**Fringe Fictions Concepts**

Pavan Kumar Malreddy

|  |  |
| --- | --- |
| [Hunter, Adrain](https://www.cambridge.org/core/books/abs/cambridge-introduction-to-the-short-story-in-english/introduction-a-minor-literature/F240813D4BB86E4CD6B8CD7488A598E8) | Making use of polylinguism in one’s own language (ployvocality); let an *assemblage* come into play instead of *structure*. Minor is relovutionary because it hates all language(s) of master(s) (p. 141). |
| [Huyssen, Andreas](https://www.scribd.com/document/329702272/Huyssen-A-Avantgarde-and-Postmodernism) | In traditional bourgeoisie societies avant-garde succeeded in maintaining difference; with the advent of postmodernism, however, avant-garde lost its ground. This failure is coincided by capitalism’s ability to co-opt and commodify avant-garde and turn it into something abstract and apolitical. Habermas notion that modernity is incomplete (and should be completed) needs to be challenged because “too many aspects of modernity are suspect and unviable today” (p.23). |
| [Bogue](https://www.jstor.org/stable/40550404), Ronald | Prague German contained high coefficient of deterrotorialization from the formal structures (“Ordungs”). Collective assemblages and mechanic assemblages; while the latter forms outside of language, the former belong to formal, legal, institutional structures of languages, statements, rules, and norms. In Kafka, mechanical assemblages disrupt the collective, thereby opening up minor expression. The clash between collective and mechanical assemblages is played out as a critique of structuralist notions of sign and the function of language at large. Like birds (music/birdsongs), humans are territorial, but the territoriality expressed in art and aesthetics is always co-opted and re-conditioned by majority. A return to minor implies “return to roots” before they (art. etc.) are being co-opted. Such return is a return to one’s *originary* nomadic territoriality. |
| [Gilliland, Gail](https://www.amazon.de/-/en/Gail-Gilliland/dp/0877454868) | Being minor means to remain unknown. The artistic priorities of minor lie outside of the dominant literary production, consumption, and their regulative aesthetics (21). |
| Bogue, Ronald | Becoming minor is not a choice but forced upon. Creating a foreign language within a domestic language; becoming the other of the language; the grammatical anomalies; “stuttering”; mutilation of formal structures; botched syntax; subversion of metaphors; etc. It is not simply a displacement of words or metaphors, but a reversal of “regimes of signs”. One becomes minor outside of given norms; one becomes a native; a woman, so forth. Invention of a (lost) community; collective value; recreation of nomadic collective; fabulation; bore holes in language; imagine a new way of seeing and hearing (75). |