to Peake's paradigm) – which results in a proliferation of subgenre etiquettes of superficial, topic-limited value.

However, the most essential aspect of the fantastic is the confrontation between the self and the other. No matter how complex a fantastic novel is, it will always polarise familiar and unfamiliar worlds in terms of Husserlian categories of ownness and foreignness – since whenever we enter a fantastic frontier, we must always abandon our habitual space. There is a multitude of such two-worlds models, linking the empirical world (or its equivalent) with the counterempirical one through a symbolical gate, like for instance: the wardrobe from Clive S. Lewis' *The Chronicles of Narnia*, the book from Michael Ende's *Neverending story*, the Pattern from Roger Zelazny's *The Chronicles of Amber*, the rabbit's hole from Lewis Carroll's *Alice in the Wonderland* (and, *nomen omen*, the mirror in the sequel), the Shadowline from Tad William's *Shadowmarch*, the mass relay from BioWare's *Mass Effect*, the teleporting spell from Guy Gavriel Kay's *Fionavar Tapestry*, the tornado from Lyman F. Baum's *The Wonderful Wizard of Oz*, the Hogwarts Express from J. K. Rowling's *Harry Potter*, the portal-opening knife from Phillip Pullman's *His Dark Materials*, the chrono-synclastic infundibulum from Kurt Vonnegut's *Sirens of Titan*, the wall (in the village of Wall) in Neil Gaiman's *Sturdust* or – maybe the most symbolical – the girl named Door in his *Neverwhere*. This enumeration of course is as endless as innumerable are the novels contributing to the 'portal-quest' type of fantasy¹³ – however even in the light of this list it remains questionable whether such a model should be restricted (as it usually is) only to the one genre of the fantastic. The symbolical gate that equates the difference and bridges the chasm between the real and imagined is the essence of what can be called *xenotopography*, i. e. the topography of otherness.¹⁴ This premise is inspired by the project of 'phenomenology as xenology' introduced by German philosopher Bernhard Waldenfels in his *Topography of the Other*, wherein he argued for spatial reconsideration of so far interpersonally relative (Lévinas, Kristeva) notion of the otherness. As he declares at the beginning of the *Topography*:

Foremostly, the otherness should be conceived from the perspective of other places, as the "else-where" and the "extraordinary", as, thereby, something that does not have fixed localisation and eludes any assignments. The very space, though, should be understood as comprising both own and other places, neither surrounding from above nor neutralising the differences between the own and the other.¹⁵

What links Waldenfels' xenotopography with the dual-world model is the neutral frontier of *intermonde* which Waldenfels allocates between the own and the other space in order to replace the antagonising borderline with the borderland 'on the threshold of otherness'.¹⁶ Quite evidently this can be associated with representative literary frontiers like Wood between the Worlds from C. S. Lewis' *Narnia* or The Plain of Fear from Glen Cook's *Chronicles of the Black Company*, introduced only to maintain a connection with the multitude of compossible worlds and enable the protagonist to overcome the spatio-temporal borders between them. The literary application of Bernhard Waldenfels xenotopography provides deep philosophical foundation to Proppian masterplot of the 'journey to another kingdom' regarding 'the spatial transference between two kingdoms'.¹⁷ These two kingdoms unquestionably cohere with the real and the unreal world, no matter whether fictional or science-fictional – what matters though is the contraposition of ownness and foreignness in which reverberates the Tolkienian phrase 'there and back again', bestowing upon the protagonist a promising law to return. Of course, as we can learn not only from Susanna Clarke's *Jonathan Strange and Mr Norell*, it is always challenging to enter the realm of Faerie or another alien frontier – but the cognitive frame of such narratives always assumes homecoming, having evolved from the eighteen-century transformative idea of transplanting seeds of foreign knowledge to one's own backyard garden.

