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**FORMS OF THE THRESHOLD CHRONOTOPE:
A LIMINALIST STUDY OF SPECULATIVE FICTION**

Outline of a research project

Manuel Aguirre / The LIMEN Group

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1. ABOUT

Forms of the Threshold Chronotope (FTC) is an unfunded, 3-year project launched by the LIMEN Research Group in December 2025. In the face of divergent and often incompatible concepts of liminality, we need to view them within one comprehensive framework. But no such framework is currently available, and no reliable definition of thresholds is commonly accepted either. The project starts from the realisation that the various phenomena associated with the limen—instability, process, evolution, adaptation—are intrinsically linked to a *dynamic*; that the spatial threshold and the temporal transition are thus inseparable; and that Bakhtin's notion of the *chronotope* could well provide the framework needed (Frejo & al. 2025).

But how can we conceive of a one-dimensional *line* as endowed with four dimensions? Neither common sense nor classical geometry vouch for it, and so a reassessment of both thresholds and chronotopes is needed. Accordingly, the *FTC* project seeks to yoke the two notions from anthropology and literary criticism into a truly serviceable tool in the field of text studies, with special relevance to the area of Speculative Fiction.

2. THE LIMEN RESEARCH GROUP

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Robert K. Shepherd
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3. THE PROJECT

BASIC PREMISE

Our most recent endeavour within the *Transitions Project* was a study of the dynamics of the threshold, particularly of the way transactions occur on the limen.¹ The results of this effort appear in, among others, Frejo & al. (2025), Aguirre (2025) and (2026), the 9th ISLT encounter (*Negotiating the Threshold*, 13-14 November 2025), and a volume of essays currently in preparation. Other results are under review in various journals. An offshoot of the *Transitions Project* is proposed as our next initiative, *Forms of the Threshold Chronotope* (FTC).

Bakhtin defined a 'chronotope' as the spatiotemporal matrix out of which all novelistic narrative is fashioned. Plot, character, atmosphere and other textual aspects are all functions of the chronotope chosen. Among various other types, he adumbrated a *chronotope of the threshold*, the set of spatiotemporal conditions that obtain in threshold sites (Bakhtin 1937-38/1981: 248). This is a notion of great value to us inasmuch as it brings out a datum which all research into liminality must face: not simply do limina occur in space and time, but they 'contain' their own space/time coordinates. The insight, however, in turn raises a fundamental difficulty: a one-dimensional *line* cannot be endowed with four dimensions; the very notion of spacetime contradicts our most basic intuitions about limina. Victor Turner's (1974: 239) synoptic definition of the limen as 'a place that is not a place, and a time that is not a time' makes the contradiction explicit in the form of a paradox. How does such a setting operate in practice? How do we handle it in the study of specific texts? Just as crucially, how do we harmonise the threshold's heterogeneous manifestations in different texts, genres, media and disciplines? Or must we posit a multiplicity of mutually irreconcilable limina, each with its own incommensurable threshold chronotope? Unless we can provide answers to these questions, our conceptualisation of the threshold will be at best nebulous, at worst unmanageable. And this is not simply a matter of 'theory' but of practical thinking.

THESIS STATEMENT

While the applicability of both Bakhtin's and Turner's concepts to literary study is beyond question, much existing criticism, not least coming from our own experience of working with liminality, calls for a reassessment of both. Accordingly, the *FTC* project seeks to yoke the two notions from anthropology and literary criticism into a truly serviceable tool in the field of text studies, with special relevance to the area of Speculative Fiction. We do not seek a new theory so much as a practical approach to the problems posed by modulations of the spatiotemporal limen in a variety of contexts and disciplines. The following goals emerge from this brief.

¹ *The Transitions Project*, LIMEN & TEXT, <https://www.limenandtext.com/proposal.html>.

