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Spatial Confinement and Heterotopic Spaces in Josh Malerman's

Bird Box

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Declaration

I hereby declare that this thesis dubbed as " Spatial Confinement and Heterotopic Spaces in Josh Malerman *Bird Box* " is a genuine presentation of my original research work. Respectfully, this work is carried out by me under the guidance of professor Amirouche Nassima and submitted to Mohammed Boudiaf university in partial fulfilment of the requirement for degree of Master in English literature and civilization. Any information reported in the current paper is the result of my own work, except where due to reference is made.

Dedication

Dedicated to:

My beloved parents who always encourages me to continue my higher studies, I still remember their galvanising words "pursuing knowledge is self- jihad, Allah bless you "

May Allah protect them.

My dear sister who often believed in my potentials of achieving my goals, I appreciate most your valuable expression " If knowledge has no ceilings, the sky is the limit"

May Allah bless you.

My two brothers, Adem and Aymen who supported me to accomplish this work.

May Allah protect them both.

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Abstract

This dissertation endeavour to unfold the heterotopic spaces settled in Josh Malerman's Novel *Bird Box*. Within this context, there is a keen interest to examine Michel Foucault's concept of heterotopia as a major literary framework. Additionally, the main objective of this study is to accentuate a new research area that is related to spatial studies. Specifically, this thematic analysis seeks to disclose a spatial identity that corresponds to the description of emplacements within the novel. Therefore, in order to decipher the colossal enigma of the work, we aimed to utilize a Geocritical approach as a guiding tool to probe the spatial characteristics of the novel. In stark contrast to time, this dissertation is thereby to investigate the existential conundrum of space and how space is being the paramount index of this spatial monograph. Thus, heterotopia is regarded as a road map to reach the utmost finding, that is first and foremost, that space has a pivotal role in the production of spatial knowledge.

Key words: heterotopic spaces, heterotopia, spatial identity, emplacements, spatial knowledge.

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General

Introduction

General introduction

The enigma of Foucault 's concept of heterotopia accentuated in the significance of space development. It first started with the production of knowledge and was accomplished with the analysis of concrete, material spaces functioning as the product of disciplinary discourse. According to Foucault's notion of power and knowledge, space is indicated as the medium of-and instrument of power (Grbin 310). In this regard, the concept of power and knowledge denote to the power of established structures and institutions within a given society. These institutions function according to the socio-economic and cultural forces; in other words, these structures do not exist as a sole material body but rather their existence cannot be detached from the social and cultural praxis connected to it. This pivotal principle offers the potential of interpreting the urban fabric as an integral parameter in the formation of the social and the cultural. For Foucault, it is important to note that these institutions are not autonomous of their own fabric, and their influence is related to the social practices of individuals. Briefly, in spatial context, institutions do not exert self-agency.

Space is a very important category of spatial analysis. According to Foucault, power is constructive and comprises a particular period of history. Power for Foucault, is precisely the power of knowledge; that hegemonic power becomes the new episteme to control and discipline order. Under this guise, Foucault demonstrates the colossal shift from the vertical structure of power to the horizontal one. Foucault in this manner, transcends from the traditional form of power relations, from top to bottom, from the bourgeoisie to the proletariat where the power of the elite is perceptible or elsewhere too transparent to comprehend. This horizontal view is deemed important for the understanding of the contemporary period.

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In contrast to the traditional paradigm of power, new power relations become disciplinary powers. These disciplinary powers function to eradicate and subvert power relations. For Foucault, power is everywhere and comes from everywhere (63). That is to say, power is diffused in all directions of society. In spatial context, power now is being dissolved, dismantled and most of all invisible. In addition, the greatest visibility is viewed in monarchical regimes where the sovereign is the discernible power and sets its institutions towards the ultimate agency to discipline and order. In contrast to the sovereign power, objects become the vital agents of power and their operations are considered the most visible one.

Foucault illustrates the concept of power and knowledge to discipline and control. For him, the theme of space and architecture occupy a pivotal role in the generation of power and production of knowledge. In this regard, space is utilized in acquiring knowledge via the spatial factors which assist in generating the scientific knowledge. To elucidate, spatialization has the potential to identify the constitutive role in relation to reality and space that accentuates the discovery and realization of scientific observation and thus, the production of scientific knowledge.

