

# THE UNIVERSITY OF SHADOWS

A NOVEL

A Thesis Submitted to the College of  
Graduate and Postdoctoral Studies  
In Partial Fulfillment of the Requirements  
For the Degree of Master of Fine Arts in Writing  
In the Department of English  
University of Saskatchewan  
Saskatoon

by

Bárbara Bordalejo

## Permission to Use

In presenting this thesis in partial fulfillment of the requirements for an MFA in Writing degree from the University of Saskatchewan, I agree that the Libraries of the university may make its Preliminary Pages freely available for inspection as outlined in the MFA in Writing Thesis License/Access Agreement accepted by the College of Graduate Studies and Research in June, 2013.

Requests for permission to make use of material beyond the Preliminary Pages of this thesis should be addressed to the author of the thesis, or:

Coordinator, MFA in Writing  
University of Saskatchewan  
Department of English  
Room 509  
9 Campus Drive  
Saskatoon, Saskatchewan  
S7N 5A5

or:

Dean, College of Graduate and Postdoctoral Studies  
University of Saskatchewan  
Room 116, Thorvaldson Building  
110 Science Place  
Saskatoon, Saskatchewan  
S7M 5C9

## **Abstract**

Linnea Brae is a university adjunct with a miserable life and an obsessive-compulsive disorder. Intrigued by strange messages appearing on the whiteboards and the disappearance of one of her students (Jay), she stumbles upon the University of Shadows, a parallel-world university which exists in the same space as the one in this world but which only functions at night.

Everyone in the University of Shadows (students, professors, and administrators) have received an invitation because there is something each of them needs to learn which is only possible within the confines of this alternative world.

Since Linnea did not receive an invitation, the administrators are not prepared for her arrival. Despite that, Linnea is named Head Librarian, a post for which she would have been called if the previous librarian had not died unexpectedly.

As Linnea takes her new post in the Imaginary Library, the books start to disappear. Simultaneously, there are attempts on Linnea's life. Tricked into using the Room of Dreams, Linnea unknowingly unleashes a half-human creature, an actant, that starts to stalk and attack other campus inhabitants.

Linnea needs to find out who is trying to kill her, why the books are disappearing from the library, and why she failed to receive an invitation to be part of this intriguing world.

The novel deals with themes of rationality versus imagination, and technology versus mysticism, as the main character seeks to establish the reasons for her being there and understand the changes in her life brought up by this new place.

## Acknowledgments

I would like to thank my classmates for their hard work in Capstone. Bonnie Heilman, Toni Hiatt, Allie McFarland, and Jaclyn Morken made useful comments and suggestions. Special thanks go to Taidgh Lynch who has read more drafts of this work than anyone else and whose suggestions were always filled with a unique sensitivity.

I thank my mentor, Leona Theis, for her insights and suggestions. Guy Vanderhaeghe taught one of the best classes I have ever attended and reminded me that Joseph Conrad was not a native speaker either. Without the International Dean's Scholarship granted to me by the University of Saskatchewan, I would not have been able to complete this work or this degree.

To all the friends who encouraged me to take a break from my research to focus on a very different kind of writing. It did work: I have written a novel. It did not work: I still kept up with my academic pursuits.

To Juan Carlos Chirinos and Marianela Maldonado, successful writers, old friends, here you are together, in the same sentence, despite the time and distance.

I thank Yann Martel, who took time for me and asked me all the right questions (and now owes me a coffee).

I am most grateful to Tessa Bordalejo who did not raise questions when I said I wanted to do an MFA and, instead, offered me a series of very useful tips on how to write a novel. *Sólo la muerte es final, coco. Todavía podemos empacar las cosas y probar un nuevo camino.*

## Artist's Statement

Richard stood there, alone in the throng, drinking it in. It was pure madness—of that there was no doubt at all. It was loud, and brash, and insane, and it was, in many ways, quite wonderful. People argued, haggled, shouted, sang. They hawked and touted their wares, and loudly declaimed the superiority of their merchandise. Music was playing—a dozen different kinds of music, being played a dozen different ways on a score of different instruments, most of them improvised, improved, improbable. Richard could smell food. All kinds of food—the smells of curries and spices seemed to predominate, with, beneath them, the smells of grilling meats and mushrooms. Stalls had been set up all throughout the shop, next to, or even on, counters that, during the day, had sold perfume, or watches, or amber, or silk scarves. Everybody was buying. Everybody was selling. Richard listened to the market cries as he began to wander through the crowds.

