A marvellously spacious feel'

(Kazuo Ishiguro)

Concepts of place in selected novels

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CONTENTS

1. INTRODUCTION

The idea for writing this paper originates from a conversation with Prof. Dr. Rudolf Weiss about a course called 'Landscape and Englishness', which I attended at the University of Nottingham in the summer semester of 2001 and where, for the first time, I had the opportunity to combine two of my interests, English literature and geography.

In this course, although held in the department of geography, ideas seemed to flow from one discipline to the other, and it was possible to apply ideas across disciplinary boundaries. We were supposed to look at different artefacts, among them literary works, for the traces of regionalism, for the symbolism of a country, for the values and attitudes expressed about a specific place. Some of these ideas are still the basis of this paper, some were rejected and a lot of new ones added. This paper, finally, is the result of my interest in both English studies and geography, and it gave me the chance to pursue my investigations into a field that I had so far not explored.

I wanted not only to review, combine and sum up different critical studies and to provide an overview of theoretical concepts, but also to apply these concepts and to look at how they could help us to understand even more about the novels. Although the theoretical background is indispensable, the focus should be on the novels themselves which include *The Mysteries of Udolpho* by Ann Radcliffe, *Hard Times* by Charles Dickens, *The Remains of the Day* by Kazuo Ishiguro and, last but not least, *Fury* by Salman Rushdie.

It might not be very common to draw on theories from different disciplines, as I will try to do in this paper, but it has been attempted before, as will be shown through various works, and the results speak for themselves. However, I would like to stress that this is not an attempt to 'mix and mingle' concepts across the borders of different paradigms, and that it is certainly not an attempt to 'classify' novelists as followers of certain theoretical concepts about space and place. It is rather to be seen as a try to compare and interlink concepts.

In the first chapter, the question of why there is no complete theory about place in literature shall be asked, and a brief overview of how place has been viewed throughout the centuries shall be given. Major works dealing with the concepts of place in literature will also be introduced before 'Basic Questions' about place in general as well as place in literature will be raised in the second chapter. These questions will be the guidelines for the succeeding parts of this paper. They will be asked with reference to the four novels, which will be introduced in chapter three.

The next three chapters deal with the representation of different ideas within the novels. The theoretical concepts will always be briefly presented before they are discussed with reference to the novels. Out of many possible issues, I chose to pursue the question of regional, national and international identity as it seems to be a prominent theme, especially in the later novels. Finally, the relationship between the concepts of place and time and its representation within the novels will be looked at.

2. CONCEPTS OF PLACE

> **'There is no creation without place.'**
> (Casey, ix)

The ambiguity of this sentence comprises two crucial aspects that define the importance of place for creation. In its original context in *The Fate of Place* by Tom Casey, this statement expresses the belief that every creation myth to whatever tradition it belongs shows place as the prerequisite for every succeeding creative action.[1] Read in a different light, however, the quote emphasises the fact that place is not only a condition but also an essential part in the creation of every world[2] – the imaginary worlds of artists included. Place is one of the most fundamental attributes that constitute the basis of every work of literary art. Nevertheless, the analysis of place in literature has suffered from an apparent lack of attention during the last centuries[3], especially if compared to concepts of time. It is only since the 1960s that discussions about place seem to have been gradually gaining ground in the field of literary criticism. Joseph Frank's article 'Spatial Form in Modern Literature', published in 1945, is often referred to as a starting point for the renewed interest in this topic.[4]

The reasons behind the long neglect of place and the influences that led to its late rediscovery are manifold. Firstly, this chapter tries to point out why place was excluded from discussions for a considerable period of time. Secondly, the reasons for the renewed interest in the concept of place shall be discussed. Finally, a number of the most influential works dealing with this topic will be briefly looked at.

Literary critique is not an island within the academic world that exists by itself untouched by the influences around it. Although fostering discussions about various issues at a time, literary criticism has often focused on a specific aspect

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[1] cf. Casey, 3 ff.

[2] 'Die Tatsache aber, dass die «leaver-outers» Flaubert, Stephen Crane, Fitzgerald, Hemingway dem Raum in ihren Werken genausoviel Bedeutung – wenn auch in verschiedener Weise – zumessen wie die «putter-inners» Balzac, Dickens, Dostojewski, Thomas Wolfe und Faulkner [...] und – [...] die <Surrealisten> der «continuous novel» [...] der Postmoderne, zeugt von einer elementaren Bedeutung des Raums für den Roman.' (Hoffmann, 27)

[3] cf. Lutwack, 1ff.

[4] cf. Schenkel, 4.

that was favoured by the dominating school of thought and that often reflected interests displayed by society in general as Lutwack argues:

> Criticism may not progress, but it sometimes discovers literary elements that are exposed to view whenever the style of writing changes or whenever society changes so radically that new perspectives are forced upon the attention. (Lutwack, 1)

In an 'era of tempocentrism […] that ha[d] dominated the last two hundred years of philosophy'[5] (Casey, x), time played a far more important role than place. Especially in the eighteenth and nineteenth centuries, place was regarded as nothing more than an *a priori* condition of everything.[6]   Thus, also Soja complains that

> […] within the consolidating and codifying realms of social science and scientific socialism, a persistent historicism tended to obscure this insidious spatialization, leaving it almost entirely outside the purview of critical interrogation for the next fifty years. (Soja, 7)

It was not only the focus on time which overshadowed the interest in place. Even before time gained such dominance, the concept of space pushed place into a subordinate position. Although the distinction between space and place might not seem so crucial at first sight, it has influenced Western tradition to a great extent. The grounds for and the justification of this distinction shall be discussed in chapter four – for the moment it is sufficient to say that since the sixth century A.D., Christian theology has fostered the idea of infinite space as opposed to place. In the seventeenth century, developments in physics have then finally engraved the idea of space as 'truth' in the table of scientific thought.[7]

A shift soon occurred which re-established place as an important issue, and this shift was triggered by various changes in society. The First World War and the rapidly following Second World War were two of these changes. They gave rise to a form of literature that tried to come to terms with the catastrophic extent and impact of these wars. Place was again more than a mere categorisation, a three-dimensional construct. Numerous works composed in the inter-war or post-war period either tried to find rescue in nostalgic pictures of lost idyllic places or to

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[5] Casey here lists Hegel, Marx, Kierkegaard, Darwin, Bergson, and William James as the major voices of this time. cf. Casey, x.
[6] cf. Casey, who sees Kant as one of the major influences for the disappearance of place from the agenda of research : Place was regarded as 'chronometric and universal, indeed as "the formal a priori condition of all appearances whatsoever," in Kant's commanding phrase.' (Casey, x)
[7] cf. Casey, x ff.

set up new utopian worlds. In either case, they reflected the growing awareness that a caesura had taken place which would not allow society to go back to what it had been before the war. A mounting tension was noticeable. Problems that had so far seemed to be nonexistent had to be dealt with, and many of these problems were to some extent spatial.

> Wie die wenigen Beispiele zeigen, sind Körper und Räumlichkeit eng aufeinander bezogen und bilden daher zusammen Elemente einer Zivilisationsgeschichte, die erst zum Forschungsthema geworden ist, als sie selbst zum Problem wurde. (Schenkel, 2-3)

The new problems and challenges included streams of migrants who in the course of the war were forced to leave their homes. These migrations changed the face of Europe and put great challenges to the cities, which were the destinations of most migrants. Increased mobility of people during their lifetimes, urbanisation, and the invention of new technologies created completely new environments which called for scientific analysis.

Since the 1960s, with the emergence of different movements such as feminism, postmaterialism and various others, new departments were established within the academic world, focusing respectively on the aspect of place, spatial action and the perception of place. At the same time, the growing concern for the environment raised the issue of the world as a living place for humankind and tried to point out the problems of a continuing destruction of nature.[8]

However, a certain reluctance to use theories of place that connect physical aspects to the concept of nations was also visible in the post-war Europe hypnotised by its fascist history. 'Blood and soil' ideologies were based on a long tradition that tried to establish the notion of a nation by linking it to a particular piece of land. They reasoned that people were determined by their environment to a high degree[9]. They were extreme in their conclusions and had been strongly backed by growing nationalistic tendencies before the war. These theories had been employed by fascist regimes to plead their cause. The catastrophic

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[8] cf. Matless, 103 ff.

[9] 'As a neo-Lamarckian enterprise, then, environmental determinism argued that the causal mechanisms for cultural behaviour were to be found in the environment. Certain environmental conditions created certain habits;' (Mitchell, 17); for details and explanation of Environmental determinism and its history in the discipline of geography, cf. Mitchell, 17 ff.

outcome to which they, most of them exposing fascist views, had contributed, led to a justified watchfulness against any theory embodying similar ideas.[10]

The renewed interest in place helped to raise new discussions about its importance in the field of literary studies. In his work *The Postmodern Chronotope*, Paul Smethurst analyses various post-modern novels with regard to time and place. At the beginning of this analysis he points out that

> [t]he postmodern chronotope, as it appears in a number of postmodern novels, registers a shift in sensibilities from a predominately temporal and historiographic imagination to one much more concerned with the spatial and the geographic, as categories in their own right rather than as spatialised histories. (Smethurst, 15)

Although some of the reasons stated at the beginning of this chapter might explain the absence of a comprehensive and encompassing theory about literary places, the question arises why in the last seventy years, especially before the 1980s, there has not been a great number of books dealing with this aspect and establishing theories about place in literature.

One of the possible answers may be found in the nature of place itself. Place is a highly complex concept which displays a variety of phenomena that are difficult to grasp within one theory as the pluralism of theories in human geography exemplifies. Looking around, one cannot but realise the infinity of possible places considering how even the most well-known places might adopt a different character through minor changes.

Consequently, major works of critics concerning place have always focused on selected aspects of place based on selected theories about place. Most were eager to point out that they did not propose to set up a theory of place in literature[11]. Still, there are various works that have contributed to the new interest in this topic. As they will be valuable points of reference throughout this paper, they should not go unmentioned.

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[10] cf. Mitchell, 18ff.
[11] cf. Schenkel, *Introduction.*

Among the first to deal with place in literature was Frank, whose article has received a lot of attention and has often been quoted and referred to by critics.[12] In 'Spatial Form: An Answer to Critics', Frank defends his original article and the idea of the 'spatialisation' of literature during the twentieth-century by referring to Kermode, who had noted a similar tendency:

> His [Kermode's contribution] deals with the literature of the past, where 'spatialisation' […] was still the tendency which had by no means emerged in as radical a manner as in modernity. (Frank a, 1)

This spatialisation, however, does not refer to place as presented in literature but to a second form of spatiality, namely 'diesmal auf der Ebene der Referenz.' (Todorov, 138)[13] Taking up Frank's ideas, also Anita Kondoyanidi notes: 'If we attempt to analyze spatial form in literature, we might observe the […] prevalence of spatial form over temporal form […]' (Kondoyanidi, 2-3). She extends his observations by arguing further that spatiality in the form of literature is a postmodern phenomenon:

> […] postmodernists not only use metacriticism, but also go beyond that by employing reflexive realism in writing their prose and poetry, establishing a basis for fragmentary narratives and an underpinning for the evolution of spatial form, a basis for reading literature spatially. (Kondoyanidi, 11)

Postmodernism is very difficult to define, because it is 'alles andere als homogen' (Gelbmann/Mandl, 10) and shows a number of inconsistencies not only among its members but also within the works of single 'postmodernists'.[14] Kondoyanidi compares postmodernism to a 'tapestry in which texture is woven from contradictions, original characteristics, incessant questions, and problems […] never meant to be resolved.' (Kondoyanidi, 12) The features of 'typically postmodernist novels', their

> primary attention to invention within a language, to a constant interplay between words, to the phenomenon of double-coding (a simultaneous juxtaposition of the past and the present), to complexity, indeterminacy, "incommensurable differences" […] (Kondoyanidi, 14),

will be discussed throughout all parts of this paper, but they will be focussed on in the last chapter. They should, however, be kept in mind, especially with regard to Kazuo Ishiguro's *The Remains of the Day* and Salman Rushdie's *Fury*.

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[12] cf. Hoffmann, 44ff.and Brynhildsvoll, 19.
[13] Todorov as cited in Hoffmann, 44., cf. also Brynhildsvoll, 19ff.
[14] For examples cf. Gelbmann/Mandl, 10ff.

Since Gaston Bachelard there has been an emphasis on phenomenological approaches towards the question of place in literature.[15] In his famous work *The Poetics of Space* (1964), the author says:

> Aber wie viele Probleme hängen daran, wenn wir die tiefe Wirklichkeit jeder einzelnen Nuance unserer Anhänglichkeit an einen einmal erwählten Ort bestimmen wollen! (Bachelard, 36)

Bachelard tried to solve these problems by employing a phenomenological approach, which at that time, together with 'the pursuit of symbolic and archetypal meanings in architecture seemed to open fertile ground within the desiccated culture of late modernism.' (Ockman, 1) It can be seen as a reaction to the split between subject and object, which Husserl saw as the 'Wurzel der europäischen Geisteskrise.' (Schenkel, 7) A new interest in the 'Lebenswelt' of human beings tried to substitute the loss felt in these developments.[16] Associations, memories, feelings and emotions connected to places that can be revoked again through words and metaphors are the main categories of Bachelard's reasoning, of which the following quote gives an impression:

> Erst auf der Ebene der Träumerei, und nicht auf der Ebene der Fakten, bleibt die Kindheit in uns lebendig und dichterisch nützlich. [...] Welches Privileg der Tiefe gibt es in Kinderträumereien! Glücklich das Kind, das seine einsamen Stunden besessen hat, wirklich besessen! (Bachelard, 48-49)

His phenomenological turn came as a surprise after his previous works had focused on physical science. Another quest of Bachelard's shall be briefly pointed out here – his interest in the science of sciences, in the origin of 'creative thought' and in the history of knowledge.

> Like Michel Foucault after him (and anticipating Thomas Kuhn's notion of the paradigm shift), Bachelard directed epistemological inquiry away from the continuities within systems of knowledge toward the obstacles and events that interrupt the continuum, thereby forcing new ideas to appear and altering the course of thought. (Ockman, 2)

When discussing the structure of this paper, which tries to link theories and ideas of different academic fields, this idea will once again be taken up at the end of the first chapter.

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[15] The analysis of place from a phenomenological perspective goes back to Aristotle, who in his text *Physikē akroasis* 'inaugurates an alliance between physics and phenomenology' (cf. Casey, 53). cf. also Schenkel, 7 and 12ff.
[16] cf. Schenkel, 6ff.

In his work *Sense of Place* (1993), subtitled 'Regionalität und Raumbewußtsein in der neueren britischen Literatur', Schenkel first gives an overview of different cultural approaches towards a 'sense of place' focusing on the problematic dichotomy between

> […] einem dem Menschen, seinen Sinnen und Alltagsbedürfnissen angemessenen Raum der Lebenswelt, [und] auf der anderen [Seite ...] dem aus Abstraktionen entstandenen Raum, mit denen Natur und Gesellschaft beherrschbar gemacht worden sind. (Schenkel, ix)

This dichotomy was very influential, especially in western thought, and its tradition as well as its impact will be looked at later on in the paper. After providing a dense historical sequence of theories about place in general and in literary studies, Schenkel uses his distinction of three concepts of place – 'Stimmungsraum, Handlungsraum und mathematischer Raum' (Schenkel, 18) - to analyse specific examples of British poetry from Romanticism right through to Modernism. In different chapters that concentrate on the spatial scale of the 'Region', he explores different aspects of place. Following the tradition of Bachelard, he continually draws on phenomenological theories from the fields of ecological psychology and human geography for his theoretical background.[17]

Further works include Gerhard Hoffmann's *Raum, Situation, erzählte Wirklichkeit* (1978) as well as Leonard Lutwack's *The Role of Place in Literature* (1984), which first discusses the lack of theory about place and then concentrates on selected novels as examples of 'The Properties and Uses of Place in Literature', 'The Metaphor of Place and the Body' or the concept of 'Placelessness'[18]

One of the latest works about spatial concepts in literature was written in 1993 by Knut Brynhildsvoll. His work *Der literarische Raum*, which is based on some of the publications mentioned above, gives one of the clearest categorisations for the analysis of place in literature. Another author interested in this topic is Paul Smethurst. Like Norbert Reichel[19] before him, he sets up a concept consisting of a combination of space and time. In his book *The Postmodern Chronotope* (2000), he defines so-called 'time-spaces'[20] and discusses the changes that have taken place from modernism to post-modernism.

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[17] cf. Schenkel, xi.
[18] cf. Lutwack, v ff.
[19] cf. Reichel, 2ff.
[20] cf. Smethurst, 65ff.

It is also Smethurst who states that '[c]learly, there is constant traffic between theoretical, practical and artistic realms and these relationships are complex.' (Smethurst, 13) Various scholars argue that although, on the one hand, the distinction between various academic branches has, through specialisation, allowed for a fast progress in some fields, it has, on the other hand, led to barriers between fields of enquiry that would not have to exist. By breaking down these barriers, it might be possible to allow for new discoveries that could be beneficial for all attributing branches. Thus the bringing together of concepts established in geography, psychology or sociology with ideas of literary criticism can raise new issues and bring new insights as Schenkel himself has shown in his study where he employs phenomenological concepts of environmental psychology and human geography.[21]

This paper cannot and does not seek to establish a new theory about place as a concept in literature. Its aim is rather to draw on concepts and ideas that are prominent in various paradigms in the fields of philosophy, geography, and literary studies as points of reference for the analysis of four quite different novels. The basis for this analysis shall be a number of fundamental questions about place that are, whether implicitly or explicitly, the underlying principles of every theory concerned with the concept of place.

3.   (LITERARY) PLACE: BASIC QUESTIONS

> **'It is better to know some of the questions than all of the answers.'**
> James Thurber (1894-1961)

Sometimes, when dealing with a complex topic, it might be best to approach it by asking fundamental questions. The following questions have been the venturing point for arguments in favour of or against a specific point of view about place, and they have so far been answered in numerous different ways. These answers were often taken as guidelines for the establishment of different categories of place. However, instead of defining categories, this paper aims at looking at different aspects of place by trying to localise a specific representation

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[21] cf. Schenkel, ix ff.

within the scale of possible positions. Taking the extremes of each answer into account, the questions will provide the basic layout for the structure of this paper.

- What aspects does place/space consist of? What are its characteristics?
- Does place influence the animate world? Is it just background or is it a fate-determining force?
- Is place an entity in itself or is it just a reference system, a symbol?
- What can be understood by 'regional', 'national' or 'international' identity?
- In which ways are the concepts of time and place connected?

Another dimension is added to these questions by the fact that novels are works of art, created by artists, who express their ideas about place in their works, either intentionally or unintentionally. Every answer to the questions asked above will be accompanied by a second question, namely, why the author presents place in such a way, as Brynhildsvoll's states:

> Zunächst läßt sich schlicht und einfach feststellen, daß der literarische Raum nicht Wirklichkeit ist, sondern Wirklichkeit darstellt. Seine Seinsweise ist – phänomenal gesehen – die der Fiktion. (Brynhildsvoll, 7-8)

Representing reality does not necessarily presuppose realism as a mode of literary representation. Rushdie also refers to this when asked about novels he knows he definitely did not want to write. Quoting Berthold Brecht he says:

> What he's [Berthold Brecht] saying is that in order to describe reality you do not have to write realism, because realism is only one rule about reality: there are lots of others. (Chaudhuri, 22)

There is, however, a relation between the degree of realism that characterises the work of an author and the representation of place: 'Realitätsbewußtsein des Autors und der Zeit sind also für Art und Umfang der Repräsentation der gegenständlichen Welt im Roman […] von Bedeutung […].' (Hoffmann, 15) This realism can be analysed by ways of looking for authenticity not in the object world itself but in the relationship between man and world:

> Der Fehler, der allgemein gemacht wird, wenn es um Echtheitserweise geht, ist, das Authentische in der Objektwelt zu suchen – nach dem Motto: Ein Ding ist echt, ein Stil ist Kitsch. Stattdessen muß, Kimberly Dovey zufolge, authenticity als 'a condition of correctness in the

relationship between people and their world' gesehen werden. (Schenkel, 39)

Brynhildsvoll chooses a similar approach in the first chapter of his *Der literarische Raum*. There, he defines six different categories of relation between subject and object, which range from place as mere background or scenery to place as completely dematerialised symbol that serves as 'Requisit[…] und Bauelement […] rein symbolischer oder mythischer Weltentwürfe'. (Brynhildsvoll, 9)[22] For the distinction between his categories, Brynhildsvoll uses two different scales: the first defines the relation between man and place as different entities, and the basic question is to what degree man and their surroundings influence each other. The second scale refers to the way place is seen in its existence.[23] Is place an entity existing on its own or is it only there as reference for emotions and meanings?

> In einem Fall bleibt die Dingwelt unangetastet und die ursprüngliche Interdependenz zwischen Ich und Welt noch weitestgehend gewahrt, wenn es auch verschiedene Grade der Vereinnahmung gibt [...]. Bei diesem zweiten Typus wird der Außenraum mehr oder weniger seines Eigencharakters beraubt und nach Maßgabe eines ästhetischen Zieles in einen stilisierten oder artifiziellen Raum verwandelt, in dem Dinge einen anderen Stellenwert als in dem ihres herkömmlichen Kontextes haben. (Brynhildsvoll, 11)

A comparable way of pointing out these differences that exist within the whole range of spatial concepts is chosen by Soja, who complains about the shortcomings of one or the other concept of place. According to him, there are two extremes, facing each other, the one being dominated by

> [t]he 'illusion of opaqueness' [which] reifies space, inducing a myopia that sees only a superficial materiality, concretised forms susceptible to little else but measurement and phenomenal description: fixed, dead, and undialectical: the Cartesian cartography of spatial science. (Soja, 7)

This is the first approach towards the concept of place, and it shows place as nothing else than 'Kulisse und Folie' (Brynhildsvoll, 8). Although this way of seeing the surroundings dominates in the every-day conception of the world,

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[22] For the exact definitions of the categories cf. Brynhildsvoll, 8ff. They may be briefly summarised as follows: I. Raum als Kulisse, II: Raum als Schicksalsmacht, III: Gegenseitige Abstimmung von eigenständigem Raum und Mensch, IV: Raum als Resonanzboden für Stimmungen, V: Raum als Projektionsbereich, VI Raum als Symbol. Brynhildsvoll, 8-9.
[23] For more details cf. Brynhildsvoll, 9ff.

and, most strongly (still), in the science of planning, it is easily rejected by some authors. Henke, thus, states

> […], daß [ihn] eine Erleichterung erfaßt, wenn [er] begreif[t], daß [er] mit der Literatur den atopischen Raum zu [s]einem Gegenstand gewählt habe, in dem es diesen Schrecken nicht gibt, weil in der Literatur das Unregelmäßige zählt, bei dem die Einbildung das Bild überlagert. (Henke, 126)

He is referring to the second extreme that Soja pointed out, where the materialistic aspect is negated and place is transformed into symbolic meaning. Hoffmann refers to this phenomenon as 'bedeutungsmäßige […] Verdichtung [des Raumes] als Symbol' (Hoffmann, 1) and argues that this is one of the reasons for the difficulty of setting up a theory of place in literature.[24]

> Alternatively, the 'illusion of transparency' dematerialises space into pure ideation and representation, an intuitive way of thinking that equally prevents us from seeing the social construction of affective geographies, the concretisation of social relations embedded in spatiality, an interpretation of space as a 'concrete abstraction', a social hieroglyphic similar to Marx's conceptualisation of the commodity form. (Soja, 7)

Taking this scale of different 'spaces' and 'places' into account, it is obvious that the use of place and its definition depend highly on the context in which they are used. Moreover, they are not only determined by the narrower context of a paper or a literary work, but also by the broader context of socialisation within a specific group or even culture:

> Raum – Raumverteilung, Raumzuweisung – bleibt unter allen Umständen kulturell definiert, ist ein Bild, das sich ein vorwaltender kultureller Konsens von der Welt gemacht hat. Das gilt auch vom naturwissenschaftlich geordneten, das heißt aufgrund abstrakter Prämissen organisierten Raum. (Muschg, 50)

Therefore, it is necessary to discuss the novels in the context of their creation and with regard to the different ideas about place that dominated at that time. This might add another piece to the mosaic of explanation of different representations of places within the four novels.

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[24] cf. Hoffmann, 1ff.

4.   THE NOVELS AND THEIR SETTINGS

> **The images of place, [...], are evoked by the imagination of perceptive writers. By the light of their art we are privileged to savor experiences that would otherwise have faded beyond recall.**
> (Tuan, 148)

At first sight, *The Mysteries of Udolpho*, *Hard Times*, *The Remains of the Day* and *Fury* seem to be very different novels that do not share many characteristics. However, these novels were not chosen at random but with the specific aim to provide a variety of different settings and their representations for discussion. They also exemplify how differently 'place' can function within a work of literature. Although it might seem difficult to compare these novels with regard to common aspects, there are some features that all novels show and which, among others, should allow the author to outline parallels and point out contrasts.

Great Britain and parts of this country are used as settings in all of the novels except *The Mysteries of Udolpho*. Although Ann Radcliffe's novel is entirely located in France and Italy, one could argue that some of its settings raise associations with the author's home country Great Britain. Thus, Terry Castle notes about one of the scenic descriptions in *The Mysteries of Udolpho*: 'One has the sense of Radcliffe describing something she has actually seen – in England.' (Castle, xviii)

A feature of all the novels is that they were written in English, whereby English should be understood as lingua franca and can thus include Indian English, American English, British English and every other form of this language. This allows for comparisons of the use of different words and terms connected to spatial ideas, which might be the more interesting as the novels cover more than two hundred years. But not only because of the great time span the novels cover, there is certainly a great difference in the kind of English used in the respective novels. As Rushdie points out about 'Indo-British fiction':

> Many have referred to the argument about the appropriateness of this language [English] to Indian themes. And I hope all of us share the view

> that we can't simply use the language in the way the British did; that it needs remaking for own purposes. (Rushdie, IH, 17)[25]

The dates of the novels' publications have been a major criterion for their choice. With each of them written in a different century, they are influenced by the diverse ideas and literary conventions prevalent at the time of their origin whether they conform to or oppose them. Not only the sheer amount of time but also the impact of various other works that were written in between the publication of each novel and that left their traces in subsequent novels separate them from each other.

The earliest, *The Mysteries of Udolpho* by Ann Radcliffe*,* was written at the end of the 18th century (1794), and as a gothic novel it stands in stark contrast to Charles Dickens' *Hard Times* (1854), following it exactly 60 years later at the height of the industrial revolution in Great Britain. The example chosen from the 20th century is Kazuo Ishiguro's *The Remains of the Day* (1989), which, like the preceding ones, is a highly successful and popular work. Salman Rushdie's *Fury* (2001), published at the beginning of the new millennium, completes the selection of the novels across four centuries.

4.1.   Ann Radcliffe*, The Mysteries of Udolpho*

> […] she was a huge, Europe-wide success. She was also one of the most influential novelists of her generation. The impression she made on fiction was more profound than any left by her contemporaries, with the possible exception of Jane Austen. (Miles, 2)

Although the literary merit of Ann Radcliffe's novels is disputed and more often than not ambivalence can be found in the criticism of her work[26], the impact of her novels is certainly traceable and can also be estimated by the number of imitations that would follow her novels. After some time of, one could call it, 'critical neglect' of Radcliffe's work, contemporary criticism shows a renewed interest in her art and has so far succeeded in bringing her back from the 'literary exile from the canons of English literature' (Keane, 18).

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[25] For more argumentation about the English language in Indo-English literature cf. Rao, 296ff and Kachru 291ff.

Ann Radcliffe belongs to a tradition whose origins lie in Horace Walpole's *The Castle of Otranto* (1765) and which has become known as the 'gothic'. The publication of *The Mysteries of Udolpho* took place at a time - later to be termed 'the decade of Gothic fiction'[27] - when '[t]error was the order of the day' (Botting, 63) in the realm of literature. In England, the genre of the gothic generally comprises novels published between 1746 and 1820 although there are of course subsequent works that show some aspects of the English gothic novel. [28]

If one distinguishes further between various different types of the gothic, Radcliffe's novels could be classified as 'sentimental Gothic'. A striking feature of these novels is the happy ending also to be found in *The Mysteries of Udolpho*. An ending of this sort is generally introduced to provide an alternative to the negative order of the world as exemplified in the novel.[29]

One of the harshest criticisms gothic literature had and still has to face condemns its alleged formulaic character[30]. The similarity between the novels of this genre was to a large degree also influenced by a standardised set of different settings. These archetypal places, however brilliantly they were portrayed and however effective their impact was intended to be, became so typical of the gothic novel that their shocking or fascinating qualities suffered from being already too well known to the reader. Still, they seemed to be a necessary 'ingredient' of every work to be classified as 'gothic':

> Anyone who has read even a single example of the genre will be familiar with its typical ingredients: the dilapidated castle, the winding corridors and dungeons, the distressed maiden, the pursuing, avaricious, and usually 'elderly' villain, the sublime landscapes, peculiar weather, spectres, bodies, banditti – not to mention discovered manuscripts, guttering candles or mysterious groans. (Miles, 2-3)

The Mysteries of Udolpho shows a great number of the features that Miles outlined above. However, despite their cliché-like quality, it is important to point

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[26] cf. Miles, 2 and Botting, 66 ff.
[27] cf. Botting, 63.
[28] Kleine argues that these dates are exceptionally accurate and 'unkontrovers' and names Horace Walpoles *The Castle of Otranto* as the start and Charles *Maturins Melmoth the Wanderer* as the last novel that fully comprises all aspects of this genre. For detailed argumentation cf. Kleine, 25ff. See also Oxford Paperback Encyclopedia – http://www.xfer.com/entry/216238.
[29] Kleine distinguishes between the sentimental novel and the roman noir. The latter does not end well, thus refusing to present a positive image of the world. cf. Kleine, 68ff.
[30] cf. Miles, 2.

out that the settings employed in *The Mysteries of Udolpho* are especially manifold and variable. Although Walpole firmly argued against 'bombast, […], similes, flowers, digressions or unnecessary descriptions' (Walpole quoted in Hoffmann, 16), this genre was the beginning of a tradition that laid an emphasis on 'Erlebnisort[e] in Schreckenssituationen' as well as nature as 'Bereich des Sublimen' (Hoffmann, 17) and exemplified detailed descriptions of places, much to the merit of Ann Radcliffe as her novel *Mysteries of Udolpho* shows.[31]

4.2. The settings in Ann Radcliffe's *The Mysteries of Udolpho*

Ann Radcliffe's novel, *The Mysteries of Udolpho*, starts with a precise definition of where the action is set: 'On the pleasant banks of the Garonne, in the province of Gascony, stood, in the year 1584, the chateau of Monsieur St. Aubert.' (MU, 1) Moreover, the narrator always points out where the reader has to picture the actual setting of the plot. Thus, the home of Monsieur Quesnel, Epourville, is defined as being 'only ten leagues distant from La Vallée' (MU, 10), a place which Monsieur St. Aubert and his daughter visit after the death of Madame St. Aubert. The journey that they embark on first takes them to the South East of France, on a 'road, that ran along the feet of the Pyrenées to Languedoc' (MU, 27). We can follow their journey on a map of this area to the 'Bay of Biscay' and further to Rousillon (MU, 28).

The details of the journey are in so far important, as they provide a certain protection against critics who look for the authenticity and intellectuality within the novels:

> Durch dieses Anzitieren der Reiseliteratur und den Einbezug von Burkes Ansätzen[32] gelingt es Radcliffe, die dem Genre *gothic novel* inhärente Zentrierung des Schreckens mit den intellektuellen und ästhetischen Vorstellungen ihrer Zeit zu verbinden. (Kleine, 75) [emphasis in the text]

A sense of insecurity and tension arises when Emily and her father lose their way for the first time. But this tension is temporarily released by the arrival of Valancourt, who leaves them again after accompanying them for a while. The company continues towards Beaujeu and after a reunion with Valancourt they

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[31] cf. Hoffmann, 17ff.
[32] For Edmund Burke's influence on the gothic novel cf. Kleine, 42ff.

proceed towards Rousillon but have to stop at a convent for the night. At Arles they depart again; Couioure, Peripgnan, Leucate, and Upper Languedoc follow. The voyage continues until chapter VI when Emily and her father, after having passed the mysterious castle of the Marquis de Villeroi, reach the cottage of La Voisin. Shortly after their arrival, St. Aubert dies and Emily retires to the nearby convent of St. Clair for some weeks before she returns to La Vallée. There, the first hints of a mysterious secret are given which will be the underlying motif of the whole novel and whose revelation will dominate the following chapters. Emily is then forced to leave La Vallée and accompany her aunt to her place in Tholouse, which is the last setting in this volume, the whole volume being entirely located in France.