According to Foucault, the production of knowledge is produced through spatialized observation. Foucault delineates this notion in his book dubbed as *Birth of the Clinic*. For him, spatialization is a central spatial technique in generating medicinal discourse. He demonstrates two salient questions for the understanding of scientific knowledge: the first question is 'What is the matter with you?' this query seems vague and ambiguous whereas, the replacement of the latter question would be 'where does it hurt?', which in turn leads to recognition of spatial ambiguity (Foucault xviii). Foucault in this light, reveals a stage of discovery, a stage of producing knowledge, a

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stage of scientific discourse which has a spatial property of the illness. In doing so, Foucault recognizes the role of the clinic in the operation of the scientific discourse.

In convergent thinking, Foucault's book entitled as '*Discipline and Punish*', is a reliable example that distinguishes space as a paradigm of power and discipline. In this light, Foucault visualizes space of Panoptikon's prison as a generator of power and discipline. As a prison, Panoptikon functions as a spatial alienation of the body. Foucault depicts the prison as a space of discipline, an annular building with a tower situated at the centre of the building; the tower is pierced with an opened window used as a symbol of surveillance. This principle of surveillance is a dimension of control; that each prisoner in his cellar knows he is being watched. Within this context, prison is a disciplinary body, submerged with a sort of a colossal and impersonal power which develops what is known as 'self-internalization' (Grbin 308). It is by far, the tendency to self-control. Therefore, the social practice of prison represents the dynamic role of architectural management which operates autonomously as a social actor.

In Foucauldian terms, the production of space in clinics, hospitals or in prisons do not exert a solo social praxis but is rather it is dependent on the pivotal goal of implementing power. In other words, space is not examined according to its material condition but rather function in relevance to the social and cultural parameters connected to it or via the meanings and the messages the heterotopic space transmits. (Grbin 309-310).

All principles of spatial configuration and characteristics of space can be analysed in accordance to Michel Foucault's concept of heterotopia. According to the genesis of Foucault's notion of space, heterotopia becomes the inevitable analysis of spatial studies. For him, heterotopia is the identification of otherness. In other words,

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heterotopias are real places but different from others as well. Within this context, heterotopias are completely tangible emplacements which distinct themselves from utopian places. Foucault does not give a precise definition for heterotopia but rather conceptualizes it with a myriad of examples. Specifically, the previous examples of Foucault such as: prison and clinics which are classified as heterotopic spaces. Therefore, heterotopic status is similarly examined according to their social and cultural praxis rather than their material essence.

This thesis will establish a spatial investigation of heterotopic spaces. Spatial confinement, is another aspect of spatial configuration which provide a heterotopian logic of the corpus' analysis. Foucault expresses the state of heterotopia as abnormal, transgressional and disruptive. Therefore, heterotopias in spatial reality are spaces of contradiction, objection and juxtaposition. They represent acts of resistance within the concerned space. It is also the notion of space, that suggests that society is governed by pluralistic opposing natures (public/private-family/social-work/leisure). To conclude, the existence of these spaces represent different reality of the world in its extrinsic paradigm.

Heterotopia as the central theme of this study offers the unity of space as an integral category in the understanding of spatiality. *Bird Box* as the main corpus of this spatial analysis, discusses the appearance of different spaces which have meta-disruptive spatiality, the apocalyptic description parallels the heterotopic space. In this context, heterotopia connects us to spaces of 'death, oldness, pain, sufferance,' throes of survival and worst of all shatter our social order (Grbin 310). An interesting observation is that houses are a sort of spatial body, a design whose architectural management is functioning as a power of salvation. That is to say, an organized entity, a controlled space from within, exceeded its material essence. Thus, the analysis of

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novel is related to heterotopic space which encompasses house as the only possible design, as a powerful entity against the heterotopic space. Similarly, space is responsible the meanings and messages, the heterotopic space conveys about spatial confinement in relation to their social parameters (chaos and disorder). Then, heterotopia is not a prosaic concept but rather a spatial monography that transcends the boundaries of normality.

Motivation

This extended paper has a profound effect on my desire to digest and unveil the heterotopic spaces which exist in our epoch and that share a discernible view on the corpus of this study. It is due to my extreme curiosity to analyse the outer space and its perilous nature and to accentuate a systematic study on different spaces in its dual or paradoxical nature that coexist around the extrinsic world.

