

Lived and abandoned spaces: invisibilities in comparison*

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The paper aims to propose a close reading of three non-serial comics, published in Italy after 2019, with a focus on the representation of spaces and the specific invisibilities they convey and communicate. The texts selected for the analysis are *Malibu* by Eliana Albertini, *Padovaland* by Miguel Vila, and *24/7* by Nova, as all three texts tell a story that takes place in a marginal environment such as the Italian province.

The paper will begin by defining the theoretical framework of reference, based on the geocritical perspective to literary texts (Tanca, Peterle) and the notion of *hauntology* proposed by Jacques Derrida and reworked by Mark Fisher. The analysis will begin by considering some general aspects of the representation of the province in the three comics, identifying the main features of that environment considered as a space-time. The paper will then proceed to a comparison between commercial space and abandoned space: the ways in which these are represented will be analyzed, emphasizing the presences-absences that haunt the spaces, according to the *hauntological* perspective. These two typologies were chosen because they are exemplary, both within history and in the imaginary: *non-place* the former (Augé) and characterized by a system of rules, *heterotopia* the latter (Foucault), a place with a history and devoid of a regulating authority. From the analysis it will be possible to define some of their peculiar characteristics: the commercial space will emerge as an environment that seeks to impose a precise temporality that is always the same; on the other hand, the abandoned place will be opposite but still in a dialectical relationship with the former, as it is unregulated and capable of hosting a temporality different from that of the rest of the provincial environment. These presences will be related to the question of visibility: the commercial space will emerge as overseer, endowed with a gaze, while the abandoned place is itself invisibilized and thus capable of hiding those who pass through it from the gaze of the province. This analysis finds its ideal field of study in the comics medium for several reasons: the invisible is an integral part of the grammar of comics (McCloud, Rey) and by its very nature it is forced to carefully select what it includes in its spaces (panels and pages) (Barbieri) leaving ample space for what it excludes, which remains invisible but nonetheless present; on the other hand, comics, as a visual medium, represent the story in a space, more or less mimetic with respect to what we call reality. This characteristic allows us to relate the representations, to map places both physical and belonging to the imaginary (Peterle) and to propose an analysis that is also a comparison of the different forms of invisibility related to the places of our imaginary, lived and visible, abandoned and invisible, and the possibilities that comics offer to tell them.

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In recent times, the Italian province has often been placed at the center of comic book narratives: works such as Eliana Albertini's *Malibu* (2019), Miguel Vila's *Padovaland* (2020), Francesco Cattani's *Luna del mattino* (2017), Vincenzo Filosa's *Italo* (2019), Luigi Filippelli and Samuele Canestrari's *Un corpo smembrato* (2021), and Fumettibrutti's *P. La mia adolescenza trans* (2019), are just a few examples.

These texts are united by narratives set in a marginal space, which is told through stories and techniques that are also very different from each other. Here I would like to focus on three specific works, analyzing their common traits and divergences: these are *Malibu* by Eliana Albertini (2019), *Padovaland* by Miguel Vila (2020), and *24/7* by Nova (2021). These three texts, like the previous ones mentioned above, are united first and foremost by their format: we are in front of non-serial, self-contained comic works with a strong authorial imprint. They are to all intents and purposes ascribable to the category of *graphic novels*, although it is not always easy to make precise distinctions in this regard (Sebastiani, 2011). On the other hand, in agreement with Baetens and Frey, *graphic novel* today has critical and historical as well as editorial significance, and it is essential to have tools to analyze and discuss it (Baetens and Frey, 2014, p. 4). It is therefore to the categories they indicate and their definition that I refer, aware that these are characteristics that identify a spectrum of variables and nuances and give rise to a context-sensitive and non-essentialist definition (2016, pp. 11-20).

Among the properties of the *graphic novel* would be precisely the attention to space: in a story in which the protagonist grows and evolves, the *setting* is a non-secondary element (2014, p. 167) to which is added, in the specific case of comics, the inherent spatiality of the *medium*, whose images are developed in sequences (Groensteen, 1999; McCloud, 1993). As we have mentioned, in the three selected comics it is the space of the province that is central: in *Padovaland* we see as protagonists a group of friends who, in a choral story moved above all by the development of their relationships, will show the closure and toxicity of the province of Padua; similar case that of *Malibu*, in which a *slice of life* of a series of characters is told in a time segment that, it will turn out, revolves around an accident on the Romea state road, in the Polesine; in *24/7* the young protagonist Dante, recently hired as a clerk in a supermarket, will have to deal with mutant monsters born inside the building as a result of radioactive substances being spilled on a load of tomatoes.

