

**19.**

**FROM LABYRINTH TO INTERPRETATION:  
MAPPING NARRATIVE STRUCTURE AND READERS'  
NEGOTIATION IN PAUL AUSTER'S *CITY OF GLASS*.**

***Tareixa García de Polavieja***

GP

THE GATEWAY PRESS  
MADRID  
2026

**THE TRELLIS PAPERS** is a refereed series of articles and monographs edited by the Gateway Press, in association with the LIMEN Research Group. It publishes quality working papers in English dealing with intertextual, interdisciplinary, and historical research. It particularly welcomes papers and monographs centred on the study of liminality and related fields. One of its current goals is the dissemination of certain results emerging from the *Transitions Project* initiated in 2018.

As of 2021, **THE TRELLIS PAPERS** is published under a Creative Commons License, and is electronically available at [http://www.limenandtext.com/publishing\\_thetrellispapers.html](http://www.limenandtext.com/publishing_thetrellispapers.html).

### **Editors**

Manuel Aguirre  
Verónica Frejo

### **Managing Editor**

Tareixa García de Polavieja

### **Editorial Board**

Elena Bermejo  
Nancy Bredendick  
Ineke Jolink  
Esteban Pujals  
Roberta Quance  
Robert K. Shepherd

Submissions should be sent electronically to the Editors at [manuel.n.aguirre@gmail.com](mailto:manuel.n.aguirre@gmail.com) or [veroef@veroef.com](mailto:veroef@veroef.com). All submissions will be reviewed by two readers.

### **THE TRELLIS PAPERS 19**

THE GATEWAY PRESS 2026  
Madrid, Spain  
ISSN: 1886-8223

Depósito legal: M-31364-2006

## FROM LABYRINTH TO INTERPRETATION: MAPPING NARRATIVE STRUCTURE AND READERS' NEGOTIATION IN PAUL AUSTER'S *CITY OF GLASS*.

Tareixa García De Polavieja

### *Abstract*

Paul Auster's *The New York Trilogy* is renowned for its intricate and multifaceted narrative, blending elements of detective fiction and metafiction to create a richly layered text that challenges conventional storytelling. The trilogy's narrative complexity arises from its shifting focus between the mystery and the act of writing, leaving many plotlines unresolved and characters disappearing. The text's indeterminacies and intertextual references challenge readers to continuously interpret the story, questioning the reliability of language in depicting reality. By outlining these narrative shifts, this paper aims to elucidate the dynamics of the narrative structure at work in *City of Glass*, showing how the interplay between different narrative levels in Auster's text is deliberately designed as a labyrinth to embark readers in an ongoing reading process characterized by oscillation and negotiation.

Paul Auster's *The New York Trilogy* demands that readers traverse through multiple layers of narration. The three novels in the trilogy blend elements of detective fiction and metafiction, constantly shifting the narrative focus between the unfolding mystery and the act of writing the fictitious text itself. This duality often leaves readers without a clear resolution to either storyline, as detective cases remain unsolved, characters vanish, and the creative process of constructing the text is marked by indeterminacies and a proliferation of authorial voices, leading to an apparent dead end. Additionally, readers engage in a continuous process of interpretation of the story, further complicated by intertextual references that introduce conflicting perspectives regarding the text's reliability and the ability of language to depict reality. When visualized, these narrative shifts resemble a classical labyrinth, characterized by perpetual oscillation and negotiation between different narrative levels. In this paper, I will present the narrative design of *City of Glass* to illustrate the complex narrative dynamics present in Auster's novel.

*City of Glass* begins by introducing the protagonist, Daniel Quinn, who is a writer of detective novels. This establishes the diegetic level of the narrative. Quinn receives three mistaken phone calls from Virginia Stillman, who is seeking a detective named Paul Auster. Just before the second call, the novel presents its first explicit intertextual reference, alluding to Marco Polo's *Travels*. This reference sets up an expectation for readers that they will encounter an "authentic" and objective narrative. Presenting the events as factual is an approach that aligns with the conventions of the detective genre:

Quinn picked up the Marco Polo and started reading the first page again. 'We will set down things seen as seen, things heard as heard, so that our book may be an accurate record, free from any sort of fabrication. And all who read this book or hear it may do so with full confidence, because it contains nothing but the truth.' (6)

This passage momentarily guides readers to a narrative level beneath the main fiction—the hypo-diegetic level—where they encounter a story within the story they are reading (movement 1). However, this downward movement also prompts an upward shift, bringing readers to a level outside the main diegesis and into "their world," as the hypo-diegetic story pertains to a real book they recognize. While this is a shared reality with the actual author, the interpretation of Auster's intertextual inclusion will be carried out by readers who, based on their familiarity with the original reference, will derive meaning in one direction or the other. Knowledgeable readers will detect the irony in the Marco Polo reference, understanding that despite the text's claim to authenticity, Marco Polo's account was dictated to another prisoner, later transcribed, and the original has been lost. The current text is a compilation of surviving versions. Thus, readers are diverted from the diegetic story to a book from their "real" world and then redirected to the main diegesis (movement 2), either with an expectation of a straightforward narrative or a suspicion that the text may not be as it initially appears. These constitute the first and second movements in a series of ascending and descending transitions between different narrative levels.