Objective of the Study

The main objective of this study is to shed light on the theme of spatial confinement and heterotopic space via the aspects of spatial analysis?

The objective can be summarized as follows:

- To study space according to the existing emplacements
- To cover heterotopic spaces throughout *Bird Box*
- To digest spatial confinement as a product of power and salvation

Research Questions

The present research aims to discuss heterotopia as a spatial entity in *Bird Box* in attempt to investigate the following questions:

- Is the outside world a transgressional space in *Bird Box*?
- What are the heterotopic spaces demonstrated in *Bird Box*?

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- How does spatial confinement enact as a practice of power and salvation?

Hypothesis

This spatial analysis will be answered according to the main hypothesis that space is a vital category to inspect. According to Foucault, heterotopia is a space or a place which has spatial configurations that do not result from their solo material essence. Therefore, a heterotopic space is identified by the social and cultural praxis or via messages and meanings that a heterotopic space creates (Grbin 309-310). In this regard, spatial confinement enacts its architectural management as practice of power and salvation versus the heterotopic space in the novel.

Methodology

In the quest to answer our expectations of the present study, we aimed to use a geocritical approach as an analytical and interpretative method to articulate our graduate research. Geocriticism provides a way of reading literature with a keen interest to spatial relations. Specifically, it enables the reader to understand the ways narratives represent, reflect, and ruminate about space. Therefore, Geocriticism is implemented as a literary theory and a tool of literary analysis that seek to introduce a study of geographic space.

Geocritical theory provides a focal interpretation of Foucault's notion of heterotopia. In this sense, spatiality is a key feature to this inquiry which best serves to examine and delineates heterotopias observed in the novel. Hence, this research investigates the interaction between literature and space within the continuum of Geocriticism.

This theory is founded upon three theoretical aspects that are open to investigation: Spatiotemporality, Transgressivity, and referentiality. To elaborate,

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Spatiotemporality forms a consensus of space-time which tends to describe a sort of phenomenon in a particular location and a period of time. Transgressivity is the pivotal principle that recognizes the representation of space as transgressive one. The concept of Transgressivity often entails a situation that surpasses the boundaries of normality. Finally, Referentiality provides a succinct description between the world and text or between the referent and its representation.

This study will be divided into a general introduction, two chapters and one main conclusion and they are outlined as the following:

General introduction will elucidate the literary notion and the methodological approach.

Chapter one will present a brief history of Foucault's theoretical frame of heterotopia. It also seeks to introduce a range of dialectical interpretations about the theory and how it is used by other scholars and theorists.

Chapter two will be devoted to the practical section. It will focus on the spatial analysis of the novel.

General conclusion will sum up all the meticulous assumptions and findings.

Chapter One

A Brief History of

Heterotopia

1 A Brief History of Heterotopia

1.1 The Historical Notion of Space

This introduction evinces the historical concept of space. In this light, Foucault asserts the birth of new epoch, the epoch of space in contrast to that of the nineteenth century where time and history dominated literary queries. The first historical insinuation about spaces commenced by the release of sputnik by the Soviet Union in 1957. This historical event marked a new episteme of space which galvanized a myriad of scholars who were interested with the notion of space. In this regard, Gaston Bachelard wrote his influential piece dubbed the *Poetics of Space* (1958), which contributed as a new experiment of space in relation to 'human scale' (Bressey 8). This event coincided within an intense period of conflict known as the cold war. As the colossal hiatus culminated between the United States and the Soviet Union, it marked a considerable attention towards spatial reality. Convergenly, rendered the space as a source of interest 'within terrestrial domains'(Bressey 8). Now, power took completely a different trajectory that was accentuated in terrestrial spaces. In other words, Space become the substantial identity of the nineteenth century. In this light, Foucault mentions the following: “we are in epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and the far, of the side by side, of the disperse”(Sudradjat 29). That is to say, society is identified via the juxtaposed spaces that exist similarly in duality (together) or in paradoxical nature (opposition) to one another. It is necessary to consider that space becomes the identity of the present epoch, it stands to formulate not only the main theory of this research but also reveals the substantial hiatus behind this study. According to Foucault, space is “defined by the relations of proximity between points or elements” (176). That is to say, the new

