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The Representation of the City in the Novel:
A Taxonomic Study of the Major Critical Approaches

Asst. Ins. Najla Kamel Saleh, College of Arts- University of Anbar

Prof . Dr. Majeed U. Jadwe, College of Education for Women- University of Anbar

Email: jadwe@uoanbar.edu.iq

Abstract

his is a taxonomic study of the major theoretical approaches to the textual representation of the city in novels. Taxonomy, here, is not restricted to establishing classifications as much as to use the established classifications as an integrated paradigm of critical inquiry. It is the premises of this study that no single approach can fully account for the representation of the city and its urban space in the novel because each approach, however comprehensive, seeks to explore or address a specific aspect of the representation or work within a single critical perspective which eventually yields a partial view of this representation and its underlying critical premises. It is

* **Corresponding Author:** Asst. Ins. Najla Kamel Saleh **.** **E-Mail: jadwe@uoanbar.edu.iq**
Tel: +9647808686607 **,** **Affiliation** : College of Arts, University of Anbar **–Iraq**

ا.م. نجلاء كامل صالح؛ كلية الآداب ـ جامعة الانبار

ا.د. مجيد احميد جدوع؛ كلية التربية للبنات ـ جامعة الانبار

الخُلاصة:	الكلمات الدالة: ـ
يقدم البحث منهجا تصنيفيا لاهم المقتربات النظرية لدراسة تمثيل المدينة وفضائها الحضري في الرواية. ان مفهوم البحث للمنهج التصنيفي لهو ابعد عن اعتماد التصنيف لأجل التصنيف بحد ذاته وانما ينطلق لبناء استقصاء نقدي لتمثيل المدينة في الرواية يعتمد المقترب المتكامل كون كل منهج منفردا لا يمكن ان يقدم فهما متكاملا لهذه الظاهرة لان كل منهج منغلق على معالجة جانب واحد من قضية تمثيل المدينة او ان يكون محددا بمنظار نقدي واحد مما يجعل كل منهجية قاصره عن تقديم تصور نقدي شامل لهذه الظاهرة. تستند الدراسة على تقسيم المناهج النظرية التي افرزها نقد تمثيل المدينة في الرواية الى خطين رئيسيين هما تصوير المدينة واختبار المدينة. لا يمكن تكوين فهم اشمل لهذه الظاهرة بدون استخدام هذين الخطين في الدرس النقدي للمدينة في الرواية. لذا جاءت الدراسة محاولة لبناء تكامل منهجي للمقتربات النظرية في دراسة هذه الظاهرة.	

1. Introduction

In the history of the novel, the city and its urban spaces have played a crucial role as both a shaping force of the genre and as a subject of endless fascination for a countless number of novels.

The rise of the novel in Europe in general and in Britain in particular is closely associated with the emergence of the big cities or metropolises. Ever since its emergence in the eighteenth century the novel maintains a special relationship with city life. Readers and novelists are mainly city dwellers. Urbanism, which is a condition of the big city, also gave rise to literacy which is one of the main factors that historians of the novel cite for the rise of the novel in Europe. Printing and networks of book distributions also mainly exist in the big cities. This made the big cities a good environment for the novel to rise and flourish.

In addition to this, the urban space of the city does not only provide the setting and background of the action of so many novels but also inform the very form of the novel and its aesthetic and cultural politics of textual representation, especially in the twentieth and twenty-first centuries with the rise of what is so called urban literature. The ever shifting dynamics of textual representation of the city in the novel across genre and history gave rise to a substantial trend of critical inquiry into the aesthetic premises and cultural politics underlying these representations, especially in later twentieth century and early twenty-first century.