"Lovely fresh dreams. First-class nightmares. We got 'em. Get yer lovely nightmares here."  
"Weapons! Arm yourself! Defend your cellar, cave, or hole! You want to hit 'em? We got 'em. Come on darling, come on over here..." (Neil Gaiman, *Neverwhere*)

*The University of Shadows* is an urban fantasy that mixes elements from gothic fiction and the campus novel. The novel's basic premise is of a university that exists in a parallel world to which individuals can go to discover things about themselves or to change as they affect the institution. Linnea, the main character, reaches the University of Shadows accidentally only to discover that she was supposed to have received an invitation to be there.

From its conception, *The University of Shadows* was linked to the urban fantasy genre, as part of the inspiration for the novel was Neil Gaiman's description of the Floating Market in Harrods. Gaiman's *Neverwhere* (1996) is considered to be defintory of the urban fantasy genre (Irvine; Benczik; Meteling) in that it emphasizes the city as a space of alterity. In *Neverwhere*, London Above (the real city or primary world) and London Below (the fantastic space or secondary world) are interconnected in various ways, most notably through the tube stations but also through characters who can cross between realms. Gaiman relies on the othering of the city

namespaces to create a sense of the uncanny, what Sigmund Freud, referring particularly to emotions derived from the work of E. T. A. Hoffman calls *unheimlich* (Freud).

*The University of Shadows* explores the tension between imagination and rationality, science/technology and mysticism, isolation and cooperation. Linnea, whose imagination has been crushed, has had a series of experiences which caused her to sever herself from others making her more and more obsessive and isolated. However, her excess of focus is the element that leads her to find the University of Shadows. Linnea's presence at the university affects and changes her, while she discovers the secrets of the Imaginary Library and her connection to it. In order to achieve this, Linnea must uncover various truths about herself as well as about the world she has stumbled upon.

This work sprang from a series of disconnected ideas which became entangled in my mind: Gaiman's *Floating Market*, multiverse theory, and the mysterious messages which were appearing in white boards in North American Universities between 2011 and 2012. Combining them, as well as other elements related to the physical structure of the campus university, provided the setting and the initial motivation for the story.

The novel is a limited third-person narrative, very close to Linnea's consciousness. This narrative mode allows world building while maintaining some distance from the main character which invites the reader to share in a sense of wonder in experiencing the new reality through Linnea's eyes.

*The University of Shadows* plays with our prejudices about knowledge, how it is acquired, and who controls it. The novel presents a multilayered text following the detective fiction tradition and leaving clues for curious readers to follow.<sup>1</sup>

Situating a novel in its literary context can present difficulties for works bringing together elements characteristic of different genres. For example, Welsh author Jasper Fforde, who writes parodic mash-up novels mixing speculative and detective themes with his own brand of political criticism, seems to defy categorization to the point that bookstores place his work in very different genre-specific sections depending on the interpretation of the booksellers.

In order to understand what we say about urban fantasy it is necessary to explore its related concepts, their expanse and limitations. Asking a seemingly basic question such as “what is fantasy?” is easier than answering it. However, understanding the term is fundamental to one’s comprehension of related genres. The term fantasy evokes magical realms and impossible feats, but fantasy as a literary genre can be entirely different from that. The problems with the range of the term are not new. In the 1980s, Rosemary Jackson was already considering the issue from a terminological perspective:

As a critical term, ‘fantasy’ has been applied rather indiscriminately to any literature which does not give priority to realistic representation: myths, legends, folk and fairy tales, utopian allegories, dream visions, surrealist texts, science fiction, horror stories, all presenting realms ‘other’ than the human. (13-14)

---

<sup>1</sup> Despite some aspects of *The University of Shadows* which fall in line with Todorov’s definition of thriller in *The Poetics of Prose* (47), this is not mainly a detective novel.

The scope of non-realistic texts expressed by Jackson is too extensive and all-encompassing to be of use. Something similar happens with C. W. Sullivan, who presents an initial definition of fantasy which he contrasts, following Hume, to mimesis:

‘Fantasy’, as a literary term, refers to narrative possibilities limited, at least initially, only by the author’s own imagination and skill as a story-teller. (...) Fantasy, or the fantastic element in literature, has been most usefully defined by Kathryn Hume. In her book, *Fantasy and Mimesis: Responses to Reality in Western Literature*, Hume argues that any work of literature can be placed somewhere on a continuum, one end of which is mimesis and the other fantasy. All literature, Hume suggests, is the product of two impulses. These are mimesis, felt as the desire to imitate, to describe events, people, and objects with such verisimilitude that others can share your experience; and fantasy, the desire to change givens and alter reality – out of boredom, play, vision, longing for something lacking, or need for metaphoric images that will bypass the audience’s verbal defences. (Sullivan 436)

Sullivan’s view of literature as a spectrum in which one can locate mimetic and non-mimetic works is capable of containing the totality of literary production. This, however, does not tackle the problem of what is to be considered “real” or “unreal,” and how to address the changing nature of our understanding of what is true. Jackson suggests that many genres arise from the “literary mode” that is fantasy (7) and states:



As a literature of ‘unreality’, fantasy has altered in character over the years in accordance with changing notions of what exactly constitutes ‘reality’. Modern fantasy is rooted in ancient myth, mysticism, folklore, fairy tales and romance.