world operates through-and by established structures and institutions. These objects become the operating elements within society and they constitute a 'grid or network of power relations' (Chowdhury 3). Space becomes an important category of investigation and requires spatial analysis. In this regard, Foucault exposes his focal interest which is first and foremost the space of the outside (*L'espace du dehors*) (Johnson 8). Foucault contemplates about the space we coexist with, about the set of relations that function within. He also highlights that the concept of emplacement denotes every living place whether it is school, house, hospital, café, asylums, etc. These emplacements establish spatial relations which coexist together in one space but reveal different spaces from within. Some of them are spaces of power, discipline, knowledge, and confinement. This latter was perceptibly analysed in Foucault's *Madness and Civilization* (1961). Hence, they all stand to resemble heterotopic spaces. As a matter a fact, these spaces contest simultaneously in society. However, Foucault distinguishes some from others as the following: "The curious property of being connected to all other emplacements, but in such way that they suspend, neutralize, or reverse the set of relations that are designated, reflected or represented by them" (178).

In this spatial context, space is the fundamental entity of investigation. In this sense, it is proportional to ponder about the set of power relation and how they collide together in the present epoch. This is no prosaic speculation but it is rather a shifting study in its core of representation. As a stand point, Topinka in his article entitled *Foucault, Borges, Heterotopia: Producing Knowledge in Other Spaces*, argues that "heterotopias are sites in which epistemes collide and overlap" (55). Without this concept of spatialization, perhaps our only perception of power can be seen in Marxist ideology. In other words, Marxist ideology encompasses vertical structure of power

wherein space is demolished or at least overlaid. In this regard, Foucault develops a new 'critical view of domination ' which is related to 'power and social relations'(poster39-40). Similarly, the concept of Antonio Gramsci dubbed as 'cultural hegemony' will be a discernible illustration of how power is being used. To elucidate, power is displayed between the bourgeoisie and the proletariat through cultural hegemony (a cultural body of thought used to control the western knowledge, behaviour and etiquettes), and is by far how power is viewed and studied. Thus, power relations are visible and vertical. In stark contrast, the present epoch eliminates visible power and set its power relation in reverse. That is to say, power appears in the discreet structures of society. In this regard, Foucault goes beyond the traditional notion of Marxist ideology. In other words, power cannot be captured in a dichotomous construct of dominators and dominated, but rather altered and spread between institutions. Within this context, power refers to ' the power structures established in society'(Seisun1). For Foucault, power is not a negative, repressive or coercive concept, but it could be an important tool of production and a positive force in society. Foucault praises the function of schools and prisons as spaces that control and discipline. Similarly, they function under the mechanisms of surveillance, discipline and control. In this way, they exert the power to produce knowledge and discipline. Seisun states in his report *Foucault/power/knowledge*: "within public spaces surveillance is still the key to Foucault's conception of the working of power. It is the binding element that solidifies and generates discipline' (7). To elaborate, the principle of surveillance is a key feature in the production of power and discipline. within this context, Foucault demonstrates the concept of surveillance as a symbol of control, in order to digest the role of prison in generating power and discipline.

2 Literary Genesis of Space

Many scholars and theorists contributed in the advent of space and they are regarded as 'Avant de-grade' of this theory. Frederick Nietzsche presented a sceptical view of the Western knowledge. Foucault states that Nietzsche is "the first to connect the philosophical task with a radical reflection on language" (332). Nietzsche's works such as *Thus Spoke Zarathustra*, *The Gay Science*, *The Will to Power* denote his nihilist position towards the world, that the world has no reason and in so doing, he questioned the constant thought of the western knowledge to be rational or nevertheless true. According to Nietzsche, words are merely a set of metaphors. In this sense, Putten adds that "words are nothing but metaphors of things and do not correspond at all with the actual things in reality, because of the generality of language and the uniqueness of each thing" (12). Therefore, acknowledging the fact that "reality does not exist as language fail to represent words hence, the world is void of meaning" (Putten 12).