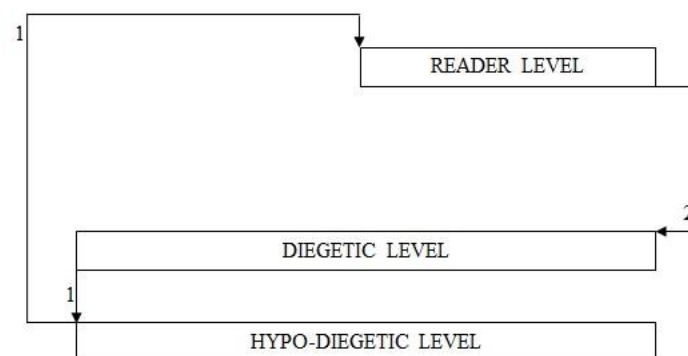


Fig. 1. Movements 1-2

When Quinn receives the third call asking for the investigator, he decides to assume the role of the detective and to accept the case. Consequently, readers of *City of*

*Glass* descend another narrative level as the protagonist's adventures are recounted within the frame narrative (movement 3).

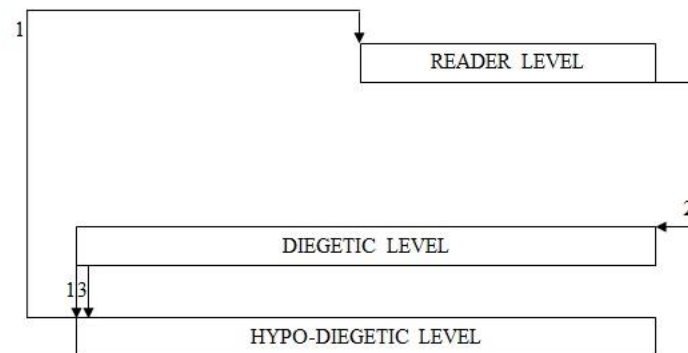


Fig. 2. Movement 3

At the Stillmans' apartment, Quinn discovers that Peter Stillman Sr. had subjected his son, Peter Stillman Jr., to language experiments during his childhood. Quinn observes the severe impact these experiments have had on the son's ability to speak. After leaving the apartment, Quinn recalls historical instances of children being subjected to similar experiments. He had previously researched these tests for a book review, long before the death of his own son, and the encounter with the Stillmans rekindles the pain of his loss, compelling him to take on the case. Readers then move up one narrative level, from the hypo-diegesis where Quinn is acting as detective Paul Auster, to the diegesis where Quinn reflects on his past (movement 4). Upon reaching the diegesis, they descend again to the hypo-diegetic level, where the narrative recounts other linguistic experiments conducted from Ancient Egypt to the 19th century (movement 5).

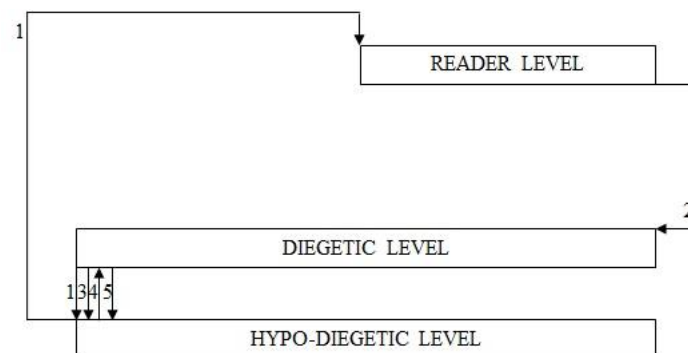


Fig. 3. Movements 4-5

Through Quinn's reflections on children who were the object of these experiments the novel inserts other references to existing literary figures and works, such as those to Swift and Defoe. Readers then are directed from the hypo-diegesis to a higher level outside the text, into the reader's own world (movement 6), and then back to the diegesis where they follow Quinn's subsequent actions (movement 7).