At this point it is important to note that, as Tanca observes, one cannot speak of the centrality of space solely by the fact that the story requires a setting. A work of fiction can be *geographically relevant* for various reasons and through various forms: from the "dynamic character of co-implication between literary and real places" (Tanca, 2020, p. 24), peculiar to a geocritical approach, to the geographical theory of fiction proposed by Tanca himself, whereby in artistic representation we see "the telling and simulation of an experience of territorialization" (p. 59). The characters in a story would thus attempt to inhabit a space, with outcomes that may be more or less successful. It is therefore important to ask what the narrative function of territory is, and this is what will be attempted in this contribution. Giada Peterle, in her study *Comics as a Research Practice* (2021), analyzes the potential of comics

as a tool for mapping a space and of storytelling through images as a "spatial practice" dropped into the present, as an exercise in the narrativization of space. In this sense, comic book storytelling can propose a visual counter-narrative within the image construction of the places we inhabit, posing itself as a "third space" of possibility (p. 36). What will be returned by the comic board will be then "the spirit of place", a map of the imaginary, which maintains a close dialogue with both its spatial referent (explicit or implicit) and the image we have of it.¹ The places represented in the comic strip thus assume a "function" (the same one Tanca questions) that relates: (a) the real space and the way this is reworked in the comic strip; (b) the diegetic spatiality and the role this takes on in the story, with the possibility that it plays a real chronotopic function (Bernardelli, 2018, p. 4); (c) the spatiality of the images on the page and its meanings within the *arthrology*, what for Groensteen constitutes the set of relations in which the images are involved (Groensteen, 1999, p. 21).

Spectres of the Imaginary

Having established these basic premises, we now come to the theme of the conference: telling the invisible. McCloud illustrates that comic is the art in which the visible and invisible dance, speaking of the *closure*, the transition from one panel to the next through white space, in which "the blood of comics flows" (McCloud, 1993, p. 100). The invisible is thus part of the grammar of comics, but not only: we are in 1978 when Alain Rey writes *Les Spectres de la bande* where he describes comics as an art animated by ghosts of the imaginary, an illusionistic technique based on the recognition not only of actions that are completed by *closure*, but of real "cultural semaphores" (Rey, 1978, p. 48).

On the other hand, the ghost as a conceptual metaphor and tool of cultural analysis is not new: there are numerous studies from this perspective, so much so that we speak of a *spectral turn*,² and which in some cases have also involved the comic medium. Of these analyses, many draw on a well-known study, Jacques Derrida's *Spectres of Marx* (1993) from which a second scholar, Mark Fisher, reworked the notion of *hauntology*. This, which stems from a pun typical of Derridian prose between *ontology* and the verb *to haunt*, focuses on the virtual, that which is no longer or not yet, but haunts contemporaneity with its own presence (Fisher, 2012). *Hauntology* will then be the ontology of the spectral, the manifestation of an absence or removed that precisely *haunts* a space, an epoch or its imaginary. This notion has been applied to various cultural productions, including comics (Fisher, 2013; Busi Rizzi 2018). In this light, *hauntology* focuses on a cultural impasse that manifests itself in the inability to imagine a world other than the present one. What *haunts* then will be the futures promised and never realized combined with a past experienced with nostalgia precisely because it admitted the possibility of a future. Note in this regard how the figure of the spectre manifests a crisis of time that also concerns the erosion of space: the ghost refers to persistence and repetition and consequently to the spread of *non-times* as well as *non-places* (Augé, 1992). Within cultural productions, these erosions generate absences that remain invisible, but it is possible to locate and analyze them precisely

through a spectral ontology: as an art that transforms time (a series of events) into space (the panels on the page), comics are particularly well suited to investigate these invisibilities.

