

Contents

<i>Acknowledgments</i>	x
<i>Preface</i>	xi

Part One: Preliminaries

∧ 1: From modernist to postmodernist fiction: change of dominant	3
× The dominant	6
Beckett	12
Robbe-Grillet	13
Fuentes	15
Nabokov	18
Coover	19
Pynchon	21
× 2: Some ontologies of fiction	26
× Heterocosm	27
“The old analogy between Author and God”	29
Ingarden	30
× Possible worlds	33
The social construction of (un)reality	36

Part Two: Worlds

∧ 3: In the zone	43
∧ How to build a zone	45
Ohio, Oz, and other zones	49
Intertextual zones	56
× 4: Worlds in collision	59
Parallel lines	62

viii POSTMODERNIST FICTION

× The science-fictionalization of postmodernism	65
The postmodernization of science fiction	68
5: A world next door	73
× Hesitation	74
× Banality	76
Resistance	77
× From "worlds" to worlds	79
Displaced fantastic	80
× 6: Real, compared to what?	84
Constrained realemes	86
Apocryphal history	90
Creative anachronism	93
Historical fantasy	94

Part Three: Construction

7: Worlds under erasure	99
Something happened	101
Something exists	103
× Excluded middles, forking paths	106
λ The sense of a (non-)ending	109
8: Chinese-box worlds	112
Toward infinite regress	114
<i>Trompe-l'œil</i>	115
Strange loops, or metalepsis	119
Characters in search of an author	121
Abysmal fictions	124
Which reel?	128

Part Four: Words

9: Tropological worlds	133
Hesitation revisited	134
Hypertrophy	137
Postmodernist allegory	140
Allegory against itself	143
10: Styled worlds	148
Kitty-litter, litanies, back-broke sentences	151
Letters	156
Machines	159

11: Worlds of discourse	162
Discourse in the novel	164
Heteroglossia	166
Carnival	171

Part Five: Groundings

12: Worlds on paper	179
“A spatial displacement of words”	181
Concrete prose	184
Illustration and anti-illustration	187
The schizoid text	190
Model kits	194
13: Authors: dead and posthumous	197
The dead author	199
Auto-bio-graphy	202
<i>Roman-à-clef</i>	206
Authority	210
Short-circuit	213

Part Six: How I learned to stop worrying and love postmodernism

14: Love and death in the post-modernist novel	219
Love . . .	222
. . . and death	227
Coda: the sense of Joyce’s endings	233
<i>Notes</i>	236
<i>Index</i>	259