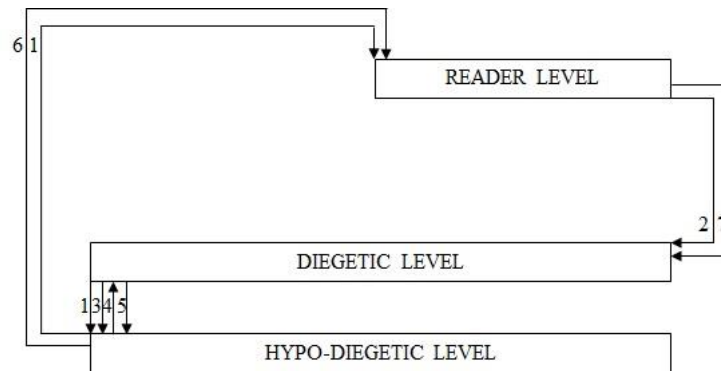


Fig. 4. Movements 6-7

At this point, a pattern of shifts between different narrative levels can be discerned. We can identify two main trends in *City of Glass*: a) a recurring oscillation between the main diegesis and the hypo-diegesis, and b) a tendency for ascending movements from the deepest level of fiction (the hypo-diegetic level) to a reality outside the text (the reader's level). As to the former, readers frequently shift back and forth between the main storyline and other narratives to later return to the frame story, just like in the labyrinth. This requires readers to keep track of the various storylines and narratives within Auster's text. The latter trend demonstrates a paradox: the deeper readers delve into the fiction, the closer they come to their own reality, ascending multiple levels in a single movement. This mirrors the labyrinthine distortion, where the same circular path brings the walker alternately closer to and farther from the center.

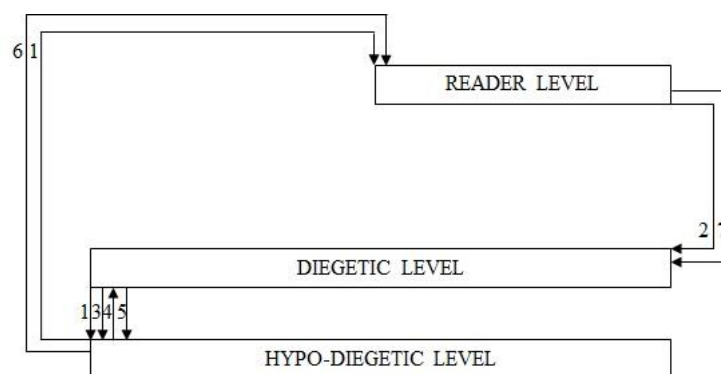


Fig. 5. Movements 6-7

This analysis is applicable to all types of narratives, as “movements” and “trajectories” between narrative levels and storylines are present in all fiction. However, it is particularly illuminating for texts like the trilogy, which deliberately emphasize structural principles over the tale itself. Auster’s prose is unique not so much because it introduces novel techniques but rather because it makes extensive use of pre-existing narrative tropes, such as the many references to other literary works, among others. The diagrams’ emphasis on narrative movement demonstrates how Auster subverts the traditional relationship between form and content, making the structure of the book a key component of the story.

Narratological models typically depict embedded narratives in bracketed lines to denote the position of the nested story, for example, [ ] (Fludernik 28). However, in structures composed of numerous frames within a single text, i.e. nested stories, a vertical and hierarchical arrangement is necessary in their visual representation to distinguish the embedded narrative from its frame text. Fludernik illustrates this kind of layered narrative, commonly known as Chinese-box structures, with the following diagram:

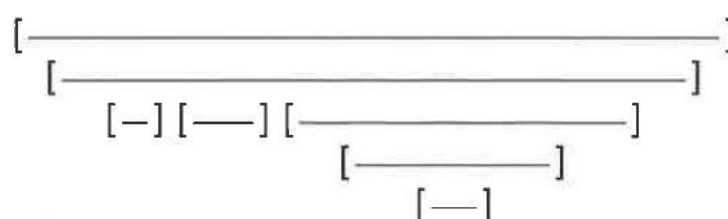


Fig. 6. Multiple Framing (29)

While this pattern allows us to observe a hierarchy, it fails to illustrate a dynamic—specifically, the shifts in Auster’s text from the hypo-diegesis to an external reality through allusions to other texts, and from the diegesis to the hypo-diegesis and back. Thus, in the diagrams I present here, emphasis was placed on narrative levels and the “movements” occurring between them. Although level changes are usually barely noticeable in fiction, their frequency and unpredictability in Auster’s writing make them stand out to the point of becoming the focus of the narrative. These changes function similarly to labyrinthine transitions, with each arrow representing the passage along a corridor rather than the corridor itself, and this is, in fact, the dynamic component of the pattern. It is also true that multiple narratives sometimes occur at the same level of embedding, so a more realistic representation of the hypo-diegesis in *City of Glass* would appear as follows:

