# Gomel Elana and Gurevitch Danielle (eds.),

# International Fantasy: A Reader, TBP palgrave macmillan, 2021.

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Fantasy is arguably the most popular genre of fiction today. Setting aside the groundbreaking popularity of *Harry Potter* and its epigones, and the massive industry of Tolkien-based movies, games and so on, some of the most widely read books today are fantasies: from Patrick Rothfuss’ *The Name of the Wind* to N.K. Jemisin’s *Broken Earth*. And yet fantasy is surprisingly undertheorized in two important aspects. First, there seems to be no critical consensus on the very definition of the genre. While its “sister” genre science fiction has had powerful theoretical paradigms outlining its narrative features and historical development (Darko Suvin, Adam Roberts and others), fantasy is much more diffusely described, often conflated with the psychological faculty of the imagination or acting as a sort of grab-bag for non-realistic writing in general. Second, while fantasy today is an international genre, equally popular in the US, Europe, and Asia, most critical studies focus on the Anglo-American tradition of Tolkien, Rowling et al without considering either the non-Western folkloric roots of fantasy or the powerful national traditions of fantasy in countries outside the Anglo-American areal, such as Russia, Poland, China, Israel and others.

In this reader we offer to remedy these two oversights in the study of fantasy. First, we want to define fantasy in a more narratively precise and historically nuanced way by focusing on its construction of impossible fictional worlds and by reviewing its many sub-genres, such as dark fantasy, urban fantasy, portal fantasy and others. We want to discuss how each of these sub-genres navigates representations of Otherness in relation to consensus reality and to consider the ideological implications of its structural and thematic features. Second, we want to survey several national traditions of fantasy that have been underrepresented in academic scholarship, with particular emphasis on issues of cultural influence, transnational writing, and postcolonial entanglements.

By addressing fantasy from different theoretical perspectives, such as postcolonial theory, narratology, new materialism, transnationalism and others, we want to offer a broad overview of the genre that can be used both by scholars and students in their engagement with this popular and influential genre.

The proposed Reader is to be divided into three parts. The first part will offer an overview of the history and structure of the genre and suggest a new way of defining it via its fictional ontology. The second one will survey the most popular sub-genres of fantasy and suggest a new taxonomy that can serve as the foundation for a more rigorous classification and engagement with international fantasy. The third part will survey specific national traditions of fantasy, especially those hitherto overlooked by mainstream fantasy scholarship.

We welcome contributions of scholars of all backgrounds, disciplines, and career stages. Please ends an abstract of no more than 500 words and a brief CV to:

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The deadline for abstracts is January 31, 2021 and the deadline for full articles (5000-8000 words) is June 30, 2021.