

## Introduction

### The Life of Richard Parker

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Le fantastique [...] ne dure que le temp d'une hesitation: hesitation commune au lecteur et au personnage, qui doivent decider si ce qu'ils percoivent releve ou non de la "realite", telle qu'elle existe pour l'opinion commune. A la fin d'histoire, le lecteur, sinon le personnage, prend toute-fois una decision, il opte pour l'une ou l'autre solution, et par la meme sort du fantastique. (Todorov 1970:46)

Is Todorov's definition on "*litterature fantastique*" still valid today?" It is very difficult to define the fantastic or fantasy in the new millennium after the postmodernist age that has shred the boundaries between genres and deconstructed the literary (western) canon. Today, we still appreciate Christine Brooke-Rose's scholarly approach in *The Rhetoric of the Unreal* (1981). A novelist and a structuralist critic, she compares different interpretations of *romance/fantasy/fantastic* by Northrop Frye, Tzvetan Todorov, Darko Suvin, and the different peculiarities of non-mimetic genres. However, we are actually more concerned with intertextual practices and generic hybridities.