Another important theorist is Jacques Derrida and his influential theory of Deconstruction that challenged the assumption of structure and that "there is nothing called structure or centre, or universal meaning" (Sicky 145). Hence, there is no direct relationship between the signifier and the signified or between the word and their exact meaning. Derrida's book *of Grammatology* sets a sceptical view of the western metaphysics. In this regard, Derrida introduced his notion of sign in which he reformulates the traditional relationship between the signifier and the signified. Derrida develops the term 'trace' and identifies it as 'the difference which opens appearance and signification'(65). To elaborate, trace is the hidden representation or the absent portion of the sign and thus, it appears within the play of difference. In addition, Putten states that the concept of sign refers to "both signifier and signified" which 'is determined by the trace of that other from which it differs and which is

always absent” (26). According to Derrida, writing is important as structure in which he proposes what he dubs as the play of difference in which meaning is not fixed. To clarify, the divided nature of signs indicates that both the signifier and the signified are metaphysically absent and therefore, activate the appearance of the trace to produce a fusion of different meanings. Within this context, Sicky asserts that 'meaning is both a matter of difference and deferring'(146). This multiplicity of meaning is what poststructuralists believed to be the notion of deconstruction. Therefore, “meaning is the play of difference between the signified and the signifier” (Sicky 146). The convergent thinking of Derrida and Nietzsche is similar to Foucault's concept of Discourse Analysis. For Foucault, discourse refers to the way we produce knowledge according to the social practices and power relations. As a consequence, Edward Said's theory of orientalism is utilized as an efficient critical instrument to subvert literary discourses and ultimately expound changing realities.

To conclude, these shifting perspectives had a benevolent effect in altering the course of history and producing the new episteme of knowledge hence, the conception of space.

3 Borges ' Textual Space

Foucault's first insinuation to the notion of heterotopia was in 1966 in his preface dubbed as '*les Mots et les choses*'. The title itself is a reflection of a fluctuated disorder or perhaps a dialectical order. It was translated into English in 1970 under the name *The Order of Things*. For Foucault, the reason of writing such a book was that striking observation offered in the passage of Jorge Luis Borges under which he narrates the peculiar taxonomy of animals that appeared in an imaginary Chinese Encyclopaedia. In 1975, Jorge Borges Luis wrote a collection of essays labelled as the

World Literature, Maths, Metaphysics, Religion and Language. In this light, Borges criticized Wilkins' proposal for a universal language in his book labelled as *other inquisitions*. Within this context, Foucault commences his analysis from Borges writings in which he speculates about the order of things. This led Foucault to consider the importance of space by questioning to what context does Borges situates his celestial emporium. In this light, Borges quoted Doctor Frantz Kuhn's ancient chinese encyclopaedia entitled *Celestial Empire of Benevolent Knowledge* and it is as the following:

(a) Those that belong to the emperor, (b) embalmed ones, (c) those that are trained, (d) suckling pigs, (e) mermaids, (f) fabulous ones, (g) stray dogs, (h) those that are included in this classification, (i) those that tremble as if they were mad, (j) innumerable ones, (k) those drawn with a very fine camel's hair brush, (l) others, (m) those that have just broken a flower vase, (n) those that resemble flies from a distance (Foucault, xv).

This classification made Foucault ponder about the meaning of this enumeration as it seemed “to break all the familiar landmark of my thought - our thought” (Johnson 3). Foucault states that this odd list of animals transcends the traditional way of thinking as it appears to displace words from their correspondent order. What is notable for Foucault is not the wide existing juxtaposition from within but the fact that this juxtaposition is impossible and only exists in the space of language (Johnson 3). Hence, a contradictory, unthinkable space with unusual order. It is a textual space, where language structure is being contested and altered. In other words, this juxtaposition function to shake the normal thought of our perception, of our language and hindered the coherent order of words. Foucault compares this unconceivable space with the concept of utopia as it appears to signal a place' topos' that is both a

placeless place 'outopias' and a good place 'eutopia'(Johnson 30). It seems like a perceptible suggestion, that this textual space is, on the one hand, a utopia as it does not exist or at least unthinkable thought that is different from the ordinary one. However, it is still, on the other hand, a heterotopia. Johnson mentions in his article *Brief History of the Concept of Heterotopia*, that Borges classification is a "heterotopia a different place (heteros)" (3). For Foucault, heterotopia is a real utopia whereas utopias are unreal places. As matter a fact, heterotopia is originally a medical term that denotes a particular tissue being displaced or dislocated elsewhere (Johnson 3). Foucault mentions that utopia unlike heterotopia is a mythic, phantasmatic and demonstrates above all, 'an ordered coherent whole' (Johnson 3). In this context, Borges' classification shatters language and destroy every possible way in which words and things hold together. Therefore, Borges tends to create a disruptive textual space, a textual heterotopia. In this regard, heterotopia contest the structural rules of grammar hence, they undermine language.