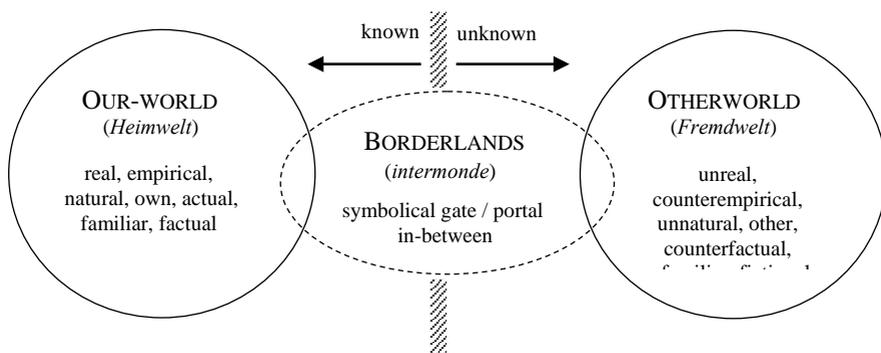


Figure 1: Xenotopographic Model Illustrating Spheres of Ownness and Otherness in Fantastic (SF, Fantasy and Fairy Tale) Literature
© 2013. Courtesy of the author.

3. World-Building and Allotopia

After generalising the 'portal-quest' model of fantasy into a universal confrontative mechanism in any subgenre of science or fantasy fiction, it appears difficult to prove the contrary: that there is a possibility of creating a fantastic

world that shall not refer – not even in terms of negation, revision, or criticism – to realistic paradigm so as to identify its own otherness or otherworldliness. Conveniently, a smooth transition between the presented and to-be-presented model of the fantastic is provided again by Bernhard Waldenfels' is his concept of so called 'originary substitution' that enables the Own to take 'at once and from the outset the place of the Other'.¹⁸ Contrary to other forms of substitution, Waldenfels' variant is not characterised by replacement, surrogation, alternation or any kind of exchange-one-standpoint-for-another relation. Instead, it epitomises the act of 'starting from the Other's place' from the place where one cannot be and 'where everything that strikes, whether the other's gaze, the Other's word, or the Other's gesture, has its origin'.¹⁹ From this perspective, the necessity of juxtaposing counterempirical and empirical world may be implied only by a fallacious judgement that to substitute means to occupy the Other's place²⁰ which is no more but a pure manifestation of the xenophobic 'monopoly of reason'²¹ – a xenological equivalent of the narrative 'realist imperialism'. Taking the Other's place in Waldenfels' notion means then to abandon the need for constituting the otherness as a negative of the ownness – which therefore leads to the conclusion that in the xenotopographic literature the venerable question of referentiality becomes quite redundant. This is because the literary otherness cannot be treated as an exception to the William James' rule that 'any object which remains uncontradicted is *ipso facto* believed and posited as absolute reality'²² – for when we think of anything originarily and ontologically other, foreign, or fantastic we simultaneously enter another world which 'interferes with nothing else and has not to be contradicted'.²³

A coherent fantastic world created with the intended disconnection from empirico-counterempirical binaries is hereinafter proposed to be called 'ontogenetic', i.e. providing fundamental ontological constituents for the instauration of a new reality, which is no more a Secondary World subsequent to a Primary One,²⁴ but an otherworld even 'more real than the real world'.²⁵ One of the first scholars to acknowledge this significant shift in narrative representation was Umberto Eco who opened his classification of topographical literature from *I Mondi della Fantascienza* with a new genre of 'allotopia', etymologically (*αλλότριον*, *alienum* – belonging to another) conveying the idea of the natural otherworldliness. According to Eco's definition:

Allotopia presumes that our world is really different from the actual one and allows the occurrence of things that do not usually happen (i.e. animals speak, magicians or fairies exist), that is, it constructs an alternative world and implies that it is even more real than the real one, to the point of convincing the reader that the fantastic world is the only one true. A typical allotopia allows

the once imagined storyworld to dissolve any connections with the reality, with the obvious exception of allegorical narratives.²⁶

