

András Fodor

**Fantastic Place and Space in China Miéville's Fiction:
Rhetorics of Emancipatory Spatial Changes in the Miévillean New Weird**

Ph.D. thesis

Témavezetők/Supervisors

Anna Kérchy, Ph.D., dr. habil.

Zoltán Dragon MPhil Ph.D

Szeged, 2021

**University of Szeged (SZTE)
Faculty of Arts
Doctoral School for Literary Studies
Anglophone Literatures and Cultures
in Europe and North America program**

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Summary of Thesis

Goals

Ever since his first novel, 1998 *King Rat*, China Miéville became a subject of interest to contemporary British fantasy and science fiction as he is a prominent New Weird author and a distinguished Marxist theoretician. First, New Weird is an approach to fantastic literature that reinterprets its tropes and themes and pumps new blood into fantastic writing as an amalgamation of science fiction, surrealism, fantasy, magical realism, cosmic horror that is conscientious of its pulp-, high culture, and avant-garde influences and origins. New Weird is a seminal, yet marginal sort of fantastic literature, in which Miéville explores topics such as politics, ideology, and critique of capitalism. Second, his lens of interpretation of the above-mentioned topics is Marxism. He connects this viewpoint with fantastic literature by advocating the recognition of the capacity of fantastic literature to contaminate the known with the unknown and thus to reveal the possibility for the reader to see the world differently. Hence, the possibility of fantastic literature as a platform to conceive different political opinions is constructed.

In Miéville's texts urban spaces start to function as a platform which differs from the earlier tradition of fantastic literature and invites the reader to see the familiar urban through this unknown prism of fantastic literature with which he connects the real to the not-real. The previous tradition favours non-urban spaces as its narrative background. In Miéville's interpretation of urban fantastic literature "[t]he real is shaped by a process of constant reference to the not-real", therefore, an oscillation can be observed through which issues that are relevant in the not-real can also be identified as important in the real (Newsinger 2000, n. p.). He presents possibilities to see then change the social and political aspects of life in the urban for the powerless and to demonstrate that the real can be expanded with the help of the not-real by incorporation.

A question prompted in my inquiry: how could a subject or a group of subjects change the real of the urban space through the not-real to achieve social and political differences? My investigation began with the exploration of the New Weird approach in two frames of reference: the literary and the aesthetical. New Weird is a sort of fiction that draws on fantasy, horror, and science fiction and is usually set in the urban, where the environment overcomes the established spatial forms of previous traditions of fantastic literature and presents a minutely constructed secondary world. Its tone, style, and effects are the corollary of surrealism and horror that reflect on contemporary societies. The aesthetical weird is manifested in the Weird Affect that it Miéville describes as it "punctures the supposed membrane separating off the sublime, and allows swillage of that awe and horror from 'beyond' back into the everyday – into angles, bushes, the touch of strange limbs, noises, etc. The Weird is a radicalized sublime backwash" (Miéville 2009, 511). The two of them are connected, the former one is a subset of the latter one.

This contemporary system of New Weird is established by Miéville himself, Ann and Jeff VanderMeer (2008; 2011), and partly by Mark Fisher (2016). The weird surpasses the previously firm ontological and epistemological beliefs and introduces its new perspective that allows "us to see the inside from the perspective of the outside" (Fisher 2016, 10). The emergence of weird fiction from the 1820s begins to establish "a site of new entanglements and destabilizations of the distinction between high and low culture, the literary and the nonliterary [sic!], modernism and postmodernism" (Noys 2016, 119). In the dissertation's interpretation it occupies a critical position in current culture. Tony Venezia suggests that it "shadows the modernist avant-garde and replicates its autocritique of modernity in crisis" (Venezia 2010, 4). Benjamin Noys and Timothy S. Murphy observe that after the Great War modernism formed a

connection between popular and mainstream literature that expressed critique of capitalism. They understand this platform as pulp modernism, a link between the literary weird and modernism. This is what Miéville illustrates as ““a differently inflected statement of the same concerns, the same anxieties, the same attempted solutions”” (Venezia 2010, 5). Positioning Miéville in these modes of writings, Mark Williams “suggest[s] that his [Miéville’s] fictional project constitutes an attempt to unite or resolve contemporary Weird writing’s uneasy relationships with its historical roots in Modernism and avant-garde writing on the one hand and pulp and Gothic on the other; his writings draw the analogy between this generic shift and the concrete historical shifts of contemporary modernity, thematising historical conditions as *generic modes*” (Williams 2010, 31).