Referring to the selected texts, there are two places on which I want to focus the analysis: the supermarket and the abandoned space. These in fact prove to be a decisive presence insofar as they play a function within the story and in relation to certain characters. On the other hand, these lend themselves to be places in which to investigate the presences of the contemporary also because of the role they play in our imagination: *non-place* par excellence the former, a space of transit with its own rules and languages, strongly anchored in the present, *heterotopia* the latter, a space *other* by definition (Foucault 2006), a place in the past, which is no more, but whose presence remains tangible in the landscapes we inhabit. What unites them is being a place of crisis of time and space in the narrated province, places of invisibility acting on a virtual level.

The province

Before focusing on the two types of places, it is useful to investigate the general representation of the province. We are introduced to the spaces of the story by silent sequences, with views from outside and from above: this expedient immediately makes the landscape the protagonist and uses a type of gaze that suggests the presence of another observer that produces immediate estrangement. It is a *non-embodied* gaze that is superimposed on the subjective gaze of the reader. In all three comics we find special attention to buildings, streets, and outdoor spaces. In *Padovaland* and *Malibu*, these are drawn with a precise, sharp stroke and an unmodulated line that suggests their static nature. Nova in *24/7* also uses a line with a constant thickness, but with a much more flickering and imprecise drawing: this gives the whole comic an accelerated and nervous rhythm, which nevertheless becomes more rigid and precise in depicting the supermarket where the protagonist works (pp. 37 and 86-87).

There are numerous deserted roads, especially in Eliana Albertini's comic: here, in a story revolving around a car accident, the streets take on an ominous, ghostly air, precisely by virtue of their being devoid of human life, full of signs and traffic circles that are repeated and disorienting, giving the idea that they lead nowhere (pp. 7-8, 28-29, 38-39, 48-49, 84-85, 98-99, 122-123). Many of these views consist of *splash pages* and *double splash-pages* that give relevance to the place depicted, with a clear predominance of white (Fig. 1). The street serves as not only a spatial, but also a narrative backdrop to the lives of the characters: in fact, each of these *splash pages* introduces a new chapter, a change of scene.



Figure 1: Albertini E., Malibu, pp. 112-113.

In Miguel Vila's comic, on the other hand, we find silent shots of buildings and old water depots: these buildings are featured in montages alternating with close-ups on the characters, thus giving the distinct impression that the former observes and spies on the latter (pp. 10-11, 66, 79, 91) (Fig. 2). Through visual and narrative devices, the places in these comics seem alive, acting on the characters as a disturbing presence; this impression is confirmed in *24/7*: the supermarket leads the protagonist to risk his life, generating monsters that will attempt to devour him, his colleagues and customers. The building is described as an entity that has a life of its own, a "trap" that consumes those who pass through it (pp. 85-86, p. 138).

Furthermore, the three comics propose a circular narrative, whereby the ending recalls the initial situation, emphasized by a return to the same place. In the last pages of *24/7* we return to the countryside with which the story opened, an epilogue sealed by the rhymes of a character who sings "And to get lost here in the middle is just a moment, that there's nothing for miles and then there's a stop sign" (p. 145). The case of *Padovaland* is interesting: the last panel shows the house with which the story opens, but with a difference. If in the opening on the road in front of the house stood the spray-painted inscription "Luisa come back to me please" (p. 9), on the final page the inscription has been erased and replaced by "Luisa slut" (p. 156). In both cases we have an unknown presence that speaks through space, a gaze that sees without being seen and from which there is no escape, indeed: if at first such violent invisibility was masked behind a prayer, in the finale this shows its aggressive nature. In Eliana Albertini's comic, the closure of provincial space also becomes temporal: not only is the place with which the story closes the same as the opening,

but also the moment is the same. Like the roads drawn by the author, the narrative is only seemingly linear and instead takes different directions, rewinding back on itself.

The depiction of the province seems to communicate a sense of imprisonment, of a guarding and oppressive gaze that comes from places. There is no spatial elsewhere. However, it would not be accurate to claim that all spaces and all ways of experiencing time are the same within the province narrated by the three comics: differences can be detected, particularly between sequences set in commercial spaces and those that take place in abandoned places.