In contrast to the first volume, volume II is dominated by Italian settings. Emily's aunt and Montoni, the newly-weds, take Emily from Tholouse across the Alps via Mount Cenis, Turin and Milan, Verona and Padua to Montoni's place in Venice. Venice provides the setting for the following two chapters but is then replaced by the castle of Udolpho, which, in the opinion of some critics, does not receive the attention it should:

> As the first-time reader will discover, the heroine doesn't even hear about Udolpho, let alone pass through its hoary precincts, for almost two hundred pages, a good third of the way into the novel. (Castle, ix)

This critique seems a bit harsh though, as Udolpho from now on dominates the following twelve chapters. Only for a short flashback to Venice, for which the narrator apologises, and for Chapter VIII, which follows Valancourt's footsteps from Tholouse via Estuviere, his brother's place, to Paris, is the reader asked to leave Udolpho.

These interruptions, apart from being necessary for the development of the plot, do much to heighten the effect of the descriptions of Udolpho by providing a contrast not only in terms of the major strands of action but also in terms of the setting. In case the inattentive reader does not fully notice this, the narrator himself points out this disparity at the beginning of the next chapter with the introductory words: 'Leaving the gay scenes of Paris, we return to those of the gloomy Apennine, […]' (MU, 295). And those scenes of the 'gloomy' Apennine are once more contrasted in chapter VII with a cottage in Tuscany where Emily is brought to for her own safety and which stands out in the middle of the

volume, providing a counterpoint to the castle of Udolpho. Emily's surprising flight after her return to the castle ends the dominance of Udolpho as the setting of the main plot. Leaving Udolpho behind, Emily turns for a last look:

> [...] and, when she passed once more under the huge portcullies, which had formerly struck her with terror and dismay, and, looking round, saw no walls to confine her steps – felt, in spite of anticipation, the sudden joy of a prisoner, who unexpectedly finds himself at liberty. (MU, 400)

Abb. 1: Carisbrooke Castle, Isle of White. Richard Norton proposes this to be 'a possible model for the Castle of Udolpho' (Norton, Abb.3)

Emily, freed from the prison of Udolpho, flies with her companions to Pisa to embark on a ship towards France, where they arrive in a storm to meet the family of Count de Villefort residing at Chateau-le-Blanc. The Chateau has already been mentioned in volume I, when St. Aubert hints at a family connection that will be revealed at the end and results in Emily being the heiress of the Castle of Udolpho and a lot of other treasures.

Chateau-le-Blanc dominates the last volume. Sometimes the action switches to La Vallée or St. Clair, but in the same sense as Udolpho is the most prevalent setting of Volumes II and III, Chateau-le-Blanc is the place where most of the action of Volume III takes place and where the protagonists repeatedly return to. The last chapter, however, is reserved for La Vallée, the place where the action starts at the beginning of the novel, now the home of the newly wed Emily and Valancourt.

Abb.2: Haddon Hall, Derbyshire, which Norton calls 'the legendary inspiration for Château-le-Blanc in *The Mysteries of Udolpho*' (Norton, Abb. 4)

Scanning through the various settings in the chapters, no clear structure can be found apart from the frame that La Vallée provides for the novel. Udolpho and Chateau-le-Blanc dominate Volumes II, III and IV. They are only sometimes exchanged for the settings of various journeys, Emily's stay at the Tuscan cottage, her returns to La Vallée and St. Clair as well as reports from Venice, Tholouse and Paris.

Comparable to La Vallée, which provides a frame, France can also be seen as a sort of 'frame' or rather as forming two parts of an almost symmetrical structure, with Udolpho in between as the 'discovery phase'. Emily's return to France and to La Vallée provides an ending that rounds up the action. The importance of this return as well as the importance of place within the whole novel, which is again and again shown, for example, by the sheer amount of time the author spends on descriptions of landscapes, towns and buildings, are clearly pointed out at the end of the novel:

> O! how joyful it is to tell of happiness, such as that of Valancourt and Emily; to relate, that, after suffering under the oppression of the vicious and the distain of the weak, they were, at length, restored to each other – to the **beloved landscapes of their native country**, - to the securest felicity of this life, that of aspiring pleasures of enlightened society, and to

the exercise of the benevolence, which had always animated their hearts; while the **bowers of La Vallée became, once more, the retreat of goodness, wisdom and domestic blessedness!** [my emphasis] (MU*, 672)

4.3.   Charles Dickens, *Hard Times*

'*Hard Times*, the unintentional novel, became, like Plorn, a blessing in disguise.' (Simpson, 1)

When Dickens was asked in December 1853 to write a novel for the periodical *Household Words*, he was at first frustrated by the confinements that the monthly format he wrote in and which was to be published in weekly parts, imposed on him.[33] However, the novel turned out unexpectedly successful. Moreover, it offered Dickens a chance to mouth his anger against what he felt was wrong with society, including the exploitation of the working class and numerous other problems that the industrial revolution had brought.

Charles Dickens was born as one of eight children to John and Elizabeth Dickens. At the age of twelve, he was forced to work in Warren's Blacking Factory, a warehouse for shoe-polish. Although John Dickens was a respected clerk with a good income, his ambition led him into speculation and financial crisis. Dickens always wanted to keep this phase of his life a secret, however, the influence these experiences in the factory had on Dickens' literary works is not to be underestimated[34]:

> Even if we accept that Dickens succumbed to a sentimental idealization of his personal life, in the work his suffering was objectified into generous indignation and righteous anger at the fate of the helpless, the poor, and the unprotected. (Smith, 4)

Dickens' journalistic career started at *Doctor's Commons* and continued with *The Mirror of Parliament*, 'a publication devoted to recording the proceedings of the House of Commons' (Smith, 6). There was also a third paper, the *Morning Chronicle*, which Dickens used to write for before he started to live from his novel writing.

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[33] cf. Simpson, 3 and Ackroyd, 132.
[34] cf. Ackroyd, P. 1990, 98ff.

Hard Times is often referred to as a 'condensed analysis of the mid-Victorian milieu' (Simpson, 10), and part of the tradition of literary criticisms of *Hard Times* has helped to enforce this image[35]. Although not all critics focus on Dickens' engagement with social topics, many, among them Humphrey House, 'saw the novels as firmly grounded in the social and historical context of the times, [...]' (Maglavera). However, it would be a mistake to believe that 'analysis' is to be equated with realistic representation of every day life in 19th century Great Britain. Again, the reference to the Rushdie quote of Berthold Brecht has to be taken to set off realism against realistic representation of parts of 'reality' but deviation in others. It is Rushdie himself who names Dickens among the members of his 'chosen [literary] family', judging him to be 'astonishingly modern' (Chaunan, 4) in his combination of naturalistic background and surrealist foreground.

Exactly this 'surrealist foreground', Dickens' declared preference of fancy and imagination over facts, which he felt was of great importance, was seen as one of the 'problems' of the novel by some critics. Flint points out that Dickens' use of metaphorization actually works against his own insistence that the power and importance of the imaginative world should not be overestimated.[36]

Dickens' aim is certainly not to separate the world of fancy and the world of facts. As Flint argues, there is a certain form of fancy that belongs to the realm of fact, and it is Sissy Jupe, one of the protagonists, who 'brings home the message about the absurdity of living in a world of statistics and abstractions.' (Flint, xx) The belief in statistics and facts as the only possible carrier of truth and a form of education that is based upon these principles are Dickens' first targets in *Hard Times*. This is most apparent in the classroom scenes where the author mocks the emphasis on 'natural representation' of reality within the realm of arts, which was taught according to a new policy implemented at that time.[37]

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[35] For a brief but very encompassing overview of 'Trends in Dickens Criticism' (Maglavera, 22), cf. Maglavera, 22-35.

[36] cf. Flint, xix.

[37] Simpson suggests that Dickens' satirical description of 'the gentlemen' is an attack on Henry Cole, the Inspector General of the Department of Science and Art, founded in 1853. This department gained a lot of influence on the education in schools and Dickens also criticises the idea of having a 'government-sanctioned department which could control public and private taste in design including the pattern on a tea-cup.' (Simpson, 44); cf. Simpson, 43ff.

Hard Times is in itself an example which speaks against this direct inference from facts found in science into the realms of art. Although the unclear border between reality and imagination is one of the most crucial factors of Dickens' novels, it is sometimes overlooked. Thus it seems important to point out clearly what is indicated by Rushdie's statement: *Hard Times* is one of Dickens' works in which he 'mounted the fiercest defence of his own art, and the strongest argument for his own belief in the power of the imagination.' (Simpson, 134)

Wherever we can draw the line between facts and fancy, Dickens certainly realised the power of imagination even on a world of facts. To employ the power of metaphors was one of the means which he wanted to use against the existing system, even against the system of politics:

> As Dickens came to realize, to understand literary fiction differently is finally to transform the structures, fantasies, and even the politics of a culture – to reconceive the fictions that govern our public and private lives. (Schor, 65)

This is a very high ideal, an ideal that also *Hard Times* tried to reach, being 'the Dickens novel that asks most clearly to be read not as a mere fictional world but as a commentary on a contemporary crisis.' (Shor, 67) Reading *Hard Times* as a whole almost one and a half centuries after its first parts were published, its journalistic character and its clear relation to contemporary issues easily escape the attention of contemporary readers. However, to the readers *of Household Words*, Dickens' hints were most clear:

> While reading the serialized text of *Hard Times*, Dickens's contemporaries were constantly invited to adopt a perspective recurrent throughout his fiction: the blurring of the boundaries between the imaginative world and Dickens's view of the real world reflected in the journalism and channelled into *Hard Times*. (Simpson, 5)

Hard Times undoubtedly embodies a lot of criticism about what Dickens hoped 'will shake some people in a terrible mistake of these days' (Dickens quoted in Thomas, 11), as he himself stated to Carlyle, to whom *Hard Times* is dedicated. Part of this criticism was directed against the oppression of factory workers by unscrupulous employers and against the union representatives, who are portrayed as doing more evil than good. In his portrayal of the workers' unions, Dickens' own attitude can be sensed. Although he vehemently denounced the bad treatment of some workers by their employers and pointed to the right of the

working class to education, good housing and sanitation, '[…] he was an instinctive conservative in social matters.' (Ackroyd, 132)

Another issue of attack in *Hard Times* is the then flourishing and wide-spread belief in utilitarianism, which Dickens strictly opposed:

> [a]nother aspect of his society in 1854 that warranted an attempt to "rouse the public soul," in Dickens's opinion […] was the frame of mind that he loosely perceived as utilitarian[38] (Thomas, 9)

– a frame of mind that he saw as responsible for 'making Coketown the deadening place it was […].' (Thomas, 9) Dickens' protest against the state of education and the laws of divorce are two additional issues which lie at the heart of the novel.

Still, there are some critics who argue that 'we shall miss his [Dickens'] real greatness if we persist in regarding him primarily as a critic of society.' (Casey, 8) Casey points to Dickens' inconsistency as regards his opinions and attitudes and shows that Dickens as a historical person as well as an influential author is not always acting according to the role of a social critic: 'Almost any aberration, indeed, from drunkenness to wife-beating can be found eliciting at various times both Dickens' mournfulness and his amused toleration.' (Casey, 9)

This is not the place to judge any inconsistencies in Dickens' opinions. It shall only serve to explain some of his ambivalent views which are expressed in his work, and which partly make his works the treasures they are: 'These inconsistencies, […] are symptomatic of a flexibility which, if he is regarded as an imaginative writer, becomes vital.' (Casey, 9)

In *Hard Times*, Dickens' criticism of industrialism is very sharp, and as thus, one could raise the question in how far place is presented as a factor in this process. Soja suggests that some critics judged the role of spatial structures as very high in the development of industrialism:

> Challenging the specific geography of industrial capitalism, its spatial and territorial structures, was a vital part of the radical critiques and regional social movements arising during this period, just as reforming this geography became an important instrumental objective for the newly entrenched bourgeois states of Europe and North America. (Soja, 4)

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[38] For a definition of Utilitarianism and further information about Dickens' attitude towards it (also in connection with his admiration for Thomas Carlyle) cf. Thomas, 9ff.

How much do certain places feature in his novels and how important are territorial and spatial aspects for Dickens? Does he use territoriality, certain spaces or places as means of expressing his social concerns? Before analysing these questions, a survey of the different settings employed in Dickens' *Hard Times* shall be given.

4.4.   The settings in Dickens' *Hard Times*

Hard Times is divided into three parts, named Sowing, Reaping and Garnering, which respectively consist of sixteen, twelve and nine chapters. The plot is set entirely in England. The first chapter starts in the 'plain, bare, monotonous vault of a schoolroom' (HT, 9), which is then exchanged for Stone Lodge, the family home of the Gradgrinds. Stone Lodge is a bit off the actual town. There, Thomas Gradgrind meets his friend Mr Bounderby, and the two men walk into Coketown, which is first introduced in Chapter 5 as 'a triumph of fact' (HT, 28). This 'triumph', however, remains the only one of the town. Coketown is shown to be a typical Northern English city at the height of the Industrial Revolution. There has been a lot of discussion about which of the 'typical' industrial cities of the North Coketown represents. Manchester and Birmingham are two often-named towns that might have served as a model, as Simpson suggests.[39] Taking these difficulties of identification as well as Dickens's preference for 'imagination' into consideration, it seems likely that Coketown is a creation by the author[40], inspired by various industrial towns some of which he described in his article 'Fire and Snow'.

Gradgrind and Bounderby are led to Pod's end, where Sissy lives with her father and the other members of the circus. When finding out that Sissy has been abandoned by her father, Thomas Gradgrind offers to take her into his house and Sissy accepts this offer. As the plot develops, the action switches between the different homes of Bounderby, the Gradgrinds, the school and the 'hardest working part of Coketown' (HT, 68), the place where Stephen Blackpool and Rachel live and where the factories are to be found.

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[39] cf. Simpson, 77ff.
[40] Simpson (cf. Simpson, 78) points out this possibility, which Ackroyd (cf. Ackroyd, 131) takes for granted.
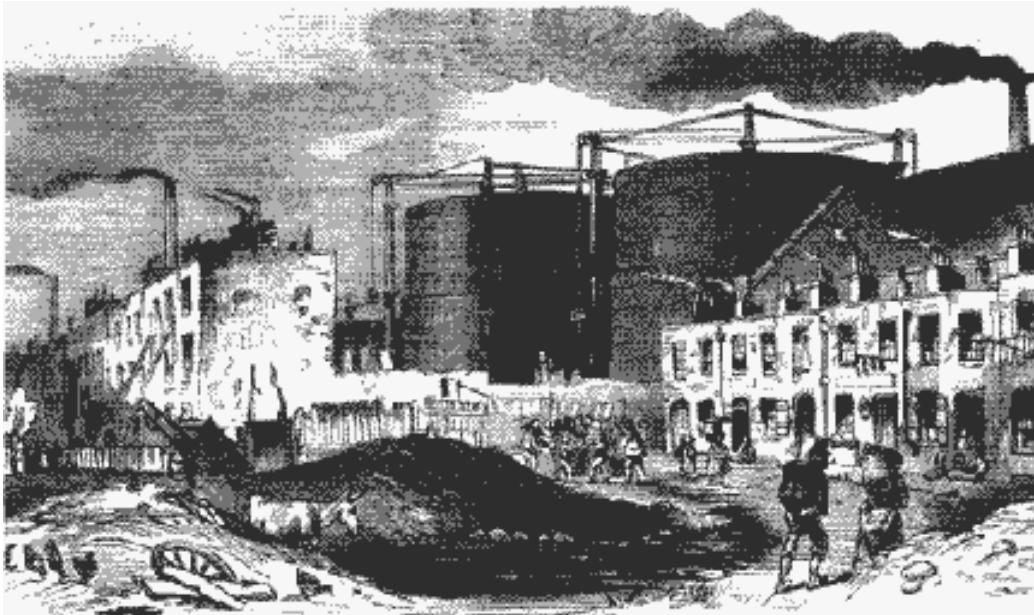
Abb. 3: As *Hard Times* was initially published without illustrations, only a guess at what an industrial town like Coketown might have looked like can be attempted.
(Abb. <www.uclan.ac.uk/facs/class/cultstud/histories/preston.htm> 20 Nov 2002)

The second book starts again with a description of Coketown on a mid-summer day, when 'the whole town seemed to be frying in oil'. (HT, 116) To the former settings the bank, where Mrs Sparsit now lives after Bounderby's marriage with Louisa, the eldest daughter of Gradgrind, the hotel room of Mr Harthouse, who falls in love with Louisa, the hall where Stephen Blackpool defends himself against the accusation of the union representative and Mr Bounderby's estate in the countryside are added. After Louisa discovers her love for Mr Harthouse and finds out that she can no longer stay with her husband, she returns to Stone Lodge at the end of the second book.

The third book does not leave the known settings – except for Sissy and Rachel's walk in the open ground near Coketown where they find Stephen, who on his return to town has fallen into a disused coal pit. Before he dies he defends himself against the charge of the bank robbery and points to Tom as the one responsible. With the help of the circus men, Tom narrowly escapes imprisonment, and is brought out of the country and sent 'many thousand of miles away' (HT, 197).

The alternation of different settings within the novel does not seem to follow any pattern. The settings change quickly. This is most apparent between the different chapters, where a new setting is often introduced without any transition. However, generally no problems arise in terms of understanding; the device rather heightens the suspense and quickens the pace of the novel. Also the original format of a serial, in which *Hard Time*s was written, might have added to the quick change of settings, and, if read in its weekly instalments, this quick alteration might even not have been so obvious.

4.5.   Kazuo Ishiguro, *The Remains of the Day*

Kazuo Ishiguro was born in Nagasaki in 1954 and spent his early childhood in Japan. In 1960, at the age of five, he moved to Great Britain, where his father worked at the British National Institute of Oceanography. The Ishiguros had planned to stay for no longer than a couple of years but the day of their return to Japan never came. After studying English and philosophy at the University of Kent and finishing a postgraduate course in creative writing at the University of East Anglia, Kazuo Ishiguro started his successful writing career with *A Pale View of Hills* (1982), succeeded by *An Artist of the Floating World* (1986). In 1989 he published *The Remains of the Day*, the novel he is best known for.

The Remains of the Day is set at a politically highly explosive time. 'On 27 July 1956 Colonel Nasser, who had seized power in 1954, announced the nationalisation of the Suez Canal Company' (Pichl, 78). This was seen as a provocative act by the British and the French, who had invested in the canal and who owned it. Great Britain conspired with France and Israel to gain control of the canal. [41] As the United States did not support this action, the alliance was not successful and the Canal was put under Egyptian control. This event had a symbolic meaning for Britain. It made once more clear that the power and influence of the British Empire was rapidly decreasing.

This disillusionment of a once world-dominating empire can be seen as the large-scale background of a personal disillusionment that stands at the centre of

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[41] cf. Pichl, 78.

the novel. Looking back upon crucial moments in his life, Stephens, the protagonist of *The Remains of the Day*, desperately tries to defend the decisions he has made. He has sacrificed the first feelings of love towards Mrs Kenton to his 'utmost loyalty', and his dream of making a 'small contribution to the creation of a better world […]' (RD, 122) turns out almost the opposite as the late Lord Darlington is discredited after the war for his very favourable position towards Nazi Germany. Stephens struggles in vain against the revelation that the priorities he set were misplaced and nothing but a sense of doubtable pride is left to him.

Ishiguro is often portrayed as a Japanese writer although some of his novels, including *The Remains of the Day*, do not make any specific references to Japan at first sight. Thus, Pichl argues that, '[…] "The Remains of the Day" is set in Britain and "The Unconsoled" in an invented Europe and both novels do not contain any specifically Japanese themes.' (Pichl, 4) However, other critics are eager to point to Ishiguro's style of writing and his recurrent themes as arguments for their claim that Ishiguro's works are heavily influenced by his Japanese origin and interest in Japan. Davis, for example, traces the imaginative Japan of Ishiguro's childhood even in the *Remains of the Day*. Although the novel is entirely set in England, the protagonist, Stephens, possesses characteristics deeply associated with the Japanese psyche.[42] Even the title, Davis argues, 'suggests, written in that favourite Japanese form, the elegy for vanished rites'. (Davis, 144) In the descriptions of the English landscape as well as in the stilted dialogues between Stephens and his father, and Stephens and Miss Kenton, Davis finds examples of Japanese tradition and diction.[43]

John Rothfork elaborates upon the links between Ishiguro's third novel and Japanese philosophy claiming that '*The Remains of the Day* expresses a Buddhist criticism of Confucian ethics.' (Rothfork, 82) However, as Lewis warns, one has to be careful not to commit the mistake of looking just at the author's name on the book cover and of consequently assuming that Japanese traditions

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[42] cf. Davis, 144.
[43] cf. Davis, 144 ff.

are the most plausible interpretation of Ishiguro's novels.[44] Ishiguro himself, a little distressed with the emphasis on his Japanese origin, once joked

> that if his own books had been published pseudonymously, and someone else hired to stand in for jacket photos, nobody would think of comparing him with Japanese writers. (Lewis, 10)

As well as being compared to Yukio Mishima, Ishiguro is also compared to Jane Austen and Henry James, and his novel *The Remains of the Day* is one of the best examples that literary works can be interpreted in a variety of ways.

The title, Davis' sign for the Japanese 'elegy for vanished rites' (Davis, 144), is for other critics one of the best indications for the English tradition behind *The Remains of the Day*. Thus, as Lewis states, the 'Japanese-writer-more-English-than-the–English' (Lewis, 74), as Patey[45] calls him, intended 'to produce a book which was not only about Englishness, but also engaged with recognisable English literary traditions.' (Lewis, 11) Maybe it is best to say with Lewis' words that Ishiguro "seems equally 'at home' in the traditions of Japanese, English and European fiction, and this is what makes him a truly international writer." (Lewis, 12)

Whatever critics may argue, *The Remains of the Day* has not only but also through its film version with Anthony Hopkins reached a considerable audience and led to a range of discussions about the themes and motifs of this book and about its relation to Japanese culture.[46] John Rothfork even points out that, *The Remains of the Day* 'is probably the best known […] single work by a Commonwealth writer' (Rothfork, 82), but it is also 'probably the most misunderstood'. (Rothfork, 82)

4.6.   The settings in Kazuo Ishiguro's *The Remains of the Day*

The chapters of *The Remains of the Day* carry the names of different places and trace Stephens' journey, which leads him through parts of England. This journey, apart from offering a certain variety of settings, is written in the long tradition of travel accounts, which combine the idea of travelling with the development of a

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[44] cf. Lewis, 10ff.
[45] Patey quoted in Lewis, 47.

character. As Steven progresses in space, he also progresses in terms of personal revelation. Thus, it can be argued, as Patey did, that with *The Remains of the Day* 'the initiatic ritual of the journey which gives so many English novels their vectorial shape has been celebrated another time […]' (Patey, 137).

The starting point of Stephens' journey is Darlington Hall. This great English country house is the place where Stephens has been working for a long time. His former employer had been Lord Darlington himself, whose ancestors had built Darlington Hall. Even after it becomes the possession of Mr Farraday, an American, Stephens remains at Darlington Hall as '[…] part of the package' (RD 255), as Stephens himself humorously admits.

The butler's bond to this place is already indicated in the first paragraph where he talks about the 'expedition' he has planned, 'which will take [him] through much of the finest countryside of England to the West Country, and may keep [him] away from Darlington Hall for as much as five or six days.' (RD, 3) Being hardly able to physically leave this house, Stephens's thoughts never venture very far from it in the succeeding chapters.

On the first day of his journey Stephens reaches Salisbury, from where he continues to Taunton in Dorset. His next halting point is Travistock in Devon before he 'finally arrive[s] at Little Compton' (RD, 215), where the meeting with Miss Kenton, the main reason behind Stephens' journey, takes place. Weymouth, 'this seaside town' (RD, 243) where he stops on his way back to Darlington Hall, is the last station of his excursion. Although these different places are described in some detail and the 'most marvellous view[s] […] of the rolling English countryside' (RD, 28) which Stephens encounters are the venturing point of philosophical pondering about 'greatness' and 'dignity', Darlington Hall remains the prominent setting of the novel in that it is the setting for the events which shaped Stephens' life and which he now continuously ponders upon. Throughout his journey, Stephens finds reason after reason to continue his reminiscences of Darlington Hall.

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[46] cf. Rothfork, 82.

At the end of the novel, Stephens is sitting on a pier at Weymouth, musing about his life and the mistakes he has made. Now, he has reached a point where he admits the truth to himself as far as is possible for him so that he might keep his notion of pride. Only for a short moment the image he has managed to create through his long and continuous self-denial gives way and thus allows him to glimpse a different and maybe the only reality there ever was. Having found a new challenge, namely to learn the way of bantering wherein he detects the 'key to human warmth' (RD, 258), Stephens resorts to the only way that allows him to go on – in his duty as butler. And in this function, personal history and lingering on the past are no longer allowed:

> Perhaps, then, there is something to his advice that [he] should cease looking back so much, that [he] should adopt a more positive outlook and try to make the best of what remains of [his] day. (RD, 256)

4.7.   Salman Rushdie, *Fury*

Salman Rushdie is well-known through his various prizes, which led to his fame as an 'icon of contemporary fiction' (Chaunan, xvii). His name also stands for the fight of free speech vs. religious power, which was raised again with Ayatollah Khomeini's declaration of *fatwa* against Salman Rushdie and the publishers of *The Satanic Verses* in 1989, a declaration that condemned them to death and changed their lives.

Salman Rushdie's new novel was published in September 2001 and distinctly portrays society at the beginning of the new millennium. As the major setting of *Fury*, he chose a city that would soon change its face in the WTC attack on 11 September of the same year. Rushdie's New York is a New York that is bustling with life. It is a contemporary New York, as one would expect of a writer who claims: 'I am a very contemporary writer, really that is all I am interested in. When I write about the past it is always as a way of shedding light on the contemporary.' (Chauhan, 288)

Fury is Rushdie's first novel that is mostly set in the USA although there are flashbacks to England. The settings in this novel are highly autobiographical.[47] Rushdie, born in India, spent most of his life there until the age of 14. His Indian past seems not only to haunt the protagonist of his novel, but it also carries a special meaning for the author himself. He once said in an interview that India was

> [t]he thing I can't let go, which is where I am from. It is where I was born and brought up, where my parents came from; it's my mother tongue; it's all kinds of things obviously, and those kinds of things don't change. They are part of what is given, they are part of how I see the world, why I am this kind of writer and not that kind of writer. (Chauhan, 280)

After spending his childhood in India, Salman Rushdie went to Great Britain to attend a school in Warwickshire. Then, he started to read history at King's College, Cambridge. In 1968 he went to Pakistan, where his family had moved to in the meantime, to work but soon returned to Great Britain. At the beginning of 2000, Rushdie moved from England to the USA, and with his latest novel *Fury*, he has now also in his literary works 'extende[d] his long westward trek through the great metropolitan Bables.' (Cape, 2) Once again he has, to some extent, 'transform[ed] biography into art.' (Goonetilleke, 1)

'Art is a passion of the mind. And the imagination works best when it is most free.' (Rushdie, *Homelands*, 20), Rushdie stated in one of his essays in *Imaginary Homelands*. This quality of 'imagination' the author here refers to is an important part of his novels. As already shown at the beginning of this paper, Rushdie does not see his works as belonging to the realm of what is usually understood under the term 'realistic literature'. He states that he is employing different ways of realism. Also David Abrams points out that 'realism hardly seems to matter when we settle in with Rushdie.' (Abrams, 1)

Still, one has to be careful not to draw too simplistic conclusions from these statements. Although Rushdie employs features in his novels which belong to the tradition of fairy tales[48] and his work 'is characterized by the transgression of

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[47] Also Eder states: 'Here and in much else, the parallel with the author is deliberate. Although he inhabits his novels in all manner of guises and transformations, he has never been so literally present as in this one.' (Eder, 1), also cf. Wood, 1ff., McPartlin, 1.
[48] In her paper *Salman Rushdie and the fairy story: Analysis and interpretation of structure from a cultural anthropological point of view in two of Rushdie's books – Grimus and Haroun and the Sea*

genre categories' (Winter, 6), this does not mean that his novels do not carry a highly political message which refers not to any imaginary world but to the world the author is living in. Rushdie himself states that he, like most

> writers in [his] position, exiles or emigrants or expatriates, [is] haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt. But if we do look back, we must also do so in the knowledge – which gives rise to profound uncertainties – that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind. (Rushdie, *Homelands*, 10)

This passage seems worth quoting as it illuminates in which way 'imaginativeness' is at work in Rushdie's novels. He certainly does not claim to give an exact picture of a country or a city, but then, this is not what he intends to do nor what might even be possible. In his very interesting work *Imaginary Homelands*, he states that "'my' India, [is] a version and no more than one version of all the hundreds of millions of possible versions" (Rushdie, *Homelands*, 10), but, one could add, it is also no less. In fact, this can be one of the purposes of literature:

> If literature is in part the business of finding new angles at which to enter reality, then once again our distance, our long geographical perspective, may provide us with such angles. (Rushdie, *Homelands*, 15)

With regard to Rushdie's latest novel *Fury*, Cape even draws parallels between the doll-making of Solanka and the fiction-writing of Rushdie:

> This iconic adult plaything, Barbie-cum-Bridget Jones, is a classic Rushdie conceit, implausible but suggestive. Its global success ushers in the Gothic theme of the creation that devours its creator. Solanka's doll-making also represents fiction itself: the unreal reality that leaks out into the world to bring love – and grief. (Cape, 2)[49]

Although often admired for the imaginativeness of his novels, Rushdie also has to face negative critique, and this seems to be quite harsh in some instances:

> This cartoonishness, which has been Rushdie's weakness throughout his career, and which has been lucky enough over the years to be flattered by the term "magic realism," only proves that he is incapable of writing realistically – and thus oddly confirms the prestige of realism, confirms its difficulty, its hard challenge, its true rigor. (Wood, 5)

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of Stories, Renate Winter traces the features of fairy tales in the works of Salman Rushdie. cf. Winter, 9ff.

[49] cf. Also Eder, p.2ff, who even suggests a circular reference: 'Rushdie creates Malik who creates Kronos who in essence is Rushdie writing "Fury"' (Eder, 2).

On the one hand, it is not easy to obtain secondary literature about *Fury* as the novel has not been published long enough to be included in literary critiques that comprise more than just a few pages. On the other hand, the reactions to *Fury* are very 'fresh' and their number is numerous. Even before the book was officially launched on the market, there have been several comments on Rushdie's new novel varying to a great extent. Almost every reaction can be found ranging from very positive reviews such as: 'With this latest, Rushdie delivers another Molotov cocktail that mixes absurd and mundane, erudite and sentimental' (Kemp, 3) to very negative ones ('[…], a lot of the book is just silly' [McPartlin, 1]) showing a great deal of disappointment:

> Flourishing its glamorous congestion, Fury is immediately obsolete; its trivia tattoo has already faded. The decision to soften the task of fictional representation, to relax mimesis to this level of muscleless gossip, this bare recording of social facts, is obviously disastrous. (Wood, 2)

4.8.   The settings in Salman Rushdie's *Fury*

'The metropolitan phenomenon is a great phenomenon of the 20th century and it connects to the idea of migration because cities are magnets, […]' (Chauhan, 282). New York is such an international city of considerable size, and it is the magnet that has drawn Professor Malik Solanka, the protagonist of *Fury*, towards it. Although there are street names mentioned, shops described and every-day-life in this city shown, it takes some pages until New York is explicitly referred to:

> But New York in this time of plenty had become the object and goal of the world's concupiscence and lust, and the "insult" only made the rest of the planet more desirous than over. (F, 7)

Haunted by furies, Solanka has come to New York after leaving his wife of fifteen years and his four-year-old son Asmaan without giving any explanation. The true reason for this flight is too horrible to think about let alone mention it to anyone least of all his family. Through his wife's numerous telephone calls but also through his own memories, the reader is repeatedly informed about Solanka's former life in Great Britain. Various flashbacks interrupt the continuum of the main plot and highlight Cambridge and London as settings. In these flashbacks the Solankas' move to London after Malik's resignation of his position at King's College, Cambridge, is portrayed. His former life as a professor of

philosophy and his success as the creator of the famous puppet Little Brain are shown, and the making and promotion of his most famous doll, which brought him fame as well as financial independence, is recaptured. Chapter two traces events even further back as, for example, Malik's visit to Amsterdam, where he first had the idea to build little towns. These he then enlivened with dolls until the dolls themselves became his obsession and reached fame through the TV series '*The Adventures of Little Brain*'.