The focus of the dissertation is on the literary construction of urban space in the Miévillean New Weird. The primary sources imply the common theme of urban space: one that remains constant and can be considered flexible enough to be interpreted from many different perspectives which can be connected to subjects, thus, it is both objective and subjective; one that reveals the social and political horizon of subjects toward each other and themselves as group; one that stresses the importance of the subject and its community as it is formed; one that its impact can be explored through the rhetoric of subjects and their community. Urban space is where both subjects and their communities differ in their rights of accessing the urban and the possibility of changing it. In that interpretive framework, the term subject refers to a character that has agency, therefore, and influence to act according to its interest. I explore Miévillean New Weird fiction in the context of spatial theories. The urban becomes the platform of power struggle between ideological groups. This interpretive viewpoint toward the urban spatial system by the subjects and their contest of power to form the city marks Marxist approach. It echoes Michel Foucault’s, Louis Althusser’s, Henri Lefebvre’s, and Edward W. Soja’s perspective on the urban. I show that the viewpoints these theoreticians offer provide a framework for the relation of subject and its built environment.

With this firmly in mind, this study locates itself in the monographic approach of writing and focuses on China Miéville and his interpretation of the relation of city and subjects in it through six of his fictional works. Miéville’s interest in the urban environment stems from his constant scrutiny and criticism of capitalism. The primary texts of the dissertation are five novels and one novella. This thesis looks in particular at the followings texts the Bas-Lag trilogy: *Perdido Street Station*; *The Scar*; and *Iron Council*; *The City and The City*; *Un Lun Dun*; and *This Census-Taker*.

Methodology

Ever since the publication of the *Bas-Lag* trilogy, China Miéville has been constant subject of scrutiny. Important academic journals and publishers’ attention has been dedicated to investigate his fictional output. *Extrapolation* devoted a special issue to him in 2009, and Gylphi has published a monograph – *Art and Idea in the Novels of China Miéville*, by Carl Freedman - and an essay collection on Miéville - *China Miéville: Critical Essays*, edited by Caroline Edwards, Tony Venezia, Sherryl Vint, Raphael Zähringer, Dougal McNeill, Joe Sutliff Sanders, and Paul March-Russell in 2015. A greater interest is apparent in him at conferences and universities, and this is also expressed in his slowly shifting position in both the literary canon and in discussions of the 21st-century literary fantastic. These works situate Miéville through the readings of individual concepts (monstrosities, language, spatiality, hybridity, and post- and transhumanism), yet fail to provide a coherent theoretical framework within which the compositional logic (and the overall aesthetic principles) of the author could be approached. Miéville has also become the subject of numerous theses and doctoral dissertations. My argument was strongly shaped by Caroline Edwards and Tony Venezia’s *China Miéville*:

Critical Essays and the *Extrapolation*'s special issue. These texts serve as a representative tool to form my understanding of the versatile approaches toward Miéville's fiction. Main source of inspiration to begin the scrutiny was to link weird fiction to spatial investigation through the prism of linguistic, narratological, and critical maps studies and to demonstrate Miéville's method to change the real through the not-real. As a starting point in understanding China Miéville, I am indebted to these two secondary sources.