(4)

This is a useful distinction, particularly in the context of epic fantasy (also known as high fantasy), discussed below. Our sense of what is real limits what is ‘unreal.’ This also explains how, for example, Alejo Carpentier develops the theory of *lo real maravilloso* (not to be confused with magic realism) in which strange happenings are the norm and reflect reality, as it happens in his novel *El reino de este mundo* (1949, *The Kingdom of this World*), where seemingly marvellous events are accounts of the historical reality of Haiti (Carpentier). This demonstrates how reality construction is culturally dependent and, moreover, it often reflects imposed colonial views and a Eurocentric perception of reality.<sup>2</sup>

High fantasy falls into Farah Mendlesohn’s “immersive fantasy” category which is defined as “...a fantasy set in a world built so that it functions on all levels as a complete world. In order to do this, the world must act as if it is impervious to external influence; this immunity is most essential in its relationship with the reader” (200). It is this isolation, the lack of exchange with any other worlds, which defines the immersive fantasy in Mendlesohn’s view. These immersive, self-contained, and unaffected worlds are characteristic of high fantasy. C. W. Sullivan, in defining high fantasy, distinguishes between content and intent:

---

<sup>2</sup> Empiricism and other related epistemological systems depend on a White European perspective of what is real and, for this reason, are in direct contradiction with most native (or syncretic) Latin American systems of belief where non-religious, seemingly magical practices are performed routinely.

*The Wood Beyond the World* illustrates the difference between content and intent, a difference that many fantasy critics and historians have ignored. Certainly there appeared in myth, legend, and folk tale all of the paraphernalia of high fantasy – dragons, witches, wizards, shape-changers, magic spells and rings, cloaks of invisibility and the like; but having any or all of those elements in the content of a story does not necessarily mean that the author was intending to write high fantasy. At one time, people did believe in witches, wizards and magic spells and would have thought them mimetic, not fantastic, elements in a story. By the late nineteenth century, consensus reality no longer included those items; and Morris’s intent in including them in the content of *The Wood Beyond the World* was to create a story that was, in fact, a departure from consensus reality – that is, a high fantasy. (440)

William Morris’ *The Wood Beyond the World*, published in 1894, is considered to be the first modern fantasy. Sullivan’s point is that, for the first time, an author made use of elements in a deliberate attempt to create a fantastic, otherworldly effect. Because Morris’ work is “immersive” in Mendlesohn’s sense, we are in the presence of high fantasy.

When J. R. R. Tolkien first wrote *Lord of the Rings* (1954-55), with its vast universe expanding beyond the novel and into other works and its quest-structure in which the main characters are tasked with the destruction of the one ring, epic fantasy was defined. The book merged the traditional heroic quest as found in classical epics with magical and folkloric elements,

while at the same time constructed linguistically accurate languages and mythological cosmogonies to develop a rich and complex, if not fully-fleshed, world.

Sullivan distinguishes science fiction and high fantasy in that the departure of reality in science fiction has to do with advances brought upon by technology, while “high fantasy departs from contemporary consensus reality by creating a separate world in which the action takes place” (Sullivan 436). This idea of the creation of a separate world might or not be correct (in the sense that most science fiction succeeds in creating one); however, it is a fundamental one in the distinction between high (epic) and low fantasy. It is possible that Tolkien might have been the first one to articulate the concepts of primary and secondary worlds when he wrote:

What really happens is that the story-maker proves a successful ‘sub-creator’.  
He makes a Secondary World which your mind can enter. Inside it, what he relates is ‘true’: it accords with the laws of that world. You therefore believe it, while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic, or rather art, has failed. You are then out in the Primary World again, looking at the little abortive Secondary World from outside.  
(Tolkien, “On Fairy-Stories” 37)

The primary world is the one of reality as we accept it to be; the secondary world presents characteristics that set it apart from our reality. When a fiction is set solely in the secondary world, we call it high fantasy. All of Tolkien’s literary works fall into this category, as do many other novels, such as Ursula Le Guin’s *Earthsea Cycle* (1964-2018), or G. R. R. Martin’s *A Song of Ice*

*and Fire* series (1996-). Each of those worlds is presented as a single reality. Sullivan points out that significant proportion of high fantasy derives from medieval romance in both culture and technology. The style of the romance also influences high fantasy works (Sullivan 438). Martin's innovation rests on the increased complexity of the secondary world brought on by conflicting religions, political aims, cultures, and an involved economic and banking system, each of which interacts with the characters' personal goals.