With short connectors such as 'Rewind to Cambridge', the narrator jumps between the various large-scale places of Solanka's life before he came to New York. He even mentions the place where the protagonist was born and refers to his parents, neither of whom 'had seen fit to travel from Bombay to attend his graduation […]' (F, 19). However, nothing of Bombay is shown, nor does any action take place there. At the end of the chapter, as if waking up to his real life, Solanka is again at his flat in New York, from where his thoughts wandered back to different countries.

Chapter three continues with flashbacks to Great Britain serving as a contrast to Solanka's present life in New York. As the past slowly fades from Solanka's consciousness, New York establishes itself as the dominant setting. In Chapter five, Solanka meets Neela, an emigrant from Lilliput-Blefuscu, who, being of Indian heritage, fights for the cause of her ethnic group in her home country. Having broken up her relationship with Solanka's friend Rhinehart, Neela chooses Solanka as the new man in her life, and he, being completely in love with her, too gladly submits to her plans. This, however, means the end to his 'psychological sex games' (Kemp, 2) with Mila Milo, a young Serbian woman living in the same apartment block as he does.

The story develops and another setting is created, which is completely 'imaginary' not in terms of reality but in terms of reality within the fiction. Solanka is back again in the entertainment business. This time, he invents a completely new reality, a 'virtual world', which will be launched as a website with Mila's help. The name of the place, an imaginary planet, is Galileo-1. This may be a reminder of the first censoring of his 'Little Brain' programme. Little Brain was talking to Galileo Galilei when she suggested to burn down Rome, which was cut

out. Solanka regards this as the point where he lost control of the whole project. However this time, everything will be different, Mila promised Solanka. Galileo-1 is the home planet of the Rijk civilization, to which Akasz Kronos, the protagonists of Solanka's story, belongs. Soon, his own project develops rapidly and takes up all of Solanka's attention:

> […] Professor Malik Solanka would work on the world of the Puppet Kings – the dolls as well as their stories – like a man possessed. The story of the mad scientist Akasz Kronos and his beautiful lover, Zameen, filled his mind. New York faded into the background. (F, 170)

In the same way as New York fades into the background in Solanka's mind, it fades into the background as a theme of its own in the following chapters of the novel.

In part three, New York, the planet Galileo-1 and partly Great Britain are shown as settings, but it is Lilliput-Blefuscu, Rushdie's 'ornamental Gulliver reference to Fiji' (Eder, 3), which will dominate this part. Rushdie does little to obscure the obvious similarities between Lilliput-Blefuscu and the South Pacific Republic of Fiji. The Christian name of the first Indian Prime Minister, Mahendra Chaudhry, who was held as a hostage under the leader of the Fijian population George Speight,[50] is used as Neela's surname in *Fury*. The events taking place on this island, at least the first coup, mirror the uproars which took place on Fiji in May 2000, when 'the South Pacific Republic of Fiji was plunged into a state of anarchy.' (Rika, 1) Also the fighting groups are similar in their ethnic origin.

Solanka's relationship with Neela deepens emotionally and helps him to keep the furies at bay. It almost develops a 'cleansing function' for him. However, with his new love, the memories of Bombay come back, and now, for the first time in the novel, he faces them:

> Yes, Bombay flooded back, and Solanka was living in it once again, or at least in the only part of the city that truly had a hold on him, the little patch of the past from which whole infernos could be conjured forth, his damned Yoknapatawpha, his accursed Malgudi, which had shaped his destiny and whose memory he had suppressed for over half a lifetime. (F, 220)

As the novel progresses, a mixing of two settings, more precisely 'two worlds', takes place and leads to one of the novel's climaxes. Although '[t]he intervention

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[50] For more background information of the Fiji Conflict cf. Rika, 1-4.

of the living dolls from the imaginary planet Galileo-1 in the public of actually existing Earth had not, however, been foreseen' (F, 226), the Indo-Lilliputian 'Freemen' decide to make the Puppet Kings of Solanka's imaginary world their idols. Dressing up like them and mimicking them, they hope that their own 'freedom fight' will be as successful as theirs. They start a raid, which ends in a victorious revolt against the ruling establishment, and for some time it looks as if they could hold this victory.

Solanka travels to Lilliput-Blefuscu in search of Neela, who has gone there shortly after the revolt. On his way there, his plane stops in Bombay, but unable to face the memories of his mother country, he stays on board. He is imprisoned and once again sees Neela. Having realised that the leader of the Freemen has turned into a dictator, Neela betrays her own people and helps to bring back the former government into power. She also manages to help Solanka escape, but she herself dies during the violent chaos that has broken out.

In the last, very short chapter, Solanka returns to London to meet his son. However, having told nobody, he first dectects him together with his former wife and her new lover on an outing. Although Eleanor, seeing him, asks him to first call her so that they can arrange a meeting, Solanka does not wait. He jumps on a bouncy castle and thus catches the attention of his son, who 'turn[s] round and [sees] his father up there, his only true father flying against the sky' (F, 259).

Fury starts with Solanka's arrival in New York after his flight from Great Britain, from his life with his wife and his son. Now Solanka is back, not forever, but for a visit and to some degree this can be seen as a frame, or even as a round-up for this novel – New York is left behind as a setting that has dominated the whole novel and all of the tumultuous adventures Solanka has lived through, and London could stand for a new start.

5. THE DISTINCTION BETWEEN PLACE AND SPACE IN THE NOVELS

> **Space is transformed into place as it acquires definition and meaning.**
> (Tuan, 136)

5.1. Preliminary thoughts on place and space

The terms 'place' and 'space' are often mentioned in connection with each other. The English language knows this distinction, which is hard to translate into other languages. One reason for this is that there is no clear definition of the difference between place and space, let alone of their relation towards each other. Which characteristics do they share? What is the exact distinction between space and place? Are they of equal weight or is the one only a subterm of the other?

So far, the terms 'space' and 'place' have been used in this paper without a clear reference and under the assumption that they would be taken at the value that the dictionary attributes to them. The definition of space in the *Oxford English Dictionary* is vague: '*Metaph.* Continuous, unbounded, or unlimited extension in every direction, regarded as void of matter, or without reference to this.' (OED, s.v. 'space') Nevertheless, it lists some characteristics that seem to be not congruent with that of place. Looking up 'place' in the OED, the distinction to space becomes clearer:

> A particular part of space, of defined or undefined extent, but of definite situation […]; [t]he portion of space actually occupied by a person or thing; the position of a body in space, or with reference to other bodies. (OED, s.v. 'place')

Is place thus simply more than space? Was this distinction there from time immemorial?

In the beginning, there just existed the concept of 'place'. Where 'place' ended there was just void. This changed when theology found the concept of the void existing outside places as incongruent with the infinity of God. A new concept had to be introduced – space. The argument went that if God does not know limits, if HIS power is limitless this means that also the universe has to be

unlimited and infinite.[51] Paired with a mounting interest in the physical universe and its limits by the scientists of the 16th and 17th century, space was to replace place. Those concepts that had so far denied the infinity and ubiquity of place were declared irrelevant and a new attitude towards spatial dimensions such as the earth and the universe became prevalent and influenced scholarly thought to a high degree. As Casey sums it up:

> To have substituted the spatial infinity of the universe for the placial finitude of the cosmos is to have effected the fateful transition from ancient to modern thinking in the West. (Casey, 78)

Yi-Fu Tuan's influential work *Space and Place: The perspective of experience* (1977) tries to distinguish between the terms 'space' and 'place' and to define the relation of these two concepts towards each other. However, Tuan's work does not attempt to devise an all-explanatory theory but sees itself rather as

> a prologue to culture in its countless variety; it focuses on general questions of human dispositions, capacities, and needs, and on how culture emphasizes or distorts them (Tuan, 5-6)

– all with regard to the aforementioned two concepts of space and place.

> "Space" is more abstract than "place". What begins as undifferentiated space becomes place as we get to know it better and endow it with value. […] The ideas "space" and "place" require each other for definition. From the security and stability of place we are aware of the openness, freedom, and threat of space, and vice versa. Furthermore, if we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place. (Tuan, 7)

This is one of the most basic and crucial parts of Tuan's distinction between space and place. In addition to the already mentioned idea of adding value to space to create place, Tuan associates space with movement and place with non-movement or pause. It is this lingering or resting at a specific point that gives value to a certain place. It allows humans to endow a certain area with specific value and thus to turn a section of space into place.

Smethurst delimits place from space in a similar way, pointing out that physical characteristics are not the most important clue to a sense of being inside, which he sees as the most important feature of place:

> […] the construction of this inside is as much cultural, social and psychological as physical. A sense of being inside is not necessarily dependent on physical confinement or exclusion, and this may even work

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[51] cf. Casey, 76ff.

> against the state of insideness. […] For Bachelard and Relph, this possibility results from an egocentric mapping and remapping of the space of experience necessary to the negotiation of physical, social and cultural boundaries. (Smethurst, 268)

However, it would be wrong to assume that place is in any way 'better' or more encompassing than space. As Tuan points out: space and place both have their value for human beings, and both are necessary preconditions for any action. If we just had one without the other, we would certainly be missing a lot:

> Enclosed and humanized space is place. Compared to space, place is a calm center of established values. Human beings require both space and place. Human lives are a dialectical movement between shelter and venture, attachment and freedom. (Tuan, 54)

In terms of literary representation, space becomes 'primär der von außen gesehene und beschriebene Raum, place hat demgegenüber die Konnotationen des innerlich erlebten und affektiv besetzten Raumes' (Schenkel, 22), as Schenkel argues. The above mentioned distinguishing qualities – value, movement and the form of representation – already show the difficulty of defining literary places as realisations of 'place' or 'space'. It is the accumulation of qualities that makes it belong more to the one or to the other category, and it is these qualities that this paper tries to track in the four novels.

5.2.   The distinction in the novels

In the second chapter, the idea of concepts about place and space being just products of a process of socialisation has already been briefly mentioned. If we recall Henke's relief[52] at not having to adhere to any culturally defined concepts of place and space, the question of why this distinction was introduced in this paper comes up, especially if we recollect that place is culturally defined:

> Raum – Raumverteilung, Raumzuweisung – bleibt unter allen Umständen kulturell definiert, ist ein Bild, das sich ein vorwaltender kultureller Konsens von der Welt gemacht hat. Das gilt auch vom naturwissenschaftlich geordneten, das heißt aufgrund abstrakter Prämissen organisierten Raum. (Muschg, 50)

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[52] cf. Henke, 126.

However, considering the impact of the distinction between space and place on scientific branches it might be worth looking at whether this distinction can in any way be traced in the novels and also whether the authors show any signs of being socialised in this division. It is also a question of scale with regard to the relationship between man and place, as man is the one who attaches value to a certain place. With regard to the representational aspects, the scale of place as an entity in itself to place as a mere symbol should also be taken into account. In which ways now are the characteristics of place, shelter, value and insideness as well as those of space, freedom, and disconnectedness displayed?

The reason behind the journey St. Aubert and his daughter Emily embark upon in Radcliffe's *The Mysteries of Udolpho* is to provide the former with 'a variety of scene' (MU, 23), which is supposed to change the melancholy disposition he has adopted since the death of his wife. Thus, the company, instead of taking the shortest way, 'chose one that, winding over the heights, afforded more extensive views and a greater variety of romantic scenery.' (MU, 27) The journey is designed to lead father and daughter away from a place that, because of all the happy memories stored there, has become a burden for them. A great amount of value has been attributed to La Vallée, and this value even increased and gained in importance after the death of Mme Aubert: 'The presence of his wife had sanctified every surrounding scene, and each day, […] assisted the tender enchantment that bound him to home.' (MU, 22) Escape from this place and the encounter of new places and scenes is supposed to bring them freedom, and the adventures, which they might take part in, distraction. For Emily and especially for her father, a cherished place has turned into a place of confinement, and they seek rescue from the captivity of this place.

The first journey marks only the beginning of a number of journeys upon which Emily, the heroine of *The Mysteries of Udolpho*, embarks. Sometimes she does so voluntarily, sometimes she is forced to. Considering the notion of movement and non-movement that Tuan attributed to the concepts of space and place, one could argue that these two dichotomies – travelling and resting – divide the novel into periods of search and periods of feelings of insideness and shelter as well as confinement. Both at the beginning and also at the end, there is La Vallée as the perfect place, presented in all its value for the protagonists. In

between, however, Emily has to encounter various dangerous situations, she has to prove herself in numerous challenges and she does so in a number of different places that act like different worlds.

Kleine points out that the journeys in *The Mysteries of Udolpho* 'markieren die Übergänge von der einen Welt in die andere.' (Kleine, 80) They offer the opportunity of a change of the constellation of figures as well as a change in all the attributes that are connected to a specific place. Thus, they clearly divide the novel into its parts. Despite the fact that they feature various recurrent settings, such as the Apennines, one could argue that these never really turn into 'places', not being in the picture long enough to be endowed with value.[53]

Although one expects Emily's journeys to be characterised by a great amount of movement, they are rather 'static' in character. The long descriptions of scenery and the melancholy that is either attributed to the scenes or the state of Emily's spirit, achieve a different effect. One could even argue that the ponderings of scenery, landscape and majestic buildings distract Emily from her sorrows and help her to calm her spirits. In a similar way, they have the same effect on the reader. As if to recover from the dreadful stories told about the dealings in Italy or in the Castle of Udolpho, the journeys provide a sort of rest. However, it has to be admitted, this is not always the case as Emily's journey to the cottage is experienced by the protagonist as a succession of horrific speculations about her immediate and distant future. [54]

Considering the values that are attributed to the landscapes, the often strong interrelationship between figure and place, even if it is during a journey, and furthermore the static quality of scenic descriptions, one can point out that there is no clear distinction between place and space. The dichotomies that can be found in Radcliffe's novels concerning place are distinctly different ones.

There is, however, a certain element of spaciousness in the description of the sky, the woods and the mountains. Here, spaciousness has the same origin as in the philosophical thought – in the infinity of God:

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[53] cf. Kleine, 81.
[54] cf. Kleine, 81.

> From the consideration of His works, her mind arose to the adoration of the Deity, in His goodness and power; wherever she turned her view, whether on the sleeping earth, or to the vast region of space, glowing with worlds beyond the reach of human thought, the sublimity of God, and the majesty of His presence appeared. (MU, 47,48)

In several passages in the text, the infinity of space is referred to, and in the same breath the name of God is mentioned. Infinity, however, is not the only quality of the concept of space that is exemplified in the novel. The vastness of this concept offers freedom, freedom from the oppressors and all the vexing thoughts that trouble Emily. Thus, she seeks rescue in the contemplation of the horizon in the garden of La Vallée:

> Emily forgot Madame Cheron and all the circumstances of her conduct, while her thoughts ascended to the contemplation of those unnumbered worlds, that lie scattered in the depths of æther, thousands of them hid from human eyes, and almost beyond the flight of human fancy. As her imagination soared through the regions of space, and aspired to that Great First Cause, which pervades and governs all being, the idea of her father scarcely left her. (MU, 114)

It has to be pointed out that while embodying the idea of space on the one hand by clearly referring to the infinity of the sky that is linked with ideas of freedom and peace, there are also characteristics of place to be found, mainly in the way the scene is presented. It is certainly beset with Emily's feelings and serves as a medium through which Emily can display and project her feelings. This aspect shall be further looked at in Chapter 7. Because of this function as screen of the characters' emotions, most scenes carry some of the characteristics of 'place' although they might be more readily seen as examples of space with regard to their meanings for the characters.

Hard Times, published six decades later, does not really employ the distinction between space and place to a great extent. As the novel is set in Coketown and its surroundings, there is not a lot of movement towards unknown places and the grounds covered in the changing of settings are not many. The possibility of people leaving their hometown or even their country is there, but only two of the major characters take this opportunity, or are forced to take it. The first one is Stephen, who decides to leave Coketown after he loses his place of work at Bounderby's factory and is shunned by most workers for not joining the workers' union. When he finally sets off, he encounters a new world:

> So strange to turn from the chimneys to the birds. So strange to have the road-dust on his feet instead of the coal-grit. So strange to have lived to his time of life, and yet to be beginning like a boy this summer morning! With these musings in his mind, and his bundle under his arm, Stephen took his attentive face along the high road. (HT, 167-8)

Although it hurts Stephen to leave his love Rachel behind, the sense of freedom, expressed in this paragraph is one of the strongest in the whole novel, which adds to the characterisation of Coketown as a prison for the workers. Still, Stephen, like Emily in *The Mysteries of Udolpho*, Stephens in *The Remains of the Day* and Solanka in *Fury*, also returns to the place where he set out, and he succeeds in restoring his reputation but dies after falling into a disused coal pit.

Coketown is also a prison for the second character who is forced to leave, Mr Gradgrind's son Tom. He would prefer to be in any place but his hometown: "'I can't be more miserable anywhere," whimpered the whelp, "than I have been here, ever since I can remember."' (HT, 284) Again, Coketown is shown in all its confining qualities, and the unknown and unlimited does not so much raise fear as it promises freedom.

Hard Times thus is occupied too much with issues that arise within the cities of its time to deal with adventures abroad. The idea of shelter and confinement as opposed to danger and freedom are nevertheless omnipresent in this book. For the workers, Coketown means home as well as confinement. On the one hand, Stephen's home is described if not as a nice then still as a neat place: 'It was a room, not unacquainted with the black ladder under various tenants; but as neat, at present, as such a room could be.' (HT, 72) It is referred to several times as 'home' (HT, 71), but Stephen's security there is threatened. His 'home' cannot protect him or offer a shelter from all the dangers. Two of the threats are the air-pollution and the noise that are ever-present from the nearby factories. They are shown to be a threatening doom glowering above the town and especially the homes of the workers:

> […] and the rain had ceased, and the moon shone – looking down the high chimneys of Coketown on the deep furnaces below, and casting Titanic shadows of the steam engines at rest, upon the walls where they were lodged. (HT, 71)

The third threat that Stephen's even meagre happiness and comfort in his room is exposed to is his wife, who he despises for having turned into a drunkard. Stephen has long fallen out of love with her. He shudders at her appearance,

and his marriage to her is the only obstacle that keeps him from marrying Rachel, whom he truly loves. Thus, it is also to escape from his wife, whom to divorce Bounderby has denied him, that leads him to leave Coketown.

The most important reason behind Stephen's flight is, however, that Coketown has ceased to be a place where he knows people and is known. By refusing to join the workers' union, he loses this important characteristic of insideness, and thus, there is only Rachel who can still endow this place with value for him by her presence:

> Thus easily did Stephen Blackpool fall into the loneliest of lives, the life of solitude among a familiar crowd. The stranger in the land who looks into ten thousand faces for some answering look and never finds it, is in cheering society as compared with him who passes ten averted faces daily, that were once the countenances of friends. (HT, 147)

But what about the Gradgrinds? What does a place such as home mean to them? One can certainly not speak of a happy childhood for Louisa and her siblings. The children's study is a

> serene floor-clothed apartment, which, notwithstanding its book-cases and its cabinets and its variety of learned and philosophical applicances, had much of the genial aspect of a room devoted to hair-cutting. (HT, 27)

Tom expresses his anger about Stone Lodge and the education they receive from their father in a very strong way, whereas Louisa, far from happy herself, tries to calm him: 'I often sit wondering here, and think how unfortunate it is for me that I can't reconcile you to home better than I am able to do.' (HT, 56) Nevertheless, when Louisa has lost the strength to be the wife of a man she does not love and discovers what love could have meant for her if she had only learnt how to deal with it, it is her former home, Stone Lodge, which she turns to. Here, at her old home she awakes again, thinking that 'all that had happened since the days when these objects were familiar to her were the shadows of a dream.' (HT, 223) It soon becomes clear to her what has happened. Still, there is the chance of a new beginning, as the beginning of a new part also signifies. Her father senses that she has come home for help, to the place where her mind was formed, and his answer is as follows:

> […] I know how to respond to the appeal you have come home to make to me; that I have the right instinct – supposing it for the moment to be some quality of that nature – how to help you, and to set you right, my child. (HT, 225)

Home, as a specific place, is presented rather differently in *The Remains of the Day*. Darlington Hall is certainly a place that carries a lot of emotional value for the protagonist. Still the underlying structure of *The Remains of the Day*, although featuring Darlington Hall as a major setting, is laid down by Stephens' journey to Cornwall. This journey does not lead him very far measured in miles; nevertheless, the dichotomy of place vs. space comes into mind, when Stephens describes his awakening sense of anticipation, and even the fear and confusion he feels when the unknown space widens before him:

> But then eventually the surroundings grew unrecognisable and I knew I had gone beyond all previous boundaries. I have heard people describe the moment, when setting sail in a ship, when one finally loses sight of the land. I imagine the experience of unease mixed with exhilaration often described in connection with this moment is very similar to what I felt in the Ford as the surroundings grew strange around me. […] The feeling swept over me that I had truly left Darlington Hall behind, and I must confess I did feel a slight sense of alarm – a sense aggravated by the feeling that I was perhaps not on the correct road at all, but speeding off in totally the wrong direction into a wilderness. (RD, 24)

Only when he is standing at a small clearing, looking out into the spreading landscape beneath him, Stephens feels the boundaries fall, the boundaries of a place, where he knows everything and where the chance of a surprise is relatively low. Space, as in *The Mysteries of Udolpho*, offers freedom and the possibility of many things happening.

> I began for the first time to adopt a frame of mind appropriate for the journey before me. For it was then that I felt the first healthy flush of anticipation for the many interesting experiences I know these days ahead hold in store for me. (RD, 26)

Spaciousness does not only stand for freedom, but also for greatness in Stephens' contemplation of the English landscape. At least it is part of the many qualities making up the greatness of 'this land of ours' (RD, 29), with the 'lack of obvious drama or spectacle' (RD, 29) being the most important one, as shall be discussed again later on.

In *Fury*, Rushdie displays the different places from the point of view of his protagonist Solanka, and whatever place is portrayed it is shown through the eyes of this character, who sees places mostly in terms of his own history and of the value they contain for him. Especially Bombay, and the places in England, Cambridge and London, are places filled with value. When this value becomes a burden for him, Solanka tries to free himself, looking for rescue in space –

somewhere where there is no past to pester him. He flies to America, to a place 'from whose narratives he was all but disconnected' (F, 79) 'to erase himself. To be free of attachment and so also of anger, fear and pain.' (F, 44) The image of flight is one of the recurrent underlying themes of this novel. Solanka is fleeing from his past – also physically fleeing to a different place. Still, time works against his original desire. The longer he stays in New York, the more he realises that even America cannot offer him the infinite space he dreamt of, a space where he can live without connecting to the place, without thinking about it and attributing value to it:

> Give me a name, America, make of me a Buzz or Chip or Spike. Bathe me in amnesia and clothe me in your powerful unknowing. Enlist me in your J. Crew and hand me my mouse-ears! No longer a historian but a man without histories let me be. I'll rip my lying mother tongue out of my throat and speak your broken English instead. Scan me, digitize me, beam me up. If the past is the sick old Earth, then, America, be my flying saucer. Fly me to the rim of space. The moon's not far enough. (F, 51)

Although he prays for this infiniteness of space and revolts against the closeness of place which he experiences almost in a prison-like quality, there is no escape from the stories a place holds, and they are many:

> But still through the ill-fitting bedroom window the stories came pouring in. […] Only in America, kids, only in America! With his hands over his ears, and still wearing his ruined linen suit, Professor Solanka slept. (F, 52)

One could argue that the distinction between place and space can be taken as an analogy for the conflict within Solanka himself. He tries to find space, to 'disvalue' the place around him as he wants to 'disintegrate' his own history and do a '"master deletion" of the old program' (F, 79), his life. In the same way as space cannot exist without place, and movement without halt, Solanka cannot exist outside 'places', especially if he settles down somewhere.

In contrast to Emily's world, where the protagonist can find the freedom in the infinity of space looking at the sky or the vastness of the woods, Solanka's world does not even offer this to him. Even Stephens can escape from the world of Darlington Hall for a few days. He will return to it as Solanka does to London, but in the meantime he has found enough distance and freedom to consider his life at Darlington Hall from a distance. For the protagonists of *Hard Times*, flight does not offer solutions either. It does not lead to happiness in Stephen's case nor in Tom's case. For Louisa it does not even present itself as a possibility of

solving the confinements place holds for her. She could have fled with Mr Harthouse but she chooses to return to the place of her childhood to search for freedom.

6. THE RELATIONSHIP BETWEEN MAN AND PLACE

6.1. Preliminary thoughts

> **Die Verbindung oder gegenseitige Reflexion von Körper und Raum ist so alt wie die Zivilisation selbst, sie ist integraler Bestandteil der Ursprungsgeschichte des Bewußtseins.**
> (Schenkel, 1)

This section deals with the question of how the material world influences the actor and the action. How much impact does the house where you live, the surroundings you grew up in, the landscape around you have on you and your thoughts and actions? In the quotation above, Schenkel presupposes that there is a mutual relation, but he does not lay down the degree and the particularities of this relationship.

In various theories, the impact of place is presented differently, varying from almost nothing – place as a three-dimensional construction, a sort of necessary frame which does not influence the animate world, to place as the determining force, as shaping the fate of human beings. The first scale, which was referred to in Chapter three, will now be discussed, and it is a scale similar to the one Hard outlines in his book *Die Geographie*:

> Es gibt also eine gleitende Reihe vom strikten Determinismus über einen Determinismus, der nur "im allgemeinen" und "in der Regel" Geltung beansprucht, bis zu den zahlreichen, durch Vagheit und Poesie gemilderten Quasi-Determinismen und schließlich zum "free-will environmentalism" und Possibilismus. (Hard, 213)

The former concept, seen at the level of nations, can be found in its extreme in environmental determinism, a school of thought which was deeply interlinked with the imperialistic desires of European states and which was severely criticized when European expansion came to a halt in the 1920s and suffered

from its own contradictions and its simplification of complex processes.[55] Still, parts of its theories were taken up and modulated to be used for propagandist purposes by Nazi Germany.[56]

On the individual level, measuring the influence of the surroundings on the individual personality, there are various different scientific branches that deal with this relation. As examples might serve the different points of view between theories stemming from 'Verhaltensgeographie' and those belonging to 'Handlungsgeographie'. Among the scientists belonging to the latter is Benno Werlen, the actual founder of 'Handlungsgeographie', which apart from looking at the socio-cultural contexts also aims at taking 'die subjektiven Perspektiven der Handelnden' (Werlen, 310) into account. Still, the focus, as Werlen states in his reference work *Sozialgeographie: Eine Einführung*, does not lie on place and different settings but on the action of the individual.[57] The theory is based on the idea that action is a wilful act by the individual person – the idea of determination is thus very limited - based on three factors:

> Im Vergleich zu 'Verhalten' wird Handlung als menschliche Tätigkeit im Sinne eines intentionalen Aktes begriffen, bei dessen Konstitution sowohl sozial-kulturelle, subjektive wie auch physisch-materielle Komponenten bedeutsam sind. (Werlen, 313)

'Verhaltensgeographie', on the other hand, expresses a stronger belief in the influencing force of the surroundings on the action of people, relying partly on the concept of determinism. However, one has to distinguish between various different approaches, and most of them do not base their theories on a simplistic stimulus-response model with the environment on the one hand and the human being on the other. As Hard explains about a number of approaches which he summarises under the name of '"Umweltwahrnehmung" ("environmental perception" bzw. "perceived environment")' (Hard, 200):

> Der Mensch reagiert aber natürlich nicht oder zumindest nicht direkt auf die Wirklichkeit, wie sie ist, sondern auf die Wirklichkeit, wie sie ihm zu sein *scheint*, wie der *glaubt*, daß sie sei, und wie er sie *bewertet*. (Hard, 202)

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[55] cf. Mitchell, 19-20, 26.
[56] cf. Mitchell, 18.
[57] cf. Werlen, 309ff.

In contrast to those concepts who took the idea of the milieu as the basis of their theories, an idea which will be referred to again when discussing Dickens' *Hard Times*, Hard distinguishes between a 'real' milieu and a perceived one and states: 'Er [der Mensch] reagiert nicht auf ein reales Milieu, sondern auf ein "inneres Modell" dieses realen Milieus, auf ein Psycho-Milieu, […]' (Hard, 202).

Although certain concepts were preferred at certain times, no novel can and should be categorised as an example of one or the other extreme of the options delineated above. The number of theories is only meant to show how manifold and multi-dimensional the understanding of place can be. All of the different approaches are somewhere on this scale and are sometimes close to one or the other idea in the representation of the relation between man and place. Still, it seems important to point out again that the above mentioned theories shall only serve as reference points and are certainly not the background before which these novels were written.

Before doing so, an additional aspect has to be considered. The relation of human beings to place and space is not only one-directional but two-directional. Humans have not always taken place as given but they have influenced and changed it themselves, creating different places in addition to already existing ones and changing the places they found. One of the scientists whose theories about the impact of humans on the surroundings became very influential was Carl Sauer[58], who, fighting and reversing the ideas of environmental determinism, suggested that 'the landscape was a manifestation of the culture that made it' (Mitchell, 21). In his work '[…] particular attention was to be paid to such material artefacts – the evidence of the impress of the works of man – [such] as building materials and types, […]' (Mitchell, 28). By focusing on the 'outcome' of culture, American cultural geography which followed Sauer sometimes ignored the '"inner workings of culture' [which] led to an "almost obsessional interest in the physical or material elements of culture rather than its more obviously social dimensions,' (Mitchell, 35) and they received harsh criticism for this 'neglect'.

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[58] For more information about Carl Sauer and his theories, particularly about his notion of '"cultural particularism"' (Mitchell, 24), cf. Mitchell, 20 ff.

Nevertheless, man-created places, or 'artefacts', were often designed to have an impact on the human beings themselves, an impact that could either be intentional or unintentional. Thus, a constant interaction, a mutual conditioning and influencing has, according to some scientists[59], to be considered. Thinking of churches for example, the impact a specific type of architectural style was desired to achieve on the visitor was most of the time part of the whole purpose of building this church. In the second part of this chapter, artificial and human-made surroundings and their impacts on people, as intended or not by their builders, will be discussed.

6.2.   From place as background to place as determining force

There is a considerable number of lengthy descriptions of nature and human habitats in *The Mysteries of Udolpho*. At the beginning of the novel, these appear to be so much in the foreground that the typical gothic elements do seem to suffer from it. Castle argues that

> [a]t moments like this (and there are many) the novel seems hypnotized by the possibility of not becoming a Gothic novel – of remaining instead in a world of beautiful, unfolding description. (Castle, ix)

The following passage might serve as an example:

> From Beaujeu the road had constantly ascended, conducting the travellers into the higher regions of the air, where immense glaciers exhibited their frozen horrors, and eternal snow whitened the summits of the mountains. They often paused to contemplate these stupendous scenes, and, seated on some wild cliff, where only the ilex or the larch could flourish, looked over dark forests of fir, and precipices where human foot had never wandered, into the glen – so deep, that the thunder of the torrent, which was seen to foam along the bottom, was scarcely heard to murmur. Over these crags rose others of stupendous height, and fantastic shape; (MU, 42)

'Radcliffe's prose offers rational, didactic literary tourism through picturesque landscapes […].' (Keane, 18) If one reads just this sentence of Keane's criticism, one could believe that the author seems to imply that Radcliffe intended to write a tourist guide through various landscapes of France and Italy. Considering the detailed spatial information Radcliffe gives in some instances, there may be

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[59] One of them was Franz Boas, a pre-thinker of Sauer, who 'sought to explore the particular ways in which the natural and social environment both conditioned and was conditioned by cultural interaction in a bounded society.' (Mitchell, 25)

some argument in favour of this interpretation. However, Radcliffe's lengthy and picturesque descriptions serve a different aim that was to become characteristic of the sentimental gothic.