My analysis of Miéville's Bas-Lag trilogy: *Perdido Street Station*; *The Scar*; and *Iron Council*; *The City and The City*; *Un Lun Dun*; and *This Census-Taker* forms the heart of the dissertation. These primary texts construct a hermeneutic model along which they can be categorised and interpreted. These are the following: focalizer-narrator, spatial knowledge (rhetoric), scope (focalizer-narrator or community), outcome (change for the focalizer-narrator; change for the community). In focalizer-narrator, I consider its amount. Knowledge refers to the rhetoric he or she utilises to understand the spatial system, whether or not he or she has any knowledge of it. Scope signifies the position of the focalizer-narrator(s) in the spatial system. The outcome, in a sense, speaks for itself, it reports about the corollary, if there is any, of the negotiation of the subjects. Moreover, it expresses a will that they negotiate better positions in the secondary world's spatial system either for themselves or for a community they stand for. The last point talks about the change(s) Miéville employed providing better position for negotiation. This leads to my thesis: that the Miévillean New Weird provides a social and political approach to criticise contemporary capitalism toward the spatial formations in urban environment for the powerless.

In my understanding, Miéville's narratives' topic is to have his subjects change the regulatory discourse of the power and control through the possibilities provided by the Miévillean New Weird. Soja terms this part of the spatial system as Secondspace. Miéville, being a Marxist, focuses first on the subjects and considers what that subject can do, then stresses the community that is formed by subjects. Therefore, the Miévillean Secondspace is interpreted as the platform for perpetual negotiation between two major factors: subjects, who function as focalizer-narrators in the narrative space, and the State Apparatuses that controls the Secondspace. The State Apparatus renders subjects into two groups: those who have access to Secondspace and those who do not, who are excluded from it. The latter formation becomes the others.

The Sojan Thirdspace is an all-encompassing abstract and manifested spatial formation that includes the oppositions that govern Western thinking such as subjectivity and objectivity, the knowable and the unimaginable, mind and body, consciousness and unconsciousness, the disciplined and the transdisciplinary. It is abstract as it conveys the amalgamation of First-, and Secondspace together and goes beyond that, however, the regulated experiences with all those possibilities may become reality, but they are never realised and actualised. Firstspace refers to the method a subject experiences space and its understanding of how and why the space functions as it does. The exclusions of what can and cannot be realised and actualised are contained in and by the Secondspace and its governing State Apparatus. The possibilities have to be first realised, then actualised by those subjects who oppose the ideology posited by the State Apparatus.

The Miévillean Thirdspace is similar, yet strikingly different. In it, subjects attempt to have these possibilities realised then actualised in both sense of the term, the abstract and the manifested. Therefore, the aim of Miéville's focalizer-narrators is spatial emancipation through negotiation. Consequently, first, it is Secondspace that has to be changed and has to have its horizon broadened by successful negotiations. Second, these changes can be experienced in both understandings of the Miévillean Thirdspace (abstract and manifested). Miéville's focalizer-narrators function in these acts as initiators, although their vehemence in this role changes from book to book. Moreover, the scope in these negotiations also differs from book

to book: self and community. The outcome of these negotiations also vary: successful and unsuccessful.

Farah Mendlesohn (2008) shows a theoretical framework in which she identifies and then concentrates on “the means by which the fantastic enters the narrated world” (Mendlesohn 2008, 13). The study relies on that and elaborates that language formulates different sorts of spatial relations in fantasy fiction and mediates everything through them. In Miéville’s examined narratives the rhetoric of focalizer-narrators play the pivotal viewpoint as it determines the possibility of access to the spatial system.

Structure

The first chapter, the Introduction, situates Miéville and the scholarship that considers him pivotal in the intricate relation between city and subject from the view point of fantastic literature. It is concerned with identifying key points on which Miéville relies to construct a platform for argumentation on the use of urban space and the different approaches to achieve a successful argument with the help of that platform. By concentrating on questions of the social and political perspectives of New Weird and its potential to function as a vehicle for political critique, this study shows it as a potential vantage to reinterpret contemporary social, political, and ideological context.