Low fantasy exists in opposition to high fantasy. Within this genre, there are two worlds, the primary world, often devoid of magic, and the secondary world, where most of the action takes place. An exception to this order is Phillip Pullman's *His Dark Materials* trilogy (1995-2000),<sup>3</sup> where the action begins in a version of Oxford which is a secondary world, but eventually, returns to the primary world at the beginning of the second book, *The Subtle Knife*, where Will, a young boy who accidentally kills a stranger, runs away. Will finds a portal which he uses to leave the primary world for a secondary one. A portal, however, is not the only way in which low fantasy can work. Mendlesohn, who isolates four types of fantasy,<sup>4</sup> offers intrusion fantasy<sup>5</sup> as another mode of low fantasy, while explaining that "[i]n both portal and quest fantasies, a character leaves her familiar surroundings and passes through a portal into an unknown place" (51). This is what

---

<sup>3</sup> Although *The Golden Compass* is mostly set in a secondary world where Oxford has been made strange by the introduction of a seemingly magical set of characteristics (including the daemons); *The Subtle Knife*, and *The Amber Spyglass* both rely on world crossing to further their plots.

<sup>4</sup> The four types are Portal-Quest, Immersion, Intrusion, and Liminal (Mendlesohn).

<sup>5</sup> Mendlesohn explains that "[i]n intrusion fantasy the fantastic is the bringer of chaos. It is the beast in the bottom of the garden, or the elf seeking assistance. It is horror and amazement. It takes us out of safety without taking us from our place." (Mendlesohn 40) This type of fantasy is the one in which elements which are not commonly accepted as real move into the primary world disrupting the life of the main character.

we could call the rabbit-hole effect, where there is a particular space which, either permanently or not, allows passage between worlds:

A portal fantasy is simply a fantastic world entered through a portal. The classic portal fantasy is of course *The Lion, the Witch and the Wardrobe* (1950). Crucially, the fantastic is on the other side and does not “leak.” Although individuals may cross both ways, the magic does not. (Mendlesohn 32-33)

Portal-Quest fantasy seems to be somewhat common. Lewis Carroll’s *Alice’s Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*, Phillip Pullman’s *Northern Lights* (published in North America under the title *The Golden Compass*), *The Subtle Knife*, and *The Amber Spyglass*, Neil Gaiman’s *Neverwhere* and *Coraline* (2002), Michael Ende’s *Die unendliche Geschichte* (1979, *The Never Ending Story*), as well as the Lewis’ Narnia Chronicles books (1950-1956) rely on different types of portals which allow movement between worlds. This is also true about *The University of Shadows*, in which, as in *The Lion, the Witch and the Wardrobe*, the portal might remain in place for a period of time and change at some later point.

Urban fantasy mixes fantastic elements but emphasizes the city as its main setting. Depending on the story, the city might become almost a character in the narrative. Vera Benczik defines it as follows:

Called urban fantasy, this subcategory of texts features the metropolis as its setting—sometimes well beyond its function as mere backdrop to the action.

Alexander C. Irvine identifies two basic ways in which authors use the cityscape in urban fantasy, “either an existing city [is] made fantastical or a fantastical city [is] made real.” Fantastical cities include China Miéville’s New Crobuzon in the *Bas-Lag* stories, or Jeff VanderMeer’s *Ambergris*, at the center of much of his fantasy. Both are baroque collages which rely and reflect on various urban ‘sources,’ most notably on the essence of the metropolis associated with London in particular. (162)

This is also true about *Neverwhere*, where London Below works both as a character and as a fantastic setting paralleling and othering London Above. The city becomes an active setting emblematic of urban fantasy. This occurs whether the city is completely imaginary or reflects a real space. For Irvine, other factors define this genre. He writes:

The elements common to all urban fantasies – a city in which supernatural events occur, the presence of prominent characters who are artists or musicians or scholars, the redeployment of previous fantastic and folkloric topoi in unfamiliar contexts – hint at a characterization if not a rigorous definition. Within those common elements, there are two fundamental strains of urban fantasy, which might be loosely differentiated as those in which urban is a descriptor applied to fantasy and those in which fantasy modifies urban. (Irvine 200)

Irvine’s character classification is pertinent because *The University of Shadows* fits the pattern as its characters are scholars. Naturally, the university setting calls mostly for such character. The novel also fits what Irvine calls urban fantasy’s “constituent qualities:” “the fantastic pocket

universe, the sense of alienation from city life that creates a desire that (in the urban fantasy) only the encounter with the uncanny can satisfy; and the flight from the city in the end (205).