2. The Taxonomy

A considerable body of critical studies exists on the representation of the city in literature in general and the novel in particular. This body of critical studies developed several critical approaches as how to understand and study the premises underlying the literary representation of the city and the urban space of the city in novel in particular. Roughly speaking, these theoretical approaches fall into two distinct categories: literary image-making (or imaging) and interdisciplinary. The imaging approaches deal with the city as a totality, a kind of a phenomenon to be explicated on its own as a textual entity. The interdisciplinary-spatial approaches deals with the urban space of the city as perceived and experienced by a human consciousness. The city in such approaches does not emerge as an identifying totality as in the imaging approaches because the former approaches shift the paradigm of inquiry from place to space and its textual politics.

The literary image-making/imaging approaches to the representation of the city in literature are those approaches that were developed in literary criticism before the spatial turn in literary studies in the last decades of the twentieth century. Such approaches are mostly linear and historical in scope and utilize much of the conventions

of New Criticism and Structuralism. The critic Lieven Ameel (2016) lists three major critical approaches in this category: Dichotomies, Ambiguity, and Metaphorization.

 Dichotomies is the first common approach to the literary representation of the city. Here the portrayal of the city is essentially viewed as structured on polarizations. Ameel notes that "there is a strong tendency to describe evolutions of literary representations of the city as a swinging back and forth, like a pendulum, between dichotomies: alienation and belonging, community and individual, enchantment and disenchantment, euphoria and dysphoria, etc." (18) This approach can be used intrinsically or across genre. Historical cities, like Rome, Jerusalem, and Babylon, became architypes of specific human ethical visions. Such cities are often conceived as historically symbolic of good and evil. This duality as represented by these cities is often the basis of the literary representation of the city in literature. This duality applies to the image of the city in specific works and can also be traced across literary period in a specific genre, such as the novel. Literary cities are sometimes fashioned after these historic archetypal cities to evil or good latent in the space of the represented city in accordance to the ethical/moral view of an author or a cultural era.

Raymond Williams's *The Country and the City* (1973) is a typical representation of this critical approach. Williams argues that "the contrast of the country and city is one of the major forms in which we become conscious of a central part of our experience and of the crises of our society" (289). Williams takes the images of city and village in English literature as essential pointer of the nature of socio-cultural change through capitalist development of English life. Williams' contribution to the study of the literary representation of the city is his refutation of the classic notion that the countryside is simple and innocent while the city is complex and evil. He believes that these designations are relative and proved to overlap over the course of the history of literary production in Britain.

Ambiguity is the second critical approach in this category. Instead of resolving the dichotomies around which literary cities are constructed a sense of ambiguity of resolution is created making ambiguity as the core of the city. Indeed, this allusiveness is the exact nature of the real city as the modernist novelist perceived it to be. This approach takes ambiguity as the translation of the social mobility and cultural fluidity of the modern city. "This ambiguity," states Ameel, "rather than the dichotomies which emanate from it, is arguably the key to understanding how city experiences are rendered in literature" (19). Burton Pike's *The Image of the City in Modern Literature*(1981) is a classic of this view of the city in literature. Pike believes that in city literature the image of the city is "a presence and not simply a setting"(8). Ambivalence is the ultimate essence of this presence for ambivalence, according to Pike, is "the most powerful constant associated with the idea of the 'city" (xii). He calls this aspect of the modern city ambivalence because it results from the problematic and chaotic nature of the city:

> the image of the city stands as the great reification of ambivalence, embodying a complex of contradictory forces in both the individual and the collective Western minds. The idea of the city seems to trigger conflicting impulses, positive and negative, conscious and unconscious … These conflicting resonances of the image are reinforced by a writer's and reader's own experience of city life, whether real or imagined. (8, 9)

This ambivalence is typical of the representation of the city in modernist novels. Pike argues that the "fixed relationships and fixed elements" of the Victorian novel, has become an "image of flux, of dislocation rather than location" (17) in the modernist novels of James Joyce and Virginia Woolf.