The second chapter lays the ground of the literary and aesthetic framework from which Miéville’s fiction stems from. The literary weird gathers influences that originate from science fiction, fantasy and horror. Miéville knowingly contextualises himself in literature at this crossroad. The chapter begins with the description of the overall feeling of weird, and then carries on with two perspectives, the aesthetical one and the literary one. A sub-chapter focuses on the relation of the literary phenomenon of weird and capitalism from the perspective of canonisation.

In chapter 3, I establish and explain the framework of theories of space and utilise it in the interpretation of my primary sources. In the sub-chapter of chapter 3, I introduce my viewpoint of the terms, place and space and provide a historical context in the Western-European tradition drawing on the interpretive framework of Jeff Malpas. The first notion is interpreted both as a subjective and an objective category. On the one hand, it stems from the subject that repositions part of space through its knowledge, therefore it becomes contextualised space that is marked with meaning, functions and values. On the other hand, places can be measured, mapped, and defined. The second concept, space is a social political construct that has material ramifications, one that the subject finds itself in, i.e. the places that are real (and outside of it) and are subjective (cf: fantasy) as internalized, constituents of subjectivity. It functions as interrelations, suggests the existence of multiplicity, and it is an ongoing process, flow relations that remains open.

In the next chapter, my focus shifts to the rhetorics of fantastic spaces, where I connect narratology with spatiality. The thesis provides a framework for the Miévillean New Weird and stresses its connection to different traditions within the British fantasy through the lens of narratology and spatiality. As one way to engage with the thematic approach in these texts is pointing out the pivotal role of maps as forms of manifestation of power in Miéville’s examined books, therefore, the help of critical map studies is crucial. Maps also signify the power struggle within the narratives.

In the next sub-chapter, the dissertation explores the method Miéville utilises in his narratives to make the urban spatial system work. The urban location-oriented focus in literature becomes more widespread since the emergence of Gothic fiction. In that tradition, London becomes the point of reference and Miéville re-interprets its position. He challenges its tradition of psychogeography by expanding the scope to cities in his secondary worlds. In the Miévillean

New Weird, locations are set in (semi-)urban environment, language formulates different sorts of spatial relations and mediates everything through them. In the construction of his rhetoric, Miéville relies on the combination of the sublime (language) and interpretation of psychogeography (method). It is an encompassing way of writing with which Miéville harnesses and explores the political and social perspective of his subjects and his spatial systems. Miéville categorises his focalizer-narrators into two groups, others and non-others. This also determines their linguistic and rhetoric approach toward spaces, whether they would be able to experience the wholeness of the spatial system or not. Miéville's cities are products of capitalism, but not its ideological representations, rather its corollary of power struggle. In his interpretation, cities become fields of power conflict through social and political prism. This encounter is between the centre (non-others) and the periphery (others).

In the next sub-chapter, building on the findings of the rhetorics of fantastic spaces' part and linking it with Farah Mendlesohn's taxonomy about fantasies, the study establishes a model in which the relationship of subjects and spatial system is investigated. The constant re-negotiation of "others" for better positions for themselves in the spatial system. The more knowledge an "other" acquires about the spatial system, the better it understands it through rhetoric.

In the next sub-chapter, the study focuses on the connection between rhetoric and language. I interpret "rhetorics" in Farah Mendlesohn's sense of the word, which is a narratological viewpoint, a specific locatedness through which the focalizer-narrator attempts to interpret the fictional reality of the narrative. Miéville constructs a language where the novum unsettles the reader's framework of interpretation, the strange world materialises through the cognition effect. Moreover, this approach provides the necessary framework and helps to establish the connection between spatial systems and rhetoric. The strategy of portal-quest fantasy attempts to reveal the mysteries of the fantastical world or the secondary world and explains their modus operandi to make it more comprehensible for the reader through the prism of the focalizer-narrator. Intrusion fantasy relies on explanation and description, but it is never expected from the focalizer-narrator to familiarise itself with the fantastic, thus, overwhelming the focalizer-narrator with the details of the spatial system that are beyond the ontological and epistemological framework. The immersion fantasy formalises linguistically everything into hypothetically (non-)estranged. The driving force of the rhetoric structure is knowledge to negotiate the focalizer-narrator a better spatial position. In the case of liminal fantasy, language has twofold effect, on the reader and on the focalizer-narrator. The rhetoric structure of liminal fantasy functions as a dual process. I conclude the theoretical part of the study with a brief remark to reiterate the analytical points and employ them on the second part of the study which includes six chapters of close-readings of the six primary sources.

