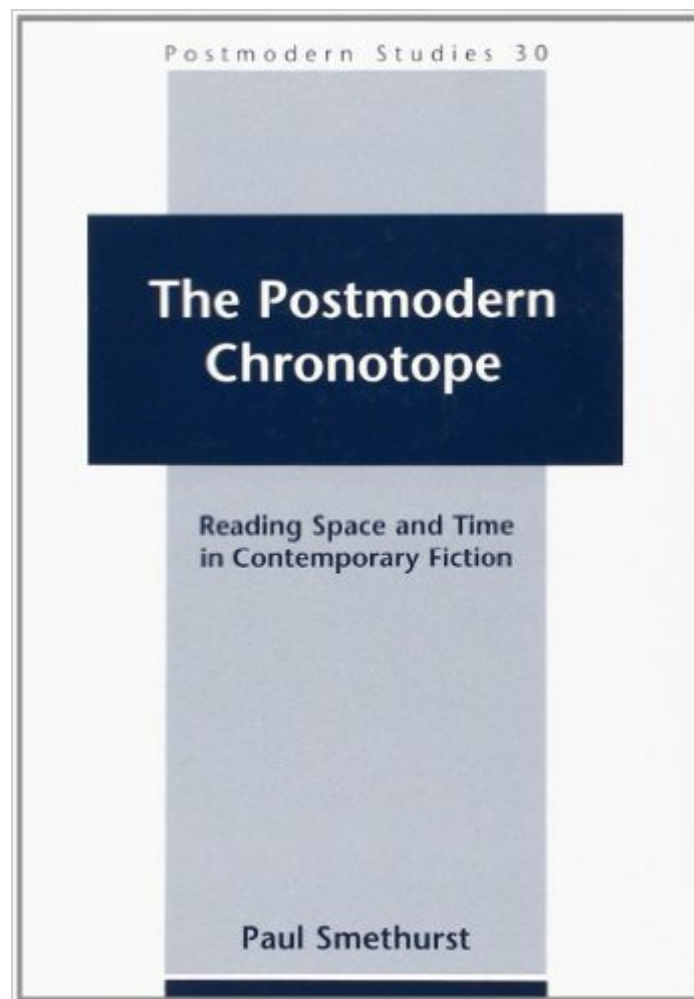


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The Postmodern Chronotope. Reading Space And Time In Contemporary Fiction. (Postmodern Studies 30)



Synopsis

The Postmodern Chronotope is an innovative interdisciplinary study of the contemporary. It will be of special interest to anyone interested in relations between postmodernism, geography and contemporary fiction. Some claim that postmodernism questions history and historical bases to culture; some say it is about loss of affect, loss of depth models, and superficiality; others claim it follows from the conditions of post-industrial society; and others cite commodification of place, Disneyfication, simulation and post-tourist spectacle as evidence that postmodernism is wedded to late capitalism. Whatever postmodernism is, or turns out to have been, it is bound up in rethinking and reworking space and time, and Paul Smethurst's intervention here is to introduce the postmodern chronotope as a term through which these spatial and temporal shifts might be apprehended. The postmodern chronotope constitutes a postmodern world-view and postmodern way of seeing. In a sense it is the natural successor to a modernist way of seeing defined through cubism, montage and relativity. The book is arranged as follows: * Part 1 is an interdisciplinary study casting a wide net across a range of cultural, social and scientific activity, from chaos theory to cinema, from architecture to performance art, from IT to tourism. * Part 2 offers original readings of a selection of postmodern novels, including Graham Swift's *Waterland* and *Out of this World*, Peter Ackroyd's *Hawksmoor* and *First Light*, Alasdair Gray's *Lanark*, J. M. Coetzee's *Foe*, Marina Warner's *Indigo*, Caryl Phillips' *Cambridge*, and Don DeLillo's *The Names* and Ratner's *Star*.

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