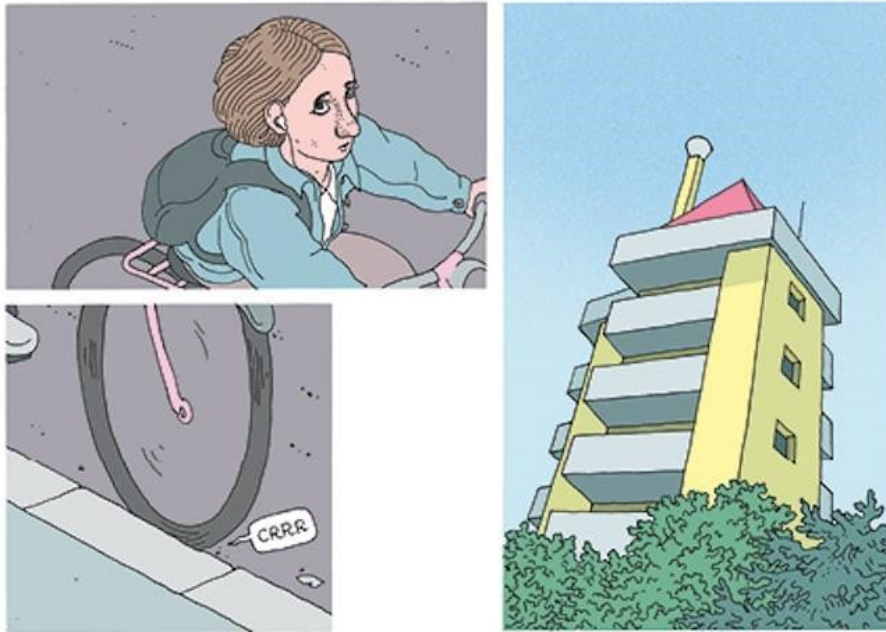


Figure 2: Vila M., Padovaland, p. 11.

The commercial space

We have already mentioned the presence of commercial spaces in the three comics. Specifically, in *Padovaland* we find a *shopping mall*, a place where several events in the story are set; in *24/7* Dante works as a cashier in the supermarket that forms the main setting of the story; while in *Malibu* we see the supermarket in a specific sequence, where an elderly couple goes shopping.

In Miguel Vila's comic, the framing on the building is placed before the title itself and, depicted in a wide view within a panel that does not contain it entirely, it seems to loom over the story that is about to begin. In these pages, the figures of people entering and leaving the building are small, featureless and poorly characterized, while at the very center of the frame we see the mall. In *24/7* we do not see the outside of the building until page 37, but again the panel does not fully embrace it and the structure looms over the tiny silhouettes of two characters. In *Malibu* we can see some common traits with respect to the depiction of exteriors: the hypermarket drawn by Eliana Albertini is framed from a distance but without

the panel being able to fully encompass it; it also has smooth surfaces with no signs of texture, which we can interpret as the absence of shadows and wear and tear (Barbieri, 1991, p. 27). In Miguel Vila and Nova we have a similar depiction, with the only difference being the color (Eliana Albertini's comic is in fact the only one of the three in black and white), but even in these two cases the coloring is homogeneous, interrupted only by the glass surfaces of the doors and windows. From the outside, the supermarket is thus represented as a space looming over human figures, with surfaces lacking tangible signs of a past time: the places drawn in the three comics could be recently opened or in operation for several years. Such a description agrees with one of the characteristics identified by Marc Augé to define the *non-place*: indeed, it cannot be said to be *historical*, as well as relational and identity-based (Augé, 1992).

As for the interiors, the representation we see in the three comics seems decidedly mimetic compared to what we would expect to see inside a supermarket: aisles, shelves, the checkout line, clean and well-lit environments. It is therefore important to see what aspects the authors focus on: if in fact on the outside we have an overall view that fails to embrace the entire building, inside the gaze becomes fragmented, focused on individual products. These are the subjects of numerous shots, divided into individual panels: in *Padovaland* we see advertising signs and mannequins (p. 19) or plants and flowers for sale (p. 116); in addition, various everyday products in *Malibu* (p. 104) and *24/7* (pp. 72, 75, 96, 122, 130, Fig. 3), complete with name and price, as in an advertisement. Here, merchandise is a fundamental element not only of the landscape but also of language: in both Nova's and Eliana Albertini's comics, it is possible to read the space through the products for sale.