*The University of Shadows*, besides being an urban fantasy, is a type of campus novel. A campus novel's story centres on university life. Some can be serious like Javier Marías' *Todas las almas* (*All Souls*, 1989), Coetzee's *Disgrace* (1999), or Philip Roth's *The Human Stain* (2000), while others are satirical, like Kingsley Amis' *Lucky Jim* (1954), for example. They can combine more than one genre as is the case of *The Rule of Four* (2004) by Ian Caldwell and Dustin Thomason, which is both a campus novel and a thriller. Notably, the campus novel has been used "to explore how race, gender, and class can limit upward social mobility and how the university has aided, impeded, or ignored students' social ambitions" (Findeisen 288). Łysik states that:

...the academic life is more like other lives than I expected – and hoped – it was going to be. That it consists of people, their issues, and insecurities, just like everywhere else I worked. That people can be gratuitously cruel. That there is no justice in human outcomes here, either. That the work is hard, sometimes repetitive, and occasionally not very interesting (the administrative tasks I am required to do suck out all of my creative juices). That academics are under stress a lot of the time, that they face frustration, that, in short, the outcome of taking a Ph.D. is not a guaranteed "happy ending." (110)

The academic experience as described by Łysik is also present in *The University of Shadows*, not only in the primary world, where one would expect it, but also in the secondary world, where it

might not have been present. There is at least one other urban fantasy connected to a university. *A Discovery of Witches* (2011) by Deborah Harkness follows Diana Bishop, a scholar who finds a long-lost manuscript at the Bodleian library in Oxford. Harkness' novel is populated with fantastic creatures: witches, vampires, and demons. Unlike *The University of Shadows*, *A Discovery of Witches* is set in the primary world in which magical elements coexist with mundane happenings.<sup>6</sup>

In Spanish, a campus university is referred to as a *ciudad universitaria* (university city). The name refers to the fact that Latin American universities function as self-contained "cities within cities." Such universities have their own hospital, residences, security, but even more importantly, they are considered sanctuaries, i.e. the police and the military have no authority to make arrests or trespass into the autonomy of the university. This is historically relevant because universities have been places in which people could speak up against authoritarian regimes under the protection granted by their autonomy. Although this has not always been respected, it allowed a degree of freedom of information which might have been impossible outside the sanctuary offered by these institutions. This influence of an essential aspect of Latin American culture is present in *The University of Shadows*, where even paranoid Jay finds himself more at ease than he was in the primary world.

The Gothic aspects of *The University of Shadows* developed almost unconsciously. It became clear that the novel required a sense of dread and, for this reason, some elements needed to suggest that not everything was as wonderful as it might appear. The creatures patiently waiting at the bottom of the water mirror or lurking in the entrails of the library, the long and dark corridors,

---

<sup>6</sup> This is reminiscent of J. K. Rowling's Harry Potter series (1997-2007) and Cassandra Claire's Mortal Instruments (2007-2016).



the faceless actants, and other details darken the narrative with their menacing presence. There is also a glimpse of darkness in the trip to Adagreb, where Linnea meets Ricketts who removes the part of the telecommunicator attached to her nervous system. Once more, each of these elements emphasizes the dichotomy between technology and mysticism present through the novel. This is particularly evident in the need for control exerted by the University of Shadows or, more precisely, by its leaders over the Imaginary Library. The latter is revealed as a sentient being, with independent will and capable of its own decisions.

These themes expose a complex world with intersecting stories that, little by little, highlight Linnea's weaknesses while giving her the space and opportunity to embrace imagination and faith. A hyper-rational approach might have led to the founding of The University of Shadows, but the mystical forces it successfully contains can be awakened by imagination and faith.

Bárbara Bordalejo

Saskatoon, Saskatchewan

June 2019

## Works Cited

- Benczik, Vera. "The Doubled City: The Displaced London in the Urban Fantasy Novels of Neil Gaiman and China Miéville." *Displacing the Anxieties of Our World Spaces of the Imagination*, edited by Ildikó Limpár, Cambridge Scholars, 2017.
- Carpentier, Alejo. *El Reino De Este Mundo*. Editorial Universitaria, 1970.
- Findeisen, Christopher. "Injuries of Class: Mass Education and the American Campus Novel." *PMLA*, vol. 130, no. 2, 2015, pp. 284–98.
- Freud, Sigmund. "The Uncanny." *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XVII (1917-1919): An Infantile Neurosis and Other Works*, The Hogarth Press, 1955, pp. 217–56, <http://courses.washington.edu/freudlit/Uncanny.Notes.html>.
- Irvine, Alexander C. "Urban Fantasy." *The Cambridge Companion to Fantasy Literature*, edited by Edward James, Cambridge University Press, 2012.
- Jackson, Rosemary. *Fantasy: The Literature of Subversion*. Routledge, 2003.
- Łysik, Marta. "In Pursuit of Happiness: Escape, Change, and Return in Contemporary Academic Novels, Or Why I Read Campus Novels, But Possibly Shouldn't." *American, British, and Canadian Studies*, vol. 26, no. 2, pp. 109–21, doi: 10.1515/abcsj-2016-0007.
- Mendlesohn, Farah. *Rhetorics of Fantasy*. Wesleyan, 2008.
- Meteling, Arno. "Gothic London: On the Capital of Urban Fantasy in Neil Gaiman, China Miéville and Peter Acroyd." *Brumal*, vol. V, no. 2, Nov. 2017, pp. 65–84.
- Sullivan, C. W. "High Fantasy." *International Companion Encyclopedia of Children's Literature*, edited by Peter Hunt, 1st edition, vol. 1, Routledge, 2004, pp. 436–46.