The key to an understanding of Radcliffe's descriptions of landscape is an analysis of the relationship between the figures of the novel and the represented surroundings:

> Die Konzeption der erzählperspektivisch privilegierten Hauptfigur bleibt auf die Darstellung der Umgebung der Heldinnen nicht ohne Folge. Ähnlich wie bei Radcliffes Abgrenzung von *horror* und *terror* kommt es auch hier auf die erlebende Figur an, ob und wie die Landschaft empfunden und vermittelt werden kann. (Kleine 89)

Emily, despite her father's efforts to keep her from becoming too sentimental and sensitive, is exceptionally receptive to all the associations and emotions that the contemplation of a particularly beautiful landscape might recall and arouse, a quality that she possesses since her earliest childhood:

> It was one of Emily's earliest pleasures to ramble among the scenes of nature; nor was it in the soft and glowing landscape that she most delighted; she loved more the wild wood-walks, that skirted the mountain; and still more the mountain's stupendous recesses, where the silence and grandeur of solitude impressed a sacred awe upon her heart, and lifted her thoughts to the GOD OF HEAVEN AND EARTH. In scenes like these she would often linger alone, wrapt in a melancholy charm, till the last gleam of day faded from the west. (MU, 6)

But also her father, who warns of the danger of relying too much on emotions and feelings, admits that he himself used to dream in the woods, and even in his old age he is 'not yet wholly insensible of that high enthusiasm, which wakes the poet's dream.' (MU, 15) Besides Emily and her father there are a number of people who show this special sensibility towards the place surrounding them. Among them are Mme Aubert, Valancourt, the Count de Villefort and Blanche, his daughter, whose imagination is 'strongly impressed', when 'observ[ing], with sublime astonishment, the Pyrenean mountains, […] with their wild cliffs and immense precipices, which the evening clouds, floating round them, now disclosed, and again veiled' (MU, 467), and she laments that she has 'been shut in a cloister from the view of these beautiful appearances, which were designed to enchant all eyes, and awaken all hearts.' (MU, 472)

This attitude towards the surroundings is crucial for *The Mysteries of Udolpho* because it forms a specific and very important characteristic of those people who are the successful ones in the genre of the *sentimental novel*. It enables them to use the functions of place for their purposes in different ways. As a counterpart to the figures possessing the quality of sensibility[60], some characters in the novel, among them Montoni, do not have this capacity. Neither can Emily's aunt use the emotional force that her niece receives from the surroundings. Thus, whereas Madame Montoni simply 'shudder[s] as she look[s] down the precipices', Emily is able to suppress her fears by 'various emotions of delight, such admiration, astonishment, and awe, as she had never experienced before.' (MU, 166) This difference in attitude results in a two-dimensional impression of the descriptions:

> Dies bedingt den zwiespältigen Leseeindruck – die Landschaften wirken einerseits völlig von den Figuren isoliert, andererseits besteht zwischen den (guten) Hauptfiguren und ihrer Umgebung eine Art Spiegelverhältnis. (Kleine, 89)

Besides the different abilities of the figures to connect with the landscape and to use it to divert their thoughts, there is a second reason for these different impressions. Apart from pointing out the variable sensibility of the characters, the author also uses the descriptions of places to show the literary and aesthetic qualities of her works. This is done with descriptions of landscapes that are not necessarily connected with the plot or, at first sight, are not of any importance to it.[61] The following extract could be an example of it:

> On every side appeared the majestic summits of the Pyrenées, some exhibiting tremendous crags of marble, whose appearance was changing every instant, as the varying lights fell upon their surface; others, still higher, displaying only snowy points, while their lower steeps were covered almost invariably with forests of pine, larch, and oak, that stretched down to the vale. This was one of the narrow vallies, that open from the Pyrenées into the country of Rousillon, and whose green pastures, and cultivated beauty, form a decided and wonderful contrast to the romantic grandeur that environs it. (MU, 53)

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[60] Kleine argues that sensibility is the precondition for the feeling of horror, and in itself a good quality: 'Wenn terror die Ausweitung der Seele bis zum Erhabenen bedeutet und als Gefühlsregung verstanden und dargestellt wird, muß sensibility als Empfänglichkeit für diese Gefühle geschätzt und vorausgesetzt werden, da terror ja nur als Reaktion entstehen und nur als Gefühlsregung eines empfindsamen Menschen an ein Publikum vermittelt werden kann. Mit dieser Bezugsetzung von sensibility and Sublimen wird erstere zu einer moralisch guten Eigenschaft.' (Kleine 71)

[61] cf. Kleine, 76.ff

Kleine further argues that these two different kinds of representation, in fact, are not as contradictory as may be supposed at first sight. Through describing the scenes in a language that is no longer directly linked to the object, the figures are able to create places in which they can act and develop strategies for the fight against their opponents.[62] This might sound very theoretical, but an example can illustrate the point.

Emily is walking in the garden of La Vallée after the death of her father and before her impending parting to Tholouse. Her spirits are very low and she hardly knows how to raise them until she finds comfort in the surrounding scenes:

> The deep repose of the scene, the rich scents, that floated on the breeze, the grandeur of the wide horizon and of the clear blue arch, soothed and gradually elevated her mind to that sublime complacency, which renders the vexations of this world so insignificant and mean in our eyes, that we wonder they have had power for a moment to disturb us. (MU, 113 -114)

In order to understand the deep connection that exists between figure and place it is important to point out the underlying distinction between terror and horror that characterises Ann Radcliffe's novels. The author was one of the first who used this distinction to delineate her figures. These strikingly different qualities became the distinguishing factor between the genre of the sentimental novel and the roman noir.

> [H]orror [ist] eine Eigenschaft, die Dingen und Situationen zugeschrieben wird, wogegen terror einer Regung des Gefühls, einem Verhalten einer Person angesichts einer bestimmten Situation, zugehörig ist. (Kleine, 70)

Whereas horror refers to things and situations, terror refers to the reaction of characters to these situations. As this reaction presupposes 'sensibility als Empfänglichkeit für diese Gefühle' (Kleine, 71), terror is seen as a positive character trait.

What effect does this have on the relationship between place and actor? If terror is the preferred method of confronting the world, then the feelings and emotions lie within the people themselves. It is they who sense certain dangers and then project them into their surroundings. Whatever feelings they have stem from themselves and do not, as one might at first sight suppose, originate from the impact of a specific place. Certainly, one could argue that the castle of Udolpho

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[62] cf. Kleine, 79ff.

has a very negative effect on Emily's psyche, but she mainly views it as a prison because it is used as such in her case. From the first moment she sees it, it is meant to be the place where she has to stay for the foreseeable future – a future that she dreads.

An example that serves to press this argument provides the number of different descriptions of the pine-woods, which occur at several stages in this novel. Notice how they are modified with Emily's change of attitude:

> The solitary grandeur of the objects that immediately surrounded her, the mountain-region towering above, the deep precipices that fell beneath, the waving blackness of the forests of pine and oak, which skirted their feet, or hung within their recesses, the headlong torrents […] dashing among their cliffs, […] these were the features which received a higher character of sublimity from the reposing beauty of the Italian landscape below, stretching to the wide horizon, where the same melting blue tint seemed to unite earth and sky. (MU, 166)

Although Emily recoils from the precipices, different feelings apart from fear prevail: 'but with her fears were mingled such various emotions of delight, such admiration, astonishment, and awe, as she had never experienced before.' (MU, 166) Delight is one of Emily's strong feelings as well as astonishment and awe. Her fear only comes from the fact that it is dangerous to travel along such a small road in the mountains.

When Emily returns to this place and lays eyes again on the same scenes, she is under the confinement of Montoni's power. Forced to accompany him to the castle of Udolpho, 'her mind was then occupied by considering the probable events, that awaited her, in the scenes, to which she was removing, […]' (MU, 224), and her mood changes even before she leaves Venice. At the sight of the mountains and the pine-forests, her feelings are now characterised by a different tone:

> The immense pine-forests, which, at that period, overhung these mountains, and between which the road wound, excluded all view but of the cliffs aspiring above, except, that, now and then, an opening through the dark woods allowed the eye a momentary glimpse of the country below. The gloom of these shades, their solitary silence, except when the breeze swept over their summits, the tremendous precipices of the mountains, that came partially to the eye, each assisted to raise the solemnity of Emily's feelings into awe; she saw only images of gloomy grandeur, or of dreadful sublimity around her; […] (MU, 224)

Awe is again one of the prominent feelings Emily has, but this time it is of a different quality, strongly mixed with the feelings of fear – not a concrete fear but a very vague one of what might happen in the future. The woods now possess not only sublimity, but 'dreadful' sublimity and what has simply been the 'blackness of the forests' has turned into a 'gloom'. The reason for this change becomes clear through the next sentences, which immediately follow the description above, only separated by a semi-colon:

> […] other images, equally gloomy and equally terrible, gleamed on her imagination. She was going she scarcely knew wither, under the dominion of a person, from whose arbitrary disposition she had already suffered so much, […]. (MU, 224)

Emily has projected her inner fears, the fears of what might happen in the near but unknown future, on her surroundings. The repetition of the words 'gloomy' and the very assonant 'gleamed' underline this close relationship between her inner and the outer world.

Kleine argues in a similar way when she points out the differences that exist in the sentimental novel and in the roman noir with regard to the representation of place. Whereas in the roman noir the 'Raumwelt' is sombre but always consisting of horrible things that are a direct threat to the characters and that cannot be beaten by a simple change of one's attitude towards these things, the sentimental novel is based on a markedly different understanding, and place is given different characteristics:

> Demgegenüber bedingen die Ziele der *sentimental gothic* eine viel aufgelöstere, wandelbare Raumwelt, innerhalb derer auch den Opfern der Verfolgung einige Handlungsmöglichkeiten bleiben. (Kleine, 72)

Thus, it is possible to adopt strategies that allow for changing the impact place has on oneself, precisely because the impact is partly only an imagined one and can thus be adapted. Kleine points to Emily's flight from the castle as one of the instances where Emily succeeds in changing her attitude towards her surroundings and thus manages to escape in the end:

> Auf diese Weise wird das Schloß doppelt kodiert: Trotz seiner Bedrohlichkeit wird es ein Rückzugsort für Emily, der einerseits Schrecken birgt, andererseits aber die Heldin auch schützt. Dabei besteht die Schutzfunktion des Gebäudes für die Heldin auch und besonders in seiner Dunkelheit und in der labyrinthartigen Anlage seiner Gänge. [...] Die dunklen und geisterhaften Aspekte – an die Montoni nicht glaubt – zahlen sich für die Protagonistin aus: Am Ende kann sie mit einem vorher als Geist verkleideten Gefangenen und mit zwei Dienstboten durch Geheimgänge fliehen. [...] Doch auch die Geheimgänge entziehen sich

> wie eigentlich alle dunkleren Teile des Gebäudes Montonis Zugriff. Er kennt nur die tatsächliche, sichtbare Macht über seine Burg. (Kleine, 141)

Because the reception of the surroundings depends highly on the characters and their relationship to their surroundings, and nothing is fixed but everything negotiable, the impact of people on place is shown to be far greater than the reverse.

However, the relationship between characters and settings being very complex in this novel, there is also a way of seeing a certain kind of influence which a specific setting has on a character.

> Die heutige Forschung zu den Schauerromanen baut seit den siebziger Jahren auf den Interdependenzen von Raum und Figur auf, wobei dies häufig in Verbindung mit der bereits erwähnten Interpretation des *gothic settings* als *Agens*, eben als Handlungsträger, geschieht. [...] Eine solche Beschreibung des schaurigen Ortes als Extrapolation innerer Eigenschaften der Hauptfiguren verweist zu Recht auf die merkwürdige Affinität zwischen bestimmten Personen und bestimmten Räumen. (Kleine, 46)

Some critics even go as far as portraying place as an acting force or 'agens'.[63] Hoffmann argues that this is clearly visible through the word choice and the high number of present participles used in the descriptions of the castle of Udolpho as well as the many directions that implicate movement.[64]

It might be that the explicit references to the influence of the surroundings force this conclusion. The characters themselves are obviously not aware of the fact that they are projecting their feelings into their surroundings, and they explicitly emphasise the apparent impact of different scenes on their moods. One of these examples can be found immediately after the passages just discussed a few paragraphs above. When Emily is travelling towards the castle of Udolpho she ponders upon her new 'home'.

> From the deep solitudes, of which she had heard some mysterious hints, her sick heart recoiled in despair, and she experienced, that, though her mind was already occupied by peculiar distress, it was still alive to the influence of new and local circumstance; why else did she shudder at the idea of this desolate castle? (MU, 225)

Without ever having seen the castle of Udolpho, Emily already talks about its desolateness. Although this question is rhetorically asked there are some possible answers, the most obvious one being that Emily dreads her future as

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[63] cf. Kleine (46ff). Hoffmann, 59ff.   [64] cf. Hoffmann, 59ff.

she knows that her present position is very weak. It is the 'peculiar distress' occupying Emily's mind that may be influencing her more than the 'new and local circumstance', leading her to shudder at the sight of the castle.

Another example is La Vallée, which is portrayed differently in different situations, depending on Emily's mood. At the beginning of *The Mysteries of Udolpho*, La Vallée is the little paradise where St. August lives happily with his family. This changes when he dies and Emily has to return home alone:

> But she [Emily] still lingered in the walk which led to the chateau, for within was no person to meet her with the kiss of affection; her own heart no longer palpitated with impatient joy to meet again the well-known smile, and she dreaded to see objects, which would recall the full remembrance of her former happiness […]. (MU, 93)

Again, we find the word gloom and its negative associations attributed to the place where Emily's psyche is shaken and her spirits are very low: 'The gloom of the evening gave solemnity to its silent and deserted air.' (MU, 93) Many pages previously, gloom itself still carries positive associations in connection with the surroundings of La Vallée: 'It was a melancholy but not unpleasing gloom. St. Aubert and his family rose, […].' (MU, 10) In the end, Emily and Valancourt return to live in La Vallée, and this time, it throws back the positive feelings both of them attribute to this place:

> After gracing the festivities of Chateau-le-Blanc, for some days, Valancourt and Emily took leave of their kind friends, and returned to La Vallée, where the faithful Theresa received them with unfeigned joy, and the pleasant shades welcomed them with a thousand tender and affecting remembrances; (MU, 671)

The concept of place as mere scenery or background can be found in all of the four novels. Rooms, houses, towns and landscapes are simply used to provide the settings for actions, but the associations they might arouse and their influence on the actors are in some cases neglected. In *The Mysteries of Udolpho* it is, however, not easy to find an example of a setting that is not presented along with the emotions it triggers. Short statements like 'Madame Cheron's house stood at a little distance from the city of Tholouse, and was surrounded by extensive gardens, […]' (MU, 119) might serve as examples. In *The Remains of the Day*, the feeling that place is just a scenery arises more

often. One of the first instances can be found on page eight when Stephens explains the changes in the use of the house:

> Almost all the attractive parts of the house could remain operative: the extensive servants' quarters – including the back corridor, the two still rooms and the old laundry – and the guest corridor up on the second floor would be dust-sheeted, leaving all the main ground-floor rooms and a generous number of guest rooms. (RD, 8)

The deliberately factual style that the butler uses when talking about his experiences aims at hiding his emotions. This leads to various examples of rather factual place descriptions. However, in the same way as Stephens cannot conceal his true feelings for Miss Kenton nor admit his lies to himself, which only makes his affections the more apparent, he cannot keep the emotions he experiences when strolling around the English countryside to himself. Not out of curiosity but 'to demonstrate just how foolish his [the old man's] insinuation had been' (RD, 26), Stephens sets out for the place the man told him to be the best in the whole of England. Reaching this place, he does not find himself disappointed:

> I then reached a small clearing, undoubtedly the spot the man had referred to. Here one was met by a bench – and indeed, by a most marvellous view over miles of the surrounding countryside. What I saw was principally […]. (RD, 26)

So far, apart from the word 'marvellous' Stephens does not react very emotionally. He simply states that 'indeed' this is a very nice place and then starts to illustrate to his addressee what is before his eyes: 'The land rose and fell gently, and the fields were bordered by hedges and trees.' (RD, 26) Here, however, a change in his diction occurs. The images of the rising and falling land imply motion and contrast the rather factual style of before. Stephen continues to reveal part of his emotions to the reader, although still denying his true feelings for Miss Kenton and the real reason for his journey:

> It was a fine feeling indeed to be standing there like that, with the sound of summer all around one and a light breeze on one's face. And I believe it was then, looking on that view, that I began for the first time to adopt a frame of mind appropriate for the journey before me. For it was then that I felt the first healthy flush of anticipation for the many interesting experiences I know these days ahead hold in store for me. And indeed, it was then that I felt a new resolve not to be daunted in respect to the one professional task I have entrusted myself with on this trip; that is to say, regarding Miss Kenton and our present staffing problem. (RD, 26)

In *Hard Times*, the background-character of place is often substituted by a different concept of place. On the one hand, the symbolic character of men's creations which express their opinions and beliefs is employed and, on the other hand, the impact the surroundings have on people is shown. Instances of the first will be discussed in the following chapter. With regard to the second concept, it can be argued that *Hard Times* is rather at the end of one scale, exemplifying place as a determining force. This change from novels like Radcliffe's *The Mystery of Udolpho*, which still emphasises the creative force of the individual in influencing place and shows that 'die seelisch-geistige Kraft' of the character could not be undermined by place[65], was partly influenced by a very important change in attitude that occurred in the 19th century with the person of Scott.

> Indem Scott die "novel of manners", die er von Fielding und Smollett übernimmt, mit der "historical romance" verbindet, gibt er dem Zusammenhang von Mensch und Raum dauerhafte, für das ganze 19. Jahrhundert maßgebende Richtung. [...] Scott geht nicht mehr von der Prägung der Umwelt durch den Menschen aus, [...], sondern, [...] auch von der Prägung des Menschen durch die Umwelt. (Hoffmann, 17)

Place changes from being a background in which it lends itself to be filled with projected feelings to being a 'milieu', and this milieu is a very powerful force in the novel as it dominates the characters' fate: Thus, in the novel '[…] eines Dickens, Balzac und Zola ist der Mensch weitgehend seinem Milieu ausgeliefert, das ihn durch seine zeiträumlichen Determinanten bestimmt.' (Hoffmann, 329)

The strong tie that Dickens establishes between the surroundings and the people, which might serve to point to the unbearable living conditions of the workers, becomes very clear in the following sentences, where the 'hardest working part of Coketown' (HT, 68) is described by the narrator. In this section, the narrator's voice is clearly audible in the descriptions:

> at the heart of the labyrinth of narrow courts upon courts, and close streets upon streets, which had come into existence piecemeal, every piece in a violent hurry for some one man's purpose, and the whole an **unnatural family** [my emphasis], shouldering, and trampling, and pressing one another to death; in the last close nook of this great exhausted receiver, where the chimneys, for want of air to make a drought, were built in an immense variety of stunted and crooked shapes as though every house put **out a sign of the kind of people who might be expected to be born in it** [my emphasis] (HT, 68).

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[65] cf. Hoffmann, 329.

The repetitions of 'courts upon courts' and 'streets upon streets' emphasise the great masses of people living in these poor housing areas. This kind of living is not right in the author's eyes, and as such it is portrayed as 'unnatural', carrying the inherent danger of death and destruction by the simple mass of indistinguishable workers all trying to survive. In their daily fight for survival, they are forced to submit to the conditions and to try to find a way of getting air – both in the figurative sense of having the chance to survive but also in the literal sense. The 'stunted and crooked shapes' of the chimneys are signs for 'the kind of people who might be expected to be born in it' – this is one of the most direct links between people and buildings that can be found in Dickens' *Hard Times*. Very explicitly, he expresses the point of view of almost complete determinism here – people who live in these surroundings, in these houses and under these conditions, have to be a certain 'kind of people'. They do not even develop into this 'kind of people', but are 'born into the working class' and with their birth they are predestined to have the same fate as their parents. The domination of one class over the other and the spatial organisation of this domination will also be looked at later on.

Rushdie's *Fury* is difficult to locate on the scale of spatial impact as it displays a variety of different relations between man and place. There are passages which seem to be nothing more than background:

> The city boiled with money. Rents and property values had never been higher, and in the garment industry it was widely heard that fashion had never been so fashionable. New restaurants opened every hour. Stores, dealerships, galleries struggled to satisfy the skyrocketing demand for ever more recherché produce […] (F, 3)

Comparing New York to ancient Rome, the capital of the great Roman Empire, Solanka presents this city as a city of excess. There is not a lot of noticeable influence of place on people, at least no direct influence, although the things he enumerates in his almost endless list of people, places and events do to some degree point to the people who must be living in this place:

> In New York, too, there were circuses as well as bread: a musical about lovable lions, a bike race on fifth, springsteen at the Garden with a song about the forty-one police gunshots that killed innocent Amadou Diallo, the police union's threat to boycott the Boss's concert, Hillary vs. Rudy, a cardinal's funeral, a movie about lovable dinosaurs, the motorcades of two largely interchangeable and certainly unlovable presidential candidates (Gush, Bore), Hillary vs. Rick, the lightening storms that hit the Springsteen concert and Shea Stadium, a cardinal's inauguration; a

cartoon about lovable British chickens, and even a literary festival; plus a series of "exurbant" parades celebrating the city's many ethnic, national and sexual subcultures and ending (sometimes) in knifings and assaults on (usually) women. (F, 6)

There are also places which are shown as having a very strong impact on the protagonist. The first place that he involuntarily shrinks from is Bombay, the place of his birth. In *Fury*, Bombay is only exceptionally directly referred to, but various comments show it as a kind of dark and mysterious threat in Solanka's life. It is first mentioned in connection with one of the first disappointments in his life: '[…] neither of his own parents had seen fit to travel from Bombay to attend his graduation' (F, 19). He tries to ban all the memories of Bombay from his mind, but fails to do so:

> Even the stores hereabouts had Indian names: Bombay, Pondicherry. Everything conspired to remind him of what he was trying to forget – of, that is, home, the idea of home in general and his own home life in particular. In not Pondicherry but, yes, it cannot be denied, Bombay. (F, 70)

Also New York turns into a place that gains power over him.

> The city was teaching him a lesson. There was to be no escape from intrusion, from noise. He had crossed the ocean to separate his life from life. He had come in search of silence and found a loudness greater than the one he left behind. The noise was inside now. (F, 47)

> He had come to New York as the Land Surveyor came to the Castle: in ambivalence, in extremis, and in unrealistic hope. He had found his billet, a more comfortable one than the poor Surveyor's, and ever since then he had been roaming the streets, looking for a way in, telling himself that the great World-City could heal him, a city child, if he could only find the gateway to its magic, invisible, hybrid heart. (F, 86)

When looking at the way of how Solanka perceives the power of place, one could even argue that to accept places as part of his history with all their meanings, their positive, but also – as is more often the case in Solanka's life – their negative associations, is one of the main developments that Solanka has to go through. He has to realise that wherever he goes he will never encounter a place which he is not obliged to connect to in one way or the other. Even New York, with its welcome anonymity of a global city becomes a place that holds a young 'child-woman' as a short-time lover, a number of murders which he is not sure not to have committed, a new love and soulmate, and a new project in store for him. Problems seem to accumulate wherever he goes, and the particularities

of a place do not stay outside. New York with its peculiar life-styles starts to grow on him, as Bombay, Cambridge and London have done before. He gives in to the expectations of his environment and adapts to the new place.

> But he had already learned not to argue with self-invention in New York. He had learned, also when giving his name to omit the "Professor". Learning annoyed people, and formality was a form of pulling rank. This was the country of the diminutive. Even the stores and eating places got friendly fast. […] The country of reserve, of the understatement and the unsaid, he had left behind, and a good thing too, on the whole. (F, 35)

However, there is also a negative aspect in the outspokenness of New York, and the impact of this becomes clear when a young 'adman' pesters him with his ideas for a new ad, trying to find out whether the copyline 'THE SUN NEVER SETS ON AMERICAN EXPRESS INTERNATIONAL BANKING CORPORATION' could offend British citizens. Solanka gets furious and only by trying very hard he succeeds in holding back his anger in the presence of the adman. Finally alone, he explodes:

> Yes, this was the other side of the coin of his new hi-how-you-doin', up-front, in-your-face, MASTECTOMY BRA environment: this new cultural hypersensitivity, this almost pathological fear of giving offence. (F, 36)

The growing awareness that New York as a place has great power over the protagonist becomes clear not only through the numerous comments that Solanka makes about this city but also through the increasing number of personifications of this city, which start very early in the book but then become more and more prominent:

> America insulted the rest of the planet, thought Malik Solanka in his old-fashioned way, by treating such bounty with the shoulder-shrugging casualness of the inequitably wealthy. (F, 6)

> […] the commercials soothed America's pain, its head pain, its gas pain, its heartache, its loneliness, the pain of babyhood and old age, of being a parent and of being a child, the pain of manhood and women's pain, the pain of success and that of failure, the good pain of the athlete and the bad pain of the guilty, the anguish of loneliness and of ignorance […] (F, 24)

As the novel progresses and the time which Solanka has already spent in New York increases, the protagonist's remarks become more and more personal: 'What a place, he thought. A city of half-truths and echoes that somehow dominates the earth. And its eyes, emerald green, staring into your heart.' (F, 44)

Whatever power and influence a certain place is shown to have, it originates also from the characters themselves. Place is not, as in *Hard Times*, the all-dominating power, the unchangeable fate of its inhabitants. Solanka has come to New York to be healed – not to heal himself. He expected place to do the wonder. However place does not have this healing function, but Solanka's hope of being healed from his fury is not entirely disappointed. It happens, but not as he had thought through the destruction of his past, by simply leaving everything behind and letting the new surroundings work on him:

> A change of direction was required. The story you finished was perhaps never the one you began. Yes! He would take charge of his life anew, binding his breaking selves together. Those changes in himself that he sought, he himself would initiate and make them. No more of this miasmic, absent drift. How had he ever persuaded himself that this money-mad burg would rescue him all by itself, [….] where wealth was mistaken for riches and the joy of possession for happiness, where people lived such polished lives that the great rough truths of raw existence had been rubbed and buffed away, and in which human souls had wandered so separately for so long that they barely remembered how to touch (F, 86).

A comparison with Rome is established again to show that the character of a place is defined by its inhabitants and not vice versa. It is the human beings who ultimately define place and not place, which, though undeniably having a certain influence on human beings, cannot determine the fate of people. 'Rome did not fall because her armies weakened but because Romans forgot what being a Roman meant.' (F, 86). Had such a change also taken place in America? How far has the place been altered by people forgetting what their original dreams have been? These are the questions, the protagonist of *Fury* is asking himself. 'Yes, it had seduced him, America; yes, its brilliance aroused him, and its vast potency too, […] What he opposed in it he must also attack in himself.' (F, 87)

The key to Solanka's getting rid of the demons lies in the avoidance of new disappointments and in the overcoming of past ones. Solanka fights against the seduction of Americanism, and he also fights against the disappointments that have shaped his personality.

> Pack your bags, Furies, he thought, you no longer reside at this address. If he was right, and the origin of fury lay in his life's accumulating disappointments, then he had found the antidote that transformed the poison into its opposite. (F, 206)

One of these antidotes is Mila, who helps him face the disappointments of his first creation Little Brain, his puppet which 'has become a victim of commercialisation' (Abrams, 1), and who provides him with the opportunity of creating a new world, but ultimately it is Neela who offers him endless love and also heals the last wounds the Little Brain enterprise had left: "[…] he realized that he'd finally found the successor to the famous creation of his youth. 'Hello to Neela,' he told himself, 'and so, at last, farewell to Little Brain.'" (F, 171)

6.3.   Man's impact on nature - Artificially created places and their impact

> Human beings not only discern geometric patterns in nature and create abstract spaces in the mind, they also try to embody their feelings, images, and thoughts in tangible material. The result is sculptural and architectural space, and on a larger scale, the planned city. (Tuan, 17)

All of these novels are to a large degree set in places created by humans. They employ settings such as buildings, streets, towns that were designed by builders. What functions do these buildings fulfil? What were the intentions of the builders, and how is the respective success or failure of these buildings portrayed in the novels?

In *The Mysteries of Udolpho*, the habitations differ from each other to a high degree. La Vallée is small, described as 'beautiful' and 'elegant', mirroring the character of its inhabitants and thus serving almost a symbolic function. This modulating of the surroundings by the characters is significant for 18th century literature:

> Bei positivem Raumbezug des Bewohners erwächst aus der Determinierung des Raums durch den Menschen das Idyll, das als Milieu im klassischen englischen Roman des 18. Jahrhunderts eine wichtige Rolle spielt und ein Indiz für den Charakter des Bewohners darstellt. (Hoffmann, 329)

Hoffmann explicitly mentions La Vallée in Radcliffe's *The Mysteries of Udolpho* as one of the examples.[66] He argues further that if this idyllic place even gains the character of a 'Sinnbild', thus becoming a symbol, then it serves to emphasise the 'kreative Kraft des Menschen, seine Einsicht, seinen Sinn für das Nützliche und das Schöne.' (Hoffmann, 329)

La Vallée is contrasted by the home of M. Quesnel, St. Aubert's brother-in-law, at Epourville. Its history has been deeply engraved in the building, which still spreads the charm of an old and distinguished household of gentlemen.

> Every feature of the edifice, distinguished by an air of heavy grandeur, appeared successively between the branches of the trees – the broad turret, the arched gate-way […] (MU, 24).

A lot has changed since St. Aubert's childhood and the Quesnels have transformed the place according to their taste: 'The heavy walls were hung with frivolous ornaments, and every thing that appeared denoted the false taste and corrupted sentiments of the present owner.' (MU, 23)

A similar connection between the owner of the house and the appearance of the building is shown with the estate of Emily's aunt. When Emily is strolling in the gardens at Tholouse, she compares the 'straight walks, square parterres, and artificial fountains of the garden […] to the negligent graces, and the natural beauties of the grounds of La Vallée,' (MU, 120), and the former are found to be the product of a cold character. This is once more emphasised when Emily is shown the place by her aunt, who

> condescended to shew Emily the splendour of her chateau, and to point out the particular beauty, or elegance, which she thought distinguished each of her numerous suites of apartments. (MU, 121)

When Emily sees the castle of Udolpho for the first time, her impression is one of admiration but also of fear, 'for, […], the gothic greatness of its features, and its mouldering walls of dark grey stone, rendered it a gloomy and sublime object.' (MU, 226-227) The language used for the description of Udolpho is very similar to that used for the wordy 'landscape painting'.[67]

The castle of Udolpho was built to defend its owners against possible attacks, and thus, it suits Montoni's purposes well. Still, it is not only of advantage to Montoni's plans. Montoni decides to bring Emily and her aunt to Udolpho, believing that the solitude and prison-like quality of this place will lead them into agreeing with his plans. However, he has underrated the strong will of Emily and her aunt, on the one hand, and also the effect this place actually has on these

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[66] For more examples and details about what Hoffmann termed 'Das Milieusymbol' cf. Hoffmann, 328ff.

[67] Kleine used the phrase „sprachliche Landschaftsmalerei" for Radcliffe's descriptions of landscape. cf. Kleine, 94.

two people and the opportunities that the castle offers to his prisoners on the other hand.

Most of the habitations displayed in *The Mystery of Udolpho* are those of rich people. Radcliffe chose chastles, chateaus, country houses and also smaller, but nevertheless above average habitations such as La Vallée as main settings. However, there are several instances when the lives of poor people intermingle with that of Emily or other main characters for a short time, and it is then that a short glimpse of the habitations of the poor is given.