From my point of view the keyword of this definition is a possessive pronoun *our* in the phrase ‘our world [*il nostro mondo*]’ which can be interpreted in at least two ways: (i) it is our own, empirical, and familiar world that can be subsequently turned into allotopian, or (ii) it is originary another world in place of which the reality allocates itself. Bearing in mind Waldenfels’ remarks on the nature of originary substitution and the act of allocating the Own in place of the Other, it is hard to resist an impression that however Eco seems to identify the allotopia with a fairy tale, it apparently differs from any kind of ‘portal-quest’ narrative. A fairy tale never tries to ‘convince the reader that the fantastic world is the only one true’; conversely, it domesticizes a space equivalent to the reality so as to acclimatise the reader in a different reality and to make him believe that in every world there may be hidden passages to far, distant otherworlds. A fairy tale does not reduce the distance between the Own and the Other – and this is why it embodies, as it was ingeniously phrased by Stanisław Lem, a ‘zero-sum game’²⁷ of the victorious protagonist who trespass the symbolical gate of the kingdom overflowing with otherworldlings as culturally insignificant as eldritch creatures in medieval bestiaries.

4. The World beyond the World

It is quite obvious that challenging this xenotopographical diastasis of our world and otherworld is difficult for the genre of allotopia whilst the only alternative it can provide is describing a world more real than the real one. Thus, it is advisable to associate the concept with more contemporary narrative phenomena such as immersive, transfictional storyworlds known from the studies in cognitive narratology. The storyworld in cognitive notion is not necessary a world (re)presented in the novel – but rather ‘a class of discourse models used for understanding narratively organised discourse in particular’.²⁸ This means that the storyworld, as supporting narrative comprehension, may be seen as a developed or more universal form of Umberto Eco’s ‘encyclopaedic competence’ or ‘encyclopaedic framework’²⁹ – a ‘social storage of world knowledge’³⁰ essential for understanding the reality of a certain possible world. Considering that, according to Eco, every possible world must have its ascribed encyclopaedic framework (which conveniently resonates with cognitive frames of reference from the modern narratology), one can easily understand why since the very beginning of the genres, fantasy or SF writers have so frequently added various appendices to the novels, thereby constructing something Linda Hutcheon would call a ‘heterocosm – another cosmos, a second ordered referential system’.³¹ This is why the claim about an internal coherence of a fantastic world have recently become so popular: readers, video gamers or movie watchers commonly share a belief that to

get immersed in the fantastic frontier means merely to adopt or affirm thoroughly alternative field of reference. An instalment of those famous points of view in G. R. R. Martin's *A Song of Ice and Fire* stands as an epitome of this widespread recognition: after the postmodern turn most of people simply realised that whatever is said about our more and more complicated reality essentially inflicts the perception of any fictional entity human being can create. Consequently, this may be considered as a major reason for why the nature of encyclopaedic appendices is more and more often being changed as far as the more contemporary fiction is concerned. Maps (J. R. R. Tolkien's *Lord of the Rings*), illustrations (Ted Nasmith's works for Tolkien's *Silmarillion*), concept arts (any world-building video game like *Mass Effect* or *Elder Scrolls* franchise), dictionary entries (Jacek Dukaj's, *Perfekcyjna niedoskonałość* [*Perfect Imperfection*]), metatextual quotations (Frank Herbert's *Dune Chronicles*), genealogical trees (John Crowley's *Little, Big*), footnotes (Terry Pratchett's *Discworld*), and many other narrative appendices progressively cease to be reader's navigational walkthrough (known especially from early heroic fantasy of Robert Howard's ilk) in favour of becoming a *transfictional contribution* to fictional storyworld that covers – in accordance to Richard Saint-Gelais definition of transfictionality – 'those practices that expand fiction beyond the boundaries of the work'.³² A map that only shows where a hero will go and what places he will visit spoils the content of the novel rather than enrich it – and yet contemporary writers, like G. G. Kay for instance, are wont to choose the reader's confusion over easy pleasures of metatextual guidance by attaching a map that does not mirror the world of the novel but precedes the storyline and enlarges the storyworld by depicting what shall not be even told (case of Kay's *Tigana*). Figuratively speaking, in contemporary fantasy or SF novel *storyworld becomes prior to the storyline* – it does not guide through the world (as the character in 18th century *voyage imaginaire* could have) or foretell the story (as appendices in early fantastic novels usually did) but provides the recipient with *transfictional foreknowledge*, preconceived, pre-established, and presupposed in relation to the fictional world of a certain work