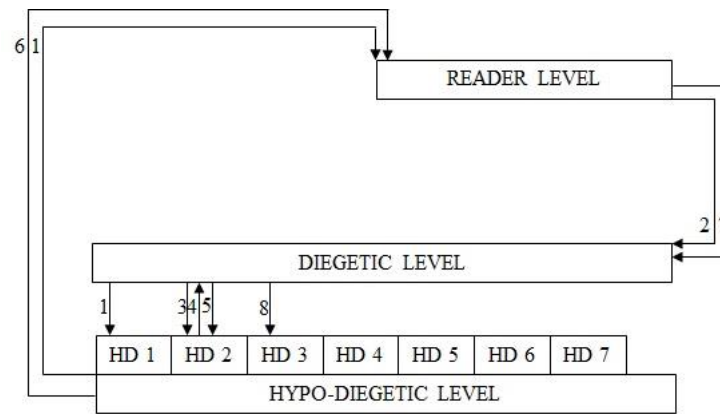


Fig. 7. Multiple Hypo-diegesis

The acronym HD is used to refer to the hypo-diegetic level, while the number identifies the specific embedded narrative (for example, HD 1 refers to Marco Polo's allusion, and HD 2 to Quinn's impersonation of detective Paul Auster). Differentiating one embedded narrative from another is possible with this system, but such a representation is impracticable due to the enormous number of nested stories that occur in Auster's text. In order to maintain clarity, a simplified figure that only shows the hierarchical level of embedding was used, given that there are 49 motions to and from the hypo-diegetic level.

It should be noted that because the individuals or events being referenced are part of other fictional worlds, those references to other texts not only take readers to their own reality but also to other diegetic levels. This is how a more accurate representation would look like:

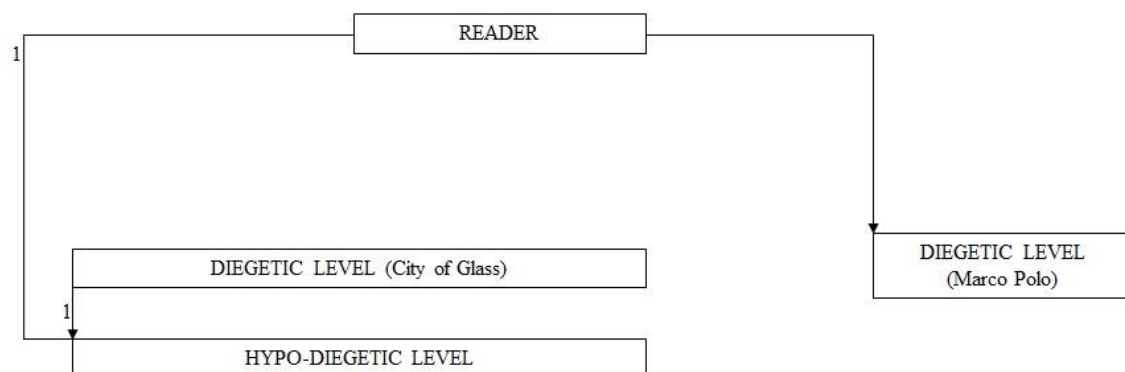


Fig. 8. Intertextual references

However, once more, when choosing the graphic layout of the diagrams, clarity was the most important factor in a text that included so many references and transitions between levels. Hence, the design presented here is a condensed form where the intertextual connections are portrayed as exits from the main fiction which reach the reader level without

delving farther into a diegetic world distinct from the one we are currently reading. Having said that, in an examination of the second and third volumes of the trilogy, this movement that takes readers from the hypo-diegesis to another diegesis that is part of their own reality is significant, for they include allusions to the trilogy's earlier books.

It was decided that arrows would be drawn vertically in the space between two levels whenever readers moved one level up or down, and that arrows would circumvent those levels whenever readers moved up or down more than one level in a single movement in order to depict the depth of the movements within the recursive structure. Additionally, it was decided that ascending movements would occupy the left side of the diagram, while descending movements would be on the right. This arrangement aids in visualizing the circularity involved in traveling away from and back to the main fiction by adding to the flow of lines and arrows representing each transition between planes. Technically speaking, the square plan allowed each movement to be represented more neatly than a circular shape while still adhering to the circularity that is inherent in the pattern of movements in Auster's text, and which is a key trait of classical labyrinths. This circularity can be understood as a loop that moves the reader farther away from the diegesis (the center) and back again.