Findings

Miéville never applies the same methodology twice to change the use of space and place for the powerless. As has been shown, the narrative construction of the urban spatial system stems from the negotiations of the subjects amongst themselves and from the methods they relate to power through different forms of negotiations. The examined six books exhibit a gradual change in Miéville's approach to constructing the platform of negotiation in a following fashion: from *Perdido Street Station* to *This Census-taker* there is always, however small, change in the spatial system; in *Perdido Street Station* Miéville points out the improbability of characters to form a coalition against the governing power by realising that it is their only method to change the spatial system, which attempt fails at the end of the novel, in *The Scar* he uses the hubris of characters to mislead the community to believe that they can change the spatial system of the secondary world, which attempt also fails, in *Iron Council* he forms and

strengthens a community to struggle for its spatial emancipation, which attempt is a successful one, albeit it takes a form of a promise for the future, in *The City and The City* he applies a focalizer-narrator, who changes the spatial system for himself, in *UnLunDun* he constructs a focalizer-narrator, who forms a coalition against the governing and also usurping power, then successfully attempts the spatial emancipation that she would like to adapt to another spatial system, in *This Census-taker* Miéville creates focalizer-narrator, who becomes part of the State Apparatus then subverts it to prepare the spatial emancipation in the urban spatial system.

Miéville initiates this literary project by joining the list of authors that reconstruct and deconstruct the urban framework along the lines of non-bourgeois ideological framework. The aim is to shed new light on the relationship of centre and periphery (slum) with the help of fantastic literature. The capitalist totality that the ideology of experiential realism and naturalism suggest fails to linguistically capture the phenomenon of slum. The unspeakable feature of this urban spatial formation epitomises the horror that the bourgeois ideological framework maintains through its ideological means. Miéville's criticism is clearly aimed at the relation that is established by its ideology. Miéville's presented political and social position in the examined narratives invites the reader to follow through the attempted acts of spatial emancipations of the powerless.

Conclusions

As the study demonstrated, China Miéville employs different approaches to express his methods of constructing a platform of argumentation for the socially and politically powerless; articulating their social and political positions and attempting to insert them into the contemporary urban spatial system that is ruled by the powerful to illuminate his work as a series of interlocking debates over the connections of the Miévillean New Weird and consensual reality. These disputes point out the significance that the Miévillean New Weird bears relevance on consensual reality. The former one introduces a new perspective to consider these issues that can be related to the latter one. Miéville views his approach as a valid, similar, yet different perspective to reveal the non-escapist nature of fantastical literatures into which New Weird belongs, and underlines the opinion that fantastic "is good to think with" as a relevant perspective to explore the contemporary urban spatial system (Miéville 2002, 46).

The thesis anticipated from Miéville's Marxist perspective that the involvement of theories of space, language, and rhetoric result in an interwoven and occasionally overlapping political, social, and critical understandings concerning New Weird. In this framework the idea of others refers to those subjects that politically, socially, gender-wise, sexually, and racially represent the difference from the ideologically established norm. In his texts, Miéville gives voice to the others, who can be seen as underclass, subaltern, or poverty ridden individuals: men or women, homosexuals and heterosexuals, and human or partly human. The thesis thinks about the others in the postmodern urban environment and explores their possibilities to change the spatial system, to argue themselves a better political and social position in the fantastical fiction of China Miéville. This theoretical framework may pave a way for the (re-)interpretation of other urban-oriented fantastic literature for instance N. K. Jemisin's *The Broken Earth* trilogy or Alasdair Gray's *Lanark*.