A scene that should be mentioned here is the encounter of Emily, her father and Michael with the people of a little village near Le Blanc. In this scene the peasants are presented not as suffering but as truly happy. Again, an idyll is created, and the happiness of the people has to be reflected in their habitations. On first discovering the village, Emily 'saw, between the boles of the trees, a small circular level of green turf, surrounded by the woods, on which appeared a group of figures.' (MU, 65) These figures are peasants, and when Emily hears a girl singing, she dares to approach, but '[h]er heart, occupied with terror for her father, could not feel the contrast, which this gay scene offered to her own distress.' (MU, 65) She returns to get Michael with the carriage and St. Aubert, and when they move on, St. Auberts

> look[s] with complaceny upon the moon-light scene, surrounded by the shadowy woods, through which, here and there, an opening admitted the streaming splendour, discovering a cottage, or a sparkling rivulet. (MU, 66)

The peasants are such a 'natural' feature in the countryside that there seems to be no difference in the discovery of a cottage or a 'sparkling rivulet'. Both are presented as equally enjoyable features of these surroundings that have a calming effect on St. Aubert and his daughter. Soon all the 'pastoral luxury' that can be found in this village (MU, 67) is offered to the guests. The idyll is further enlarged when, on the following day, Emily wakes up, and is confronted with a 'scene [that] was filled with that cheering freshness, which seems to breathe the very spirit of health, and she heard only sweet and picturesque sounds' (MU, 73). Radcliffe even apologises for this oxymoron of 'picturesque sounds' which

she uses in *The Mysteries of Udolpho* to contrast it with the sublime[68]. Her use of the word 'picturesque' in this instance might best explain the possible intention behind these descriptions. The Italian root of this word 'pittoresco' means 'that which would make a good picture or painted scene' (Castle, 681), and one could argue that this is exactly the author's aim in this instance. The scene Radcliffe presents here, might have been created to, on the one hand, show how well these people 'fit' into their surroundings and how their 'kind nature' is expressed in the form of this village but, on the other hand, it simply 'makes a good picture' and provides the reader with a pleasant 'painted scene'.

Only once in this passage does it become clear that these people do not live in such 'luxury' as the idyllic presentation of the village might suggest:

> […] Emily learned from her [La Voisin', their host's daughter], what she had not before suspected, that, for their accommodation, it was necessary part of La Voisin's family should leave their beds; […] (MU, 328).

This more realistic presentation of the lives of the lower classes can also be found at the beginning of the novel when St. Aubert, Emily, and Michael try to find a place to stay over night.

> They now arrived at the village, and commenced their search for a cottage that would afford a night's lodging. In several, which they entered, ignorance, poverty, and mirth seemed equally to prevail; and the owners eyed St. Aubert with a mixture of curiosity and timidity. (MU, 33)

In this scene, which Castle points out as striking her typically English[69] although set in France, poverty is once presented and 'for a sentence or two she [Radcliffe] veers toward the bleak social vision we associate with Elizabeth Gaskell or Hardy.' (Castle, xviii) In *The Mysteries of Udolpho*, Radcliffe is, however, far away from literally 'engaging' in the cause of the poorer classes like Dickens' *Hard Times*. As Castle points out, 'the description remains unintegrated – a fleeting disquiet in an otherwise Arcadian scene.' (Castle, xviii) The true purpose of this episode lies in the opportunity to induce the first encounter of Valancourt and Emily.

In general, the protagonists of this novel belong to the wealthy class. Money and connected with it the possibility of living in a comfortable building which allows

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[68] cf. MU, 73.   [69] cf. Castle, xviii.

for more than average luxuries is one of the highest values in the novel. What does Emily gain in the end? What are the prizes she gets for fighting against the evils of fate and adversaries? The first reward is the reunion with her true love Valancourt and their marriage. The second reward is the money she inherits, the social position which is connected to this money and the buildings she possesses. Emily allows other people to take care of and live in these houses, but even in this function it is she who retains the power. By being bequeathed these places she is given a very powerful position.

The buildings are expressions of the wealth and dominance of a class and although Emily is shown as a kind of person who helps people in need, she does so from her secure position in a class that does not suffer. Surely, this position is threatened at the beginning of the novel, but it is firmly established in the end also by her possession of so many buildings, which manifest the differences of the class system.

In Dickens' *Hard Times*, architecture, in one respect, is equated with attitude towards life. The reader's attention is drawn to this symbolic link in the first chapter when the visitor of Gradgrind's school addresses this topic. In his opinion, artificial place has to be similar to a natural one – it has to be representative of nature although nothing seems to be less representative than the 'plain, bare, monotonous vault of a schoolroom' (HT, 9), in which this scene takes place:

> 'I'll explain to you, then,' said the gentleman, after another and a dismal pause, 'why you wouldn't paper a room with representations of horses. Do you ever see horses walking up and down the sides of rooms in reality – in fact? Do you?' (HT, 13)

In his explanation he does not give a reason for his presumption why human constructions, which are artificial by definition, have to bear any resemblance to their natural surroundings, let alone mirror them as representations of something that is distinctly different and that he also refers to as such. A few lines later, another clue is given to the reasoning behind the gentleman's notion of art, who 'had it in charge from high authority to bring about the great public-office

Millennium, when Commissioners should reign upon earth.' (HT, 13) Representing things 'as they are', in a 'realistic' way is 'taste'.

> 'You must use,' said the gentleman, 'for all these purposes, combinations and modifications (in primary colours) of mathematical figures which are susceptible of proof and demonstration. This is the new discovery. This is taste.' (HT, 14)

At the end of his description which embodies a shift from a rather objective narrator to a narrator whose emotions gradually gain more and more impact on his words, there is a direct reference to the arts education in schools: 'The M'Choakumchild school was all fact, and the school of design was all fact, […].' (HT, 29)

Bearing these arguments in mind, the question arises in how far Stone Lodge, the home of the Gradgrinds, follows these principles. Does it resemble 'natural facts'? In which ways is the reader supposed to 'read' the home of this family, as Kelsall argued:

> […] houses too may be 'read'. They are icons. Written sign and architectural sign reflect one another. Writers interpret what they see, and the way in which things are seen is conditioned by how they are described. There is no firm division between the visual arts and literature. (Kelsall, 7-8)

Taken that every human building expresses the attitude, intentions and interests of its builder, Dickens uses Stone Lodge to characterise the family living in it, a family whose life is dominated by 'facts' and who chose – or whose head chose - this life and also chose to express it in their family home. Stone Lodge also represents everything the Gradgrinds believe in. It is wholly factual and completely defined by its functions.

> A very regular feature on the face of the country, Stone Lodge was. Not the least disguise toned down or shaded off the uncompromising fact in the landscape. A great square house, with a heavy portico darkening the principal windows, as its master's heavy proved house. Six windows on this side of the door, six on that side; a total of twelve in this wing, a total of twelve in the other wing: four-and-twenty carried over to the back wings. (HT, 17)

In contrast to the point of view expressed by 'the gentleman' at the beginning of the novel, there is a clear distinction between the so-called artificial, i.e. man-made world, and the natural world to be seen in *Hard Times*. This distinction can be most clearly sensed in the descriptions of Coketown, which show the

continuous struggle between nature and a world created by man as opposed forces. The more nature is forced out the deadlier the surroundings are.

> In the hardest working part of Coketown; in the innermost fortifications of that ugly citadel, where Nature was as strongly bricked out as killing airs and gases were bricked in (HT, 68).

To make these ideas translucent to the reader, the narrator himself, abandoning the plot for a short time, points out the superiority of God's creation to that of man:

> Never fear, good people of an anxious turn of mind, that Art will consign Nature to oblivion. Set anywhere, side by side, the work of G O D and the work of man; and the former, even though it be a troop of Hands of very small account, will gain in dignity from the comparison. (HT, 73)

Flint argues that Dickens transfers this distinction to the society he represents in *Hard Times*. He establishes two concepts, distinguishing between two different forms of society, natural and artificial, whereby the latter will always be subordinate to the former:

> The different worlds of this novel are yoked together by a recurrent emphasis on Dickens's part: that contemporary society, and the forms of its culture, can be classified as either natural or artificial. The former is always to be preferred over the latter: it is persistently characterized by imagery drawn from a vegetative, non-industrial world, suggesting that underlying organic patterns will always win out over human-imposed ones. (Flint, xiii)

A similar argumentation can be found in Hoffmann[70], who notes that for Dickens the development of the industrial town led, among other things, to an accumulation of power in the world of bureaucracy, in the financial centres and trade houses. Other features will be pointed out in Chapter 7.3, but for the moment it is enough to say that again and again Coketown is described as an 'unnatural' feature.

> It was a town of red brick, or of brick that would have been red if the smoke and ashes had allowed it; but, as matters stood it was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. (HT, 28)

Repeatedly, Dickens uses language that is loaded with metaphors in order to undermine the picture of an artificial town while evoking it. The author thus

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[70] cf. Hoffmann, 394.

explicitly points out the 'unnatural red and black' , but associates it with the face of a 'savage' – of one who is closest to nature. This is even enforced in the next sentence when he uses serpents as metaphors for the trails of smoke.

Dickens does not only show the prevalent influence of nature and the hierarchy of the natural world by using natural images. He also – and this aspect is even more important - links these artificial and man-made surroundings with the darkest sides of nature – with death and danger. This is shown when he continues using strange and sometimes far-fetched metaphors in his description of Coketown:

> It had a black canal in it, and a river that ran purple with ill-smelling dye, and vast piles of building full of windows where there was a rattling and a trembling all day long, and where the piston of the steam-engine worked monotonously up and down, like the head of an elephant in a state of melancholy madness. (HT, 28)

This monotony is the most important feature that seems to characterise the town, a monotony that Dickens describes in great detail and that he is not weary to point out repeatedly, as he drags along the image of the elephant: 'and all the melancholy-mad elephants, polished and oiled up for the day's monotony, were at their heavy exercise again' (HT, 73), and 'no temperature made the melancholy-mad elephants more mad or more sane.' (HT, 116) The image seems less far-fetched if one takes into consideration that the associations of serpents and monsters with the railway were quite common at that time. The origin of other metaphors and similes such as the savages, smoke servants or elephants can be explained by Dickens' fancy for the circus.[71]

The monotony which characterises the lives of the Coketown inhabitants is certainly not natural. It has not been deliberately chosen by the people themselves but has been forced on them through the structure of this society. It arises out of a system that has been installed and is kept up by the domineering class. As this class also have the money to erect factories and homes for the workers, they have laid down the foundations of the town. It is they who are the 'builders' of Coketown, who have created the surroundings and determined people to live there. Dickens' description of Coketown clearly shows that 'landscape, after all, [is] an imposition of power: power made concrete in the bricks, mortar, stones, tar, and lumber of a city, town, […]' (Mitchell, 123).

Dickens' portrayal of the living conditions is, on the one hand, certainly realistic if one compares them to the facts of how the working class used to live in these times. Still, *Hard Times* being written by 'an imaginative writer' (Carey, 9) rather than a historian, it shows a certain amount of caricature which helps to serve the purpose of making the wrongs of society even clearer:

> Schon bei Dickens wird deutlich, daß bei dieser Art des satirischen Raumsymbols die soziale Welt durch Stilisierung und Übersteigerung verzeichnet wird, damit die verborgenen Schwächen und die Deformationen sichtbar gemacht werden. (Hoffmann, 330)[72]

Dickens became famous for the depiction of towns in his novels. By varying between the town as characterised in its unity and the town shown in its variety, Dickens' symbolism stays open for negotiations. In the case of Coketown, 'die zusammenordnende, schematisierende Darstellungsweise der Satire, [...]' (Hoffmann, 394) is more important than the depiction of the great variety of different cultures, classes and lives that can be found assembled at a relatively small place.

Dickens renders the buildings of Coketown as strikingly similar to each other. The only difference between them is the inscriptions denoting the function and use of each building. But the lack of emotion, singularity, originality and, most of all, individuality is achingly apparent:

> The jail might have been the infirmary, the infirmary might have been the jail, the town-hall might have been either, or both, or anything else, for anything that appeared to the contrary in the graces of their construction. (HT, 29)

Similar to the buildings, the people of Coketown, and among them especially the workers, are not seen as individuals by the ruling class. It seems as if the buildings were built simply because one needed a jail, a town-hall or an infirmary to fulfil some necessary preconditions of a town. But the buildings are no more individuals than the workers themselves, who are repeatedly called 'the Hands' in reference to their status for the factory owners; these people are

> [...] the multitude of Coketown, generically called 'the Hands', - a race who would have found more favour with some people, if Providence had seen fit to make them only hands. (HT, 68)

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[71] cf. Simpson, 79.
[72] For more details about the 'satirische Milieusymbol' cf. Hoffmann, 330.

The same predetermination of people's lives according to their status of birth is most clearly portrayed in Ishiguro's *The Remains of the Day*. The country house is the signature of the rich in the countryside. It represents a place that, except for the servants, only members of the highest class would visit to meet people of their own kind. These houses were built as landmarks in the countryside to show the dominance of the upper class. The servants were supposed to regard themselves privileged if they were deemed worthy to be 'placed' in such 'houses', 'where the greatest ladies and gentlemen of the land gathered' (RD, 4). This, at least, is the opinion of Stephens, the butler of Darlington Hall.

The contrast of a country house to the housings of people of lower classes becomes clear when Stephens runs out of petrol and has to spend a night at the small village of Moscombe, which is described as a typical village in the country:

> I could make out through the mist a church steeple, and around about it, clusters of dark-slated roofs; here and there, wisps of white smoke were rising from chimneys. (RD, 170)

As there is no inn at this village, Stephens is invited by Mr Taylor to stay at his place. In his account of his visit to Moscombe, Stephens also includes a description of the house:

> The room downstairs at the front of this cottage would appear to serve Mr and Mrs Taylor as both dining room and general living quarters. It is a rather cosy room, dominated by a large roughly hewn table of the sort one might expect to see in a farmhouse kitchen, its surface unvarnished and bearing many small marks left by choppers and breadknives. (RD, 190)

The small number of rooms in such houses and the lack of electricity are only two differences, Stephens notices. The people are shown to be very content with their living standards. They even point to the advantages of not having electricity as '[o]il gives a warmer light' (RD, 190) anyway. Stephens' descriptions clearly mark his feelings of superiority. He never states this clearly, but his remarks such as 'These people did not look agricultural' (RD, 190) are characterised by a sense of condescension.

Stephens' trust in the rightfulness of class differences is only challenged by the character of Mr Harry Smith, who contradicts him in his belief that the small man has nothing to do with world affairs:

> We're out of the way, all right, a small village, we're none of us getting younger, and the village is getting smaller. But the way I see it we owe it to the lads we lost from this village. That's why, sir, I give so much of my time now to making sure our voice gets heard in high places. (RD, 199)

How deeply Stephens' belief in the class system is engraved in his mind becomes clearly visible when Stephens muses about Mr Smith's ideas, which he finds 'far too idealistic, far too theoretical, to deserve respect.' (RD, 204) For Stephens it is clear that '[t]here is, after all, a real limit to how much ordinary people can learn and know, [...].' (RD, 204) The irony of this and the reason for the functioning of this system become clear when Stephens is forced to play the fool in a discussion that takes place at Darlington House. Although the gentlemen ridicule him, laugh at him and use him as an example of the inequality between members from different classes, he still continues to look up to them.

In contrast to the ordered system of Stephens' world in *The Remains of the Day*, Solanka's world shows more facets and refuses to be divided up into different realms, at least into realms that are solely defined by notions of a class system that has been under attack as the power of the aristocracy is dwindling. However, similar to the way social position has engraved itself into the buildings of Radcliffe's novel as well as Dickens' and Ishiguro's, also Rushdie shows architecture to be an indicator of a certain position in society. The place where you live is still a status symbol. This is not so obvious with Solanka's, Mila's or Neela's home but it is clearly shown with the people that Rhinehart despises and admires at the same time and whose conspirator he finally becomes. The Palaces these people inhabit are worlds of their own.

> Jack's new line of work gave him an all-access pass to the Places, and he loved it. He wrote about this gilded milieu with waspish venom, he tore it apart for its crassness, its blindness, its mindlessness, its depthless surfaceness, but the invitations from the Warren Redstones and Ross Buffetts, [...] and Marlalee Booken Candell, just kept on coming, because the guy was hooked and they knew it. He was their house nigger and it suited them to keep him around, as, Solanka suspected, a sort of pet. […]In the Palaces, people were not named in this way. Men were not called Biggie or Hammer […](F, 57).

With regard to other aspects, great changes are visible if one compares *Fury* to the novels discussed above. Recalling the functions of place in Radcliffe's *The*

Mysteries of Udolpho, which often mirrors and transforms emotions and presents obstacles as well as changes, the places of *Fury* do not seem to be of a similar quality. Neither is the clear determinism of a 'milieu' as exemplified by Dickens' *Hard Times* to be found in Rushdie's novel, nor can Ishiguro's use of different settings in his work be easily compared to Rushdie's.

New York is a completely different setting which, being relatively 'young' is characterised by the functionality of an American city. 'Functions' are in many ways the magic word for the structuring of modern cities like New York.

> Wenn die neuzeitliche Zivilisation, wie sie im Westen entstand, eine Kehrseite hat, an der die Entstellungen auftreten, mit denen funktionale Produktivität erkauft wird, so ist sie auch im Verschwinden der Leiblichkeit aus der Architektur zu sehen. (Schenkel, 2)

What seems significant is that flats have in most cases substituted houses and are now the new standard habitation of human beings. Moreover, it seems revealing that most people whom the protagonist encounters live in single-flats on their own. Among them are his first wife Sarah, his second wife Eleanor (at the time when he meets her), Mila as well as Neela, his good friend Rhinehart and he himself. Similar to the abodes which are inhabited the characters of *The Mystery of Udolpho*, *Hard Times* and *The Remains of the Day*, also the apartments – the 'houses' of the new age reflect the character of their owner and carry their imprint.

> It was his first visit to Mila's tiny fourth-floor walk-up, which, he thought, was trying hard to be an all-American apartment but failing badly: […] She wanted to belong to this city, this country at this time, but old European demons were screeching in her ears. (F, 176)

> India was insisted upon everywhere in the Bedford Street apartment, in the overemphasized manner of the diaspora: the *filmi* music, the candles and incense, the Krishna-and-milkmaids calendar, the dhurries on the floor, the Company School painting, the hookah coiled atop a bookcase like a stuffed green snake. (F, 208)

In this passage, a sense of cartoonishness is visible, which characterises the whole novel. This feature, although certainly intended to some extent by the author, sometimes works against him, as Wood argues: '[…] Indeed, the Manhattan of *Fury* is a city of half-truths precisely because Solanka-Rushdie peoples it with cartoons: Chlink is one of those walking half-truths.' (Wood, 7)

Wood attacks Rushdie for this feature of his novel[73], but one also has to point out that Rushdie's protagonist is not introduced as a character that is supposed to know New York. He is a newcomer recounting his experiences, and if his encounters with other people are superficial, his thoughts disorganised and contradictory it is the protagonist's fault (if it is any fault at all) not the author's.

At a deliberate level, this fakeness is one of Solanka's messages about America. This characteristic which, partly, he hopes will develop a healing function for him but which, on the other hand, also makes him furious and simply upsets him, is mirrored in the architecture of the city. When strolling along the streets of New York on one of his usual walks, Solanka notices two buildings and feels that

> even the buildings began to speak to him in the sonorous manner of the supremely confident, of the rulers of the world. The School of the Blessed Sacrament did its proselytizing in Latin carved in stone. (F, 43)

These are not the only buildings that were erected to incite the sense of a different culture but instead of achieving the intended purpose they rather lead to embarrassment. America, not being content with spreading its own traditions, has begun to emphasise its multiculturalism as part of its culture. Thus, Solanka immediately stumbles into another product of this attempt.

> Across the street from Pythia's phoney Assyrian palace, the city's best simulacrum of a Viennese Kaffeehaus was just opening its doors. Here the Times and Herald Tribune could be found inserted into wooden rails. Solanka went inside, drank strong coffee, and allowed himself to join in this most transient of cities' eternal imitation game. […] What a place, he thought. A city of half-truths and echoes that somehow dominates the earth. (F, 44)

Regarding the changes that have taken place over the last four hundred years, it is astonishing how little the idea of the building as a means of expression, as a shelter as well as a confinement has changed. Still, there are major changes to be found, one of them being the explosion of cities in an era of urbanism. Not only the sheer size of conglomerations of buildings has dramatically increased but also the symbolism behind the dichotomy of the town, a place created by man, and the countryside, which is commonly associated with untouched nature and wilderness, has changed.

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[73] cf. Wood, 7ff.

7.   PLACE AS AN ENTITY - PLACE AS A SYMBOL

7.1.   Preliminary thoughts

> **Mit den Begriffen der Redundanz und der Implikation erhebt sich weiterhin die Frage nach der wechselnden und über sich hinauswachsenden Funktion der Elmente der epischen Situation, insbesondere des Raums, und damit nach seiner Symbolfunktion.**
> (Hoffmann, 49)

In this chapter the second major scale that Brynhildsvoll identified[74] and that has been shortly outlined above will be dealt with and its positions traced in the four novels. Brynhildsvoll distinguishes between

> Räumen, die durch ihre literarische Verarbeitung in ihrem autonomen Status im wesentlichen unangetastet bleiben, und solchen, die nur dem Anschein nach eigenständig sind, während sie intentional auf ganz andere Sinnbereiche hin funktionieren. (Brynhildsvoll, 15)

With these definitions Brynhildsvoll refers to a distinction that exists on the third level of Hoffmann's symbolism within literature. According to Hoffmann, one has to differentiate between symbolism that refers to either, 'das Zeichen im Text, eine Erlebnisstruktur [oder] die Darstellung dieser Erlebnisstruktur im Werk mit Hilfe des Zeichens [...].' (Hoffmann, 49) The first level is one that is presupposed in every discussion of a literary text. Words are signs that encode meanings, and thus they are symbols of the objects, values and ideas that they encode. The second level of symbolism is due to the necessity of the author to select, substitute, combine and contextualise[75] so that his work becomes 'eine eigene geschlossene Struktur mit einem Interdependenzverhältnis von Teilen und Ganzem' (Hoffmann, 49). Besides these two levels of symbolism, which exist also in works that are usually referred to as 'realistic'[76], there is a third level. On this level it becomes important how certain objects and ideas are perceived as symbols and how their original denotation and meanings can be transformed into symbolic ones.

> Der Text kann nun allerdings wiederum dieses Symbolerleben repräsentieren, und zwar entweder auf der Ebene der <Geschichte>, das heißt jener erzählten Zusammenhänge, die die Fiktion einer wiedererkennbaren Wirklichkeit erwecken, oder auf der des Diskurses, das heißt u.a. in der Vermittlung und Deutung durch den Erzähler, der

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[74] cf. Brynhildsvoll, 9ff.
[75] cf. Hoffmann, 49ff.
[76] cf. Hoffmann, 50.

> sich in diesem Falle direkt oder indirekt über die Struktur des Textes an den Leser wendet, ohne die Übertragung durch die Darstellung des Erlebens der epischen Gestalten in Anspruch nehmen zu müssen. (Hoffmann, 50)

In which ways do the characters of the four novels perceive spatial elements as symbols and, in which ways does the author use place as a symbol to transfer meaning to the reader ? This last level of symbolism will be the crucial one for the following analysis of spatial symbolism within the works of Radcliffe, Dickens, Ishiguro and Rushdie.

7.2. The distinction in the novels

> [Der] Literatur des 18. Jahrhunderts [...] kommt zumindest das Verdienst zu, das innere Verhältnis von Mensch und Natur mitbegründet oder gar gestiftet zu haben. Pietismus und Empfindsamkeit bauen die Barrieren ab, die der Verstand zwischen dem Menschen und seiner Umwelt errichtet hatte, die rationale Distanz wird überwunden, man fasst Mut zur Subjektivität und kann nun das gestaute Potential des Gefühlsmäßigen auf das natürlich Seiende lenken. (Hillebrand, 38)

It is this 'seelische Eroberung der Natur' (Hillebrand, 39) that distinguishes the novel of the 18th century from those of the Enlightenment Literature. Place is no longer an object just outside human beings. It is given the potential to carry meaning and value which lie in its connection to people. Ann Radcliffe's novel is one of the best examples of this development as has already been shown in the previous chapter.

After having established the close interrelationship between character and place (see Chapter, 6), in which ways is the representation of place now characterised with regard to its symbolic function and its character as an entity? *The Mysteries of Udolpho* was written at a time, when landscape was seen in a new light. No longer regarded simply as background, it was established as an entity of its own that could be the centre of a work of art.

> Während sie [die Landschaft] bei Lorrain und Poussin noch in Mythologie und mythologisch Pittoreskem befangen ist, beginnt in der Romantik die eigentliche Autonomie des Landschaftlichen. (Schenkel, 43)

This would imply the concept of place as an entity rather than as a device with symbolic function. Also Keane, referring to the times in which *The Mysteries of Udolpho* was written, states that Ann Radcliffe's novels, although to some extent

relying on Rousseau's principles of 'natural philosophy', are definitely characterised by a Romantic understanding of the self.

> Whereas for Rousseau and other 'pre-Romantic' naturalists, the encounter with nature is a formative, shaping experience in the construction of identity, Radcliffe's protagonists are Romantic primitivists, whose response to nature is figured as a reciprocal commerce between the self and a divinely created world beyond. (Keane, 21)

Landscape here becomes a concrete object in itself. It is no longer reduced to the function of 'a formative, shaping experience'. However, it does not suffice for Romanticism to deal with concrete landscapes and their relation to characters: 'Sie [die Romantik] will das Konkrete auch transzendieren und aufs Neue in symbolische Ordnungen einfügen.' (Schenkel, 34) Here, the second end of the scale comes in. After having established place as an entity in itself, which allows the character to stand in relation to this place and to define this relation over and over again, it is transformed into a symbol. In this function it loses its quality as an entity. The focus is then laid on its function as a carrier of meaning.

The Mysteries of Udolpho shows some of these cases, where certain qualities are not only projected but transferred from character to place and back. This is only possible if place has, to some degree, lost its qualities as an entity and acquired symbolic meaning. This then leads to situations in which

> [...] diese Verbindung von Figur und Raum dadurch zustande kommt, dass sich beide gegenseitig kodieren, so dass bestimmte Bedeutungen, mithin „Eigenschaften" tatsächlich **zwischen Figur und Raum hin- und hergeschoben werden können**. [...] Wesentlich ist nur, dass diese Verlagerung auch den umgekehrten Weg nehmen kann, und die genrekonstituierende Verzahnung von plot, Figuren und Ort of gerade dadurch erreicht wird, dass letztlich nicht mehr nachvollzogen werden kann, welchen Weg die jeweilige „Eigenschaft" genommen hat. (Kleine, 56)

The figures and the landscapes draw upon each other for their mutual definition. This becomes even clearer when one examines the metaphors and images used for the description of places.

> The scenes, through which they now passed, were as wild and romantic, as any they had yet observed, with this difference, that beauty, every now and then, softened the landscape into smiles. (MU, 48)

Landscapes are so far abstracted that they become substitutes for people, and symbols of certain values. In his letter to Emily, Valancourt suggests to Emily transforming the sunset into a symbol of their mutual affection, and Emily readily agrees to this idea,

> meet[ing] Valancourt in thought, at the customary hour of sun-set, when, wandering among the Alps, she watched the glorious orb sink amid their summits, his last tints die away on their snowy points, and a solemn obscurity steal over the scene! (MU, 164)

Instead of increasing the symbolism within the novel, this device causes the opposite. The sheer amount of toppling and transferring of meanings and values leads to the loss of their meaning. When everything can be used to refer to either a landscape or a character or any other object and can mean different things in different contexts, it loses its unique meaning and quality of reference.

> Dieser Transport von Wörtern führt ähnlich wie das Einblenden der Heldin in die Natur durch ihre intensive Betrachtung der Landschaft und ihre Identifikation mit Teilen der Natur zu Bedeutungsimplosionen, dazu, dass Begriffe nicht mehr verstanden werden können, da sie sich gegenseitig nicht mehr kodieren. (Kleine, 95)

One example of many in *The Mysteries of Udolpho* is the following description of a landscape. Images are toppling each other with their majesty, and this destroy the effect of each single metaphor.

> Emily, often as she travelled among the clouds, watched in silent awe their billowy surges rolling below; sometimes, wholly closing upon the scene, they appeared like a world of chaos, and, at others, spreading thinly, they opened and admitted partial catches of landscape – the torrent, whose astounding roar had never failed, tumbling down the rocky chasm, huge cliffs white with snow, or the dark summits of the pine forests, that stretched mid-way down the mountains. (MU, 165)

The almost immediate besetting of landscapes with values and their function of reflecting the moods of characters as well as the strong interrelationship that is built up between man and place and the proven symbolic function show that gothic works strongly revolted against a current trend of that time:

> Like Romanticism, the gothic is especially a revolt against a mechanistic or atomistic view of the world and relations, in favour of recovering an earlier organic model. The gothic is symptomatic of a nostalgia for the past which idealises the medieval world as one of **organic wholeness**, in which individuals were defined as members of the 'body politic', essentially bound by a symbolic system of analogies and correspondences to their families, societies, and the world around. (Kilgour, 11) [my emphasis]

A similar position can also be found in Miles, who argues that the romantic concept of character did not distinguish 'between two discrete entities or realms which meet and separate' (Miles, 12). According to him, 'the observing self is shown to be constituted in and through nature.' (Miles, 12) This seems to undermine the argument that landscape was discovered as a 'subject' on its own, as discussed above. But Miles' argument becomes clearer when he continues: 'To be more precise, self and nature are revealed as sharing the same constituent terms, the same metaphors, turns of phrase, figures of speech.' (Miles, 12) He, thus, does not entirely deny the independence of place but refers to its second function as a symbol, which, according to him, is the more important one for constituting the individual in Romantic art.

The representation of landscape in these times also had an additional function that plays a role in *The Mysteries of Udolpho*. Landscape as such was not always deemed worthy of representation. It is only since the Italian Renaissance that landscape has been given a special focus and in this area of 'modernizing Italy […] the idea of landscape (as a mode of representation) was elaborated and theorized' (Mitchell, 115). According to Cosgrove, this idea of representing landscape in the 'right' perspective goes along with the development of capitalism. One could now, as the spectator of an image, feel as if one owns this place that stretched before one's eyes and allowed for a feeling of control.

> […] landscape was and is a particularly *bourgeois* way of seeing. […] Landscape became a means of depicting not just their [the wealthy classes'] control over space (and, importantly, property), but also a means of representing their status and wealth. (Mitchell, 116)[77]

Taking into consideration that the main part of Radcliffe's readership was bourgeois and that she knew whom she was addressing, the numerous representations of landscape could be a way of expressing wealth and the control of certain characters.

Can we find similar positions in other novels ? It is arguable that the projection of feelings and emotions or any other form of interrelation between the outer and inner world, takes place in all of the four novels, albeit to a varying degree. In *Hard Times*, there is an instance where Louisa reveals almost prophetically something of her hidden desires. When talking with her father about

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[77] For more details cf. Mitchell, 115ff.

Bounderby's marriage proposal, she becomes quiet and absent, looking out of the window. To her father's question if she was consulting the chimneys of Coketown she replies: "'There seems to be nothing there, but languid and monotonous smoke. Yet when the night comes, Fire bursts out, father!'" (HT, 103). The description of these chimneys exploding in the night might have been influenced by Dickens trip to the Vesuv volcano in 1845, which he climbed during the night and which made a great impression on him[78]. Casey shows Dickens' climb only as one example of the author's love of fire, as 'typical of his fascination with fire as a beautiful and terrible destroyer, a visible expression of pure violence' (Casey, 12) and adds: 'It's as if the human actors are inadequate to embody the violence of Dickens' idea, and he has to bring in fire to express it.' (Casey, 12).

In most instances, however, the characteristics of place are not connected to the intrinsic and changing feelings of the characters but are features of a distinct entity. As such place simply provides the necessary setting for an action, but there is little projection of feelings or interrelationship between the characters and their surroundings. Concepts like 'home' certainly apply in some parts, and, as pointed out in the previous chapter, also the buildings come to speak for their owners, for society in general and the typical hardships people of the 19th century industrial town had to endure.

To a certain degree, Dickens uses spatial features as symbols. Coketown as a 'typical industrial city' is in some sense a symbol of all the other industrial towns. By not choosing an already existing one, Dickens shows their likeness, their indistiguishability and makes discussions about which town might have served as a model almost redundant.

Still, Dickens did not make use of the symbolism of place to such a great extent as others did. Hillebrand notes that there seems to be a correlation between the focus on social problems and society, and the sparse use of place as a symbolic concept:

> Die Erzieher des Menschen kommen also so gut ohne fundamentale Raumbindung aus wie die großen Erzähler des Gesellschaftlichen. Dostrojewskij und Tolstoi sind ebenso überraschende Beispiele dafür,

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[78] cf. Casey, 11ff for more details about this trip.