The final diagram is as follows:

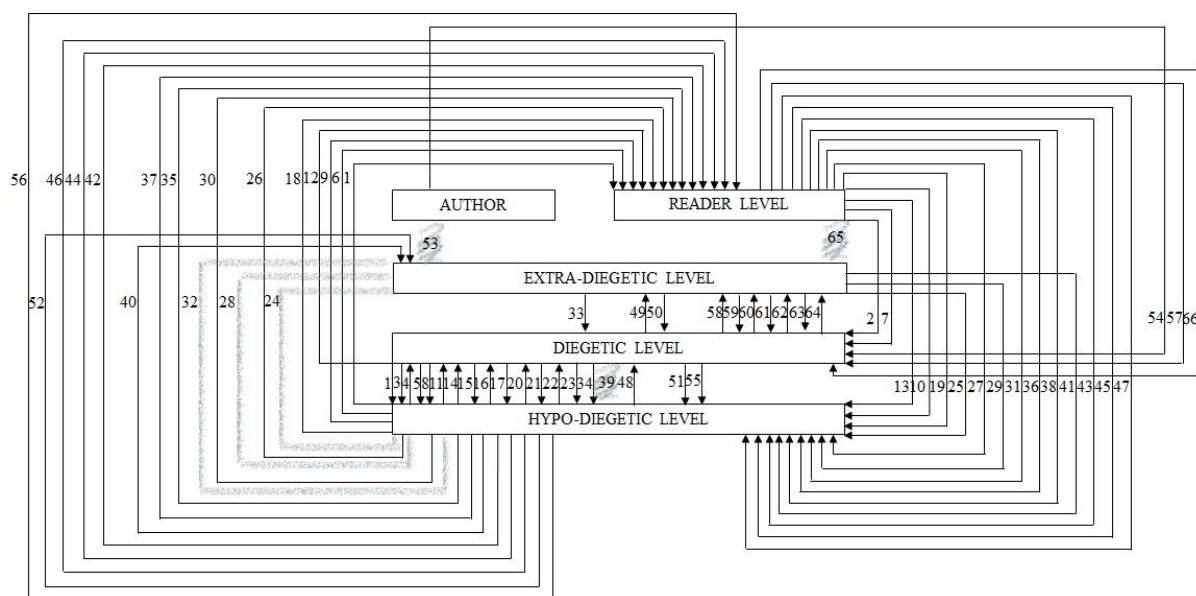


Fig. 9. Movements 1-66

This diagram shows a constant pattern of movements that resemble the structure of a classical labyrinth by depicting the ascending motions from the lowest level of fiction to the reader's reality, the frequent oscillations between the primary diegesis and the hypo-diegesis, as well as between the diegetic and extra-diegetic levels. The narrative movements in *City of Glass* transport readers deeper into the fiction and then back to their own reality, much like a labyrinth's path brings one closer to and then farther from the center.



Fig. 10. Classical labyrinth. By Thurmanukyalur - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=36038083>

In a classical labyrinth, the only track available, which is circuitous, leads one repeatedly past the center, ultimately ending at the core of the structure. This path serves as both the entrance and the exit to the structure, as one leaves through the same point of entry (Kern 24). The unicursal labyrinth does not pose the danger of losing one's way, given the singular path to follow; rather, it presents the risk of disorientation or stopping (Doob 50). As one passes the center multiple times, moving closer and then further away, the sensation experienced is one of uncertainty regarding one's exact location. Completing the itinerary requires patience and perseverance (Doob 50). The circuitous nature of the passages to and from the center disrupts traditional notions of beginning, middle, and end, which typically provide a sense of direction in a linear pattern. These three concepts are also the key elements of a narrative that is well written according to the Aristotelian view<sup>1</sup>. The labyrinth is all about process, and therefore, it constitutes a significant middle<sup>2</sup>.

The diagrams illustrating the narrative structure of *City of Glass* show how the narrative establishes thresholds between different levels, highlighting the text's dynamic and unstable nature. A pattern of activity between the various planes of narration has been identified by mapping the moves readers make between narrative levels. These motions form a limen, a widening threshold (Bockting 40) that adds to the text's instability and postpones the story's denouement. Auster's text broadens its thresholds through a considerable number of intertextual references. These frequent allusions to other writings allow the text to contrast two conflicting views on the ability of language to adequately depict reality; a dichotomy that

<sup>1</sup> I owe this particular insight to Manuel Aguirre in our joint talk 'The Labyrinth as Liminal Space' in the Transitions Seminar sponsored by the LIMEN Research Group at the Universidad Autónoma de Madrid on 22 May 2022.

<sup>2</sup> Ibid.

involves active reader engagement, requiring them to navigate the uncertainties and paradoxes that result. But there is more, for the continuous allusions to other literary pieces contribute to a shifting focus within the novel, from a fictional detective's case to the exploration of comprehending and interpreting reality, which adds further layers of meaning and complexity to the storyline.

Labyrinths are inflected thresholds, that is, they are structures that are characterized precisely by the different set of shapes they acquire and the different norms that apply within (Aguirre 16). Labyrinthine edifices embody opposing ideas such as chaos and order, initially stressing one element over the other, only to later reverse the emphasis (Doob 1–2). Similarly, readers of *City of Glass* are constantly prompted to question what they have just read as they vacillate between one interpretation and its opposite.