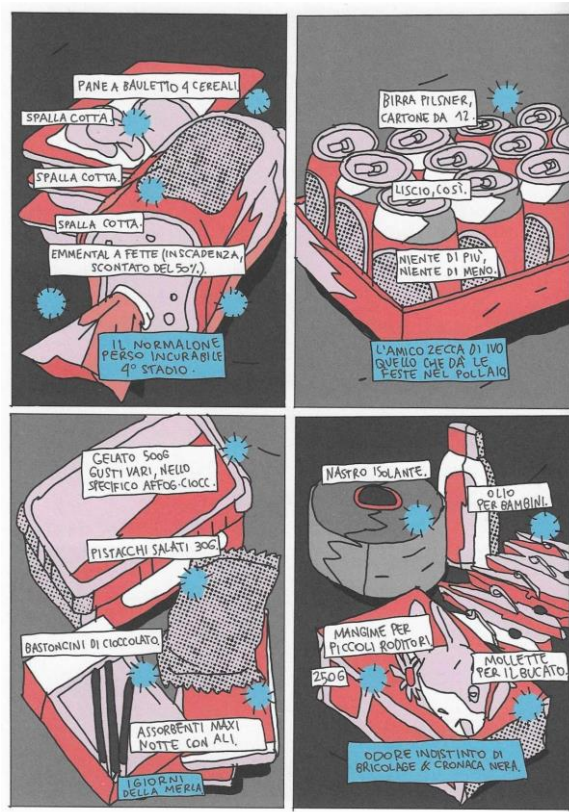


Figure 3: Nova, 24/7, p. 52.

Another striking element of the interior is the silence: the mall spaces are devoid of sound or noise, for several sequences even devoid of the characters' voices. What is read here is the space itself along with the minimal gestures it dictates to those who walk through it: walking through the shelves, taking objects, placing them in the cart. Relationships between characters are kept to a minimum and indeed, in *Padovaland* they are often in contact with someone outside the mall through chats and calls, a virtual relationality that deepens the feeling of estrangement. It is a temporality of transit, as noted again by Augé precisely about advertising, a language made "for those who pass by" (p. 91). A time devoid of history and memory, in which the characters, precisely because they are passing through, fail in the attempt at territorialization that Tanca writes about and which confirm the lack of *relationality* and *identity* of these *non-places*. The representation offered by the three comics is explicit in this sense: the small silhouettes in *Padovaland* are always moving in well-lit spaces whose paths are indicated by arrows (p. 117, Fig. 4); in *Nova*, the place turns out to be characterized by a constant and homogeneous time of activity (that of 24/7, precisely) that tries to eliminate any alternative temporality, as has been thoroughly analyzed by Jonathan Crary in the eponymous essay *24/7*,³ while in *Malibu* it is two elderly people who go shopping at the supermarket. Here the shots on the individual gestures, on the individual products, suggest the slowness of their pace, the climax of which is at the moment of driving out of the parking lot, with a queue of nervous drivers ordering them to hurry up. It will be at this very moment that they are run over by a truck, unable to adapt to the speed of the space they are passing through. These are all elements that suggest an absence and an impossibility, that of a space to be inhabited in a context whose temporality of transit



Figure 4: Vila M., Padovaland, p. 117.

imposes a present that is always the same: "it's not asparagus season anymore," resentfully notes the elderly man in *Malibu* in front of the asparagus on display in the supermarket (p. 106).

The abandoned place

If within a *slice of life* set in the province the presence of the supermarket (a decidedly everyday place) is not surprising, the same cannot be said for abandoned places. It is therefore significant to note that in all three texts there are scenes set in abandoned places. Let's start with *Malibu*: here some teenagers go to an old, never-completed building, where they chat, flip through pornographic magazines and write on a wall, because "here we can practically do whatever the fuck we want" (p. 43). The building is depicted with large empty spaces, both on the outside surface and inside, and dimly lit, with vast areas of shadow; quite the opposite of the supermarket's overabundance of objects, messages, lights, and lines (Fig. 5). It is precisely by virtue of this empty space that the characters can attempt territorialization: one of the boys writes in large letters "Marco number one" on the wall, imprinting a before and after on the spatial surface. There is then a further development in this territorialization: a second character, Antonio, returns to the site, erases Marco's name and writes his own in it. In the graffiti, not only the inscription "Antonio number one" is now visible, but also the previous mark, Marco's name erased by a line (p. 145).