This distinction can also be found in Pike's four city-archetypes. These are the static, fragmented (city-as-flux), de-personalized (city-as-mass) and ethereal (time rather than space orientated). Pike argues that the literary representation of the city can give us a better understanding of culture itself. The image of static city carries the connotation of order, logic, and the comprehensible. These elements are characteristic of the cultural climate of confidence of the late eighteenth and early nineteenth centuries. Thus, such a static image of the city prevails in the novels of this period. On the contrary, the remaining three city-types connote relativity, subjectivity, and fragmented. These characteristics are associated with the cultural climate of insecurity and confusion which predominates modern times.

Furthermore, the notion of ambivalence as the underlying principle of the image of the city in literature functions on three sublevels in each city-type. These four city-archetypes themselves unmask an ambivalence which is constructed on unresolved binaries such statis /flux; unity/ fragmentation; objective/subjective; tangible/elusive, etc.

Ambivalence further foregrounds each city-archetype individually, excluding the static city. Unlike the static city image, the latter three types are dynamic and allow for ambivalence. The city-as-flux is inherently subversive of the very essence of the city as a spatial-physical phenomenon. This same subversion is also operative in the ethereal city which results from the radical assimilation of the spatial in the temporal perspective. The de-personalized city shows the same subversion as it brings together two erudite components which are an undifferentiated mass and an alienated, isolated individual.

Pike hammers further the idea of ambivalence to the level of specific associations inside types themselves. Pike illustrates this type of ambivalence in his discussion of the city-as-flux in Dostoevsky's *Crime and Punishment* where the city of St. Petersburg is highly ambivalent because its dominance over the whole novel is no-presence in material terms. It is psychologically present as if in the character's mind. It is really a sort of poetic or subjective correlative to that mind.

Metaphorization of the city is the third approach in this category. Increasing numbers of critics notice that the city is symbolized and metaphorized in literary texts as the best ways to grasp the structure of urban experience of the city in literary representation. Malcolm Bradbury (1986) states that the city in literature "has become metaphor rather than place" (97). This essentially constructs the city into an image with metaphorical and symbolic associations. Ameel mentions some of the persistent metaphors used to describe the city. These include the metaphor of the city as "a living, natural creature or an organic being, with its own life cycle, its birth, growth and death" (20). The apocalyptic metaphor of the city predominates in the novels of British modernism which tend to depict the city "in an image of city under threat" (21). The city is also represented in the metaphor of the human body and body politic which is useful to explore issues of communal and national identity as in the novels of James Joyce. The city is also associated with the feminine (21). The mystery and seduction of city life reveal its destructive and animalistic nature. It also provides a gendered perspective on the city in terms of male conqueror and conquered female. This image of the city is most obvious in the novels of the early twentieth century naturalist novelists.

The critic Joachim Von Der Thusen's "The City as Metaphor, Metonym, and Symbol" (2005) is a comprehensive study of the metaphorization of the city in prose fiction. He argues that the underlying principle of image-making of the city in literary works is linguistic in nature:

> Image-making of the city is concerned with the assignment of meaning to an otherwise meaningless medley of heterogeneous phenomena. The three main linguistic operations that govern images of the city are the symbolic, the metaphoric, and the metonymic. (1)

Thusen embarks on a comprehensive discussion of each of these processes of city image-making listing various symbols, metaphors, and metonyms used in literature in general and the novel in particular. His examination of the city as metaphor in particular is very important. He notices that the metaphors used to conceptualize the city compare the city to physical constructs that "have no overt connection to urban life." This occurs when the city is metaphorically rendered as body, monster, jungle, ocean or volcano. Thusen goes further to note that such metaphoric association of the city especially in novels has "an ideological quality" and "a holistic tendency." (2) These two qualities of city metaphors in literary works reveal the fact that the city is metaphorized as an expression of a deep desire to use an encompassing image to impose order and meaning on the chaotic nature of the city.

