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Name, Surname	Maxim Shadurski PhD (University of Edinburgh)
Position, Institutional Affiliation	Associate Professor Institute of Linguistics and Literary Studies Siedlce University (Poland)
Email	<a href="mailto:Maxim.Shadurski@uph.edu.pl">Maxim.Shadurski@uph.edu.pl</a>
Bio	Maxim Shadurski is the author of <i>The Nationality of Utopia: H. G. Wells, England, and the World State</i> (Routledge, 2020) and two other monographs about utopia. His work has appeared in <i>English Studies</i> , <i>Modern Language Review</i> , and <i>World Literature Studies</i> , as well as in edited collections published by Anthem and Palgrave Macmillan. He earned his PhD from the University of Edinburgh and held a research fellowship at the Ralahine Centre for Utopian Studies at the University of Limerick. He serves as an academic advisor for the Gale/Cengage publishing group and is an Associate Professor of English Literature in the Institute of Linguistics and Literary Studies at Siedlce University (Poland).
Paper Title	<b>The Novel in the Anthropocene: Timescapes and Genre</b>
Abstract	<p>The Anthropocene is a contested geological epoch marked by transformative human impacts on the environment, ranging between atmospheric and seasonal disruptions, species extinction, ocean acidification, deforestation, and nondegradable pollution. In the context of such impacts, the novel confronts the Anthropocene in a large variety of ‘timescapes’. In Barbara Adam’s understanding, timescapes defy the abstract Newtonian notions of linear time and space, as well as causality. Instead, timescapes testify to the multiple rhythmicities of the environment and the irreversible temporalities of life; they underscore the untenable separations between nature and culture, which modernity had validated. Being a product of modernity, the novel has raised many critics’ concerns regarding its generic capacity to represent the human ‘enmeshment’ (Timothy Morton) with the environment. Amitav Ghosh, Jesse Taylor, Ursula Heise, and Pieter Vermeulen doubt the novel’s readiness to go beyond the conventional fixations with the mimetic treatment of reality, developmental stages of the human character, its point of view, voice, and setting. These critics point to generic hybrids, nonrealist, and nonnarrative genres as forms better suited to the task of ‘genre weirding’ (Pieter Vermeulen), which results from a general existential and epistemological disorientation caused by the Anthropocene.</p> <p>In my paper, I argue that the novel remains the most capacious form, highly flexible and receptive to existing and emerging timescapes. Similarly to other genres, the novel carries its own ‘formal sedimentation’ (Fredric Jameson), which manifests itself in the anthropocentric perspectives it takes on time and space, and the human position in the world. At the same time, though, unlike other genres, the novel is capable of accounting for large expanses of time by way of</p>

	<p>remixing genres, shifting narrative points of view and voice, as well as using description in ways that expose the permeation of space by time. Drawing on the work of both early twentieth-century and contemporary theorists of the novel (Georg Lukács, E. M. Forster, Mikhail Bakhtin; Randall Stevenson, Adam Trexler, Peter Boxall, among others), I propose that timescapes best describe a renewed existence of the chronotope in our present-day appreciation of the novel. Unlike the chronotope, timescapes refer to a much less stable epoch in Earth's history, which puts enormous pressures on the ideas of time and space, mimesis, and environmental embeddedness of human life. My discussion draws predominantly, but not exclusively on the early twenty-first-century novels of Maggie Gee, Will Self, Jeanette Winterson, Kazuo Ishiguro, Jim Crace, Melissa Harrison, and Ali Smith. In my case studies, I examine how the novel may guide us in re-imagining our relation to Earth beyond the nature-culture divide.</p>
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