As the best and most representative example of this significant shift in the fantastic fiction well serves Neal Stephenson's *Anathem* which not only begins with a definition of the title neologism from the 4th edition of metafictional dictionary (phrased, besides, in terms of *ignotum per ignotius*, i. e. defining the unknown term by even more unknown words) but also proceeds with a lengthy timeline overviewing the six-thousand-old history, culture, religion and politics of the yet unrepresented world of Arbore – which ends with a meaningful event: '+ 3689 - Our story opens'.³³ In addition to that, over the course of the novel the reader is provided with over a fifty dictionary entries gradually defining neologic words and *ispo facto* creating something Benjamin Hrushovski would call an internal field of reference.³⁴

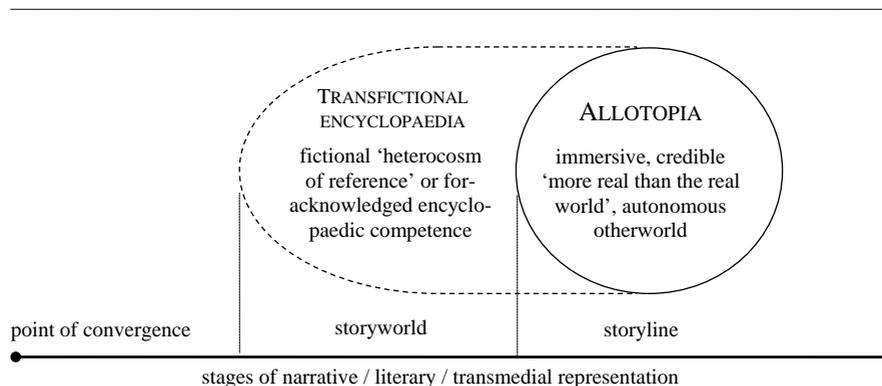


Figure 2: Allotopian Remodelling of the Otherness in the World-Building Narrative © 2013. Courtesy of the author.

This altogether proves that contemporary fiction writers are far more concerned on creating an immersive, credible storyworld than action-packed storyline since the effect of immersion is achievable not by accelerating the sequence of events but postponing them and letting the reader inhabit the fictional world before he starts wandering across it. And possibly this is why Polish speculative fiction writer, Jacek Dukaj, wrote while reviewing James Cameron's *Avatar* that such preconceived storyworld should be used as a 'matrix for all possible narratives'.³⁵ For instead of designing a single *possible world* allotopian world-building strives to create a multitude of transfictional or transmedial frontiers open for installing any *possible narrative* that – and that is the only limit – disaccustoms us of referring to empirical, autochthonous, and our very own world in favour of fore acknowledging an originary fictional encyclopaedia.

Notes

¹ Unless the English version is available, all translations from Polish are mine. To facilitate the reading, most of the original Polish texts' titles were given an additional philological translation in square brackets.

² Jacek Dukaj, 'Filozofia fantasy II [Philosophy of Fantasy II]', *Nowa Fantastyka* 180 (1997-8), Viewed 3 June 2013, <http://dukaj.pl/czytelnia/publicystyka/FilozofiaFantasyII>, par 17.