SCOPE

This project cannot lose itself in universalistic statements. We will work within the Anglo-Saxon tradition, mindful though we are of the intermeshing of European cultures since ancient times, and aware that meaningful bridges can be laid between western and non-western traditions. The task of modifying the tool in order to accommodate materials from further afield belongs beyond the scope of this specific project.

BENEFITS

While the project aims to provide an analytical tool of use in the study of narrative, it has bearing not only on literary matters but equally on issues of cartography and, by extension, painting (on the premise that at least certain kinds of maps or paintings contain a narrative); of anthropology (it will provide a healthy corrective to the *telicity* of the rite-of-passage model); of border studies (the notions of border, frontier, limit, edge, threshold and so forth await a unified treatment); of philosophy (Foucault's concept of *heterotopia* bears much kinship to that of *limen*); or of geopolitical issues (tourism, war, migration, colonial and post-colonial developments take place on or across borders, or generate borders). Research in these fields stands to gain from a liminalist-chronotopic perspective.

3. GOALS

FTC will tackle the field of Speculative Fiction in seven case studies to illustrate and iron out an equal number of recurrent problems which often bedevil the theorisation of liminality in literary research:

- Problem 1. Lack of a properly comparative and interdisciplinary scope.
- P2. A narrow understanding of Bakhtin's notion of the threshold chronotope and of its relevance to Turner's concept of liminality.
- P3. Neglect of the interface between folklore and literature.
- P4. Scarcity of corpus-based models.
- P5. Positing too strict generic classifications.
- P6. Recourse to normative instantiation (raising the instance to the status of norm).
- P7. A-historical approaches.

The project will analyse the structure and dynamics of the various chronotopes of the threshold resulting from these case studies, and distil from them a set of shared features in polythetic distribution; it will revise the concept of threshold chronotope on the basis of our results; and provide a reasoned explanation for the claim that the threshold chronotope is the cornerstone of Speculative Fiction.

Faced with the danger that we might end up seeing threshold chronotopes everywhere and creating a new category that engulfs the universe, I need to stress that the aim here is simply to bring together the two concepts into a serviceable critical tool for analysing a set of texts and genres that seem to share a 'speculative' bent. The project is linked to the permanent *Transitions Seminar* and to the *Victorian Haunted House Short Story Seminar (HHSS)*. The website *LIMEN & TEXT* (<https://limenandtext.com/>) will soon be hosting an *FTC* page

4. DEFINITIONS.

The terms of the project must be made clear from the start. A preliminary attempt was offered in our 'A Conceptual Framework for the Study of Liminality and Transitions' (Frejo & al., 2025). The following constitute minimal, and frankly provisional, definitions.

- Speculative Fiction

Kathryn Hume (1984) defined *fantasy* in opposition to *mimesis*; the term 'Speculative Fiction' may do the job of the first a tad better.² This is the label for a *mode* (see below) that is currently held to encompass fantasy, science-fiction and horror,

but also their derivatives, hybrids, and cognate genres like the gothic, dystopia, weird fiction, post-apocalyptic fiction, ghost stories, superhero tales, alternate history, steampunk, slipstream, magic realism, fractured fairy tales, and more (Oziewicz 2017).

Note that all of the genres listed by Oziewicz are modern. When he writes 'ghost stories,' does he mean literary texts but not folktales about ghosts? Why only 'fractured fairy tales' and not 'fairy tales' *tout court*? By the side of 'superhero tales,' why not 'hero tales' covering epic and knight-errant romance? In fact, it is not clear whether the term 'Speculative Fiction' is meant to apply at all to fiction before the eighteenth century. If it is not, the field it does cover must yet have forerunners, precursors, harbingers. There must be a history to it. And where there is history, there is pre-history.

² On the usage of this term, see Robert L. Heinlein (1947), Judith Merrill (1966), and (with 'fabulation' substituting for 'fiction') Robert Scholes (1975). See also Clute & Nicholls (1993: 1144-45), and Clute & Nicholls, 'Speculative Fiction' (2026). See also *Internet Speculative Fiction Database*.