Tolkien, J. R. R. "On Fairy-Stories." *Tree and Leaf*, 2nd ed., Unwin Hyman, 1988.

## Table of Contents

Permission to Use .....	i
Abstract.....	ii
Acknowledgements.....	iii
Artist’s Statement.....	iv
Works Cited .....	xvii
Table of Contents.....	xix

### The University of Shadows

Chapter One.....	1
Chapter Two.....	5
Chapter Three.....	11
Chapter Four.....	16
Chapter Five.....	25
Chapter Six.....	32
Chapter Seven.....	42
Chapter Eight.....	48
Chapter Nine.....	55
Chapter Ten.....	62
Chapter Eleven.....	71
Chapter Twelve.....	78
Chapter Thirteen.....	87

Chapter Fourteen.....	94
Chapter Fifteen.....	104
Chapter Sixteen.....	114
Chapter Seventeen.....	125
Chapter Eighteen.....	140
Chapter Nineteen.....	150
Chapter Twenty.....	153
Chapter Twenty-One.....	171
Chapter Twenty-Two.....	180
Chapter Twenty-Three.....	189
Chapter Twenty-Four.....	206
Chapter Twenty-Five.....	212
Chapter Twenty-Six.....	219
Chapter Twenty-Seven.....	233
Chapter Twenty-Eight.....	236
Chapter Twenty-Nine.....	240
Chapter Thirty.....	248
Chapter Thirty-One.....	257
Chapter Thirty-Two.....	265
Chapter Thirty-Three.....	275
Chapter Thirty-Four.....	284
Chapter Thirty-Five.....	293
Chapter Thirty-Six.....	298

Chapter Thirty-Seven.....	307
Chapter Thirty-Eight.....	312
Chapter Thirty-Nine.....	315
Chapter Forty.....	320
Epilogue.....	322
Bibliography .....	327

## Bibliography

- Benczik, Vera. "The Doubled City: The Displaced London in the Urban Fantasy Novels of Neil Gaiman and China Miéville." *Displacing the Anxieties of Our World Spaces of the Imagination*, edited by Ildikó Limpár, Cambridge Scholars, 2017.
- Bodoc, Liliana. *Los Días Del Venado: La Saga de Los Confines*. 3a ed, Grupo Editorial Norma, 2000.
- . *Los Días de La Sombra: La Saga de Los Confines II*. 1. ed, Grupo Editorial Norma, 2002.
- . *Los Días Del Fuego*. 2. ed, Grupo Editorial Norma, 2004.
- . *Tiempo de Dragones: La Profecía Imperfecta*. Random House Mondadori, 2015.
- Bodoc, Liliana, and Gonzalo Kenny. *Relatos de Los Confines: Oficio de Búhos*. Primera edición, Suma de Letras, 2012.
- Butcher, Jim. *Storm Front*. ROC: New American Library, 2000.
- . *Fool Moon*. New American Library, 2001.
- Caillois, Roger. *Cohérences aventureuses*. Gallimard, 1976.
- Campbell, Lori M., editor. *A Quest of Her Own: Essays on the Female Hero in Modern Fantasy*. McFarland & Company, Inc., Publishers, 2014.
- Carpentier, Alejo. *El Reino De Este Mundo*. Editorial Universitaria, 1970.
- Carroll, Lewis. *Alice's Adventures in Wonderland*. William Collins, 2010.
- Clare, Cassandra. *The Mortal Instruments: City of Bones*. Simon Pulse, 2007.
- . *The Mortal Instruments: City of Ashes*. Simon Pulse, 2009.
- . *The Mortal Instruments: City of Glass*. Margaret K. McElderry Books, 2009.