Borges taxonomy introduces a 'new episteme', a transitional period where knowledge is being reproduced. In this light, Borges is regarded as "a transitional figure' who exceeds the normal boundaries of writing" (Keiser39). This discontinuity from the customary ways of writing to the modern one aims to undermine language. Within this context, discontinuities represent a "radical break with the previous way of thinking"(Putten 45). As a matter a fact, textual heterotopia accentuates a different order as Topinka describes them as 'sites of reordering'(56). Hence, heterotopia function to devastate the syntax of language not only with the way we construct sentences but also perplexing the syntax of words. Therefore, it produces a new order. One of the salient remarks about Borges' writing is that it prevents from approaching

a standard possibility to identify a particular relation between a word and its signifier. In this regard, heterotopia attempt to shake the order of things and words.

It is very considerable that Borges' discourse function in similar pattern of Derrida's philosophy. Borges' style is identified in a discontinuous scheme that deconstruct, disseminate and in so doing, it generates new knowledge. Thus, a completely new western episteme. This transitional episteme is labelled as 'the postmodern age', which underpins the multiplicity of meaning. Within this context, a 'Third rupture' occurs which indicate the of new episteme (Putten 19). Hence, this new knowledge about heterotopia is represented in Borges' short stories. The narration of *Funes the Memorious*, recounts a story of boy called Ireneo Funes, who accidentally falls from his horse and as a result, he gains the potential to remember every meticulous detail about his life. In the course of the story, Funes becomes perplexed with the fusion of his memory and attempts to establish 'a numbering system original with himself ', in which every word is identified through a figure or a marker (Putten 30). For example, the number (7013) should be read as seven thousand thirteen but instead he would say "Maximo Pérez"; instead of seven thousand fourteen (7014), he would say " The Railroad"; other codes or markers were " Olimar", "Sulfur", " Clubs", " Luis Mélian Lafinur"(Putten 30). In brief, his invention to create a catalogue of new odd vocabularies is by far a different space, again, a textual heterotopia.

4 The Broadcast Channel Event

Another major contribution which paved the way to the ascendancy of Michel Foucault's concept of heterotopia was the broadcast channel in Paris. Foucault was invited to a broadcast radio channel called ' France culture' to present series about utopia and literature (Johnson 4). In the light of his discussion, Foucault starts his

inauguration by illustrating a number of different places that contest the real world. The focal point of this talk was different from that in his preface '*Les Mots et Chose*'. his explanations about textual spaces is replaced now by social and cultural sites (Johnson 31). The broadcast is increasingly interesting as it will follow his coming lecture to a group of architects. Foucault claims that children's games are one of the innovative reasons which assist in discovering these peculiar Spaces which are very interesting ones, and occur in different games. Foucault depicts them as 'counter spaces as outside the ordinary '(Johnson 31). In this regard, the broadcast channel announced that Foucault's discussion would be about:

These counter spaces.....are well recognised by children. Certainly, it's the bottom of the garden; it's the Indian tent erected in the middle of the attic; or still, it is....on their parent's bed where they discover the ocean, as they can swim between the covers, and the bed is also the sky, or they can bounce on the springs; it's the forest as the can hide here; or still, it's the night as the they can become ghosts between the sheets and, finally, it's the fear and delight of their parents coming home.....(2009).

It is these games' children discover that launched a different space that at same time coexist with their own world. In other words, space coexists in duality and contradiction hence contest our world simultaneously. As matter a fact, such heterotopic space appears in all cultures and similarly challenge and juxtapose the surrounding space. For Foucault, such spaces require a scientific study dubbed as 'heterotopology' (Johnson 31). Foucault also mentions sites of deviation and claims that rest homes can be a further example of deviation because, rest homes are place of 'non productivity'(Johnson 32). Hence, being non- productive is a deviant role.