Figure 5: Albertini E., *Malibu*, p. 45.

Emerges in this way the possibility of a historicity inscribed in the abandoned place, which is also found in *24/7*. Dante draws up a list of the "most abandoned and sad places within 10 km" during a flashback, a moment concerning the processing of the end of a relationship (pp. 60-61). These places are reviewed, each drawn in a horizontal vignette with captions describing their name, date of last use, and a significant feature of them. These are history-related data, some of them related to local rumors, beginning with naming, the first step toward an appropriation of place (note that, on the other hand, the supermarket where Dante

works is never named). Even the setting in a memory, graphically marked by the exclusive use of orange and black colors, links these spaces to a removed that is not only Dante's personal: "This city sometimes seems empty underneath" (p. 63), as if to indicate a detachment from historical materiality, from the passage of time, a denied multi-temporality that Ezio Puglia speaks of regarding theme parks, another *non-place* that attempts to be always the same (Puglia, 2017, p. 84).

What emerges then is the lack of functionality of these places in relation to the environment of the province: already Orlando in his *Obsolete Objects in the Literary Imagination: Ruins, Relics, Rarities, Rubbish, Uninhabited Places, and Hidden Treasures* speaks of literary space as a place of return of the antifunctional repressed among which figures, as exemplary images, ruins and abandoned places. These would represent precisely the repressed, something that is sought to be hidden by virtue of its not responding to the functional imperative of the world around it (Orlando, 1993, pp. 17-18). This imperative is based on the imposition of a certain kind of temporality that attempts to eliminate the ruining of things. The abandoned place shows itself as a tangible manifestation of passing time, as a testimony to the inevitable wear and tear of places. In *Padovaland* the abandoned places have an additional function: Giulia, one of the protagonists, is doing research for her dissertation and travels through marginal spaces (fields, brownfields, areas underneath major roads) taking photos. We have seen how through alternating montages the buildings point their invisible gaze at the protagonists. Among them, however, the only one who seems to be able to return the gaze on them is Giulia herself: her walks trace unexpected trajectories and touch hidden places of the provincial environment that allow her to escape the gaze of the buildings and photograph them by returning their gaze. These sequences tell of a different way of experiencing space and time: we could say that the *flâneur* hypothesized by Benjamin, whose last landing place was precisely the *grand magasin* (Benjamin, 1983), emerges from that space that had in turn reduced him to a commodity.

The stroll is a narrative device often used in comics to present a place, but not only that: it is also a form of storytelling, a narrativization of space (Peterle, 2021, p. 15). Famous is de Certeau's argument that strolling is a form of subtraction from the gaze of the city, which can be considered as a "concept" made possible through the creation of its own space and "the substitution of a *non-time*, or synchronic system, for the elusive and stubborn resistances of traditions" (De Certeau, 1990, p. 147). By traversing these spaces (with their own bodies, with memory, or with writing) the characters give rise to a trajectory unforeseen by the functionalism of the places they inhabit in the everyday. These, as places of an imposed temporality, of a work with an accelerated rhythm that is always the same ("it was always yesterday", says Dante in *24/7*, p. 31) are places of boredom, in which the characters caught in a *slice of life* cannot but suffer its monotony, deprived of meaning and perspective: "What balls. There is nothing. There's nothing we can do. Still on scooters we have to ride around. And all our time we use like this. It takes forever" (pp. 40-41), *Malibu* teenagers complain.

In short, the abandoned place, precisely because it is invisibilized and the site of a removed, offers an opportunity to escape the gaze, to make oneself invisible in turn and in this way attempt territorialization. Of course, such a process can only take place through

dialectics with the functional environments of the province, among which commercial space figures. It is no coincidence that the characters in the comic strips under consideration move *between* the two spaces: from the absence of alternatives of the ones, from their constant and always the same temporality, from the overstimulation given by the aura of the commodity, arises the need for a space to be filled, for an emptiness, for a place that can accommodate the signs of time.