The pre-history of the Speculative Fiction mode would be a broad array of works that ply the trade without claiming the label because they are busy with other things. Isn't Homer's *Odyssey* speculative when it has its hero descend into the nether world in search of a dead prophet whose advice he needs to return home? Are Shakespeare's *The Tempest*, the romance of *Sir Gawain and the Green Knight*, or Milton's *Paradise Lost* mimetic fictions? How about the biblical story of Joshua, who commanded the sun to halt and was obeyed? And what of a film such as George Pal's *Destination Moon*, which painstakingly and realistically dwelt in 1950 on the practical problems astronauts might face in the very near future? Never mind that some of these texts may be wrapped up in religion, believable science or fantasy—they are plain fiction to our twenty-first-century eyes, and downright speculative at that. But history demands compartmentalisation; so, if we are agreed that there is no Speculative Fiction as such before, shall we say, the eighteenth century, let us look at Milton and Homer as its forerunners or roots. Our project views folklore (epic, legend, ballad, folktale) as one such root. It embraces *Beowulf*, among other reasons because this poem lies right behind one of our most canonical fantasy texts, Tolkien's *Lord of the Rings*. And it reckons the biblical and medieval conception of Paradise Speculative Fiction, if only because it underlies so many fantasy narratives of utopian, dystopian or heterotopian tales.

The threshold chronotope, under myriad varieties, is here hypothesised to be the cornerstone of all Speculative Fiction; and this, simply, because—unlike mimetic fiction, which aspires to dwell on one single, if infinitely complex, reality—it contemplates two different dimensions: ordinary reality, and another reality-beyond, manifested in folk narrative and fantasy as a domain of wonder; in science-fiction, as the future or other planets; in the *Beowulf* epic, as a realm of ogres and dragons; in horror fiction, as a dimension of ghosts or monsters; in religious discourse, as Paradise, a spacetime apart from the human world; in alternate histories, as a parallel reality; and so on.³ Between the two realities it is convenient to postulate a threshold, and all Speculative Fiction genres unfailingly propose a negotiation on the boundary—whether physical or figurative—between the two domains.⁴ But this boundary is equivocal because it itself constitutes a four-dimensional domain. If it were a mere line, we would never be able to fit into it the space and time that all definitions—beginning with Bakhtin's own—seem to concede to it; the boundary is therefore a veritable *threshold chronotope*; or it is itself *and* the 'territory' beyond itself, so that crossing the threshold is entering the threshold, with all the ambiguities and possibilities this gives rise to.

³ To be sure, 'weak' versions of the same principle are to be found in the adventure romance, the historical novel, or detective fiction, insofar as these explore some little-known dimension of our own reality: exotic lands, the historical past, the criminal underworld.

⁴ On negotiation of the boundary, see Frejo & al (2025), Bermejo & Aguirre (under review), Aguirre & Frejo (in preparation).

- **Mode vs genre**

We borrow from Brian Attebery a refinement on Hume's position, and take Speculative Fiction to be a *mode* that encompasses a multiplicity of *genres*. By genre we understand a discourse governed by convention and bound to some historical period and culture. A mode, on the other hand, permeates the literary field and does not belong to any particular period of history; it is loosely thematic, extremely flexible, and obeys no conventions (Attebery 1992:3; Bermejo & Aguirre). Speculative Fiction is a mode of writing that contrasts with the mimetic mode; it manifests in many kinds of text, and coalesces into genres and sub-genres.