The second category of critical approaches to the representation of the city in literature is the interdisciplinary approach which studies the literary representations of the city as urban space through the lenses of other disciplines like geography, cartography, and urban studies in order to analyze the representation of human experience of city space. These interdisciplinary approaches are collectively labelled spatial urban studies. Here the city is represented as spatiality not in the sense of material totality as a body of

buildings and streets but rather as an urban space and the ways it is being conceived by humans. The spatial approach to the representation of the city in literature focuses on the specific textual strategies novelists use foreground how humans perceive the urban space of the represented city. The critic Robert T. Tally (2013) distinguishes three major methodologies in the spatial approach to literature. These are Literary Cartography, Literary Geography, and geocriticism.

Literary cartography is an approach that sees the writer as essentially a mapmaker or a surveyor. Novels in particular are forms of world-making which assumes the form of mapmaking because what novelists and narrators essentially do is to bring together disparate elements to produce narratives. Here the writer creates and at the same time explores the world he or she created. Thus, Tally argues that:

> In producing this patchwork representation of a world (that is, the narrative itself), the narrator also invents or discovers the world presented in the narrative. For readers, this narrative makes possible an image of the world, much like that of a map, and the literary cartography present in one narrative can become a part of future surveys, rhapsodies, and narratives, or of future narrative maps. (49)

This approach works best in the context of city novel where the city is ideally constructed as a map, especially when the literary city is based on a factual city as in the case of Joyce's Dublin. The critic Frank Bugden (1989) reports that Joyce stated in an interview that, in *Ulysses*, "I want to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth, it could be reconstructed out of my book" (69). This statement clearly reflects Joyce's cartographic imagination and method of work.

Franco Moretti's *Atlas of the European Novel* (1998) is by far the most influential theoretical account of literary mapping in the context of the literary city to date. He argues that maps should be used as ''analytical tools: that dissect the text in an unusual way, bringing to light relations that would otherwise remain hidden''(3). He proposes to employ the spatial perspective of the map because ''It may indicate the study of space in literature; or else, of literature in space'' (3). This means that he advocates a twofold approach: space in literature and literature in space. This means that the writer as mapmaker can create maps linked to explorations of kinds of plot and narrative (''space in literature'') or to map the spread of a specific genre or generic convention in relation to actual places in the world (''literature in space''). It seems that Moretti seeks to affect a sort of literary cartography which operates across genre or a specific generic convention in a quantitative method. He makes this clear when he states that: "In the end this is what literary geography is all about: you select a textual feature . . . find the data, put them on paper – and then you look at the map. In the hope that the visual construct will be more than the sum of its parts: that it will show a shape, a pattern"(13). He uses maps in an active way for spatial analysis. This approach is suitable for the analysis of the textual construction of the urban space of the city in literary works and

the means to experience this constructed city space via the construction of cognitive maps. Moretti asserts that ''in order to see this pattern, we must first extract it from the narrative flow, and the only way to do so is with a map''(39).

Literary Geography is closely associated, and inspired, by literary cartography. Tally says that "to the writer's literary cartography, we might add the reader's literary geography. The critical reader becomes a kind of geographer who actively interprets the literary map in such a way as to present new, sometimes hitherto unforeseen mappings" (79). If literary cartography focuses on the writer as mapmaker literary geography focuses on the critical reader as a geographer reading the textual map that the writer constructs. Literary geography is not only a reading of space in literary texts "but it also means paying attention to the changing spatial or geographical formations that affect literary and cultural productions. This can involve looking at the ways that literature uses to represent the shifting configurations of social space over time, as well as the means by which texts represent or map spaces and places" (80).

The works of Michel de Certeau is a typical instance of literary geography. In *The Practice of Everyday Life* (1984) de Certeau introduces the concept of bricoleurs in a manner much similar to Walter Benjamin's flâneur. It refers to the pedestrian and the aimless walker in the urban city to explore the spatial logic of everyday life in the city space. In the essay titled "Walking in the City" de Certeau argues that bricoleurs actively re-use culture and "reappropriate the space organised by techniques of sociocultural production" (xviii). He analyzes walking as everyday practice in the city as a means to experience urban space. This process is enunciative because walking "affirms, suspects, tries out, transgresses, respects etc., the trajectories it 'speaks'" (99). De Certeau identifies walking as a spatial practice as a mode of individual appropriation of the public urban space: "the street geometrically defined by urban planning is transformed into a space by walkers. In the same way, an act of reading is the space produced by the practice of a particular place: a written text, i.e., a place constituted by a system of signs" (117). Space is actuated by "the ensemble of movements deployed within it" (117).

