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Volatile Discourses and Permeable Spaces in Paul Auster's and John Cameron Mitchell's Fiction

This article studies how the discursive deformations of Paul Auster's *Man in the Dark* (2008) and John Cameron Mitchell's *Shortbus* (2006) question *space* as a valid foundation for knowledge. These authors' narratives are used to embody the celebration of paranoia and melancholia as literary devices and place their main characters as producers of *deferred* identities. Rooting from Deleuze's principle of multiplicity, these two authors' discourses question the relation between "multiplicity" and subject/ subjectivity, and they reconcile the performative function of their voices -as fictional characters- with intertextuality -as a machinery of discursive production-. They aim at resignifying canonical identity politics through the adoption of a political imposture of transgression and parody.

The deconstructive process necessary to carry out these practices provides several tools of theoretical articulation. Among them, simulacrum holds a fundamental position in this essay as it is conceptualized as an instrument for questioning the self, which becomes an aporetic referent for a posthuman critique of identities.