- **The threshold chronotope**

Front hall, staircase, corridor, street and public square exemplified the *chronotope of the threshold* for Bakhtin (1981: 248). That these are all spatial sites tallies with the fact that discussions of liminality inescapably handle terms—'entry,' 'traversal,' 'process,' 'sojourn,' 'exit,' 'time passing,' 'time flow'—which presuppose physical or figurative extent and duration, spatial and temporal coordinates. The concept is thus most promising for liminalist research. But the scholar adds that these are 'places where crisis events occur,' and where 'time is essentially instantaneous, it is as if it has no duration and falls out of the normal course of biographical time' (1981: 248). Now, these observations are fraught with difficulties. We enumerate a few:

- Is the threshold chronotope to be defined solely as befitting 'crisis time'? Do the expressions 'the threshold of the new year,' 'an auditory threshold' or 'the threshold of consciousness' necessarily imply a crisis?
- Once we have defined a staircase as a *threshold*—a line—how can we present it as a three-dimensional space, or as a length of time?
- Is time on the threshold truly 'instantaneous'? How does this harmonise with 'crisis'? Can a crisis not last years, or centuries?
- Might Bakhtin's description fit other sites? Must we distinguish between sites that *are* thresholds and sites that may *operate* as thresholds?
- Can an ordinary space acquire a liminal quality? Does the contrary hold—can liminal space become ordinary space? (ditto for time).
- Bakhtin claims that 'it is precisely the chronotope that defines genre and generic distinctions' (1937-38: 85), meaning that each novelistic genre is governed by its

own specific chronotope. Which genre does the chronotope of the threshold shape?

- What is the difference, if any, between the threshold and the chronotope of the threshold?⁵

Assuming that 'the chronotope of the threshold' designates the dynamic configuration of space and time that is characteristic of liminal sites, we will argue that this chronotope must be defined in accordance with the traits it displays and the roles it performs, rather than in terms of a typology of sites (corridor, staircase, etc.) and of one overriding office (hosting a crisis); in other words, that the threshold chronotope is not a category but a function; that it is not genre-bound but transversal, in that it cuts across genres; and that it is dominant in Speculative Fiction, in the sense that it lies at its core in ways which cannot be predicated of mimetic fiction. This minimalist definition will be expanded and revised as work proceeds. Suitably developed, it should provide answers to at least some of our questions.

- **Speculative Fiction and the threshold chronotope**

If, as Bakhtin contends, a chronotope constitutes the core of each narrative genre, the narrative *mode* of 'Speculative Fiction' and the various *genres* it covers merit a chronotopic approach. We assume that they gravitate around a chronotope of the threshold, that is to say, around a *liminal* configuration of space and time. Identifying this configuration should allow us to obtain a wholistic view of the mode.

Within this mode, the *FTC* project will initially tackle the following genres: Gothic and horror fiction, science-fiction, fantasy, epic, and medieval Paradise narratives. We will conduct a number of case studies in these areas in order to analyse the structure and dynamics of various chronotopes of the threshold in the light of Bakhtin's insight as well as in the light of our prior research into liminality (see 7. PREVIOUS WORK). The major sub-projects are sketched in the following section. Additionally, the *FTC* project may well come to deal with such genres and media as ballad and folktale, narrative labyrinths, board-, video- and tabletop games, aware as we are that these and others fall within the purview of the Speculative Fiction mode.

⁵ An expanded version of this question would be, what is the precise relation between Bakhtin's *chronotope of the threshold*, Turner's *liminality*, Huizinga's *the ludic*, Foucault's *heterotopia*, and Lotman's *boundary*?

5. SUB-PROJECTS

Seven research areas are contemplated at present, each focusing on one or more of the problems listed above under GOALS: 1) a comparative and interdisciplinary scope; 2) a reassessment of Bakhtin's concept in the light of Turner's; 3) a considered look at the folklore-literature interface; 4) corpus-based models; 5) a flexible approach to generic classification; 6) non-normative instantiation; 7) historicity. These seven issues lead to as many sub-projects.

1. *Models of liminality: a survey*

All too often, comparative perspectives are lacking between disciplines and/or between theoretical positions in the humanities (P1). A project centred on liminality needs first of all an update on the various ways the concept has been defined, a recognition of the different models that have been proposed for its study, and a reflection on their relevance to the literary field. True progress here is made possible only by a correlation that will lead either to a hybrid model or to selecting one while enriching it with insights from others.