Everyday life Pedestrians walk over the streets and crossroads of the city shape spaces and recreate places in such a way as to transgress the panoptic gaze of administrative authority. De Certeau uses walking to posit a distinction between the city as power regime (city as organization and city as text or book) and the ways these manifestations of the city as power regime can be used (the ephemeral, discrete and communicative trajectories of the walker, the walker as a user/reader/re-writer of the city-text). The walker becomes a reader and re-creator of the public space of the city into an individualized narrative. De Certeau capitalizes on the unexpected turns of walking in the city as a means to subvert the formal system of the city as text. De Certeau does not take this violation as chaotic but creative as the aimless movement of the wanderer as interpreted as bodily gestures that weave new dimensions of the city space. Wandering as aimless drift in the city streets makes "some parts of the city disappear and exaggerates others, distorting it, fragmenting it, and diverting it from its immobile

order" (102). De Certeau sees this as the nexus that correlates the art of storytelling to the urban spaces of everyday life in the city.

De Certeau further argues that the bodies of walkers "follow the thicks and thins of an urban 'text' they write without being able to read it" (93) because:

> These practitioners make use of spaces that cannot be seen; their knowledge of them is as blind as that of lovers in each other's arms. The paths that correspond in this intertwining, unrecognised poems in which each body is an element signed by many others, elude legibility. It is though the practices organising a bustling city were characterised by their blindness. The networks of these moving, intersecting writings compose a manifold story that has neither author nor spectator, shaped out of fragments of trajectories and alterations of spaces: in relation to representations, it remains daily and indefinitely other. (93)

This politics of cognitive mapping and counter de-mapping harnesses competing discourses and practices which ultimately extend the boundaries of the text far beyond the limits of textuality. It relies on body politics to encode/decode countless contesting narratives of the urban space of the city.

This pursuit of experiencing the space of the city central to literary geography and literary cartography, remains also essential to Geocriticism, the third interdisciplinary approach to literary representation of the urban space of the city. Tally (2016) believes that geocriticism or the geocentric approach to spatiality in literary works refers "to a practice or set of practices according to which the reader focuses attention on the ways that literature represents, shapes, or is formed by the real and imagined spaces with which it engages" (3). Tally sees city space as "an active presence that informs if not determines all the elements of a story" (3). Space as such is the most dynamic aspect of the literary text as it interacts and determines other aspects of the work. Indeed, it is the space, notably that of the city, which brings the writer, the reader, and the text as "part of a larger spatiotemporal ensembles that gives form to the literary experience as a whole" (3).

Although Geocriticism focuses on the production of space and spatial politics of the literary texts, it foregrounds both of these two strains of inquiry into a systematic geocritical investigation of the experience of the imagined and factual space with particular reference to the urban space of the city. Bertrand Westphal's pioneering study *Geocriticism: Real and Fictional Spaces* (2011) presents an exemplary Geocentric approach. Westphal introduces a Geocentric approach to space in literary works to counter the predominance of what he calls Egocentric approaches, what he calls imagology, that read space through the agency of the author or character. Geocriticism, says Westphal, "tends to favor a geocentered approach, which places *place* at the center of debate." (112) Westphal illustrates this with the example of how a geocritic might approach the city of Alexandria in Lawrence Durrell's *Alexandria*

Quartet. Instead of focusing on Durrell and how he presented Alexandria in this work the geocritic explores the city through the lenses of other previously written works on Alexandria. Thus the "spatial referent" becomes "the basis for the analysis, not the author and his or her work. In a word, one moves from the writer to the place, not the other way around, using complex chronology and diverse points of view" (113). Geocriticism in this case is trying to subvert stereotypical representation of the city as space by bringing in a variety of competing representations of the same city space from various diversified fields in order to highlight the dynamic interaction between the city as a polyphonic space and the literary representations it inspires.