> welche Dimensionen menschlichen Seins sich im psychologisch-gesellschaftlichen Medium erschließen können, ohne dass dem Raum eine nennenswerte Rolle zukäme. [...] Aber vielleicht ist gerade in dieser Form der Raum als wahrhaft realistisches Stilelement anzusehen; denn gerade so entspricht er weitgehend der impressiv-bruchstückhaften Wahrnehmung und Erlebnisweise des neuzeitlichen Menschen. (Hillebrand, 13-14)

Hillebrand here does not distinguish between different forms of representation, between place as an entity and place as a symbol, between the modes or representations of place and the use of place as structuring element. But he points out a certain trend that might be traceable in Dickens' *Hard Times.*

Novels that feature a protagonist who is often alone and who finds himself outside society are more likely to emphasise the relationship between man and place as the lonely character is more ready to take in their surroundings, to connect with them and endow them with value, as Hillebrand argues.

> Nur der einsame Mensch, d.h. der Mensch ohne mitmenschlichen Dialog, angewiesen auf die Zwiesprache mit sich und den Dingen, ist in der Lage, sich den Raum wesensmäßig zu erschließen. Ihm öffnen sich andere Perspektiven und Erlebnisstufen des Räumlichen als dem sozial integrierten Typ. (Hillebrand, 14)

This might be true for Emily, who, enclosed in the walls of Udolpho, is often on her own. But does this also apply to Stephens, the protagonist of *The Remains of the Day*?

Stephens is a very lonely character. He goes alone on his journey, and the narrative voice that Ishiguro chooses, i.e., Stephens as the narrator who addresses the reader or even an imaginative other listener, helps to force the strong interrelation between the protagonist of *The Remains of the Day* and the settings of this novel. Whenever Stephens is not thinking about Ms Kenton or his former employer Lord Darlington, he often refers to the surroundings he passes, and, being on a journey, this seems quite natural.

These landscapes, however, are not rendered as mere scenic descriptions. Apart from looking for his lost love and for an explanation that would give sense to his life, Stephens is searching not only for some variety in scenes and touristic sights but even more he is trying to 'gain some sense of the sort of place Miss Kenton had gone to live her married life.' (RD, 12) He has already partly achieved this by looking at a travel guide.

> Indeed, I recall that shortly after Miss Kenton's departure to Cornwall in 1936, myself never having been to that part of the country, I would often glance through Volume III of Mrs Symons's work, the volume which describes to readers the delights of Devon and Cornwall, complete with photographs and – to my mind even more evocative – a variety of artists' sketches of that region. (RD, 12)

It is worth pointing out that not the photographs but the artists' sketches are more apt to give Stephens what he is looking for. Photographs, being more or less realistic representations of things, would fail in capturing the 'sense of place'.

Darlington Hall is certainly a place that possesses a very strong 'sense' in that it is of great value for Stephens, and he describes it numerous times and in numerous ways. Almost at the very beginning of the novel, Stephens gives a detailed description of the house, listing its various sections:

> Almost all the attractive parts of the house should remain operative: the extensive servant's quarters – including the back corridor […] would be dust-sheeted, leaving all the main ground-floor rooms and a generous number of guest rooms. (RD, 8)

Darlington Hall is also presented as a symbol, and as such, it is part of Stephens' notion of life, of dignity, of class, of England, but most importantly of his duty. The symbolism of Darlington Hall is clearly visible not only in some of its descriptions but throughout the whole novel. Darlington Hall serves as a contrasting element, as an object of comparison, and as a setting for most of Stephens' life, where all the crucial moments or 'turning points' (RD, 185) as Stephens calls them take place. Moreover, Darlington Hall arouses associations which are repeatedly attributed to the English country house:

> The great country house, it is claimed, is a natural excrescence. It has not been built so much as grown by organic process from the English soil. It is not a social phenomenon, but gives the impression of being out of time, 'as if it had always been there'. Thus, it is as much part of England as the rocks and stones and trees. (Kelsall, 6)

It is certainly true that the country house tradition is strongly connected to the idea of a national, an 'English', tradition. Stephens himself feels this and repeatedly points out that his new employer is American. The first remark he makes about his employers nationality is a rather negative one:

> As you might expect, I did not take Mr Farraday's suggestion at all seriously that afternoon, regarding it as just another instance of an

> American gentleman's unfamiliarity with what was and what was not commonly done in England.

Darlington Hall also stands for a conviction that has characterised Stephens' life. Together with his strong belief in the rightfulness and importance of the English class system, it is his unshaken confidence that the aristocracy of England are still the rulers of this country, and even the important players in world politics, which has characterised his actions and which is the basis for his notion of pride. Only at the end of the novel, doubts as to whether this employer's undertakings did not do more harm than good arise within him, and finally, after having invented numerous excuses and lies to explain his lordship's doings, he admits that Lord Darlington was on the wrong side, a helper of fascist ideas and a dangerous one at that. However, on the second day of his journey, Stephens is still of a different opinion:

> It is my impression that our generation was the first to recognize something which had passed the notice of all earlier generations: namely that the great decisions of the world are not, in fact, arrived at simply in the public chambers, or else during a handful of days given over to an international conference under the full gaze of the public and the press. Rather, debates are conducted, and crucial decisions arrived at, in the privacy and calm of the great houses of this country. (RD, 121)

In *The Remains of the Day*, the distinct existence of place is in some parts threatened by its symbolic function and its use as mere quality or characteristic. One of the scenes where this becomes most clear is set on the first day of Stephens' journey. At the beginning of the passage, place is still portrayed as an entity, something that can and should be admired for its qualities:

> […] the English landscape at its finest – such as I saw it this morning – possesses a quality that the landscapes of other nations, however more superficially dramatic, inevitably fail to possess. It is, I believe, a quality that will mark out the English landscape to any objective observer as the most deeply satisfying in the world, and this quality is probably best summed up by the term 'greatness'. (RD, 28)

A slight ironic tone lies in the phrase 'to any objective observer' as Stephens clearly expresses nothing but his own feelings, his own opinion. He projects his feelings of elatedness into the landscape: 'I distinctly felt that rare, yet unmistakable feeling – the feeling that one is in the presence of greatness.' (RD, 29) And he points to the quality of 'restraint' that characterises the English landscape:

> And yet what precisely is this 'greatness'? Just where, or in what, does it lie? I am quite aware it would take a far wiser head than mine to answer such a question, but if I were forced to hazard a guess, I would say that it is the very lack of obvious drama or spectacle that sets the beauty of our land apart. What is pertinent is the calmness of that beauty, its sense of restraint. (RD, 29)

So far, the butler simply projects his feelings into the landscape and tries to find arguments for the quality of 'greatness' he senses. The actual purpose of this arguing is then revealed when he proceeds to discuss the question of 'what […] a great butler [was]' (RD, 29). Suddenly it becomes obvious that the admiration of the landscape was just a preparation for the following discussion, a rather stilted link for his most favourite topic.

Although the landscape does not lose so much of its entity to become merely a symbol, there is a tendency of a continuous loss of independence. In this passage the change from a certain blurring of the border between individual character and surroundings, which Brynhildsvoll defined as follows:

> Der Mensch überträgt seine Stimmung auf die Umwelt, die ihm daher im Lichte seiner eigenen Befindlichkeit erscheint. Die Außenwelt nimmt Innenweltcharakter an. Sie verliert dabei an Eigenständigkeit, büßt sie jedoch nicht gänzlich ein (Brynhildsvoll, 10),

to a second stage where place becomes a mere quality and is given a completely different function within the literary work is traceable. In its extreme, place changes completely:

> Der reale Raum mit seinen individuellen Erscheinungsformen wird derart transformiert, daß er etwas ganz anderes, viel Allgemeineres meint. Der dargestellte Raum nimmt metaphorische, bildsprachliche Züge an, verweist auf ein ihn Überschreitendes, als dessen Stellvertreter er erscheint. So entstehen mit Hilfe räumlicher Gestaltung symbolische, allegorische, mythische Funktionsgebilde. (Brynhildsvoll, 10)

Brynhildsvoll distinguishes between 'Wirklichkeitscharakter' and 'Bildcharakter'[79], which are complementary to each other. In the scene described above, place still retains a certain amount of its 'Wirklichkeitscharakter' and thus, does not lose all of its original characteristics.

At the end of the book, the reader encounters a scene where place is used as a symbol rather than presented as an entity of its own. On the evening of the sixth

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[79] cf. Brynhildsvoll, 10.

day, Stephens, having decided to stay at Weymouth for the night, is sitting at the pier waiting for the dark.

> The pier lights have been switched on and behind me a crowd of people have just given a loud cheer to greet this event. There is still plenty of daylight left – the sky over the sea has turned a pale red – but it would seem that all these people who have been gathering on this pier for the past half-hour are now willing night to fall. (RD, 253)

At first sight, there might not be a distinctive mark that could show the 'Bildcharakter' of the scene described. Nevertheless, a sense of artificiality and construction underlies the description. This pier was not chosen at random and it was not taken as a setting because it adds to the variety of the places nor because it means anything to Stephens or carries any other meaning connected to the protagonist. It was chosen as a symbol of something else, and this function is emphasised by the fact that there is no direct link between Stephens and his surroundings. He does not include himself in the people who are cheering as the lights are turned on, but he is somehow standing outside the scene, unaffected by the other people.

Ishiguro does not leave it at that; he takes another step and makes the symbolic character of the place the topic of a conversation between Stephens and another butler whom he accidentally meets at the pier.

> His claim was that for a great many people, the evening was the best part of the day, the part they most looked forward to. […] Of course, the man had been speaking figuratively, but it is rather interesting to see his words borne out so immediately at the literal level. (RD, 153)

It seems almost as if the author is only too aware of the symbolism of this last scene and wants to be prepared for any criticism by showing this awareness openly. Sparsely, details of the surroundings are given: the man 'gazing out over the water, perhaps at some seagulls in the far distance' (RD, 153), then 'turning his eyes away from the sunset' (RD, 153) and 'turn[ing] his gaze back to the sea again' (RD, 255) while talking to Stephens about the evening being the best time of the day. Stephens has reached a point where he finally admits to himself some of the mistakes Lord Darlington and, more importantly, he himself have made, and where he comes as far as questioning his unquestionable loyalty to his former employer:

> All those years I served him, I trusted I was doing something worthwhile. I can't even say I made my own mistakes. Really – one has to ask oneself – what dignity is there in that? (RD, 256)

The partial revelation of his mistakes coincides with the falling in of the night. Then, the lights are turned on, and Stephens' mood changes. It is not as if he was influenced by the lights. Again, 'the event that has just taken place – namely, the switching on of the pier lights' (RD, 256) is given a symbolic function within this scene. As if bringing back light to Stephens' setting of mind, which in contrast to the usual function of light helps him back into his habit of self-betrayal, Stephens considers 'adopt[ing] a more positive outlook and try[ing] to make the best of what remains of my day.' (RD, 156)

There is a second symbolic function of the pier. Stephens notices the 'throngs of people laughing and chatting behind [him]' (RD, 257) and soon realises that some of these people have not known each other before this evening. He wonders 'how people can build such warmth among themselves so swiftly' (RD, 257), and the feeling that he is left out grows stronger and stronger. The people themselves are not important, none of them knows Stephens or will get to know him. They are there to outline Stephens' second major shortcoming to him, which led to his second big mistake – his inability to connect to other human beings and to see his role as a butler just as a job. These character traits of his led to his losing Miss Kenton, and make it once more clear to him that a very lonely future awaits him.

In *Fury*, a constant alteration of places showing 'Wirklichkeitscharakter' and/or 'Bildcharakter' can be seen. Urban 'America' is one of the most obvious examples of this tendency. Rushdie's novel could without doubt be added to Hoffmann's list of novels which feature a town as major setting, and in which this setting fulfils a number of different functions:

> Die Macht des «spirit of place» als «important determinant of culture» [135] ist vor allem in modernen <Stadtromanen> wie Durrells *The Alexandria Quartet*, Dos Passos' *Manhattan Transfer*, Döblins *Berlin Alexanderplatz* oder Musils *Der Mann ohne Eigenschaften* (Wien) evident. Die Stadt ist in diesen Romanen sowohl Strukturmuster als auch Bild und Sinnbild der Vitalität, der Erneuerung oder der Bedrohung des Lebens, sowie Bezugsrahmen verschiedener Haltungen zu persönlichen, sozialen und geistigen Realitäten. (Hoffmann, 24)

The representation of New York in Rushdie's *Fury* also comprises the whole scale of different place-conditions. It ranges from a mere background, a place

which is distinct in its entity and impact on the characters to a New York which has lost these qualities and has become a symbol.

> When he got home from the parade, however, Professor Solanka was seized by melancholy, his usual secret sadness, which he sublimated into the public sphere. Something was amiss with the world. The optimistic peace-and-love philosophy of his youth having given him up, he no longer knew how to reconcile himself to an increasingly phoney (he loathed, in this context, the otherwise excellent word "virtual") reality. (F, 7)

The world is no longer a place that seems to exist outside Solanka's experience, but is wholly defined by it. It is not the optimistic peace-and-love philosophy that has given him up, but he has ceased to believe in it. The reason he cannot reconcile himself to the 'phoney reality' has more to do with himself than with the world around him. The world has ceased to be an object that is presented in relation to the characters and become a symbol. This symbolism of place is already hinted at in the first chapter, when Solanka meets Mila, who is to become his young lover, for the first time.

> "You walk a lot. I mean, five or six times a day, I see you walking someplace. I'm sitting here, I see you come, I see you go, […] A few times there we even followed you, but you weren't going anywhere, just wandering, just covering ground. […]" (F, 4)

Mila, whose 'special thing turned out to be the collection and repair of damaged people (F, 117-118) has immediately sensed Solanka's problem watching him strolling around aimlessly. The way she describes his movements within space denotes very well the senselessness and loss of direction he struggles with.

Again and again, Rushdie sets up a scene where place seems to be a symbol rather than an entity of its own. This is already traceable in the various instances where Solanka is compared to the place around him and where place becomes a metaphor for Solanka's life.

> So in her eyes he was like an old mansion, or at least like this old Upper West Side duplex he had sublet, this handsome space that hadn't been spruced up since, probably, the sixties and had begun to look a bit tragic; inside and out, she said, it was time for a whole new look. "As long as you don't hang any cradle full of noisy, foulmouthed, beedi-smoking Punjabi decorators on my frontage," he concurred. (F, 118)

Throughout the whole novel, 'America' is shown dually not only as a place but also as a symbol. In most instances it is difficult to actually quote a line that clearly shows it in one or the other extreme of representation. Both positions can

be sensed: on the one hand, America is displayed as a place existing outside the experiences of human beings, comprising land and buildings that would be there even if the people vanished. On the other hand, America is shown as a country whose name has almost lost the connection to the land and become overloaded with meaning and value.

'America' stands for a particular area but it also stands for a lifestyle, a certain kind of culture. Culture being the 'world's new secularism' (F, 24), America's culture has become a dominating force.

> The industry of culture would in the coming decades replace that of ideology, becoming "primary" in the way that economics used to be, and spawn a whole new *nomenklatura* of cultural commissars, a new breed of apparatchiks engaged in great ministries of definition, exclusion, revision and persecution, and a dialectic based on the new dualism of defence and offence. (F, 24) [emphasis in the text]

'Culture' is a word that is very difficult to define and its definitions are almost infinitely variable. Thus, it is difficult to argue in which sense Rushdie intended it to be understood and what he actually means when he refers to the 'industry of culture' which substitutes that of ideology. Mitchell argues in his work *Cultural Geography* that the term 'culture' itself does not refer to 'anything at all' (Mitchell, 12). 'People do not "have" culture. Nor do "cultures" simply and automatically exist, as something real, solid, and permanent.' (Mitchell, 12) According to Mitchell, there has to be an ideology behind every culture that gives out guidelines to people 'or, at the very least, asserts that "culture" exists as a realm, level, or medium of social interaction.' (Mitchell, 12) Thus, the ideology of culture could be seen as substituting that of politics. What has been so far referred to as 'ideology' most often meant political ideology. Now the new magic word is 'culture' and the process of identification is also defined by different characteristics.

Still, it would be wrong to assume that Rushdie meant to say that politics is no longer a highly contested issue. It is still at the heart of the new industry of culture, as some scholars argue: 'culture *is* politics' [emphasis in the text] (Mitchell, 36). However, the reasons why people identify with this new 'ideology of culture' and support this new industry are slightly or even strikingly different from those that led to their identification with a political ideology. 'Culture' has stronger associations with a country, a particular place, than politics, and it is

definitely strongly linked to the idea of place: 'Yet if there is any consensus in all this new work in cultural geography, it is simply that, no matter how it is approached, "culture" *is* spatial.' [emphasis in the text] (Mitchell, 63)

Culture, thus could be a new 'cover term', a new concept that is used to bind people together for the purpose of fighting and spreading ideological messages. Again, culture in this sense is an ideology that tells people what to do and that guarantees that people behave according to a pattern that, in this case, is defined by 'cultural commissars'. This is, however, only one of many possible interpretations, and the statements above exemplify how difficult it is to actually circumscribe and define the phenomenon that is usually referred to by the term 'culture'.

The above quoted paragraph from the beginning of the novel is, although not easy to understand, crucial for *Fury* and for the whole situation that Rushdie wants to present. The newly arisen industry of culture is most noticeable when it is disputed and its boundaries are contested. These 'Culture Wars'[80], as Mitchell termed them, 'those battles, […] that mark contemporary society' (Mitchell, 4) are not only battles that take place figuratively:

> Like other wars, wars over culture are territorial, they literally take place, whether that place is on the wall of a convention center, on the city streets outside, or in the print and electronic media. (Mitchell, 5)

Therefore, also 'the new dualism of defence and offence' (F, 24) can be seen as dealing with and coordinating the occupation of a certain territory, the spreading of a specific 'culture' or its receding from an area. The deep link between certain ideological ideas, certain 'values' and the actual manifestation of these values at a particular place becomes once more apparent, especially with regard to the concept of culture. Thus, Mitchell argues that whereas 'culture' in itself does not exist[81], 'our fights over culture are deadly important. […] They shape the spaces we live in just as the spaces we live in shape them.' (Mitchell, 12). What is most important is that Mitchell sees culture not as the origin of these wars. It is not cultures that clash, but different 'worlds' that can be distinguished according to their economic and political factors and that are presented as completely different cultures. A specific 'culture' is never the (only) reason for these battles.

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[80] cf. Mitchell, 4.
[81] cf. Mitchell, 12.

> Each successive battle transforms the geography in which it takes place and therefore creates new contexts – new geographical situations – within which the next round of struggle occurs. But these geographies are not only – and never can be only – "cultural". Instead, they are part of a recursive set of relationships between what we call "culture" and the changing political and economic fortunes of different places and different peoples. (Mitchell, 11)[82]

This becomes most apparent in *Fury*, where the 'American' culture is presented mostly in terms of economic force. Taking the different links between places and their 'cultures', as well as their symbolic functions into account, it becomes more difficult to argue for the division of a concept like 'America' into its symbolic and its territorial character, as both are highly interlinked. Territory has not ceased to play an important role – this at least is shown in Rushdie's *Fury*. The complexity of these culture wars, a complexity that is also presented in *Fury*, may be seen in the definition of Mitchell, who points out that

> [w]hat makes these culture wars is that they center as much on questions of identity (personal, ethnic, and national), social values, and control over meaning, as they do on the more "traditional" battlegrounds of territory, economy, and military might. (Mitchell, 5)

Moreover, in the same way that culture is more connected to place, place also becomes a more influential aspect of the new 'primary' force. One could then argue that the symbolism which such a dominating power certainly possesses is transferred back to its origin – the territory of 'America'.

In *Fury*, Rushdie often employs the term 'America' to refer to the U.S.A. On the one hand, this might simply mirror the use of 'America' in every-day-language, but, on the other hand, there may be an additional meaning behind this. Whereas the 'United States of America' is the official name of a conglomeration of states in Northern America, 'America', per definition, refers to the whole continent, including every state besides the U.S.A.. Rushdie even points to this distinction by using the word 'America' for the first time in the following list:

> In all of India, China, Africa, and much of the southern American continent, those who had the leisure or wallet for fashion […] would have killed for the street merchandise of Manhattan […] (F, 6)

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[82] cf. Mitchell, 14 ff. for more about the relationship between the concepts culture, society, economics, and politics.

The next sentence then breaches the actual definition: 'America insulted the rest of the planet […] by treating such bounty with the shoulder-shrugging casualness of the inequitably wealthy.' (F, 6) Here, America clearly refers to North America, and most likely, only to the United States, whereas South America belongs to 'the rest of the planet' (F, 6).

Solanka 'comes to America', the phrase is repeated again and again like a mantra. 'America, to which he had come' (F, 44), 'he walked free and came to America' (F, 48), '[h]e had come to America' (F, 51), and in these sentences, 'America' always refers to the United States. This exchange of 'America' for 'U.S.A' symbolizes what Solanka repeatedly refers to – the sheer power of the United States which, on the one hand, transgresses its national boundaries and, on the other hand, also adopts and annexes everything and claims it as its own, 'always labelling things with the American logo' (F, 55) even the term 'America' itself.

This constant exchange of the terms 'America' and the 'United States' is once more employed in a conversation between Rhinehart and Solanka. Rhinehart addresses the issue of Solanka's fury against the United States of America. Throughout their talk, Solanka's friend always uses the term 'U.S', when talking about 'the U.S. policy in Central America […]' (F, 68), 'U.S. Policy in Southeast Asia.' (F, 68), 'the U.S.A. in general' (F, 68) whereas Solanka, in his replies, does not talk about the United States but about America: '[…] and because of the immense goddamn *power* of America, the immense fucking *seduction* of America, […]' (F, 68). Here, the symbolism connected to this country is given far more importance than the boundaries of the actual national state, and the use of the term 'America' clearly implies this.

The United States has also become the centre not only of the new secular world power culture but also of the new dominating religion, which is fame. The spread of this second dominating influence is, like the first, shown through territorial spread. It is associated with the old church trying to go on 'missions'. The idea that the covering of space is important is implied in the following sentence:

> And if culture was the world's new secularism, then its new religion was fame, and the industry – or, better the church – of celebrity would give meaningful work to a new *ecclesia*, a proselytizing mission ensigned to conquer this new frontier, building its litzy celluloid vehicles and its

catheode-ray rockets, developing new fuels out of gossip, flying the Chosen Ones to the stars.' (F, 24) [emphasis in the text]

At the heart of the novel and the definition of New York is not the state called U.S. and its people but the symbolic power of 'America'. Solanka notices the Furies not only in his own life but 'hover[ing] over [himself], over New York and America'. They thrive on human disappointment which is so high at this place since the U.S. stands for the fulfilment of dreams. And as '[h]ere in Boom America, […] human expectations were at the highest levels in human history, […] so, therefore, were human disappointments' (F, 184).

A symbol within the symbolism of this novel is the story Solanka creates for Mila to publish and which becomes a great success, thriving on an internet site but also leaving its traces in TV programmes, masquerade shops, books and more. The final stage is reached when the invented story, which develops in the virtual world, is mirrored in reality by the oppressed people of Neela's country, Lilliput-Blefuscu. Although the setting of Solanka's story is imaginary – a planet named Galileo-1, home to the Rijk, an imaginary people -, Solanka's creation is never very far from reality:

> Solanka soon learned the value of working, like the great matadors, closer to the bull; that is, using the material of his own life and immediate surroundings and, by the alchemy of art, making it strange. (F, 16)

> In its origin, the doll was not a thing in itself but a representation. Long before the earliest rag dolls and golliwogs, human begins had made dolls as portraits of particular children and adults, too (F, 73).

The fate of Galileo-1 does not sound so very different from that of the planet earth. The major problem that the inhabitants of Galileo-1 have to face is that the ice-caps are melting due to an increase in temperature.

> The Galileo solar system lay in a "dark quadrant" near the rim of our own galaxy, a mysterious area in which few other suns burned, and in spite of their high level of technological achievement, the Rijk had never succeeded in locating an alternative home planet. […] When a dike sprang a leak, the water pushed through with such violence that whole counties were sometimes flooded before repairs were complete. The economy collapsed. Lawlessness increased. (F, 162)

The direct relation of 'reality', the reality that exists within *Fury*, to the fictional world of 'LET THE FITTEST SURVIVE: THE COMING OF THE PUPPET KINGS' (F,161) is clearly traceable in the characters of Galileo-1:

> the *Aristocratic Philosopher; the Promiscuous Child-Woman; the First, Rich Ex-Wife (a Bitch); the Ageing Groupie; the Pope's Driver; the Underwater Plumber; The Traumatized Quarterback; the Blackballed Golfer; the Three Society Girls; the Playboys; the Golden Child and His Ideal Mother; the Deceitful Publisher;*[…] (F, 164) [emphasis in the text]

All of these figures are modelled on people Solanka actually knows or knows about, and he is conscious of that. He even mirrors this process in that he identifies himself with Kronos, the doll-maker. Solanka is the maker of this story and its characters in the same way as Kronos is the maker of his puppets. Solanka creates Kronos, who creates puppets of his own, mirroring again his reality by including a model of Zameen alias Neela and a puppet of a dollmaker in his creation. Thus, the list continues: '*the Angry Professor; the Goddess of Victory* (an exceptionally beautiful cyborg modelled after Kronos's abandoned lover, Zameen of Rjik) (F, 164). [emphasis in the text]

At this point of the story the reader is confronted with a triple-layered creation. The puppets of Kronos, the creation of Kronos himself by Solanka and the fictional level of the novel itself. As one reverses these steps and proceeds from the first layer of the world of *Fury* to the second of planet Galileo to the third of the creation of the puppet which, however, coincides with the second as it shares the setting with the former, it becomes obvious that the fictional layers are losing parts of their 'Wirklichkeitscharakter' and gaining in 'Bildcharakter', turning from places into symbols expressing values, ideas and ideologies.

Solanka becomes so mesmerised by his own story that he keeps working frenetically, creating new turns of fate and new opportunities in a sort of 'fury'. Again, Rushdie points out the direct link that exists between fiction and reality, a link that is not based on the simple act of representation but rather on the creation of something new out of the old. The past is Solanka's most useful as well as his richest sourcebook: 'all that was needed was to give the old material a fresh, contemporary twist. Transmutation was all.' (F, 190) It is an art that relies on establishing an alternative to the existing reality by taking the original 'ingredients' but using them to a different end. The stories Solanka admired in his youth are science fiction, books of fantasy which offered escape:

> In flight from his own life's ugly reality, he found in the fantastic – its parables and allegories, but also its flights of pure invention, […] – a ceaselessly metamorphosing alternative world […]. (F, 169)

Now, being able to create such stories himself, they seem to draw him into them, to offer a world where he has more power, surroundings which he is able to change since he created them. It is his art which allows him to define the function of place in his novels. He chooses whether place is defined more according to its 'Wirklichkeitscharakter' or whether he wants it to be rather a symbolic feature of his creation. Showing the power of the creator, even if his creation then takes off and turns against its deviser, Rushdie implicitly also refers to himself and to his works of literature.

> New York faded into the background; or, rather everything that happened to him in the city – every random encounter, every newspaper he opened, every thought, every feeling, every dream – fed his imagination, as though prefabricated to fit into the structure he had already devised. Real life had started obeying the dictates of fiction, providing precisely the raw material he needed to transmute through the alchemy of his reborn art.

However much of the 'Wirklichkeitscharakter' an author tries to embody in his creation, one has to be aware that a world created through language is rather 'ein Derivat der Wirklichkeit, als 'die' Wirklichkeit selbst. Natürlich entsteht innerhalb dieses Derivats wieder eine eigene Wirklichkeit.' (Gelbmann/Mandl, 48) Thus, one of the purposes of the layer-construction Rushdie employs in *Fury*, could be to show the following:

> Aus einer Popper'schen Perspektive betrachtet, scheint Sprache ein Teil der 'Welt 3' zu sein, ein Teil der Produkte des menschlichen Geistes, zugleich aber auch ein Medium, um zwischen der Welt 3 und anderen Welten zu vermitteln. Diese sind die Welt der Dinge (Welt 1) und die Welt der subjektiven Bewusstseinszustände (Welt 2). Es bestehen zweifellos Wechselwirkungen zwischen diesen Welten und es ist anzunehmen, dass die sprachlichen Konstruktionen über Welt 2 und Welt 1 und andere Gegenstände der Welt 3 großen Einfluss auf diese jeweiligen Welten ausüben. Aber das bedeutet nicht, dass sie die Gegenstände bzw. Inhalte dieser Welten ersetzten. (Gelbmann/Mandl, 48)

Considering the different representations of place with their different qualities and functions among and within the four novels, the great variety and the almost infinite possibility of using place within a work of literary art become apparent. Having established the various functions place can serve, it is obvious that place can be one of the strongest devices authors have at their disposal as they can

attribute spatial qualities as well as symbolic meanings to the settings of their novels.

Often these two are inseparable and as hard as this chapter has tried to highlight the focus on either the 'Wirklichkeitscharacter' and in some sense the materiality or the 'Bildcharacter' and linked with that the symbolism of a presented landscape, it also serves to exemplify that these concepts are intrinsically linked:

> Landscape is part of a system of social regulation and reproduction because it is always an inseparable admixture of material form and discursive sign. The very value of a landscape – in structuring ways of life, in providing a place to live – is precisely this mixture of textuality and materiality. (Mitchell, 144)

7.3.   The town as symbol

> Hierzu kommen Phänomene, die sich einer rasanten Veränderung unterziehen oder am Beginn einer solchen stehen. Sie waren bekannt, aber werden in einem fortwährenden Prozess unbekannt. Sie verlangen Metaphern, die sowohl eine Ähnlichkeit als auch einen Unterschied im Verhältnis zu dem Bekannten ausdrücken, und sie verlangen, dass das Verhältnis zu dem Bekannten ständig verändert wird. Die moderne Metropole ist ein solches Phänomen. (Larsen, *Metaphern*, 2)

As already mentioned in chapter three, the symbolic dichotomy of town and country is one which seems to have undergone a major change. The *Mysteries of Udolpho* features several cities, among them Paris, the capital of France. It is never described but various hints to this place are given which is judged quite differently by various characters. Whereas M. Quesnel finds it '[…] the only place in the world to live in […]' (MU, 12), St. Aubert, who himself 'had known life in other forms than those of pastoral simplicity, having mingled in the gay and in the busy scenes of the world […]' (MU,1), simply proclaims: 'I am now contented to know only happiness; - formerly I knew life.' (MU, 12)

As the moral force lies with Emily's father rather than with M. Quesnel, it becomes already apparent that the countryside is clearly deemed 'better' than the town. Valancourt himself almost becomes corrupted by the vices of Paris, which displays a gaiety of such unnatural power that first he is repulsed by it:

> But gaiety disgusted, and company fatigued, his sick mind; and he became an object of unceasing raillery to his companions, from whom, whenever he could steal an opportunity, he escaped, to think of Emily. (MU, 292)

But being 'a stranger to the gradual progress of scheme and intrigue' (MU, 293), prey to his comrades who 'thought of reducing him to their own level' (MU, 293), Valancourt's

> habit stengthen[ed] his desire of amusement, till the scenes around him seemed to awaken into a new character, and Valancourt, to have fallen among them from the clouds. (MU, 293)

This deeply negative portrayal of Paris only works as it is based upon the notion that the private is to be judged higher than the public. Hoffmann points to *The Mysteries of Udolpho* as one of the examples that clearly show this dichotomy of the public and the private:

> Daß es sich bei dieser Korrelation von idyllischem Zeit- und Raumschema unter dem wertenden Bezug auf das Private, Familiäre und Natürliche um eine umfassende Lösungsmöglichkeit für Konflikte im Roman des 19. Jahrhunderts handelt, erhellt durch die Tatsache ähnlicher Schlüsse in vielen Romanen und Romantypen des 18. und 19. Jahrhunderts. (Hoffmann, 361)

Hard Times differs from *The Mysteries of Udolpho* to a great extent with regard to the symbolism of towns. It is set almost entirely within the crowded streets of an industrial town, which also in Dickens' novel is not associated with positive characteristics.

> Für Dickens ist die Stadt materielle wie menschliche Landschaft, die mit Hilfe der Analogisierung von Mensch und Raum sowohl die Deformation des Menschen durch seine Verdinglichung sichtbar macht, als auch die Verselbständigung des Gerichtswesens, der Verwaltung, der Börse, der Handels- und der Finanzhäuser zu unkontrollierten unpersönlichen Mächten durch Freisetzung, Personifizierung und Dämonisierung der Häuser und der Dingwelt anzeigt. (Hoffmann, 394)

A good example of this objectification of people are the lives of 'the hands' in *Hard Times*, which exemplify the erasure of individuality and the treatment of people as nothing but useful machines. The accumulation of goods and financial force at one place and in the hands of a few leads to the establishment of influential powers, and here Dickens tries to show again that the accumulation of demons like money cannot be regarded as positive. Bounderby's bank, the

setting for some of the most wicked plots, which drive Stephens into exile, is only one example.