Publications pertaining to the dissertation's topic

(Also authored under the pen-name Alfonz I. Fekete)

András, Fodor. 2021. "A Szövő mint hátborzongató, dimenzió túl entitás China Miéville Perdido pályaudvar, végállomásában". *Rémesen népszerű*, Ed. Ildikó, Limpár. Budapest: Athenaeum, pp. 187-208.

Alfonz, Fekete I. 2020. "New Weird". *Helikon* No. 2. pp. 211-222.

Alfonz, Fekete I. 2020. "A humánimpérium alkonya (Horváth Márk - Losoncz Márk - Lovász Ádám: A valóság visszatérése. Spekulatív realizmusok és újrealizmusok a kortárs filozófiában)". *Műút*, 2020076., pp. 50-52.

András, Fodor. 2019. "Holy monstrosity of arborescence in Brian Catling's *The Vorrh*". *Beasts of the Forest: Denizens of the Dark Woods*, Eds. Jon, Hackett, and Seán, Harrington. Indiana: Indiana University Press. pp. 37-48.

András, Fodor. 2018. "Space or Place? Posthumanist Revisions of Absence and Presence in China Miéville's *The City and the City*". *Posthumanism in Fantastic Fiction*, Ed. Anna, Kérchy, Szeged: Americana. pp. 409-437.

Alfonz, Fekete I. 2017. "A tér és hely misztériumai (Bruno Schulz – Fahajas boltok)". *Próza Nostra* <<http://www.prozanostra.com/iras/ter-es-hely-misztariumai-bruno-schulz-fahajas-boltok>>

Alfonz, Fekete I. 2016. "Az erő velük van (China Miéville – Vastanács)". *Próza Nostra* <<http://www.prozanostra.com/iras/az-ero-veluk-van-china-mieville-vastanacs>>

List of conference presentations

2020. october 27 – Presenter at "Encounters of the Popular Kind: Traditions and Mythologies in Dialogue", organised by the English and American Pop Culture Research Group, Title: Down and out in the Armada: Understanding the city from two perspectives in China Miéville's *The Scar*

2019. may 23-24 - Presenter at "Arts & The City", organised by Károli Gáspár University and the Hungarian Academy of Sciences, Title: Hanging on the Web: Extra-Dimensionality of Urban Spaces in China Miéville's *Perdido Street Station*

2019. may 17 - Presenter at "Végtelen határok - Konferencia a populáris kultúráról" organised by Próza Nostra, Title: Közöttetek, mi, az áttűnések tanúi: a kortárs magyar weird irodalom térképzetei Erdei Lilla, Farkas Balázs és Veres Attila kispőzójában

2019. january 29-february 2 - Presenter at 14th Biennial HUSSE Conference, organised by Hungarian Society for the Study of English, Title: The Hole Surrounded by Walls: Visual and Verbal (non)-representation of Urban Place in China Miéville's *Un Lun Dun*

2018. may 18 - Presenter at "Ütközéspontok V" organised by Doktoranduszok Országos Szövetsége Filozófiatudományi Osztály, Title: Presence and Absence in Contemporary Urban Spaces and in Urban Space of Contemporary British Urban Fantasy

2018. april 6-7 - Presenter at "Urban Weird 2018" Conference at University of Hertfordshire, Hatfield, United Kingdom, Title: The Space out of Joint: Haunted Urban Spaces in China Miéville's *Un Lun Dun*

2017. july 1 - Presenter at "Beasts of the Forest" Conference at St Mary's University, Twickenham, United Kingdom, Title: Holy Monstrosity of Arborescence in Brian Catling's *The Vorrh*

2017. január 26-28 - Presenter at 13th Biennial HUSSE Conference, organised by Hungarian Society for the Study of English, Title: Resurrected Pumpkin People and Trans Species Transformation in Cartoon Network's *Over the Garden Wall*