2. *A reassessment of Bakhtin's concepts.*

This will require a) explaining his terms 'chronotope' and 'chronotope of the threshold'; b) laying out the difference, if any, between 'threshold' and 'threshold chronotope'; c) recapping Bakhtin's arguments as to why the chronotope can be said to provide the foundation for narrative fiction, d) or for a given genre; and e) finding answers to the questions posed earlier regarding his insight (P2). We need a preliminary statement on Bakhtin's concept, its limitations (it is discussed almost only in the work of Dostoevsky; it proposes a categorial understanding of thresholds; it incurs in seeming inconsistencies); we argue that the concept needs more flexibility and precision in the light of some general theory of liminality. This sub-project will examine to what extent his insight can be revised and turned into a practical analytical tool for textual studies.

3. *The folk roots of Gothic fiction.*

This sub-project approaches a threshold which is seldom tackled by scholars—the common boundary between the domains of folklore and literature (P3). Specifically, it explores an interface in the Romantic period where folk narrative and Gothic fiction both meet and part ways. That second reality which, as per our definition above, constitutes the cornerstone of Speculative Fiction is the essence of the wondertale too, whose task it is to negotiate motion

through that ambiguous chronotope of the threshold which its second reality consists in. In pursuit of this theme, a first paper will examine the folk foundations of a Gothic poem, Robert Burns' 'Tam o' Shanter.' A second paper will track the drift of the theme away from folklore premises in a late-Gothic short story, D. K. Sandford's 'A Night in the Catacombs.' A third paper will explore the further thematic swerve away from Gothic conventions in E. A. Poe's poem 'The Raven.' In detailing the changing forms of the encounter with the Other along a minimal three-point chain in folk, Gothic and Victorian texts, the sub-project will also be arguing for the need for historical approaches to these genres (P7).

4. The limen chronotope of the Victorian Haunted House short story.

This and the previous are complementary sub-projects. This time we focus not on a sequence of three texts but on a corpus. The value of working with corpora rather than with intuitive approximations to one or more chosen texts lies in that the corpus imposes its own requirements on theoretical thought rather than, conversely, allowing the theory to determine the choice of materials (P4). On the strength of a nine-item corpus, research will construct a model for the genre of the Victorian haunted house short story, one that gravitates around specific forms of the limen chronotope. It will also stress the importance of the historical approach (P7): if significant differences are found between threshold chronotopes in a given genre, they can be expected to lend themselves to analysis in evolutionary terms, as corresponding to different historical periods. A special venue, the HHSS Seminar, has been set up for these two sub-projects.

5. The genre of architectural fantasy.

Research here will seek to exemplify the usefulness of the threshold chronotope concept in tackling the problem of generic taxonomy (P5). In the face of Susannah Clarke's seemingly unclassifiable novel *Piranesi* (2020), we will attempt to prove, through a study of its limen chronotope, that the book is no singleton, no unique work in the history of fantasy, but belongs in a heretofore undetected subgenre. This will complement Bermejo & Aguirre's article 'A Liminalist Definition of Fantasy' (under review) and pave the way for a reassessment of the fantasy genre.

6. Liminal chronotopes in the work of Ursula K. Le Guin

One recurrent problem in studies of liminality is the tendency to isolate a particular instantiation as the norm, subsequently ignoring or excluding other instances as 'not really the same thing' (P6). An analysis of selected works by Le Guin and others will yield a

typology of liminal geographies which consistently deploy the threshold chronotope for different purposes. Research in this field is expected to prove that, rather than a multiplicity of independent, mutually inconsistent or incompatible instances, it is possible to postulate one single chronotope of the threshold scattered over a variety of texts and genres, in each case modulating its configuration and values but retaining its basic nature.