- . *The Mortal Instruments: City of Fallen Angels*. Margaret K. McElderry Books, 2011.
- . *The Mortal Instruments: City of Lost Souls*. Margaret K. McElderry Books, 2012.
- . *The Mortal Instruments: City of Heavenly Fire*. Margaret K. McElderry Books, 2014
- Coetzee, J. M. *Disgrace*. 1st edition, Vintage, 2000.
- Ende, Michael. *The Neverending Story*. Translated by Ralph Manheim. Penguin Books, 1984.
- Findeisen, Christopher. "Injuries of Class: Mass Education and the American Campus Novel." *PMLA*, vol. 130, no. 2, 2015, pp. 284–98.
- Fforde, Jasper. *The Eyre Affair*. Hodder & Stoughton, 2001.
- . *Lost in a Good Book*. Hodder & Stoughton, 2002.
- . *The Well of Lost Plots*. Hodder & Stoughton, 2003.
- . *Something Rotten: A Novel*. Viking, 2004.
- . *The Big over Easy: A Nursery Crime*. Viking, 2005.
- . *The Fourth Bear*. Viking, 2006.
- . *First among Sequels: A Novel*. Viking, 2007.
- . *Shades of Grey: The Road to High Saffron*. Viking, 2009.
- . *One of Our Thursdays Is Missing: A Novel*. Viking, 2011.
- . *The Last Dragonslayer*. First U.S. edition, Harcourt, Houghton Mifflin Harcourt, 2012.
- . *The Song of the Quarkbeast*. Harcourt, Houghton Mifflin Harcourt, 2013.
- . *The Eye of Zoltar*. Houghton Mifflin Harcourt, 2014.
- Freud, Sigmund. "The Uncanny." *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XVII (1917-1919): An Infantile Neurosis and Other Works*, The Hogarth Press, 1955, pp. 217–56,  
<http://courses.washington.edu/freudlit/Uncanny.Notes.html>.



- Funke, Cornelia. *Inkheart*. Scholastic, 2005.
- Funke, Cornelia. *Inkspell*. 1st American ed., Chicken House/Scholastic, 2005.
- Gaiman, Neil. *The Sandman*. DC Comics, 1991.
- . *Neverwhere*. 1st ed, Avon Books, 1997.
- . *Smoke and Mirrors: Short Fictions and Illusions*. 1st ed, Avon Books, 1998.
- . *Stardust*. 1st ed, Spike, 1999.
- . *American Gods: A Novel*. Readers' copy ed, Hill House, Publishers, 2004.
- . *Anansi Boys*. 1st ed, William Morrow, 2005.
- Gaiman, Neil, and Dave McKean. *Coraline*. 1st ed, HarperCollins, 2002.
- Gaiman, Neil, and Terry Pratchett. *Good Omens: The Nice and Accurate Prophecies of Agnes Nutter, Witch: A Novel*. Workman Pub, 1990.
- Gaiman, Neil, and Charles Vess. *Stardust: Being a Romance within the Realms of Faerie*. DC Comics, 1997.
- Gibson, William. *Neuromancer*. (with an Introduction by Neil Gaiman) Penguin Books, 2016.
- Gresh, Lois H. *c.* 1st ed, St. Martin's Griffin, 2007.
- Gribbin, Mary, and John Gribbin. *The Science of Philip Pullman's His Dark Materials*. 1st American ed, Knopf : Distributed by Random House, 2005.
- Harkness, Deborah. *A Discovery of Witches*. Penguin Books, 2019.
- Hume, Kathryn. *Fantasy and Mimesis: Responses to Reality in Western Literature*. 1 edition, Routledge, 2015.
- Hunt, Peter. *International Companion Encyclopedia of Children's Literature*. 1 edition, Routledge, 2004.

- Irvine, Alexander C. "Urban Fantasy." *The Cambridge Companion to Fantasy Literature*, edited by Edward James, Cambridge University Press, 2012.
- Jackson, Rosemary. *Fantasy: The Literature of Subversion*. Routledge, 2003.
- James, Edward. *The Cambridge Companion to Fantasy Literature*. Cambridge University Press, 2012.
- James, Edward, and Farah Mendlesohn, editors. *The Cambridge Companion to Science Fiction*. Cambridge University Press, 2003.
- Kahler, A. R. *The Immortal Circus*. 47North, 2013.
- . *The Immortal Circus: Act Two*. 47North, 2013.
- . *The Immortal Circus: Final Act*. 47North, 2014.
- King, Stephen. *The Eyes of the Dragon: A Story*. Viking, 1987.
- King, Stephen, and Peter Straub. *The Talisman: A Novel*. Random House, 2001.
- Lamperez, Ali McGhee Joseph. *Urban Monstrosities*. 1 edition, Cambridge Scholars Publishing, 2017.
- Le Guin, Ursula K. *The Books of Earthsea: The Complete Illustrated Edition*. Illustrated edition, Gallery / Saga Press, 2018.
- Lenz, Millicent, and Carole Scott, editors. *His Dark Materials Illuminated: Critical Essays on Philip Pullman's Trilogy*. Wayne State University Press, 2005.
- Lewis, C. S. *The Complete Chronicles of Narnia*. Scholastic Books, 1995.
- Limpár, Ildikó. *Displacing the Anxieties of Our World*. Cambridge Scholars Publishing, 2017.
- Łysik, Marta. "In Pursuit of Happiness: Escape, Change, and Return in Contemporary Academic Novels, Or Why I Read Campus Novels, But Possibly Shouldn't." *American, British, and Canadian Studies*, vol. 26, no. 2, pp. 109–21, doi: 10.1515/abcsj-2016-0007.