³ Umberto Eco, *Lector in fabula. Współdziałanie w interpretacji tekstów narracyjnych*, trans. Piotr Salwa (Warszawa: PIW, 1994), 172.

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- ⁴ Linda Hutcheon, 'Metafictional Implications for Novelistic Reference', in *On Referring in Literature*, ed. Anna Whiteside, Michael Issacharoff (Bloomington: Indiana UP, 1987), 4.
- ⁵ Thomas Pavel, 'Tragedy and the Sacred: Notes toward a Semantic Characterisation of a Fictional Genre', *Poetics* 10 (1981): 234.
- ⁶ Brian McHale, *Postmodernist Fiction* (London: Routledge, 2003), 27.
- ⁷ Stanisław Lem, 'Methodological Madness', in *Summa Technologiae*, trans. Joanna Zylińska (Minneapolis: Minnesota UP, 2013), par. 13, Kindle Edition.
- ⁸ *Ibid.*, par. 4.
- ⁹ *Ibid.*, par. 4.
- ¹⁰ In Polish imitology is a portmanteau of words equivalent to English 'imitation' and 'mythology' so to preserve the polysemous (and ironical) value of the term it should be spelled 'imythology'.
- ¹¹ A term used inter alia in: Stanisław Lem, *Fantastyka i Futorologia [Fantasy and Futurology]* (Warszawa: Interart, 1996).
- ¹² To recall Genette's reasoning, the founding assertion *let it be!* is defined in terms of the 'broader genre of declarative illocutions whose function is to inaugurate a new state of affairs'. Gerard Genette, *Fiction & Diction* (Ithaca: Cornell UP, 1993), 42.
- ¹³ See: Farah Mendlesohn, 'The Portal Quest Fantasy', in *Rhetorics of Fantasy* (Middletown: Wesleyan UP, 2008).
- ¹⁴ This term of mine contributes to already rooted in SF studies xenologic nomenclature, just to quote Orson the Scott Card's xenocide, Robert Heinlein's xenobiology, or Peter Stockwell's xenolinguistics. The term appeared for the first time in Polish text: Krzysztof M. Maj, 'Ksenotopografia fikcji w świetle późnej fenomenologii Bernharda Waldenfelsa' ['Xenotopography of Fiction in Bernhard Waldenfels' Late Phenomenology'], *Polisemia* 9 (2012), Viewed 8 October 2013, <http://www.polisemia.com.pl/numery-czasopisma/numer-2-2012-9/ksenotopografia-fikcji>.
- ¹⁵ Bernhard Waldenfels, *Topografia obcego [Topography of the Other]*, trans. J. Sidorek (Warszawa: Oficyna Naukowa, 2009), 6. Unfortunately, there is still no English translation available.
- ¹⁶ Bernhard Waldenfels, 'In Place of the Other', *Continental Philosophy Review* 44 (2011): 164.
- ¹⁷ Vladimir Propp, *Morphology of the Folk Tale*, trans. L. Scott (Austin: University of Texas Press, 2003), 50.
- ¹⁸ Waldenfels, 'In Place of the Other', 155.
- ¹⁹ *Ibid.*, 156.
- ²⁰ *Ibid.*

²¹ The phrase translated from: Waldenfels, 'Doświadczenie Innego. Między zawłaszczeniem a wywłaszczeniem', trans. T. Szawiel, in *Racjonalność współczesności. Między filozofią a socjologią*, ed. Edmund Mokrzycki (Warszawa: PWN, 1992), 125. For more details see an English version: Waldenfels, 'Experience of the Other: Between Appropriation and Disappropriation', in *Life-World and Politics. Essays in Honor of Fred R. Dallmayr*, ed. St. K. White (Paris: University of Notre Dame Press, 1989).

²² Williams James, *Principles of Psychology*, vol. II (New York: Cosimo, 2007), 289.

²³ Ibid.

²⁴ See: John R. R. Tolkien, 'On Fairy Stories', in *Tree and Leaf* (London: HarperCollins, 2001), 49-52.