For example, the allusion to Marco Polo at the beginning of the novel establishes the idea that, through language, we can provide an accurate depiction of the real world around us: “We will set down things seen as seen, things heard as heard, so that our book may be an accurate record” (Auster 6). But this view on language is soon after challenged through the character of Peter Stillman Jr. In his conversation with Daniel Quinn acting as detective Paul Auster, Stillman Jr says: “I am Peter Stillman. That is not my real name.” (*The New York Trilogy* 22) Peter Stillman Jr. has an unusual way of talking which is a consequence of the linguistic experiments inflicted upon him by his father. Language, in Stillman Sr.'s view, constitutes an artificial system for naming objects—one that is inherently flawed and incapable of conveying their true essence. The son's real name is not “Peter Stillman” because he believes that no word can possess authenticity.

Through the characters of Peter Stillman, father and son, the novel posits that the vehicles we use to construct reality are fundamentally unreliable; incapable of capturing the intrinsic nature of things, they serve merely as tools of classification. The contraposition of viewpoints regarding the potential of language to represent reality established through the reference to Marco Polo and the figures of Stillman Jr and Sr is also replicated through the antagonist characters of Peter Stillman Sr and Daniel Quinn. While the former is obsessed with creating a language devoid of any form of ambiguity, the latter finds himself quite at ease with polysemy and exhibits a more dynamic engagement with language and its capacity to generate meaning.

Oscillation occurs whenever a text alternately presents two opposing and incompatible points of view, urging readers to shift their focus back and forth. Since it is impossible to simultaneously embrace both viewpoints at once and no resolution is offered, readers must grapple with the text's inherent instability and uncertainty.<sup>3</sup> To overcome the disorientation that arises from these alternating readings, and which is characteristic of the threshold, readers will navigate back and forth between the multiple interpretations that coexist in the story.

---

<sup>3</sup>Frejo et al. (2025).

Such navigation requires a negotiation of some type, some form of exchange between the reader and the text. Complex narratives that challenge conventional or straightforward expectations create in readers a feeling of unease; and readers are invited to ask themselves questions regarding the meaning of what is being presented to them.<sup>4</sup> This is the kind of process that readers of the trilogy engage in to come to terms with the ambiguities of the text and the overlapping of different fictional worlds in Auster's narrative.

Although the reference to Marco Polo alluded to the narrative's accuracy in recounting events, readers well-acquainted with the original may view the text's claim for authenticity with a degree of skepticism. Those capable of recognizing the irony embedded in this intertextual reference allow themselves to look at Auster's text from above. The allusion to another book redirects them to their own world where, drawing on their own literary knowledge, they can discern meanings that remain implicit within the narrative. From this vantage point, such readers will find themselves in an advantageous position to negotiate the contradictory views on language that Auster's text introduces. As the narrative gradually shifts its focus from the detective's investigation to the processes of reading and writing a fictional work, readers may be able to understand the dichotomies on the capacity of language to depict reality as one of the central complexities inherent to the process of articulating lived experiences—experiences that must ultimately be interpreted by someone other than the one who recorded it.

What appears, at the deepest levels of fiction, as a contradiction is then negotiated from outside the narrative, contributing to the text's broader coherence. In other words, the fragmentation experienced within the diegetic and hypo-diegetic levels has the potential to be reconfigured into a unified whole when viewed from an external perspective. In this respect, the intertextual references serve a dual function: while they are often an element through which the text introduces its multiple viewpoints, thereby generating narrative instability, they also provide readers with the critical distance necessary to negotiate their way through the contradictions present in the text.

The labyrinth's reliance on perspective is what makes the structure unstable, for most of the dualities inherent in the labyrinth can be explained by the position one occupies. Inside the structure, a wall may be in front or behind depending on the direction from which it is approached, for example. Additionally, while inside, vision is fragmented and limited, thus the chaos or confusion experienced, but from outside, the whole pattern can be perceived and the symmetry and order that characterizes these layouts can be grasped (Doob 52). In this respect, Auster's writing is no different from a classical labyrinth. A comprehensive illustration of the narrative structure of *City of Glass* is provided by the diagrams, which enable the perception of all the series of movements occurring from one level to the next. Such an overhead stance allows us to comprehend Auster's text as a cohesive whole that emphasizes the creative and interpretative processes instead of the case's resolution.

---

<sup>4</sup>Ibid.