- Marías, Javier. *Todas las almas*. Vintage Español, 2012.
- Martin, George R. R. *A Game of Thrones*. Reprint edition, Bantam, 2002.
- . *A Storm of Swords: A Song of Ice and Fire: Book Three*. Bantam, 2002.
- . *A Feast for Crows*. Reprint edition, Bantam, 2007.
- . *A Clash of Kings (HBO Tie-in Edition): A Song of Ice and Fire: Book Two*. Media Tie In, Reprint edition, Bantam, 2012.
- . *A Dance with Dragons: A Song of Ice and Fire: Book Five*. Reprint, Media Tie In edition, Bantam, 2013.
- McAvan, Emily. *The Postmodern Sacred: Popular Culture Spirituality in the Science Fiction, Fantasy and Urban Fantasy Genres*. McFarland & Company, 2012.
- Mendlesohn, Farah. *Rhetorics of Fantasy*. Wesleyan, 2008.
- Meteling, Arno. "Gothic London: On the Capital of Urban Fantasy in Neil Gaiman, China Miéville and Peter Acroyd." *Brumal*, vol. V, no. 2, Nov. 2017, pp. 65–84.
- Michel, Berit. "'A Tale of Two (or Three) Cities': Urban Reality or Urban Fantasy? Spatial Absurdities in Miéville's *The City and the City*." *Urban Monstrosities: Perversity and Upheaval in the Unreal City*, edited by Joseph DeFalco Lamperez and J. Alexandra McGhee, Cambridge Scholars, 2017, pp. 91–107.
- Miéville, China. *Kraken*. Del Rey, 2010.
- Miller, Laura, editor. *Literary Wonderlands: A Journey through the Greatest Fictional Worlds Ever Created*. Black Dog & Leventhal Publishers, 2016.
- Morgenstern, Erin. *The Night Circus: A Novel*. Anchor Books, 2012.
- Morris, William. *The Wood Beyond the World*. Edited by Taylor Anderson, CreateSpace Independent Publishing Platform, 2018.

- Parkin, Lance, and Mark Jones. *Dark Matters: An Unofficial and Unauthorised Guide to Philip Pullman's Internationally Bestselling His Dark Materials Trilogy*. Virgin, 2005.
- Powers, Tim. *The Anubis Gates*. Ace, 1997.
- Pullman, Philip. *The Golden Compass*. 1st ed, Alfred A. Knopf; Distributed by Random House, 1996.
- . *The Subtle Knife*. 1st American ed, Knopf: Distributed by Random House, 1997.
- . *The Amber Spyglass*. 1st American ed, Alfred A. Knopf, 2000.
- Riggs, Ransom. *Miss Peregrine's Home for Peculiar Children*. 1st ed, Quirk Books, 2011.
- . *Hollow City*. Quirk Books, 2014.
- . *Library of Souls*. Quirk Books, 2015.
- Roth, Philip. *The Human Stain*. New Ed edition, Random House Uk Ltd, 2001.
- Sagrillo, Susana. *La Otra Voz En La Saga de Los Confines: Un Estudio Sobre La Trilogía de Liliana Bodoc*. EDIUNC, 2011.
- Siebers, Tobin. *The Romantic Fantastic*. Cornell Univ Pr, 1984.
- Sullivan, C. W. "High Fantasy." *International Companion Encyclopedia of Children's Literature*, edited by Peter Hunt, 1st edition, vol. 1, Routledge, 2004, pp. 436–46.
- Tiffin, Author Jessica. *Marvelous Geometry: Narrative and Metafiction in Modern Fairy Tale*. Wayne State Univ Pr, 2009.
- Todorov, Tzvetan. *The Poetics of Prose*. Cornell University Press, 1977.
- . *Introduction à la littérature fantastique*. Points, 2015.
- Tolkien, J. R. R. "On Fairy-Stories." *Tree and Leaf*, 2nd ed., Unwin Hyman, 1988.
- . *The Lord of the Rings*. Anniversary edition, Mariner Books, 2012.
- Tucker, Nicholas. *Darkness Visible: Inside the World of Philip Pullman*. Wizard Books, 2003.

Vax, Louis. *L'art et La Littérature Fantastiques*. Presses Universitaires De France, 1960.

Yeffeth, Glenn, editor. *Navigating The Golden Compass: Religion, Science, and Daemonology in His Dark Materials*. BenBella Books ; Distributed by Independent Publishers Group, 2005.