7. *Cartographies of Paradise.*

Scholars have drawn attention to the formal discrepancies among medieval descriptions of Paradise, both cartographic and written; these can be explained by *reading* the maps (Livingston 2002) as a genre of narrative gravitating around a specific threshold chronotope characterised by instability. A first paper will illustrate the usefulness of viewing the chronotope of the threshold in a historical perspective (P7), and argue that it is the liminality of the concept of Paradise that fosters instabilities; such an approach helps explain why Paradise disappeared from *mappae mundi* after the fourteenth century, the 'victim' of its own unstable traits. Further papers are expected to bring this topic together with threshold chronotopes of religion, adventure, science, and fantasy narrative.

These seven sub-projects will be followed by a final endeavour to properly revisit our central concept in the light of the preceding investigations:

8. *Re-defining the threshold chronotope.*

This concluding piece of research will a) gather the various spatiotemporal configurations resulting from (1)-(7) and strive to formulate a comprehensive reassessment of the limen chronotope; b) resort to the concept of *polythetic classification*⁶ in order to argue that, though not always displaying the same core traits in different texts and genres, one basic chronotope of the threshold lies transversally at their heart; and, therefore, c) that the threshold chronotope, in a multiplicity of guises, is the cornerstone of all Speculative Fiction.

⁶ 'Sharing a number of common characteristics, without any one of these being essential for membership of the group or class in question'—*OED*.

6. PREVIOUS WORK by The Limen Group since 2021

Articles

Beatriz Sánchez and Manuel Aguirre, 'The Grammar of a Genre: Rules, Rhetoric, and a Liminal Poetics,' in *The Palgrave Handbook on Gothic Origins*, ed. Clive Bloom (London: Palgrave Macmillan, 2021), 73-94.

Manuel Aguirre, 'Formulaic Language,' in *The Palgrave Handbook on Gothic Origins*, ed. Clive Bloom (London: Palgrave Macmillan, 2021), 95-118.

Manuel Aguirre, "'A Dismal Howling': Formulaic Density and the Gothic Tableau,' in *Studia Anglica Posnaniensia* 56:1 (2021), pp. 181-207.

Open access: <https://sciendo.com/pl/article/10.2478/stap-2021-0022>

Manuel Aguirre, "'The Voice of Thunder': The Formulaic Nature of the Gothic Type-Scene,' in *Gothic Studies* 25:1 (2023), pp. 93-111.

Manuel Aguirre, 'Gothic Drift: The Case of "Raymond" and "Arthur Kavanagh",' in *Gothic Studies* 26:1 (March 2024), pp. 34-51.

Manuel Aguirre, 'An Atelic Model for the Textual Limen,' in *Textual Practice* (online first: 27 August 2025), 1-18. DOI: <https://doi.org/10.1080/0950236X.2025.2551325>.

Manuel Aguirre, 'Rite or Narrative of Passage? A Text Analogy for the Liminality of Migrants,' to appear in *Anthropological Journal of European Cultures*.

Elena Bermejo & Manuel Aguirre, 'A Liminalist Definition of Fantasy' (under review).

Working documents published in *The TRELLIS Papers*

(https://limenandtext.com/publishing_catalogue4.html; some of these were originally delivered as talks in the *Transitions Seminar*)

Elena Bermejo, "'The Song Remains': Necessity of Fiction in Terry Pratchett's *The Last Hero*,' *TTP* n° 8 (2021).

Isabel Soto, 'The Threshold as Organizing Principle in Neo-Slave Narrative,' *TTP* n° 9 (2021).

Manuel Aguirre, 'Reading Liminality,' *TTP* n° 10 (2022).

Ineke Jolink, 'Between Empathy and Apathy: Liminality and the New Diasporic Space of "Transnationality",' *TTP* n° 11 (2023).

Manuel Aguirre, 'Towards a Typology of Transitions,' *TTP* n° 12 (2023).

Mary Farrell, 'Anxiety of emptiness within liminal space/time in film, music, dance and painting,' *TTP* n° 13 (2023).