Extracurricular Activities

Fictional Output

2016. December 14 - Alfonz, Fekete I. *A mosolygó zsonglőr*. Budapest: József Attila Kör-Prae.hu.

Talks and Interviews

2020. July 26 - József, Tomasics. "Shoggoth TV #3 - Fekete I. Alfonz interjú". *Shoggoth TV*. <<https://www.youtube.com/watch?v=j5idar2SvxQ>>

2020. March 29 - József, Tomasics, et al. "Podcast about the adaptation of Howard Phillips Lovecraft's 'Color Out of Space'" <<https://www.youtube.com/watch?v=kZDc4wHpGTw>>

2019. January 21 - Fanni, Sütő. "Szimplán Mesés Interjú: Fekete I. Alfonz". *Ink, Maps, and Macarons*. <<http://inkmapsandmacarons.com/szimplan-meses-interju/>>

2018. October 16 – József, Tomasics. "Hungarofuturizmus... hungaro micsoda? Aki válaszol: Fekete I. Alfonz". *The Black Aether*. <

<https://www.theblackaether.com/2018/10/16/hungarofuturizmus-hungaro-micsoda-aki-valaszol-fekete-i-alfonz/>>

Events

2019. December 12 - participant in "Sarkkőri horror – Próza Nostra Irodalmi Estek"

2019. November 30 - participant in "A jövő 'fekete' – Az afrofuturizmus" at III. Világok Találkozása

2019. April 17 - participant in "Próza Nostra Irodalmi Estek – A lovecrafti árnyékmítosz nyomában"

2019. February 28 - participant in "Próza Nostra Irodalmi Estek - Kele Fodor Ákos: A szív vége"

2018. December 8 - participant in "Mágusok és puskapor – Hagyományos fantasy irányzatok Martin után" at II. Világok Találkozása

2017. November 25 - participant in "A rettegés kora, avagy a horrorirodalom helyzete itthon és külföldön" at Világok Találkozása

2017. November 18 - participant in "Kerekasztal beszélgetés" at The Black Aether Író-olvasó Találkozó 2017

Miscellaneous

2020. April 6 - Alfonz, Fekete I. "Egy csepp szín".

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Reviews

Luca, Méliusz. 2017. "Ha koszosan is, de gyékényről árulhassam portékámat – A mosolygó zsonglőr kritika" *Dice & Sorcery*.

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Kinga, Forgách. 2017. "Megborult tündérmesék". *Litera*.

<<https://litera.hu/magazin/kritika/megborult-tundermesek.html>>

Eszter, Szabó. 2017. "Miért mosolyog a zsonglőr?". *Drót*. <<https://drot.eu/miert-mosolyog-zsonglor>>

FilmBarath. 2017. "Könyvkritika: Fekete I. Alfonz: A mosolygó zsonglőr (2016)". *Smoking Barrels*. <
https://smokingbarrels.blog.hu/2017/02/22/konyvkritika_fekete_i_alfonz_a_mosolygo_zsonglor>
Péter, Pomsár. 2017. "Fekete I. Alfonz: A mosolygó zsonglőr". *Szubjektív Kultnapló*. <
<https://kultnaplo.blogspot.com/2017/02/fekete-i-alfonz-a-mosolygo-zsonglor.html>>
József, Tomasics. 2017. "Fekete I. Alfonz - A mosolygó zsonglőr". *The Black Aether*. <
<https://www.theblackaether.com/2017/02/04/fekete-alfonz-mosolygo-zsonglor/>>
Norbert, Béres. 2017. "Hagyatékrevisió" *kulter.hu*. <
<https://www.kulter.hu/2017/02/hagyatekrevizio-2/>>

Memberships

Hungarian Society for the Study of English
European Society for the Study of English
Híd Kör Egyesület
Hungarian H. P. Lovecraft Society

Kistelek, May 2021