²⁵ Quotation from: Umberto Eco, 'I mondi della fantascienza', in *Sugli specchi e altri saggi. Il segno, la rappresentazione, l'illusione, l'immagine* (Milano: Bompiani, 1985).

²⁶ A paraphrase from: 'Può immaginare che il nostro mondo sia realmente diverso da quello che è, e cioè che vi accadano cose che di solito non vi accadono (che gli animali parlino, che esistano I maghi o le fate): essa costruisce cioè un mondo alternativo e assume che esso sia più reale di quello reale, a tal punto che tra le aspirazioni del narratore vi è quella che il lettore si convinca che il mondo fantastico è l'unico veramente reale. Anzi, tipico dell'allotopia è che, una volta immaginato il mondo alternativo, non ci interessano più I suoi rapporti col mondo reale, se non in termini di significazione allegorica'. Ibid.

²⁷ Stanisław Lem, 'Ontologia porównawcza fantastyki' ['Comparative Ontology of the Fantastic'], in *Fantastyka i Futorologia* (Warszawa: Interart, 1996), 105.

²⁸ David Herman, 'Storyworld', in *The Routledge Encyclopaedia of Narrative Theory*, eds. David Herman, Manfred Jahn, Marie-Laure Ryan (Abingdon: Routledge, 2013), 569.

²⁹ For Eco's definitions of encyclopaedic competence in English see particularly: Umberto Eco, *The Limits of Interpretation* (Bloomington: Indiana UP, 1990), 145, 237-8; 'Instructional Semiotics for Presuppositions', *Semiotica* 64 (1987); *Semiotics and the Philosophy of Language* (Bloomington: Indiana UP, 1986), chapter 2.

³⁰ Which is equal to valuing the inferential model of interpretation ($p \supset q$) over the equivalent, 'point-to-point', one ($p \equiv q$). See: Eco, *Semiotics and the Philosophy of Language*, 164.

³¹ Linda Hutcheon, 'Metafictional Implications for Novelistic Reference', in *On Referring in Literature*, eds. Anna Whiteside, Michael Issacharoff (Bloomington: Indiana University Press, 1985), 5.

³² In context: 'The concept of transfictionality covers those practices that expand fiction beyond the boundaries of the work: sequels and continuations, return of the protagonists, biographies of characters, cycles and series, shared universes etc. Transfictionality crosses historical periods as well as boundaries between national literature or literary genres, it affects literature as well as other media (film, television, comics, etc.), and it penetrates mainstream or experimental literature as well as popular culture'. See pamphlet advertising an international conference *La transfictionnalité* organised by *Centre de recherches interuniversitaires sur la littérature et la culture québécoises*, Université Laval, 4th-6th May 2005. English translation from: Marie-Laure Ryan, 'Transfictionality across Media', in *Theorizing Narrativity*, eds. John Pier et al. (Berlin: Walter de Gruyter, 2008), 386.

³³ Neal Stephenson, *Anathem* (New York: HarperCollins, 2009), XIX.

³⁴ As Hrushovski explains: '...a *Field of Reference (FR)* [is] a hypothetical, discontinuous universe (such as the USA, World War II, Philosophy). A literary text creates an *Internal Field of Reference (IFR)*, containing a set of referents exclusive to the text (the so-called »fictional world« of the novel), though it may at the same time refer to *External FRs* as well'. See: Benjamin Hrushovski, 'Poetic Metaphor and Frames of Reference: With Examples from Eliot, Rilke, Mayakovsky, Mandelstam, Pound, Creeley, Amichai, and the NYT', *Poetics Today* 1 (1984): 15.

³⁵ Dukaj, 'Stworzenie świata jako gałąź sztuki' ['World-Building as a Branch of Art'], *Wiadomości*, section 5, par 6, Viewed 20 June 2013, <http://tygodnik.onet.pl/1,40762,druk.html>.

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