Verónica Frejo, '*Bloodborne*: System Dominants, Liminality, and the Lure of Resistance in Video Games,' *TTP* n° 14 (2024).

Simon Pritchard, 'Liminal Ethics - The Doctrine of the Middle Way in Don DeLillo's *Zero K*,' *TTP* n° 15 (2024).

Manuel Aguirre, 'Modelling the Limen,' *TTP* n° 16 (2024).

Francisco Fuentes, 'A Re-Imagined Identity of Diasporic Writers: Coping with Perpetual Liminality in *Exiledwriters.Co.Uk*,' *TTP* n° 17 (2025).

Verónica Frejo, Manuel Aguirre, Elena Bermejo, Tareixa García de Polavieja, Andrés Guilló, Jennifer Harding, Belén Piqueras, Trevor Westmoreland, 'A Conceptual Framework for the Study of Liminality and Transitions,' *TTP* n° 18 (2025).

Tareixa García de Polavieja, 'From Labyrinth to Interpretation: Mapping Narrative Structure and Readers' Negotiation in Paul Auster's *City of Glass*,' *TTP* n° 19 (2026).

Manuel Aguirre / The LIMEN Group, 'Forms of the Threshold Chronotope: A Liminalist Study of Speculative Fiction,' *TTP* n° 20 (2026).

Talks in the *Transitions Seminar* (video recordings of most of these are available at https://limenandtext.com/rst_online%20videos.html):

Manuel Aguirre, 'Reading Liminality' (13 February 2022).

Belén Piqueras, 'Embodiment through Site-specific Digital Narratives: A Liminal Experience' (13 February 2022).

Andrés Guilló Seuthe, 'Liminality and Transition in the Development of African American Heroic Lore' (18 March 2022).

Beatriz Sánchez Santos, 'In search of the post-liminal stage in Chimamanda Ngozi Adichie's *Americanah*' (8 April 2022).

Tareixa García de Polavieja and Manuel Aguirre, 'Labyrinths' (13 May 2022).

Belén Piqueras, 'Liminality and Potentiality in Postmodernist Narrative' (1 March 2023).

Paola del Zoppo, 'Liminal Spaces and Liminal Emotions in *Girlfriend on Mars*, by Deborah Willis, and *Die Farbe des Granatsapfels*, by Anna Baar' (26 October 2023).

Verónica Frejo, '*Critical Role*: Embodied Liminality in Role-Playing Games' (February 2024).

Beatriz Sánchez, 'The Mathematics Inhabiting the Limen' (7 May 2024).

Celia Marqués Amorós, 'Driving on a Road of Heartbroken Uncertainty: What the Limen Brought Together in a Eurovision Song' (10 December 2024).

Parisa Delshad Rezaee, 'Captured *en Passant*: Realism and the Limits of Representation in Mediations of Europe's Southernmost Borders' (24 January 2025).

Lourdes Salgado Viñal, 'Liminality and Heterotopia in G. W. M. Reynolds's Servant Novels' (18 February 2025).

Jennifer Harding, 'The Curious Case of the Haunted Mead-hall: An Examination of Threshold Dynamics and the Otherworld as a Pollutant in *Beowulf*' (17 June 2025).

Manuel Aguirre, 'Liminal Paradise' (20 February 2026)

Talks in the *International Seminar On Liminality and Text* (13-14 November 2025)

Andrés Guilló, 'An Approach to Rap as a Liminal Phenomenon.'

Verónica Frejo, 'Liminal Negotiation in Video Games.'

Tareixa García de Polavieja, 'Navigating the Labyrinth: Oscillation and Negotiation in Paul Auster's *City of Glass*.'

Manuel Aguirre, 'Threshold Landscapes: Traversing the Limen Chronotope.'

Ineke Jolink, 'Stylistic Manoeuvring of Thresholds towards Touching, Intersecting and perhaps Merging: The Case of Melanie Wallace's *Blue Horse Dreaming*.'

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