

## **Abstract:**

As the title may reveal, my work will focus on space-time breakdowns in Julio Cortázar's (1914-1984) oeuvre. This Argentinian writer's work is centered mainly on the fantastic genre, specifically on tales. He is one of the most important representants of this genre in the zone of Río de la Plata, although for the most of his life he lived in Paris, where also many of his works were written.

With help of other literary critics and theorists, I will try to define the space-time breakdowns in his creation.

Tzvetan Todorov in his *The Fantastic: A Structural Approach to a Literary Genre*, distinguishes between three main categories: the strange, the fantastic and the marvelous.

Another critic, Ana María Barrenechea, in her a little bit more vital theory divides the fantastic into these three categories: the natural, the unnatural and the mixture of both.

As an example I will use four of Cortázar's tales. On those, I will apply the mentioned theories, nevertheless I will also point out the possible lack of clarity and obsolescence in them and will try to offer some new alternative solutions. David Roas, Spanish critic of fantastic literature, will be a great help.

Is the space or time important in the literature? And what is that Cortázar's *Fantastic feeling*? I'll try to answer these questions and inspired by Mikhail Bakhtine I'll advert a new so called "cortazarian cronotope".

In the end, we will take a look through the history and evolution of this genre and we'll outline possible exits for the fantastic literature in the future.