This demonisation of the town, however, did not survive for long. The structure of towns changed rapidly, and urban characteristics that were once found to be highly disturbing, like the crowdedness and the anonymity of people living in cities, became sought for features. Of course, negative judgments of life in towns can still be widely found, and in the same way, there were also very positive comments made about towns in Dickens' time. Because of the immense power of transformation and the quick rate at which cities changed, an ambiguous attitude is discernible in Dickens' novels as well as in the works of his contemporaries. Thus, Larsen notes that

> für die innovativen Schriftsteller des 19. Jahrhunderts wie Balzac oder Dickens ist die Stadt zugleich ein organischer, oft grotesker Körper und eine gigantische Maschine. (Larsen, *Metaphern*, 3)

Still, an adaptation to the changing features of towns and a tendency away from the idealisation of nature towards the acceptance of urbanism can be traced:

> Aber an die Stelle der Naturlandschaft oder selbst der kultivierten Natur tritt in zunehmendem Maße für eine immer größere Zahl von Menschen die Stadt, die als City und Metropolis reine Zivilisationslandschaft darstellt, kaum noch Spuren der Natur enthält und den Menschen als eigenständigen Gründer und Schöpfer ausweist. (Hoffmann, 389)

Rushdie's *Fury* is one of the most obvious examples of that. There is a strong and prevailing sense of pride in what men have created in *Fury* although New York is not presented as the idyllic place to live in. In the entire novel, little judgement about the preference of either country or town is given directly, except for a few passages:

> Professor Solanka, who thought of himself as egalitarian by nature and a born-and-bred metropolitan of the countryside-is-for-cows persuasion, on parade days strolled sweatily cheek by jowl among his fellow citizens. (F, 6)

New York is not simply a symbol depicted in one particular way as Paris still is in Radcliffe's *The Mysteries of Udolpho*. Even Dickens' Coketown is not a fully realised dominating setting of its own, but still one side – a contrast to something else - and as such it still draws heavily on its counterpart, the countryside, for its definition. Rushdie's New York, however, is the domineering setting of his novel and as such displays a variety of features of its own.

Hoffmann distinguishes between three major types of symbols concerning the town, which he defined as follows: first, the presentation of the facts of a town, its growth and change, which goes along with the horizontal-linear concept of time, second, a depiction of personal reactions, of fear, amazement and others, linked with the psychological concept of time, and finally, town as an abstraction where the focus lies on the unchanging qualities of the city.[83]

All of these and even more are presented in New York. Still, the prevailing sense is that of a personal experience. Solanka, when first arriving in New York, is overwhelmed by this metropolis, glad to find the anonymity he is looking for in a place which is certainly big enough to be dominated by the rules of the city. These are rules which not even Dickens with all his scepticism of the city had laid down as such, but which now, in the 21st century are often experienced almost as strongly as written law:

> She was breaking a rule of big-city life, breaking it brazenly, sure of her power, confident of her turf and pose, fearing nothing. (F, 4)

'She' is Mila, and she breaks the rule by simply addressing Solanka. For the security and also the freedom of the individual, however, it is important that this rule is kept. In such a place like New York, where other people are often not father away than an arm's length, individual space and privacy can only be secured through anonymity:

> He didn't feel intruded upon amid the multitudes, to the contrary. There was a satisfying anonymity in the crowds, an absence of intrusion. Nobody here was interested in his mysteries. Everyone was here to lose themselves. Such was the unarticulated magic of the masses, and these days losing himself was just about Professor Solanka's only purpose in life. (F, 7)

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[83] cf. Hoffmann, 406-407. For details about the different concepts of time cf. Hoffmann, 355 as well as Chapter 9 of this paper.

8.   REGIONAL, NATIONAL, INTERNATIONAL IDENTITY

> Landscape can be considered a term which, of necessity, migrates through regimes of value sometimes held apart. Such an argument resonates with W.J.T. Mitchell's suggestion that we approach **landscape as a verb rather than a noun,** 'a process by which social and subjective identities are formed'. (Matless, 12)

In which way is landscape, is space as such, connected to identity? What processes are behind the notion that certain people seem to 'belong' to a place whereas others do not? A word like nation refers to a piece of land as well as to a people that are defined as citizens of this land, but how is this definition achieved? To ask with Mitchell's words: 'What kind of space is the nation?' (Mitchell, 261)

In the course of this paper, words like 'Englishness', England, France, the United State and their complex meanings have played an important role, and so far, their definitions have been taken for granted. But what do these words really refer to? This chapter will deal with the above asked questions and try to find out how concepts of regional and national identity are connected to various places and how this relation is presented and referred to in the novels.

Citizenship can be defined through many different characteristics. Most of the time, it is basically laid down either by the place of birth of a particular person or by the genealogy of a new-born. The difference is not a minor one as it often entails a number of advantages and disadvantages for the individual. When in 1981 the long existing tradition of the 'ius soli' was broken by the new British Nationality Act under the guidance of Margaret Thatcher[84], it gained great media attention.

> Discarding nine hundred years of legal precedent that recognized a territorial principle as the sole absolute determinant of British identity, the act determined that Britain, was, henceforth, a genealogical community. (Baucom, 8)

The main reason behind this change lies in the colonial history of Great Britain. Fearing that too many of its colonies' inhabitants would demand their rights as British citizens, the British government released an act which 'codified a theory

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[84] For a precise definition and history of the 'ius soli' cf. Baucom, 8.

of identity that sought to defend the "native" inhabitants of the island against the claims of their former subjects' (Baucom, 8).

However, neither did the 'ius soli' mean equal rights for the citizens of British colonies. It had been changed so often in the history of British colonialisation that it could mean 'entirely different citizen rights, or none at all' (Baucom,8) for the great number of British subjects and thus, it simply 'conferred identity but not rights.' (Baucom,8)

The passing of the new British Nationality Act did not come out of the blue and could hardly have been successful if it had tried to overrule the prevailing attitude of people toward a law which had been established and outforced through traditions that dated back 900 years. The 1981 British National Act did not violate the public opinion as much as one could have assumed. It rather reflected a tendency in society that had been a reaction to British colonialisation, as Baucom argues, and that draws as much on genealogy as it does on the 'ius soli':

> Englishness has been identified *with* Britishness, which in its turn has been identified as coterminous with and proceeding from the sovereign territory of the empire, and that Englishness has also defined itself *against* the British Empire, first by retaining a spatial theory of collective identity but privileging the English soil of the "sceptered isle" or, more regularly, certain quintessentially English locales, as its authentic identity-determining locations; and then, intermittently over the decades of imperial rule but programmatically from the 1960s onward, by largely abandoning spatial and territorial ideologies for a racial "discourse of loyalty" and coidentity. (Baucom, 12)

Although these concepts seem to be complementary to each other, they are often co-existing, which is clearly visible in *The Remains of the Day*, where the theme of nationality is dominant throughout the book. As already pointed out above, Darlington Hall as a country house stands for the English tradition. 'English' is here defined not as part of but against the British Empire – 'privileging English locales', and thus it is identified with 'the local knowledges, local dialects, local traditions, and local memories that are held to emerge from the locale' (Baucom, 5). Locality and the knowledge of how to behave in this locality is crucial for inclusiveness. Stephens refers to this when mentioning that his new employer Mr Farraday would not know 'what was and what was not commonly done in England' (RD, 4).

Stephens himself feels to be English, and his concept of Englishness is strongly based on the 'ius soli' culture. On the evening of the first day of his travel, he refers to this by pointing out the obvious relation that exists between the countryside and the term 'Great Britain'. In his use of English and British, the terms are exchangeable, and he restricts the second one to the British isles: 'It is, I believe, a quality that will mark out the English landscape to any objective observer as the most deeply satisfying in the world' (RD, 28). Stephens refers to the land that he has seen this morning to state that: 'We call this land of ours *Great* Britain, and there may be those who believe this a somewhat immodest practice.' [emphasis in the text] (RD, 29) He then justifies the use of this rather daunting term not by referring to the colonial history of Great Britain, which might have been expected, nor by any allusion to the various parts that form this 'sceptered island' but to very typical almost 'quintessentially English locales' (Baucom, 12) as Baucom termed them. Thus, Stephens continues: 'Yet I would venture that the landscape of our country alone would justify the use of this lofty adjective'. (RD, 29) Which landscape does he refer to? Which part of the country? Does he include the whole of Great Britain in his argument?

Stephens refers to the specific spot he is standing at, which may be found in Cornwall and some parts of Southern and Middle England. Some places on the coasts of Great Britain, the Scottish Highlands, towns like Manchester, Birmingham, Newcastle and many more, and of course London, the capital of Great Britain, are very unlikely to be characterised by 'the very lack of obvious drama or spectacle' and a 'calmness of that beauty, [a] sense of restraint.' (RD, 29) Stephens' definition of Britishness thus is limited to Englishness, and the latter is still delimited in a very narrow way. In this sense, Stephens' notion of Englishness and English people heavily draws upon a 'cult of English localism', which

> If anything, particularly in Ruskin and Wordsworth's hands, […] evinced an obsessive interest in discovering the principles that not only would connect England's unborn, its living, and its dead but would guarantee that the nation's past, present, and future would be fundamentally alike. (Baucom, 20)

One could argue that in some respect Stephens does the same. He tries to reveal the principles that govern the people he has identified as 'English'. In doing so, he does not only refer to the land and specific locales for his

arguments. He also weaves in the idea of genealogy as the defining principle for the citizens of a nation.

The way in which he mingles these two concepts has been influenced too by his former employer Lord Darlington. At least, it mirrors a certain kind of argumentation which was very dominant in fascist regimes. Having discussed the issue of what a great butler is in some detail, Stephens establishes the link between the greatness of the country and the greatness of the butlers and of men in general:

> It is sometimes said that butlers only truly exist in England. Other countries, whatever title is actually used, have only manservants. I tend to believe this is true. Continentals are unable to be butlers because they are as a breed incapable of the emotional restraint which only the English race is capable of. (RD, 44).

Almost without any explanation Stephens now takes 'race' as the distinguishing factor between English and Non-English people and points to the superiority of English people in terms of restraint which, one could ironically add, predestines them to serve as butlers. Stephens himself does not go so far as implying this himself, but he states that 'Continental – and by and large the Celts, as you will no doubt agree – are as a rule unable to control themselves in moments of strong emotion' (RD, 44). Notice here the strong contrast between the English and the Celts, a people who had inhabited Great Britain long before the Anglo Saxons came.

The protagonist of *The Remains of the Day*, thus, clearly establishes a link between the landscape before him, the concept of a nation and the concept of genealogy without reflecting about it in great detail. It does not come to his mind that this line of argumentation is nothing but his own speculation or, at worst, the repetition of fascist ideas about countries, nations and their 'races'. At the heart of Stephens' argumentation is still the idea of imperialism and its decline. Ishiguro here only reflects what also other writers have identified in parts of British contemporary society. Thus, Rushdie wrote in 1991:

> I believe that Britain is undergoing a critical phase of its post-colonial period, and this crisis is not simply economic or political. It's a crisis of the whole culture, of the society's entire sense of itself. (Rushdie, *Homelands*, 130)

And a major part of this crisis is imperialism, as he points out a few paragraphs later, referring to a speech by Margaret Thatcher at Chetenham. The politician

'felt able to invoke the spirit of imperialism, it was because she knew how central that spirit is to the self-image of white Britons of all classes.' (Rushdie, *Homelands*, 131) In *The Remains of the Day*, Stephens' statements add to the highly complex characterisation of the protagonist in Ishiguro's novel and reveal his real attitude towards people from other countries and other ethnicities.

Another dimension is added in *The Remains of the Day* which should not be neglected. Englishness is not only defined by genealogy and land, but it is best represented by those who possess most of this land, by the aristocracy of this country. At the very beginning of the novel, the protagonist answers to his employer's suggestion that he should 'get to see around this beautiful country of [theirs]' (RD, 4):

> those of our profession, although we did not see a great deal of the country in the sense of touring the countryside and visiting picturesque sites, did actually 'see' more of England than most, placed as we were in houses where the greatest ladies and gentlemen of the land gathered. (RD, 4)

Does this statement only emphasise Stephens' pride in having met so many 'important' people, and is it only one of the incidences where the protagonist tries to show off his encounter of great ladies and gentlemen as he repeatedly does in the whole novel? On the one hand, this quote certainly exemplifies Stephens' notion of pride in serving these people, but, on the other hand, there is still more to be found in this scene. Stephens tries to explain his ambiguous statement and to clarify it for his employer by pointing out that '[i]t has been my privilege to see the best of England over the years, sir, within these very walls.' (RD, 4) For Stephens, the aristocracy of the country are the best people in his own ranking. In some way, he still belongs to the generation of his father who

> tended to see the world in terms of a ladder – the houses of royalty, dukes and the lords from the oldest families placed at the top, those of 'new money' lower down and so on, until one reached a point below which the hierarchy was determined simply by wealth – or the lack of it. (RD, 121)

In this world order, everything is fixed and nothing fundamental can change or be changed. Everyone has their place within society and a given social position is not to be questioned. This sense of being 'at home' in a certain position is very strong in *The Remains of the Day*, and the fear of being dislocated, of risking too much by stepping across boundaries, is at the heart of Stephens' self-betrayal.

The concept of dignity, as Stephens describes it, is deeply linked with the concept of belonging and knowing one's place. As Lewis points out:

> Dignity is a keyword in Ishiguro's most famous novel, The Remains of the Day (1989). It is the opposite of displacement. To be dignified is to be 'at home' with oneself and one's circumstances. To have dignity is to be correctly placed vis-à-vis your self-demands and the expectations of others. (Lewis, 2)

This fear of losing one's identity or losing some characteristics that might constitute major parts of one's self is particularly strong in Great Britain, which has changed rapidly within the last centuries. Its language has become the most widely spoken in the world. In the same breath, their empire has shrunk to the size of their islands. Their former colonies have gained independence. Thus, there is a tendency to hold on to some part of British history that will stay. The English, for their part, have tried to do this as the huge success of the National Trust programme and the Heritage Fund proves.

> The English people long since lost the uniqueness of their island language in the lingua franca of the world, and have lost their imperial role too like the Romans before them. It is necessary, therefore, that certain signs should define identity, and those signs are essentially conservative, the preservation of the landmarks of the past, peculiar to the history of this tribe in this place. (Kelsall, 5)

The idea that England and the notion of restraint are somehow linked with each other is also visible in Salman Rushdie's *Fury*. Nationality in New York is one of the most complex concepts to be imagined. Is it possible at all to define the nationality of the people living in the United States? Since the invention of the hyphen, most citizens would if asked give their nationality in terms of some compound word.

As the most important and dominating setting of *Fury* is New York, one could speculate that nationality might not play such an important role in this novel considering that New York is famous for being a melting-pot of people who have come from various different countries. However, exactly the contrary is true.

Professor Solanka, the protagonist of *Fury*, has difficulties defining his nationality. He was born in India, but whether India was still a British colony then is difficult to say. One could argue that 2001 is the year in which the novel is set and by subtracting Solanka's age of 55, one could draw the conclusion that Malik was born in 1946, one year before India gained independence from Great

Britain. Considering the sometimes apparent similarities between the author and the protagonist of this novel, it is worth noting that Rushdie himself was born before India gained its independence.[85]

Thus, young Solanka would have witnessed the changes that took place after the British had lost their political power. However, the ties to Great Britain were still very strong. This is shown by Solanka studying at King's College in Cambridge and his decision to stay in Great Britain. At King's College Solanka deals with the question of nationality

> […] enquiring into the development of the idea of the state's responsibility to and for its citizens, and of the parallel and sometimes contradictory idea of the sovereign self […] (F, 14)

This interesting issue is only briefly mentioned here but never explicitly referred to later. What happens in the course of the story could, with reference to this question, be seen as the probing of this question in reality although to a limited extent.

The academic world at Cambridge is a mixture of different nationalities. Solanka's best friend Krysztof Waterford-Wajda, called Dubdub, is from Poland but has spent many years in Great Britain. The narrator repeatedly refers to these countries by linking them with qualities Dubdub possesses and drawing heavily on stereotypes:

> Sometimes he [Dubdub] was mistaken by eager delegates for the mighty Frenchman Jacques Derrida, but this honour he would wave away with an English self-deprecating smile, while his Polish eyebrows frowned at the insult. (F, 24)

Again the use of the term 'England' and not Great Britain should be noted here. Even Dubdub's death is rendered with a metaphor that points to a feeling of regionalism if not nationalism. "'Frightful business. The elms of old England, lost and gone" [, Dubdub said.]' This idea is taken up again a few paragraphs later: 'A simple bypass operation could have saved him, but he refused it and, like an English elm, fell.' (F, 28)

Although Great Britain is not Solanka's home country, he, nevertheless, feels attached to it to a certain extent. When thinking about his flight to America, he compares himself to a snake sloughing its skins, and enumerates all that he left

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[85] Salman Rushdie was born in 1947, on 19 June. cf. Goonetilleke, 1.

behind. The order of this list is remarkable. The first loss he mentions, even before his son is 'country'. Is it Great Britain he refers to?

> Solanka had never thought of himself as a bolter or quitter, yet he had shed more skins than a snake. Country, family and not one wife but two had been left in his wake. (F, 28).

Throughout the whole novel, Solanka's relation to Great Britain remains unclear. He himself only mentions England when referring to his past and to the place where his wife and their son still live. Most of the time, however, it is the names of towns that are given. Thus, the strong emphasis of the 'country' he has left comes as a surprise. Yet, living in a different state, he starts to compare the two countries that share nothing but their language and, in some respect, not even that. The United States are 'the country of the diminutive' (F, 35) whereas Great Britain was the 'country of reserve, of the understatement and the unsaid' (F, 35).

The relationship between Great Britain and the United States of America has always been a difficult one. Being similar in some way and very dissimilar in others, both seem to envy each other. The US envies England particularly its history, its tradition, its strong sense of belonging somewhere. Great Britain, in contrast, envies the United States its power – military as well as economic – that also Great Britain once possessed but that had long been fading.

> Everywhere on earth – in Britain, in India, in distant Lilliput – people were obsessed by the subject of success in America. Neela was a celebrity back home simply because she had got herself a good job – "made it big" – in the American media. In India, great pride was taken in the achievements of U.S.-based Indians in music, publishing (though not writing), Silicon Valley and Hollywood. British levels of hysteria were even higher. British journalist gets work in the U.S.A.! Incredible! (F, 224)

Solanka himself does not really identify with one country or the other. Apart from the above quoted reference to the country he has left behind, which in some respect was 'a good thing too, on the whole' (F, 35), there are no signs that Solanka feels to be British although he is called so by others. Especially his accent seems to be one of the marking points, and although he is by looks Indian this does not seem to bother people. 'And you have a British accent, which makes you interesting too, right' (F, 4), Mila tells him when first addressing

Solanka. Dialect, thus, is perceived as one of the strongest identification markers:

> Sprache kann demnach sowohl territoriales Objekt sein („ideas") als auch zur Artikulation von territorialen Grenzen dienen („verbal markers"). Als Beispiel für diese Doppelfunktion kann man den Dialekt nennen, in dem Sprecher ihre territoriale Zugehörigkeit ausdrücken, während er zugleich im Zeitalter seines Verschwindens zum konservierbaren Objekt wird, mit dessen Erhaltung die regionale Eigenart gerettet werden soll. (Schenkel, 11)

Solanka's ignorance of his Indian past is certainly influenced by his childhood and his family. He was sexually abused by his stepfather and then suffered under the guilty behaviour of his mother. This left such a strong impact on him that he, although cynically but not unkindly at first, accepts the term British without correcting it: '"You're British, right," Skywalker went on. (Solanka didn't get into the postcolonial, migrational niceties.)' (F, 35)

> And then I think, here is this Indian man, Indian from India, not Indo-Lilly like me, a son of the mother country, but apparently that also is a forbidden topic. Born in Bombay, but on the place of his birth he is silent. What are his family circumstances? Brothers, sisters? Parents dead or alive? Nobody knows. Does he ever go back to visit? Seems like not. No interest. Why? The answer must be: more scars. (F, 160)

Neela, asking this, is the more astonished about his complete silence as she herself feels completely different. Although '"She's one of yours,"'(F, 61) as Rhinehart remarks when introducing Neela to Solanka, '"Indian diaspora. One hundred years of servitude […]"' (F, 61), there is a great difference between them. Neela is 'still connected to her origins', while Solanka is not. Again, ambivalence is noticeable when he remarks that 'he almost envied her for it.' (F, 63) Part of him wants to belong to a country, part of him refuses this and is glad to be free from such a binding force.

Neela represents a figure with strong patriotic feelings. She is ready to fight for, even to die for her people, and she turns her words into deeds at the end of the novel. Before that, however, she tries to explain her reasons, which are presented to be more complex than the simple fanaticism of fighting for one's culture. By trying to show her understanding for the other culture in one paragraph, the author does not really achieve any of these effects (if intended or not can only be speculated about):

> "This isn't just a question of ethnic antagonism or even of who owns what," she said. "The Elbee culture really is different, and I can see why

> they are afraid. They're collectivists. The land isn't held by individual landowners but by the Elbee chiefs in trust for the whole Elbee people. And then we Big Endia-wallahs come along with our good business practice, entrepreneurial acumen, free-market mercantilism and profit mentality. And the world speaks our language now, not theirs. It is the age of numbers, isn't it? So we are numbers and the Elbees are words. We are mathematics and they are poetry. We are winning and they are losing: […]" (F, 158)

Although Neela associates her people with mathematics and the others with poetry, and although she admits that 'with her heart [she is] probably on the other side' (F, 158), a certain underlying sense of pride in the fact that it is her people that has gained dominance and that spreads its language, can be felt. This, mixed with a lot of hatred against the oppressors, turns into a statement of confession, almost into a vow.

> […]But my people are my people and justice is justice and after you've worked your butts off for four generations and you're still treated like second-class citizens, you've got a right to be angry. I'll fight alongside them if I have to, shoulder to shoulder. I'm not kidding, I really will. (F, 158)

Is this the explanation for the many wars and fights based on ethnic differences? Is it really ethnic differences that are at the heart of these wars? Rushdie, in fact, does not offer any explanation at all, nor does he give reasons or provide background information to any extent. The fight and the chaos that surrounds it almost seem like the selected, biased and sparse news that appear on television or in the newspapers about a war far away. Maybe this is exactly the effect Rushdie wants to achieve.

The narrator of *Fury* is never omniscient. Most of the time he is a subjective narrator whose point of view is that of Solanka. Although there are some things that are left unclear throughout the whole novel, the topic of war in Lilliput-Blefuscu is strikingly confusing and messy. The only clear message could be that strong feelings can be raised within a group if they feel to belong together. As if their own culture was not enough as a binding force, the Indo-Lillys adopt the identity of Solanka's invented puppets to give them even more feeling of belonging together and 'fighting for a common cause'.

One would assume that it is hard to establish this common feeling in America, as this country is such a mixture of different people and different cultures. However,

America works differently. The Jewish plumber Joseph Schlink from Germany, the Polish cleaner Bronisława, Dubdub and Solanka, Mila's father and Neela, they all share one common characteristic that makes them in some way 'American', binds them together – their dream of starting anew, of being able to escape the home country with all its restrictions and flee to 'a land where the right to dream was the national ideological cornerstone […]' (F, 184).

On the one hand, this 'American-Dream' philosophy seems to be a concept that is intrinsically linked with America, but on the other hand, it is only one of the many built-up images, which, similar to the Country house myth in England, is held up to generate a feeling of national identity. Within *Fury,* Solanka himself discovers the almost frantic efforts to establish a nation of the United States of America.

> […] and Solanka marvelled, once again, at the human capacity for automorphosis, the transformation of the self, which Americans claimed as their own special, defining characteristic. It wasn't. Americans were always labelling things with the America logo: American Dream, American Buffalo, American Graffiti, American Psycho, American Tune. But everyone else had such things too, and in the rest of the world the addition of a nationalist prefix didn't seem to add much meaning. English Psycho, Indian Graffiti, Australian Buffalo, Egyptian Dream, Chilean Tune. America's need to make things American, to own them, thought Solanka, was the mark of an odd insecurity. Also, of course, and more prosaically, capitalist. (F, 56)

In Dickens' *Hard Times* as well as in Radcliffe's *The Mysteries of Udolpho*, nationality and regionalism, the belonging together of people that come from a common country and the concept of ethnicity as counterpart to the 'ius soli' do not play such an important role. Nationality is not contested, but several statements are made about 'the English people' in *Hard Times*. Again, the use of the term English for British should be noted.

> I entertain a weak idea that the English people are as hard-worked as any people upon whom the sun shines. I acknowledge to this ridiculous idiosyncrasy, as a reason why I would give them a little more play. (Dickens, 68)

As already pointed out in chapter 7.2. and as shown to be a recurrent idea in Ishiguro's *The Remains of the Day*, the concepts of nationality, power and space are intrinsically linked. The mastery of space brings immense power with it. Even

the visual control of a landscape as it was introduced into painting during the Renaissance expresses the consolidating power of the rich[86] and mirrors the 'command over real property, [which], as Marx so clearly showed, is itself a prerequisite of capitalist development.' (Mitchell, 117) This does not only apply to different classes but also to different nations.

> Space is a resource that yields wealth and power when properly exploited. It is worldwide a symbol of prestige. […] The collective ego of a nation has made claims for more living space at the expense of its weaker neighbors (Tuan, 58).

A clear example of this is given in *Fury*, where the major reason for the fight between the Rijk and the Puppet Kings is the loss of land on Galileo-1, the Rijk's planet. Without land, not even the Rijk, 'that highest of cultures set in the lowest of lands, which was just then enjoying the richest and most prolonged golden age in its history […]' (F, 161), manage to survive.

There is still another link between the above mentioned concepts. A nation is, as already shown several times, a contested concept that every single individual would maybe define differently if asked for their definition. As people who belong to one nation generally do not know each other because of their great number, still, loyalty to a common understanding of a nation is expected from them on the basis of an 'imagined' bond.[87]

> The notion that the community of the nation can only ever be imagined is important for understanding the ontological status of nations: it turns us away from the assumption that nations are somehow a *natural* result of a common *people* or *folk* and their relationship to a particular place, and towards the sense that nations are contested and thus a particular materialization of power and ideology. (Mitchell, 269) [emphasis in the text]

The 'institutionalization of practices of citizenship and socialized reproduction' (Mitchell, 270) was the next step that led to an identification with a 'special kind of community – the state' (Mitchell, 270), which, in turn, helped to push back class differences and to keep class struggles at bay and was thus welcomed and fostered by the upper classes. As the nation is, seen in some light, an

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[86] For Cosgrove's theories cf. Mitchell 115-117.
[87] '[...] nations are represented as spaces in which members of the nation have a strong bond with each other, a bond that trumps whatever differences (of class, gender, or religion, for example) may divide people within the nation one from another. And yet, this bond can only be imagined; it can never actually be known, because the collectivity that forms the nation is too large to allow any one person to know more than a few of her or his fellow nationals.' (Mitchell, 269)

exercise of power, it is the powerful who have the 'right' and the force to define who is included and who is to be excluded from the community of a nation.

This brief excursion into philosophical debates about 'nations', which shows only a small spectre of various different argumentations about this topic, should help to shed light on some of the underlying ideas of the novels. It might bring in a new perspective from which Stephens' definition of the 'English' could be seen. It may also help to see the forces that are at work in Rushdie's *Fury*, where the contestation of the 'nation' concept can clearly be seen and the multitude of different attitudes towards this concept shows its complexity. Although Dickens and Radcliffe do not, in the discussed works, deal with the question of nationality to a great extent, the pictures they give of individuals belonging to a certain nation and the sometimes stereotypical qualities these characters are shown to possess emphasise the fact that nationality is an issue in all of the four novels.

What becomes most clear, especially, in *The Remains of the Day*, where Stephens' point of view of 'Englishness' is presented, and in Salman Rushdie's *Fury*, and what should be pointed out again, is that although the terms 'Britain', 'U.S.', 'India' and others are taken for granted, they are complex and contested concepts.

> Nation, nationalism, and cultural identity are never anything fixed, only always contested – and always intimately linked to the structures of power that govern our lives. And when national identity is brought into contact with the politics of race, gender, sexuality, and class, it can be understood as nothing more than an on-going struggle – a culture war – over the determinants of social identity. (Mitchell, 262)

9.   PLACE AND TIME

9.1.   Preliminary thoughts

> **If landscape carries an unseemly spatiality, it also shuttles through temporal processes of history and memory. Judgements of present value work in relation to narratives of past landscape. (Matless, 47)**

The concepts of place and time are intrinsically linked. Some scholars even argue that the discussion of one without the other is not possible or at least not sensible.[88] In their works they analyse the combination of place (topos) and time (chronos) by taking the chronotopos, the relation between time and space, as their analytical unit. Still, considering how complex the issue of place in literature is as such, it is impossible to discuss everything at a time. Thus, some major aspects of place have been the focus of the paper so far. They shall now be complemented by a discussion of how time is related to place.

The debates about place and time in literature and especially about time as a structuring force have been heavily influenced by the opinion of one man – Gottwald Ephraim Lessing. He argued that literature is the art of time whereas painting is the art of place. When reading a book it is only possible to read one sentence after the other. We are not able to grasp the whole picture at once as we are when looking at a painting. In pointing out the differences, Lessing certainly had a point, and some of his reasoning can be applied even to works of our time, but in his final conclusions, Lessing was wrong[89] as will be shown.

Since Lessing laid down his theories, various critics have dealt with this issue, taking the rivalry between place and time as the basis of their works. They have tried to establish a theory that would prove how the limitation of the linear model could add to the establishment of place as a structuring force in literature and how it was possible to incorporate place as a structuring element – a process

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[88] cf. Reichl, 1ff.
[89] cf. Brynhildsvoll, 68.

that Lessing had declared to be impossible. In other words, can we read a book in the same way as we approach a picture?

In order to repress linearity, it is, according to Frank**[90]**, necessary to, on the one hand, create a text which does not follow the usual method of succession and, on the other hand, lead the reader to reading the text as a 'picture' rather than a succession of elements: '[…] der Rezipient [müsse] dazu erzogen werden, die Textelemente "as juxtaposed in space rather than unrolling in time" wahrzunehmen.' (Hoffmann, 19) Hoffmann describes a similar process whereby time is reduced to a single moment:

> Die <Wirklichkeit> liegt dabei nicht in den beschriebenen Objekten, sondern in einer kreativen Verbindung von Raum und Zeit, einem «double mouvement de création et de gommage»[140], in der die chronologische Folge aufgehoben, Zeit auf den isolierten Moment reduziert, aber gleichzeitig in der Diskontinuität der isolierten Momente indirekt bestätigt wird, während die Deskription Dimensionen, Oberflächen und Relationen zwischen Objekten in ihren räumlich gesehenen Situationen entwirft. (Hoffmann, 25)

As Hoffmann already indicates, time cannot be erased easily. Even in the discontinuity of events the linearity of time can be sensed although maybe only negatively in that it is missing. Thus, the contest between linear time and the presentation of events as being next to each other rather than following each other is to some degree constructed, Brynhildsvoll argues. Even if you have a text that follows the linear model, there are relations apart from that, references to the past and the future simply because time is not only visible in the progression of the narrative process but also 'im räumlich-atmosphärischen Verwachsensein der Dinge' (Brynhildsvoll, 20). It can be proved that '[…] gerade bei literarischen Bemühungen um eine vollständige Sicht Zeit und Raum sich gegenseitig durchdringen und [...] untrennbar ineinander verwoben sind.' (Brynhildsvoll, 67)

This means that if an author wants to erase time as such and the model of linearity, he also has to erase space in its original, naturalistic sense, as it includes time in its concept and is inseparably linked with it. [91] Thus, a space/

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[90] Frank as cited in Hoffmann, cf. Hoffmann, 19ff.
[91] cf. Brynhildsvoll, 20ff.

place has to be constructed, 'aus dem die Tiefendimension entfernt sei.' (Brynhildsvoll,20)[92] Still, even this position is not tenable for some critics who argue that

> [f]ictional worlds cannot escape the powerful and pervasive influence of time either. Shlomith Rimmon-Kenan touches upon this point when she states that: 'Time itself is indispensable to both story and text. To eliminate it (if this were possible) would be to eliminate all narrative fiction.' (Maglavera, 19)

Maglavera further states that '[n]o matter in what ways the author may play around with different or maybe exaggerated or at first sight unrealistic modes of representation […]'(Maglavera, 20), which, one could assume, would include some of the devices that Frank supposed for the process of spatialisation in the novels, '[…] there will always exist a basic assumption that events are delineated in time and follow some kind of sequence.' (Maglavera, 20)

Brynhildsvoll further argues that the terms simultaneity and multiple perspective might be equally suitable to grasp this phenomenon.[93] Also Bachelard refers to this simultaneity although he presents the issue from a slightly different angle. His starting point is a model where time is shown as a succession of moments which are placed in space and not as a process. What he also points to is the fact that however hard one tries to erase time from the presentation of different things and to use space as the alternative concept, time will still be there. He even goes as far as to argue that the accumulation of time is the reason for place.