Westphal calls this aspect multifocalization and it is one of four elements that make up the Geocritical approach. The three other elements are polysensoriality, stratigraphy, and stereotype (intertextuality). Multifocalization, for Westphal, is the chief characteristic of geocriticism because:

> The multiplication of points of view renders all the more visible the sensory perception, or sensual perception, that the authors have of space. When one writes, paints, or films, one inscribes the text into a scheme that is visual, olfactory, tactile, or auditory, a scheme whose extreme variability (as has already been noted by geographers and semiologists) is narrowly determined by the point of view. Since polysensoriality is thus a quality of all human spaces, it is up to the geocritic to take a fresh look, to listen attentively, and to be sensitive to the sensory vibrations of a text and other representational media. (122)

In a geocritical sense, multifocalization is expressed in three basic variations, depending on the vantage point of the observer and his/her interaction with the subject of reference. Put in simple words, multifocalization expresses itself in the quality of the observer's reaction to the city which ranges from familiarity to foreignness. Westphal lists three such points of view: endogenous, exogenous, and allogeneous.(128) The endogenous point of view "characterizes an autochthonic vision of space. Normally resistant to any exotic view, it limits itself to familiar space" (128). The exogenous point of view "reflects the vision of the traveler; it exudes exoticism." (128) Finally, the allogeneous point of view "lies somewhere between the other two. It is characteristic of those who have settled into a place, becoming familiar with it, but still remaining foreigners in the eyes of the indigenous population" (128). These three modes of multifocalization exist simultaneously as levels of perception. "of the realeme (by the author) and, on the other hand, the discursive strategies that shape the representation of this realeme" (129).

This multiplicity of points of view of multifocalization is further supported by the multiplicity of sensory perceptions of place in the second element of geocriticism; Polysensoriality. Westphal says that the dominance of the visual perspective via the gaze in egocentric approaches to place in literary works present a partial and limited, if not falsified, representation of the experience of the place. Sensoriality, or the experiencing of place through all senses, "allows the individual to conform to the

world. It contributes to the structuring and definition of space" (133). The sequences of senses, i.e. , the synesthetic combination between several senses, which are dictated by age and cultural differences are a crucial factor in deciding the quality of the perception of the spatial environment. Westphal calls this aspect of polysensoriality as "sensory *thresholds*, which are defined by levels of stimulation; and the *reciprocity* between the subject and the sensory environment" (133). This aspect links multifocalization to Sensoriality as:

> The endogenous, exogenous, and allogeneous points of view find equivalents in the polysensory inveigling of the world, which is perfectly heterogeneous. In terms of representation, space is subject to the infinite variety of sensory perception. We sometimes encounter "landscapes" dominated by one sense, and sometimes the "landscapes" are synesthetic. (134)

 Although literary representation of space privileges the visual perspective, other senses, like the olfactory and auditory, are latent there but not activated. The city, for instance, is mostly seen rather than felt in literary representation in spite of the fact that city life is a bustling of odors, sounds, and other non-visual sensations. Only great novelists, like James Joyce, are capable of rendering this polysensoriality of the city in their novels, especially those working with the conventions of mimetic realism. The city in particular lends itself readily for an analysis of the representation of space in a polysensory perspective because it is a complex and saturated space. Westphal highlights the significance of synesthesia. He invokes this sort of multilayered images as "a collective— or rather, an intersubjective— synesthesia" (135) because the human space is "a sensory space whose nuances are defined by the group, and this group includes the literary community." (135)