Figure 6: Nova, 24/7, p. 60.

Conclusions: the dialectic between the two spaces

Although represented with opposite characteristics, it would therefore be reductive to consider abandoned places and commercial spaces as completely the opposite of each other. In fact, between them we can identify a dialectical relationship that manifests itself through a process of estrangement (Schneider, 2010, p. 42). This gives a new sense to the everyday and to the boredom that characterizes the province: we have already seen how the supermarket in *Malibu* is linked to the death of two characters, to the violent interruption of a temporality that one would like to be reassuring and always the same; in *Padovaland* on the other hand, familiar places become an unsettling presence in the landscape; while in

24/7 the supermarket generates monsters that end up consuming consumers. In these representations we can notice two strategies peculiar to the production of the *uncanny*: the animation of what should be inanimate and the manifestation of something familiar in an alien or, indeed, alienated form (Freud, 1919, pp. 293-294). The everyday and familiar space of the supermarket thus loses its aura and allows the repressed to emerge: the invisibilities that characterize the space of the province emerge through the unmasking of the commercial space, but this process can only occur after the crossing of the abandoned space, in which their absence can be experienced. In the case of *Padovaland*, the imposition of a diffuse and surveying gaze is made tangible; in *Malibu* within the abandoned space, a territorialization is attempted that manifests the imposition of a temporality that is always the same in the other spaces of the province; in *24/7*, along with similar reflections on a homogeneous and constant temporality, also emerges the fact that the consumers are actually the consumed.

In the latter case, the metaphor is quite explicit and cannot fail to recall Romero's famous film *Dawn of the Dead* (1978), in which survivors of a zombie outbreak try to survive inside a *shopping mall*. Here "the mall gradually shifts over the course of the film from a familiar, if strangely antiquated, space of consumer comfort and physical safety to a site of uncanny mystery, suspense, horror, and, ultimately, death" (Bishop, 2010, p. 144). This temporality associated with ruin and death also manifests itself in the abandoned place, but not as a repressed one to be hidden, but rather as a possibility, an unforeseen practice that the protagonists can resort to in order to give voice to the creeping meaninglessness that is produced by 24/7 regulated spaces.

To conclude, it is possible to note how the study of the invisibilities that characterize the spaces represented in these comics reveals the functions of two specific types of places within the narrative: the commercial space and the abandoned place, which, as they are placed in dialectical relationship, are the theater of an everyday in which to produce estrangement, the site of a repressed unconscious, and can be a key element in representing and problematizing the possibility (or impossibility) of alternative spatialities and temporalities of the contemporary.

Biographical note

Rodolfo Dal Canto is PhD student at the University of L'Aquila, with a project investigating the precariousness and the absence of the future in contemporary Italian comics production through the Derridean notion of *hauntology*. He graduated in Italian Studies at the University of Bologna with a thesis on the comics narrative of urban transformation processes. He was among the participants at the Compalit 2022 Conference with a paper titled *A.I. and Unheimlich: the Love Bot case*. He is an editor for the website «Lo Spazio Bianco» and the online magazine «Le Sabbie di Marte». He is also a member of the Italian comics research group SnIF (Studying 'n' Investigating Fumetti). He is interested in comics studies, cultural studies, literary criticism and *hauntology*.

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Notes

¹ Similar reflections regarding the dialogue between sociology and literature can be found in Turnaturi G. (2003). *Immaginazione sociologica e immaginazione letteraria*, Rome-Bari: Laterza.

² Of which we cite two collections: Blanco Md., Peeren E. (2013). *The Spectralities Reader. Ghosts and Haunting in Contemporary Cultural Theory*, New York, NY: Bloomsbury Academic; Fusillo M., Lazzarin S., Mangini A. M., Puglia E. (ed.) (2018). *Ritorni spettrali. Storie e teorie della spettralità senza fantasmi*, Bologna: Il Mulino.

³ "Behind the vacuousness of the catchphrase, 24/7 is a static redundancy that disavows its relation to the rhythmic and aperiodic texture of human life," Crary J. (2013). *24/7. Late Capitalism and the Ends of Sleep*, London: Verso, pp. 8-9.