> Manchmal glaubt man sich in der Zeit auszukennen, wenn man doch nur eine Folge von räumlichen Fixierungen des feststehenden Seins kennt, eines Seins, das nicht verfließen will, das sogar in der Vergangenheit, auf der Suche nach der verlorenen Zeit, den Flug der Zeit „aufheben" will. In seinen tausend Honigwaben speichert der Raum verdichtete Zeit. Dazu ist der Raum da. (Bachelard, 40)

As the discussion above serves to emphasise, the relation between time and place as such and in its literary representation is a highly complex matter. The following subchapters will focus on several related aspects.

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[92] For more details about the factor 'Raumtiefe' and Frank's argumentation cf. Brynhildsvoll, 69.
[93] cf. Brynhildsvoll, 21.

9.2. Linearity as feature of the narrative process

A novel is not a picture. The way reality or meaning is presented in literature is different from the way it is shown in painting. The main difference lies in the fact that while you look at a painting and see everything at once, you have to read a text sentence by sentence. One chapter precedes the other, and the order of the chapters is important for the revelation of the meaning of a text. The readers do no longer have the whole text in front of their eyes but rely on their memory to recall what they have read so far and to establish references to incidents reported earlier:

> Anders als bei lyrischen und kurzprosaischen Texten, die sich dem Auge des Lesers als einheitliches, überschaubares Ensemble anbieten, ist der Leser bei langprosaischen Texten darauf angewiesen, sich die Ganzheit sukzessive zu erschließen, wobei die jeweilige Textkonkretisation aus dem Gedächtnis heraus als Erinnerungslaborat zustande kommt. (Brynhildsvoll, 67)

Thus, linearity is to a certain extent pre-programmed by this process. At the same time, references are established that refer backwards, certain images are repeated again and again, and possible relations are implied but not definitely laid down. Thus, characteristics of spatiality, such as simultaneity, are always implied, because

> Literatur [ist] eine Gattung, die sich nicht im Denotativen erschöpft, sondern ihre Legitimation vielmehr als Kategorie sui generis gerade aus ihrer Offenheit, ihren Leerstellen, ihren sekundären konnotativen Kodes bezieht und ihren ästhetischen Appell der damit zusammenhängenden Polysemie und Übersetzungsbedürftigkeit verdankt. (Brynhildsvoll, 76)

Language is a medium that lends eternity to thoughts. Artistic language, then, by using special devices tries to rescue simultaneity, 'die mit der Verschriftung allezeit verlorenzugehen droht.' (Brynhildsvoll, 78) In how far these devices[94] are employed and effective in the various novels, is the main question of this part of the paper. What is the order of the presentations of events, and why is it organised like that?

In *The Mysteries of Udolpho*, most of the action is shown as a continuous process, and the sense of time passing is very strong. Still, spatiality is part of the structure in some regards. First of all, the major settings such as La Vallée,

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[94] For more examples of these devices and their use cf. Brynhildsvoll, 79ff.

the castle of Udopho and the Chateau Le-Blanc are not places that are presented in succession. They appear at various stages in the novel, and the protagonist leaves them and returns to them. As already indicated above, these places seem to be worlds of their own, and time also has a different function in each of them. Thus, they are breaking the linearity of time, which is in parts slowed down and then speeded up again.

At La Vallée single moments are described in detail and rendered in all their happiness for the protagonist whereas at the same time days pass uncommented with only a short reference to their passing. Emily's stay at the convent St. Clair, where she 'lingered for some weeks' (MU, 88) is compressed into a few sentences, and time is shown no longer as the most important structuring element. It gains a sense of unimportance in this world where great changes could not be expected: '[…] the peace and sanctity that reigned within, the tranquil beauty of the scenery without, […] almost tempted her [Emily] to […] devote herself to the cloister […]' (MU, 89).

This mirrors the different understanding of time which was still prevalent in England in Radcliffe's times. The change which the Industrial Revolution brought in its wake was not yet fully set off[95]. This meant that time was still regarded as 'rhythmic rather than measured' (Thrift, 58). So 'it was the seasonal cycle that still shaped most Englishmen's worlds and would do so well into the eighteenth century.' (Thrift, 62) And this 'rhythmic' understanding of time can also be sensed in Radcliffe's *The Mysteries of Udolpho*.

When the protagonist returns to the secular world, the feeling of time changes. It becomes more important again. Emily knows that her aunt does not agree to her staying at La Vallée. Thus, she is forced to move to her aunt's place. There, time is accounted for in detail, which emphasises the increasing significance time has in the secular world. 'A fortnight passed in a round of dissipation and company' (MU, 122), then time speeds up again. Despite the irregularity in the presentation and significance of some periods, most of the reported events happen in succession so that the actual linearity of time is not broken.

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[95] cf. Thrift, 62ff.

A succession of events also takes place after Emily's arrival at the castle of Udolpho, but these events 'so rapidly succeeded to her arrival in the castle' (MU, 272), that a sense of time is lost again. All events in Chapter VI take place in one day, most of them at night. Many of the actions which take place at the castle of Udolpho happen at night, while Emily's days are passed with the remembrance of the 'gentleness and goodness of her parents, [which] together with the scenes of her early happiness, often stole on her mind' (MU, 296). Although a number of chapters end with the dramatic events in the night and start again with the next morning, as for example chapter X, vol 2 ('On the following morning, […]' [MU, 319]), chapter XI, ('Emily remained in her chamber on the following morning, […]' [MU, 325]) or chapter XII, ('Annette came almost breathless to Emily's apartment in the morning.' [MU, 331]), a device that continues for the next four chapters, it is difficult to actually grasp the time passing at this castle. A different element has already taken over part of the structuring, as Kleine argues with reference to Trautwein and Conrad:

> Wolfgang Trautwein und Horst Conrad weisen außerdem wie viele ihrer Kollegen darauf hin, daß die Abtei oder das Schloß zusätzlich zu ihrer Unübersichtlichkeit fast wie von der Restwelt abgeschossene Inseln im Text stehen, so daß es sich hier um einen geschlossenen, aber gleichzeitig auch entgrenzten Raum handelt. Der auf diese Weise entstrukturierte Raum wirkt mit einer nur noch mühsam nachvollziehbaren Zeitstruktur zusammen: Die eigentliche Handlung findet in den Nachtstunden statt, die Zeitangaben sind ungenau und das wesentlichste handlungsstrukturierende Element ist ein dem Romangeschehen vorgelagertes Geheimnis [...]. (Kleine, 47)

In contrast to Radcliffe's novel, Dickens' *Hard Times* is, at first sight, characterised by a linear model of time. Events succeed each other and are presented in their succession.[96] Thus, looking at the individual events and how the action slowly but surely evolves through the intrigues of Tom, through Louisa's discovery of her inner life and of love, and through the plots of Bounderby's mother and others, the impression is one of progress within time although not necessarily progress in the sense of achievement.[97] Still, if the reader has read the last sentence and closes the book after finishing it, he might take a step back and discover that linearity is not the all-encompassing concept

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[96] cf. also Maglavera, 65ff. 'At the micronarrative level the temporal movement is characterized by a straightforward sequence of unrepeatable events in the order in which they occurred, alternating with minor anachronic parts. (Maglavera, 66-67)

[97] Some critiques base their arguments mainly on the succession of 'sequences' in Dickens' novel. cf. Maglavera's review of Sylvère Monod's ideas, Maglavera, 25f.

of this novel. There are breaks within the linearity that allow for different concepts to be applied.

Although most of the novels of this era adhere to the linear concept of time, as Hoffmann pointed out[98], various critics showed that Dickens' works are different.

> Indem Raum und Dinge bei Dickens aus dem normalen Lebenszusammenhang, d.h. aus der Kontinuität der Zeit, ausscheiden, werden sie zugleich verfremdet und freigesetzt, und damit begründet Dickens das satirische Symbol, mit dessen Hilfe er die negativen Kräfte der Gesellschaft versinnbildlicht. (Hoffmann, 362)

Within these 'pictures' or symbols Dickens no longer structures his ideas according to the linear-historical concept of time which has so far characterised epic literature. It is no longer the timeline but rather the circular form which dominates the actions of the novel. 'Dieses räumliche Muster konzentrischer Kreise und sein gleichmäßiges Beharren als Widerständiges gegenüber dem zeitlichen Wandel' (Hoffmann, 362)[99] is, on the one hand, radically new. On the other hand, it is not contrary but rather complementary to the linear model. According to Hoffmann, it should be seen as an obstacle, 'gegen den sich die Dynamik des geschichtlichen Prozesses immer neu durchsetzten muß.' (Hoffmann, 362)[100]

Maglavera emphasises the strict, 'clear-cut sequential chronological order' (Maglavera, 66) of the events at the macronarrative level, and in most parts also at the micronarrative level, she detects a way of emphasising exactly those parts that break this order:

> For the lack of pivotal temporal dislocation operates as a backcloth that sets off the various anachronies at the micronarrative level, and thus invests them with special significance. (Maglavera, 67)

What is important is that there are breaks similar to the devices that Frank described for the creation of spatiality although Maglavera does not consider this idea in her analysis. She singles out Mr. Bounderby's, Sissy's as well as

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[98] 'Analog zu den Natursymbolen sind auch die bewohnten Räume in den englischen und amerikanischen Romanen des 19. Jahrhunderts weitgehend dem linear-historischen Prinzip untergeordnet.' (Hoffmann, 360)

[99] For the mixing of the concepts of linearity and 'circular repetition' cf. also Hillis-Miller in Maglavera, 27.

[100] For Hoffmann's definitions of the 'historisch-lineare', the 'kosmisch-zyklische' and the 'psychisch-existentielle' concept of time as well as their function in various novels cf. Hoffmann, 355ff.

Louisa's past as three instances in which the chronological order is not observed. In Bounderby's case,

> all references to Mr. Bounderby's past life are incorporated into the first narrative at the narrative level only. On the other hand, their subject matter seems to emanate principally from Mr. Bounderby's personal logic and his way(s) of viewing the world, rather than from a logico-temporal pattern as it usually goes into the formation of a narrative. (Maglavera, 71)

There is, however, hardly any variation between the different parts referring to Bounderby's past, information is simply repeated for, at first sight, no reason at all, but with the effect of leading 'the reader's attention towards a thematic rather than a purely causal relationship between the two narrative levels,' (Maglavera, 74). At the same time, however, this repetition of the self-made man 'inflate[s] the narrative' (Maglavera, 74), and it turns into a specific portrayal of Mr Bounderby.

The important point for this paper is the fact that the chronological order is broken and yet meaning is added at another level, meaning that works differently from the causal order. This is only the first step into the direction of spatiality which then opens up as multi-perspectivity is introduced in the cases of Sissy's and Louisa's past, which are repeatedly referred to.

Ishiguro's *Remains of the Day* is, in fact, a travel account. Its chapters are given the titles which consist of two elements: the date, such as 'Day one – evening', and the place, 'Salisbury'. This dualism of time and place as structuring elements is thus already expressed at the beginning of each chapter, but it also becomes clear within the structuring of the novel itself. On the one hand, Stephens goes on a journey, and he reports what he experienced each day in a continuous manner. However, the many flashbacks to events that took place at Darlington Hall establishes this setting as a recurrent theme which is taken up again and again, and the events are reformulated and presented from various perspectives at various stages in the novel. Thus, the process of creating spatiality through references and multiple meanings, associations and links within the novel is clearly at work in *The Remains of the Day*. Also Anita Kondoyanidi states that

> [t]he use of physical space as methaphor, as well as fragmented narratives bound together by recurrent motifs causes readers to construct

meaning in Ishiguro's novels spatially, making the spatial reading of this British Japanese writer's prose inevitable. (Kondoyanidi, 48)

Part of this fragmentation is due to the 'unreliable narrator' (Kondoyanidi, 50), Stephens, who, deliberately or not, makes mistakes, leaves out passages and thus creates a confusing effect.[101]

Kondoyanidi compares this technique to the 'producing [of] an exquisite mosaic in space by inlaying small bits of colored stones' (Kondoyanidi, 52), which is a perfect metaphor to explain how the process of 'spatialisation' in a novel can work and the primacy of the time-dominated process can be reduced to some extent. Regarding *The Remains of the Day* as one of Kazuo Ishiguro's 'masterful postmodernist works' (Kondoyanidi, 18), Kondoyanidi establishes a link between the time when this book was written and its 'spatial' form. The *Remains of the Day* embodies 'the obscurity and vagueness, the instability and incoherence' (Kondoyanidi, 13) of postmodernism.

A 'postmodern' novel – in some respect- is also Salman Rushdie's *Fury*, in which various devices help to establish a sense of spatiality. New York is described in various ways and its description is everything but a linear rendering of details. Passages refer to each other, contradict each other, modulate conditions and show events in a variety of lights.

> Stores, dealerships, galleries struggled to satisfy the skyrocketing demand for ever more recherché produce: limited-edition olive oils, three-hundred-dollar corkscrews, customized Humvees, the latest anti-virus software, escort services featuring contortionists and twins, video installations, outsider art, featherlight shawls made from the chin-fluff of extinct mountain goats. (F, 1)

As if standing at one place in a shopping street and looking around, the narrator lists numerous products. After the third, at the latest, it becomes clear that the things on the list are not important. What the author tries to present is a picture. The focus is on the list, on everything that is there, as in the description of Neela's apartment: 'the *filmi* music, the candles and incense, the Krishna-and-milkmaids calendar, the dhuries on the floor […]' (F, 208) The same device is used again and again. The next passage may show even clearer how Rushdie achieves the effect of simultaneity. He enumerates events that all happen at the same time and that are not connected to each other:

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[101] cf. Kondoyanidi, 50.

> In New York, too, there were circuses as well as bread: a musical about loveable lions, a bike race on Fifth, Springsteen at the Garden with a song about the forty-one police gunshots that killed innocent Amadou Diallo, the police union's threat to boycott the Boss's concert, Hillary vs. Rudy, a cardinal's funeral, a movie about lovable dinosaurs, the motorcades of two largely interchangeable and certainly unlovable presidential candidates (Gush, Bore), Hillary vs. Rick, […] (F, 6)

However, not only the sometimes sheer endless lists create a feeling of spatiality rather than linearity, but also the deconstruction of meaning and its variety with regard to spatial concepts such as America or the U.S., which have already been discussed, lead to a certain amount of spatiality. Not everything that is written has to be the basis for something else. It can be contrasted, reversed, contradicted and 'deconstructed' to present an alternative interpretation that does not follow in sequence but is 'put up next to it'.

In some respect, the arrangement of the plot is also not characterised by any form of development. Solanka's flight from his family, his failure 'Little Brain', which still haunts him, his personal and business relationship with Mila, his love to Neela and his involvement in the revolt that takes place in Lilliput-Blefuscu are only to some extent connected with each other. Most of the time the only connection is the person of Solanka himself. From his central position different strands of action take their beginning.

7.1.   The time-character of place

Different branches of modern art tried to represent time in their works and tried to show time as 'eine Erscheinungsform des Raumes' (Brynhildsvoll, 63). Cubism enlarged the common concept of showing one perspective by using multiple perspectives, which is only possible in simultaneity of time. They present time as the fourth dimension of place.[102]

Also impressionism offered a way to present 'nicht nur […], was *ist*, sondern dieses *ist* […] in seiner Beziehung zu dem, was *war* und *sein wird*, sowie zu dem was *sein könnte*, […]' (Brynhildsvoll, 66) [emphasis in the text]. In the same way

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[102] cf. Brynhildsvoll, 62ff.

that this temporality and modality plays an important role for painting it also does for literature. Even if it is only seen as the fourth dimension this means that it cannot be erased. It is part of place, and if the process of representation allows for this fourth dimension then this leads to more complexity.

In this way, time is not only used as a structuring element in combination with and complementary to spatial arrangements, but it is also employed in its symbolic function. Tuan follows three of the various approaches to this relationship between place and time, which he identifies as

> […] time as motion or flow and place as pause in the temporal current; attachment to place as a function of time, captured in the phrase, "it takes time to know a place"; and place as time made invisible, or place as memorial to times past. (Tuan, 179)

The first was already briefly discussed in chapter 1 through the concepts of place and space. The second could be seen as a variety of the theme of identity and belonging. Thus, it is the third approach, which will be the topic of this chapter. Some glimpses at the other approaches will, however, be taken as they cannot be completely separated but are rather different foci than different perspectives.

Bachelard even further distinguishes between two different ways of how place can store time, or rather, two different concepts of time that can be incarnated in place: objective time and subjective time. This is one important way of how the past can 'survive' and be transported into the present:

> Er [Bachelard] kommt dabei auf Grund seiner Untersuchungen zu einer Reihe von Ergebnissen, die auch in unserem Zusammenhang relevant sind. Dazu gehört vor allem die Erkenntnis, dass der Raum Zeit inkarniert, und zwar nicht nur die messbare, mechanisch verlaufende Zeit, die sich im Verfall des Bauwerks, etwa der Ruine, zeigt und wie im Schauerroman affektive Bedeutung haben kann, sondern auch die subjektive Zeit. Das Einst gewinnt Dauer in der Erinnerung, indem es sich mit Ding und Raum verknüpft. (Hoffmann, 41)

Radcliffe's castle of Udolpho is a typical example of such a place that has incarnated 'mechanical', objective time, which, in addition, is beset with emotions. The idea that objects and places which are especially old are of special value and the awareness that this value goes back to their function of incarnating time are both 'modern' in that they did not exist in the Middle Ages

and the Renaissance[103]. In these times 'people […] tended to view history primarily as a succession of noble and ignoble deeds and of natural and supernatural events.' (Tuan, 192-193)

In the *Mysteries of Udolpho*, the long history of this castle is emphasised from the very beginning. When Montoni and his company arrive at Udolpho, they are welcomed by Carlo, the old servant, who has lived in this castle for a long time: '"[…] I don't know how it is – I am loth to quit these old walls I have lived in so long"' (MU, 229), he states. However, in this case, history is not only a reason for pride or even attachment, which the old servant shows. For Emily, the – still unknown – history of this castle adds to her gloomy apprehensions:

> What furniture there was, seemed to be almost as old as the rooms, and retained an appearance of grandeur, though covered with dust, and dropping to pieces with the damps, and with age. (MU, 232)

Like a red thread this motif is repeated again and again for the next few pages. Annette, for example, remarks that 'nobody has lived in them [these rooms] for many, many years, they say' (MU, 232), and about the mysterious picture '[…] that it has been covered up in black *ever since* – and that nobody has looked at it for a great many years […]' [emphasis in the text] (MU, 233). Emily as well notes repeatedly: 'The bed an other furniture was very ancient, and had an air of gloomy grandeur, […]' (MU, 234).

Apart from lending a special atmosphere to the setting, these repetitions prepare the background for the introduction of the 'mysterious secret' that is linked with Emily's family but which will not be revealed until much later: '"This castle, you must know, ma'amselle, is very old, and very strong, and has stood out many sieges, as they say. Now it was not Signor Montoni's always, nor his father's; no; but, by some law or other, it was to come to the Signor, if the lady died unmarried.' – 'What lady?' said Emily. (MU, 236). What starts out like a folk-legend, and Emily at first takes it as that, turns out to be crucial for the development of the plot.

Thus, one could even argue that the history of places is one way of introducing flashbacks and including events that although important for the plot are difficult to connect with it because of the great time span. Story-tellers who claim that

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[103] For further detail cf. Tuan, 192ff.

their stories are founded at least on a grain of truth often refer their audience to something that is still there. As '[o]bjects anchor time' (Tuan, 187) they are often taken as 'witnesses' of past events and, as thus, are symbols of the past. The castle of Udolpho is used in this way in *The Mysteries of Udolpho.*

Another dimension can be added if the concept of incarnated time is combined with that of determinism. As already discussed above, a change occurred in the 19th century which led to the spread of deterministic ideas in the novels. The 'milieu' became important, and in this sense, the relationship between time and place is given a special meaning:

> Im Gefolge des Schauerromans und des historischen Romans wird die Zeit vielfach als lebendige Vergangenheit im Raum inkarniert und erweist sich als schicksalsbestimmende Macht, die das Leben der Bewohner – auch wider ihren Willen – prägt. (Hoffmann, 329)

In Dickens' *Hard Times* time as a structuring element has the characteristic of cyclic time, time that is not marked by progress but by repetition. This repetition hinders the people of Coketown, the working 'hands', to overcome their fate. In this sense it also works on the symbolic level. Time does not show in the buildings and it is not stored in the houses to mark some sort of change. If time and place are linked with each other then it is rather to emphasise the repetitious nature of time. However, there is also the slight sense of something else as indicated in the following extract:

> Time went on in Coketown like its own machinery: so much material wrought up, so much fuel consumed, so many powers worn out, so much money made. But, less inexorable than iron, steel, and brass, it brought its varying seasons even into that wilderness of smoke and brick, and made the only stand that ever *was* made in the place **against its direful uniformity**.[my emphasis] (HT, 93-94)

Time is one of the only rays of hope that Dickens leaves for the people in his novel. It works against the 'direful uniformity' (HT, 94) of Coketown as is also indicated by the last paragraphs, which refer to the future 'aris[ing] before her [Louisa's] vision' (HT, 296) and which point to the possibility of changes although on quite a small scale.

'Attachment, whether to a person or to a locality, is seldom acquired in passing' (Tuan, 184), Tuan writes. Taking this point of view into account, Stephens' attachment to Darlington Hall becomes even more understandable. A lot of

measurable time, but even far more personal time and memories of the past are stored in the rooms of this country house. 'In fact, his entire life floats within the brick construction, […]' (Kondoyanidi, 72). Still, the passing of time alone does not trigger the effect of 'storing' these memories and, even more importantly, of recalling them with the help of places. The idea of longing for these past events, which leads the person to look back instead of concentrating on the present or the future, is needed.

> In general, we may say that whenever a person (young or old) feels that the world is changing too rapidly, his characteristic response is to evoke an idealized and stable past. (Tuan, 188)

The world is certainly changing too fast for the protagonist of *The Remains of the Day*. Thus, throughout the whole novel, except maybe for the very end, he keeps looking back, considering his life, especially and also exclusively, his life at Darlington Hall.

How deep special places can be beset with past events is shown when Miss Kenton mentions the second-floor bedrooms '[…] overlooking the lawn with the downs visible in the distance' (RD, 52), from where they both watched Stephens' father 'walking back and forth in front of the summerhouse, looking down at the ground as though he hoped to find some precious jewel he had dropped there.' (RD, 52)

When Stephens finally meets Mrs Benn, or Miss Kenton as he prefers to refer to her, they sit down in the lounge of a hotel to talk about themselves. When Miss Kenton has stopped telling Stephens about her husband, their marriage and her daughter who is expecting a child, thus, 'confiding in [him] over these matters' (RD, 246), Stephens' 'reply', his part of the conversation, centres wholly around Darlington Hall. As if, by referring to the house and the changes it has suffered, he is able to convey the most important information about all the years that have passed:

> For my own part, I tried to describe to her as best I could the Darlington Hall of today. I attempted to convey to her what a genial employer Mr Farraday is; and I described the changes to the house itself, the alterations and the dust-sheetings, as well as the present staffing arrangements. (RD, 246)

The past and every incarnation of it is what the protagonist of *Fury* tries to erase from his mind. As the past can be stored in places, it is physical distance above all that Solanka believes will help him to ban all thoughts. In contrast to the 'European landscape […, which] is historical, a museum of architectural relicts' (Tuan, 191), the United States does not look back on such a long history. Still,

> [a]s a nation born in the eighteenth century America inherited some of Europe's veneration for classical Rome and Greece, as well as Europe's fascination with time and memory. (Tuan, 195)

This fascination with history is only marginally shown in Rushdie's *Fury*, where the dominance of the future is the most characteristic feature of New York, 'the unimaginable future that had just begun to begin. The future was a casino, and everyone was gambling, and everyone expected to win.' (F, 4) Still, the 'veneration' for the classical is visible. Thus, Solanka passes '[…] a white whale of a building with a triangular pediment supported by four count 'em four massive Corinthian columns […]' (F, 5), a Latin inscription on the building at a catholic school and a 'DeMille-Assyrian entrance' (F, 43) next to it, which 'had been dedicated, on the cornerstone, "to Pythianism", without any embarrassment at the clash of Greek and Mesopotamian metaphors' (F, 43). Prof. Solanka sees this not only as a sign of ignorance but also as an indication that 'a greater deity was around him: America.' (F, 44) The ignorance displayed in these buildings shows the belief in this greater power: 'Such plundering and jumbling of the storehouse of yesterday's empires, this melting pot or métissage of past power, was the true indicator of present might.' (F, 43)

In *Fury*, places do only to some extent incarnate the past. Solanka first believes that this incarnation is partly his problem, and he tries to fly from the objects that store the memories. However, he detects that this is and can never be the perfect solution.

10. CONCLUSION

> No matter how the connections, structures and geometry of geographic space are altered, no matter how much geographic space is shrunk by cost, or 'collapsed' by time, it always forms the underlying platform, the backcloth, upon which things of the human world exist and move. (Gould, 5)

This idea stems from one of the two scientific realms which are at the basis of this paper. The underlying platform of space is one of the main issues geography deals with, and in this very general statement by Gould, the importance of space, in whatever ways it is seen, whatever perspective is taken to describe it and whatever the presumptions about it and its possible functions are, is highlighted. To find out about this underlying platform – the backcloth so to say, but also about the more apparent features of place and space is one of the crucial aims the author of this paper tried to pursue.

If done so in a synthesis of different geographical approaches, this paper would have been a geographical one – but it is not (only) that. The issues and questions connected to place are asked with reference to the four novels, *The Mysteries of Udolpho* by Ann Radcliffe, *Hard Times* by Charles Dickens, *The Remains of the Day* by Kazuo Ishiguro and, last but not least, *Fury* by Salman Rushdie. Thus, literature is the second realm, which in combination with the first raises a special question, namely that of the representation of place in literary works. This is at the heart of 'A very spacious feel'.

Generally speaking, one has to point out that it is very difficult to actually define the functions a certain place has within a fictive story, not least of all because place is a highly complex matter, which even geographers view in highly opposing ways. To this complexity a further dimension is added – that of art. Literature is art, representing, modelling, changing, contradicting or even negating parts of reality. Thus, we should be aware of the fact that we do not deal with anything 'measurable' but that every argument may easily be contested as the reading of a book might evoke different feelings, emotions and also lead to different arguments.

Because of this complexity, the author of this paper has decided to structure her thoughts according to a few basic questions which are presented in Chapter

three. Crucial among them are two scales – one dealing with the idea that place can be represented as having a certain kind of impact on humans, and the second asking in how far the places presented are used as symbols rather than as representations. Both of these are the foci of the following chapters.

Preceding these questions, the first issue discussed in this paper tries to trace major ideas about place which have existed in the course of history and which have shaped the 'Ideengeschichte' of Europe. It also identifies some of the problems that exist in the field of literary studies with regard to theories about place and highlights some of the major works by authors who took different approaches towards this issue, among them Gaston Bachelard, Knut Brynhildsvoll, Joseph Frank, Gerhard Hoffmann, Anita Kondoyanidi, Leonard Lutwack, Norbert Reichl, Elmar Schenkel and Paul Smethurst.

One of the major points established in this part is the change from a concept of place towards one of space. The relation between these two concepts is looked at in chapter five. Although Yi-Fu Tuan gives a very clear idea about the distinction between place and space, the difficulties of employing such theories in the interpretation of literary works become clear for the first time. However, their potential for bringing out interesting details and offering new perspectives is – as the author hopes – effectively shown as well. The various motifs associated with the distinction between place and space are employed for very diverse purposes in the novels, and the differences these novels show in terms of their approaches towards place become apparent.

The next chapter focuses on one of the issues highlighted above: the relation between man and place. This being a very complex matter, the idea of a scale is introduced and both extremes of this scale are explained: on the one hand, there is the idea of the 'milieu' as employed in Dickens' *Hard Times*, where place is shown in the role of a fate-determining force. On the other hand, place could be seen as nothing but a three-dimensional complex which has no influence whatsoever on its inhabitants. Radcliffe's *The Mysteries of Udolpho*, Ishiguro's *The Remains of the Day* and Rushdie's *Fury* are somewhere on this scale, all of them tending more to the second point of view but not denying certain influences place has on their characters.

With the next chapter, the focus shifts towards the question of how place as represented in the novels is related to place in reality. Again a scale, already defined by Brynhildsvoll[104], is set up by referring, on the one hand, to the 'Wirklichkeitscharakter' of a feature in a novel and, on the other hand, to its 'Symbolcharakter'. Again, no single novel can be said to exemplify one or the other extreme. It is the combination of the two which offers a means of expression for the authors and can be exploited for various aims.

Regional, national, and international identity are themes strongly connected to the concept of place. Whereas *Hard Times* and *The Mysteries of Udolpho* do not yield too much material in this respect, *The Remains of the Day* and *Fury* play with the idea of regional identity, of belonging to a nation and of cosmopolitanism to a great extent.

The last issue this paper tries to discuss is the relation between time and place. Here, the author focuses on two main questions dealing with different perspectives of interpretation. The first is concerned with the structure of a novel and asks how it is possible to overcome the linear process of a narration and to introduce the concept of spatiality instead. If authors implement the strategy of spatiality in their novels, their writing can be compared to someone laying out a mosaic. There is often no logical explanation why one piece is put in before the other, and the whole picture can only be grasped if we look at it from a distance. In the same way, we, as readers, need to reconsider the different parts of a 'spatial' novel at one time, putting them in relation to each other, but not into any chronological order. Thus, we might be able to grasp more of what the author intended to say or simply more of what might be 'gained' from this novel in terms of understanding.

But spatiality can also be defined in a slightly different way as Kondoyanidi points out with reference to Ishiguro's works:

> Spatial reading seems to be inevitable when he fills the novel with metaphorical, physical space in which characters resolve their struggles, and when he employs special places, famous sites, and draws relationships between the protagonists and these designated places. (Kondoyanidi, 74)

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[104] cf. Brynhildsvoll, 9ff.

Although this form of 'spatial reading' is not necessary and appropriate for the reading of every novel, these lines point out the fact that focussing on setting and places and keeping track of various recurrent themes connected to them might be very helpful for the analysis of a novel.

The second issue shifts the point of interest from the form to the content and deals with the time-character of place. The combination of the features time and place offers new themes and motifs which can be exploited by the author of a novel. Memory as means of storing past events in certain places is one these issues.

The four novels discussed in this paper are very different from each other, not only because a considerable number of decades separates their creation, but also because they are unique as works of art and may only to some extent stand for some other novels produced in their period. The same is true for the representation of place in the novels, which can sometimes be best described according to the following statement by Muschg: 'So zeigt auch der Raum, wenn wir ihn als Maß für unser In-der-Welt-Sein betrachten, das Gesicht des Betrachters.' (Muschg, 54) Nevertheless, this paper also tried to outline some general devices and functions of place in literature. Thus, it is to be hoped that this thesis successfully exemplifies a principle which is at the heart of many scholarly papers that

> […] show that any interpretation or creation, even of the most unique work of art, calls upon generalized reflections beyond the confine of the cover if we want to claim that we have interpreted it or made it emerge at all, even in its singularity. (Larsen, *Theory*, 2)

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