

Contents

Acknowledgements	7
1. Introduction	9
2. There is Something in the Air	
Climate, Literature, and the Atmospheric Turn	31
2.1 Towards an Aesthetics of Literary Atmospheres	31
2.1.1 In the Presence of Absence: The Atmospheric Experience	36
2.1.2 Literary Spheres: Text, Contact, and the Reader	41
2.2 Material Ethics and the Affective Agency of Atmospheres	58
2.3 Gothic Nature and Uncanny Atmospheres	70
2.4 Entering a New Dark Age: Atmospheric Re(lation)ality and the Anthropocene Imagination	93
3. Being Polluted in the Global Carb-Age	
The Corporeal Dimension of Toxic Atmospheres in John Burnside's <i>Glister</i> and Alexis M. Smith's <i>Marrow Island</i>	109
3.1 Posthuman, Post-Nature, and Lit(t)erature	109
3.1.1 "Nothingness haunts being": Experiences on the Threshold between Toxic Spaces and the Self in <i>Glister</i>	119
3.1.2 "Clustering out like fungi": Liminal Modes of Being in <i>Marrow Island</i>	137
3.2 Making Sense of Embodied Permeability	153

4. Reading Matters, Material Readings	
Traces of Agency in Jeff VanderMeer's <i>The Southern Reach Trilogy</i>	157
4.1 Weird Terroirs and Other Terrors	157
4.2 Traces of Atmospheric Agency	168
4.3 Atmospheric Agency of Literary Traces	187
5. Going Glocal	
Spatial Dissonance and The Multiscalar Experience of <i>Ambient Literature</i>	201
5.1 Glocal Points of Access	201
5.2 <i>Ambient Literature</i> and the Storying in and of Spacetime	210
5.3 Where to Read from Here: Duncan Speakman's <i>It Must Have Been Dark By Then</i>	221
6. Conclusion	
Atmospheric Disturbances in Turbulent Times	239
7. Bibliography	255