The third element of Geocriticism, stratigraphy, acknowledges the impact of time over place representation. Stratigraphy refers to the temporal stratification of space in literary representation. Geocriticism, according to Westphal, "emphasizes that the actuality of human spaces is disparate, that their present is subject to an ensemble of asynchronous rhythms that make their representation complex or, if ignored, overly simplistic" (139). The asynchrony affecting human spaces is neither abstract nor mental. It foregrounds the social evolution of the city in particular in the subdivisions of the city space which is less a fragmented space than a composite time. Thus, in reading the literary representation of the city "Geocritical analysis attempts to probe the strata that both undergird and record history, that give it its story. In a synchronic slice, the analysis addresses the strata's nonsimultaneity. One of the major tasks of geocriticism is to make the observer consider what he looks at or reproduces in all its complexity" (139). The space of the city as such disappears as a place because the observer perceives it as "an index of compossibility that denies the place's continuity" (139) as a space. It figures as a textual space where temporality as history and the moment inscribes itself as zeitgeist. Because "places can only be perceived in the multidimensional volume of space- time, the line of history that marks the depth of a

place is then streaked with a series of horizontal lines that establish the false simultaneity of heterogeneous moments" (141).

The fourth and last element of geocriticism is the stereotype. Westphal argues that "the monolithic conception of space and its inhabitants is a breeding ground of the stereotype, whereby all definitions are made to square with a collectively fixed scheme" (144). This means that the deterioration of space into the stereotype effaces its true polyphonic nature. Geocriticism seeks to subvert fixed representations of space that are based on the pretext of spatial identity. "All representations," states Westphal "have no other time than the instant; beyond the instant, the archimpression that is formed would become a stereotype" (144). Moreover, because a text is essentially an intertextual construct there is no such a thing as representation because all representations are re-representations of other representations. This makes the very concept of representation "evolutionary and transgressive, and not a static image of a perpetual present" (145).

The geocriticism of a place should, therefore, emphasize the free play of intertextuality by forming what Westphal calls a "*topos atopos*"(145) which means integrating the flux of possible imaginary transformations. The geocritic must also interrogate the existence of stereotype of space in relation to the "boundaries of otherness." (145) For the *topos atopos* that gives a place its real dynamic works to highlight the unique individuality of the place. In such case rationalizing and universalizing types cease to operate as the identifying traits of spatiality.

3. Conclusion

Because the city and its literary representation are highly complex and saturated space, no single approach can adequately address the significance and implication of this phenomenon. Each of the above listed theoretical approaches can tackle a single aspect of the city in fiction and this would inevitably give a partial and incomplete understanding of this issue. A complete and sufficient understanding of literary construction of the city requires addressing the specific ways the novelists employ to imaging the city and experiencing it on the level of both his characters and the readers. Thus, in order to address these two issues of the literary city it is necessary to go eclectic, but systematically, in approaching this problem.

The image-making approaches are useful in identifying and understanding the representation of the city via dichotomies, ambivalence, and metaphorization. This approach is quite suitable because it works best in the case of the city novel. This kind of fiction, according to Ameel (2017), is dominated by the city not as setting or character (metaphorically speaking) but as a presence which dominates and determines everything in the novel. A city novel is defined by the function of the represented city as a thematic and dramatic focalizer of the narrative itself. For example, the novels of such highly acclaimed city novelists like James Joyce and Theodore Dreiser are city

novels as they take as their center the urban space of a city which has its factual counterpart in reality which is Dublin in Joyce's case and Chicago in Dreiser's. Joyce, for instance, re-writes Dublin in all his fiction and this re-writing is a representation carried through the channels of dichotomies, ambivalence, and metaphorization. The real Dublin, in other words, undergoes a textual process of image-making in the fiction of James Joyce.

Working on a parallel line with this textual representation, novelists employ ways for their characters and readers alike to experience the constructed image of the city in fiction. These include mapping, walking, and the sensory experience of the city through the interior monologue and stream of consciousness techniques and epiphany. These aspects of city fiction can be approached through the interdisciplinary spatial methods of human cartography, human geography, and geocriticism.

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