Now, the diagrams also show how the same thresholds that were established and enlarged in the text then contract to the point that some levels appear to blend into one; this the diagrams do by outlining each step that readers take as they progress from one narrative level to the next. Examples of this phenomenon can be found when in *City of Glass* readers are directed to Quinn's writing in the notebook. While the content of the notebook belongs to the hypo-diegesis, as it is an account within Quinn's world, readers are instantly guided towards the act of narration of the novel, the extra-diegesis containing both the diegesis and the hypo-diegetic world (Genette, "Discours Du Récit" 239). No sooner have readers arrived at a barely arising new threshold (the extra-diegetic level) than they find themselves at their departing point (the hypo-diegesis), oscillating in only one movement in and out of the hypo-diegetic level. This is so because the embedded tale of Quinn's own writing is also the frame tale. Quinn's recording of the investigation in his notebook constitutes movement 24 in the diagram, which is shaded to indicate the conflation of narrative levels.

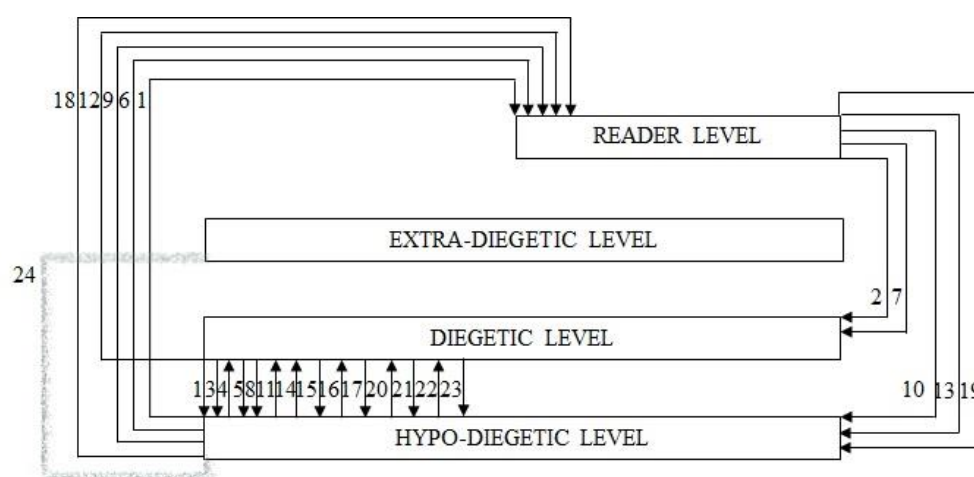


Fig. 11. Movement 24

Metalepsis occurs when two different levels of narration seem to mingle into one (Prince 51), or when there is an intrusion from one world to another (Genette, *Métalepse: De La Figure à La Fiction* 14) and this is the narratorial mechanism that allows thresholds to conflate in Auster's text. And with metalepsis, a strange loop (in Hofstadter's terms) occurs as, after having ascended (or descended) through the hierarchical system of levels, readers suddenly find themselves back at the level of departure (McHale 119). At this point, a paradox takes place, for the contained becomes also the container, and readers find themselves simultaneously on two different levels: in a loop that can be infinite (McHale 121). This is an illusion that defies both perceptual and narrative logic.

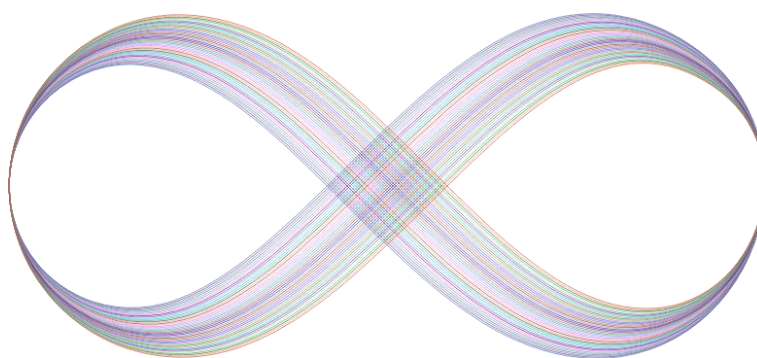


Fig. 12. Infinite Loop.<sup>5</sup> Public Domain. <https://openclipart.org/detail/309202/abstract-prismatic-infinity-symbol-v>

The effect that results from the use of metalepsis is the readers' actual realization of the "trick" that was created by the "permeability" of the threshold separating different ontological levels: the overhead stance that enables readers to see the whole structure as opposed to the fragmentary view from within. In addition to allowing the reader to perceive the narratorial principle at work in *City of Glass*, metalepsis is one of the three main metafictional strategies that are used in the novel to highlight the process of writing and reading fiction. The other two are the narrative's self-referential elements and its ongoing discussion of the efficacy of language for objective communication. Together, these techniques work in Auster's novel to encourage readers to consider their role in interpreting the text.

In summary, the text's complex structure and thematic depth are revealed by the meticulous charting of the narratorial labyrinth in *City of Glass*. This method not only makes the text's intricacies more understandable but also emphasizes how Auster deliberately creates a labyrinthine structure to invert the traditional relationship between narrative form and content. The two key processes involved in such navigation of narrative thresholds are oscillation and negotiation. Readers of *City of Glass* are required to continuously shift between distinct narrative levels, and it is through this proliferation of movements that the thresholds separating the different narrative realms expand. Such oscillations also expose readers to a multiplicity of viewpoints, many of which are contradictory. Through these movements, Auster's text also transitions from a detective case to a reflection on the acts of reading and writing. Consequently, readers need to actively negotiate the meaning they derive from these contradictions and narrative shifts.

Complicating this dynamic further, Auster's text employs metalepsis to narrow the very same thresholds that were broadened to the point where narrative levels converge into

---

<sup>5</sup> I am indebted to Beatriz Sánchez for suggesting the following visual representation in her talk 'The Mathematics Inhabiting the Limen' delivered in the Transitions Seminar on 07 May 2024.

one. This creates the illusion for readers that they can simultaneously occupy multiple fictional worlds at once. Ultimately, through intertextuality and metalepsis, readers move in and out of the fiction, and can grasp, from outside, the order and coherence that remain obscured within the deepest layers of the narrative.

Although the novel challenges readers by defying established mimetic and genre conventions, its ultimate goal is to defamiliarize the process of reading and restore the pleasure of engaging with a written text to those who actively participate in the narrative's interpretation. The novel examines the nature of reality and perception, casting doubt on the reliability of what we see and know by omitting the mystery's solution and making readers question the narrative's veracity. But it is precisely in the reader's process of deciphering the novel where the true suspense lies, for *City of Glass* focuses on the readers' progression in finding meaning in a disjointed and erratic narrative that highlights the difficulty of comprehending the world around us, and not in the solution to the case.

## REFERENCES

- Aguirre, Manuel. "Austin's Cat, and Other Observations Towards a Theory of Thresholds." *Mapping the Threshold: Essays in Liminal Analysis*, edited by Nancy Bredendick, The Gateway Press, 2004, pp. 9–32.
- Auster, Paul. *The New York Trilogy*. Faber and Faber, 1987.
- Bockting, Ineke. "Haunted Borderlands: Gothic Liminality in Texts of the American South." *The Dynamics of the Threshold: Essays on Liminal Negotiations*, edited by Jesús Benito and Ana Ma Manzananas, The Gateway Press, 2005, pp. 39–54.
- Doob, Penelope Reed. *The Idea of the Labyrinth from Classical Antiquity through the Middle Ages*. Cornell University Press, 1990, <http://www.jstor.org/stable/10.7591/j.ctvn1t9v6>.
- Fludernik, Monika. *An Introduction to Narratology*. Routledge, 2009.
- Frejo, Verónica; Aguirre, Manuel; Bermejo, Elena; García de Polavieja, Tareixa; Guilló, Andrés; Harding, Jennifer; Piqueras, Belén; Westmoreland, Trevor. "A Conceptual Framework for the Study of Liminality and Transitions." *The TRELLIS Papers* Nº 18 (2025), [http://www.limenandtext.com/publishing\\_thetrellispapers.html](http://www.limenandtext.com/publishing_thetrellispapers.html).
- Genette, Gérard. "Discours Du Récit." *Figures III*, Editions du Seuil, 1972, pp. 66–286, <https://es.slideshare.net/MihaelaStanica1/figures-iii-discours-du-reit-essai-de-mthode-by-grard-genette-zliborgpdf>.
- . *Métalepse: De La Figure à La Fiction*. Edited by Éditions du Seuil, 2004.
- Hofstadter, Douglas R. *Gödel, Escher, Bach: An Eternal Golden Braid*. 1st ed., Penguin, 2000.

Kern, Hermann et al. *Through the Labyrinth: Designs and Meanings Over 5,000 Years*. Prestel, 2000.

McHale, Brian. *Postmodernist Fiction*. Routledge, 1989.

Prince, Gerald. *A Dictionary of Narratology*. Revised ed, University of Nebraska Press, 2003.

#### Referencing this paper:

Tareixa García de Polavieja, 'From Labyrinth to Interpretation: Mapping Narrative Structure and Readers' Negotiation in Paul Auster's *City of Glass*,' *The TRELLIS Papers* N° 19 (2026), [http://www.limenandtext.com/publishing\\_thetrellispapers.html](http://www.limenandtext.com/publishing_thetrellispapers.html).

'From Labyrinth to Interpretation: Mapping Narrative Structure and Readers' Negotiation in Paul Auster's *City of Glass*,' by Tareixa García de Polavieja (2026), is licensed under the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International License



To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-nd/4.0/> or send a letter to Creative Commons, 444 Castro Street, Suite 900, Mountain View, California, 94041, USA.