5 Emplacement as a Polysemic Concept

The architect's lecture was another subsequent event for the exploration of the term heterotopia. It took place at the centre of architectural studies in Paris in March in 1967. The influential text was dubbed as *Of Other Spaces* and published in 1968 under the Italian journal *L'Architettura*, the text was later translated into three major versions. However, these latter editions constitute a number of blurring interpretations. Among them, the first version which was translated into English by Jay Miskowic in a French journal entitled as *Architecture, Movement, Continuité* under the following title '*of other spaces*'. In addition, Robert Hurley's second edition labelled '*different spaces*', it was published exactly in 1998. The third one is the neoteric version published by Dehaene and De Caeter, dubbed as '*of other spaces*' (2008). However, the only concern was about the technical word 'space' as it was opened into pluralistic interpretations and constituted a fusion of meanings. In other words, the French word '*espace*' has a myriad of possibilities than space in English. To elucidate, French words like *place*, *endroit*, *lieu* all revolve around the notion of *espace*. Another influential difference is viewed by Augé under which he argues that place is concrete whereas space is 'abstract' and less perceptible (Johnson 33). Foucault formulates the term '*emplacement*' to avoid all the negative plethora that could possibly intricate his explanation about space. De Caeter and Dehaene claim that Foucault deliberately use the term '*emplacement*' in order to create a 'technical' word that would replace all common sense in words such as *lieu*, *place*, *endroit* (Johnson 33).

6 Exploring the Concept of Heterotopia

Foucault distinguishes two types of spaces which he dubs as emplacements: utopias and heterotopias. Foucault characterizes them as 'extraordinary properties'(Johnson 35). Moreover, heterotopias are real space that transgress the boundaries of normality. Foucault depicts heterotopia as mere confusing space. It has such a mingled identity submerged with queer qualities. For Foucault asserts that heterotopias can 'mirror', 'reflect', 'represent', 'designate', 'speak about' all other surrounding sites but similarly have the ability to 'invert', 'suspend', 'neutralise', 'juxtapose' and 'contest' other space (Johnson 36). For Foucault, the examination of these different spaces is called 'heterotopology'(Chowdhury5).

Foucault sets dozens of principles to study, describe, analyse, and read these different spaces among other spaces. The condition of spaces to be simultaneously phantasmatic and real in which they engage in a contestation with the surrounding space is considered to Foucault as heterotopology phenomenon.

The first principle is that heterotopia exist in all cultures. In an article *of other spaces: utopias and heterotopias*, translated by Miskowic in which he mentions that heterotopias do not have a universal shape but is viewed in diversified forms for this reason, heterotopias fail to constitute a universal form (4). The only way to understand heterotopias is through factions or pluralistic classification of different categories. Similarly, this principle is divided into two main categories. Foucault refers to the first category as heterotopia of crises. It exists in primitive communities and it is defined as 'privileged or sacred or forbidden places, reserved for individuals who are in relation to society and to the human environment in which they live in a state of crises '(Miskowic 4). In this regard, Foucault provides some examples that depict such real crises like 'pregnant woman, menstruating women, adolescence, and the elderly'(Topinka56). This kind of heterotopia is different from any heterotopic space,

because they are heterotopias ' without geographical markers' (Dehaene and Cauter 18). However, heterotopias of crises are disappearing but not completely vanished. Some of them can be traced back from the nineteenth century and they are seen in form of military or boarding schools. Miskoweic clarifies in his translation of Foucault's *of other spaces* that 'heterotopia of crises is being replaced by heterotopia of deviation' (5). He defines this category as ' those in which individuals' behaviour is judged deviant in relation to the required norms of society' (Duffy 11). It seems that the case of this category differs from the first one. the first category is mainly about the state of crises whereas the second one is about the state of the deviant. In this context, Miskoweic mentions such deviant cases like rest homes, psychiatric hospitals, prisons and he also adds retirement homes (5). Foucault elucidates the latter example as ' the borderline' or the limit between heterotopia of deviation and heterotopia of crises (Miskoweic 5). To elaborate, retirement homes encompass, on the one hand, old people and the condition of elderly is a state of crises but, on the other hand, is a state of deviation because, in our society 'leisure is the rule' within idleness is an analogous role of deviation (Miskoweic 5).

The second principle clarifies that heterotopia function in different manner within a society. In other words," these spaces don't just reside in the society without any specific function"(Chowdhury). In this light, Foucault illustrates the odd heterotopia of the cemetery which is different from other surrounding ordinary places. Within this context, Aries describe the cemetery as:

The city of the dead is the obverse of the society of the living, or rather than the observe, it is its image, its intemporal image. For the dead have gone through the moment of change, and their monuments are the visible sign of the permanence of their city (74).

For Foucault, cemetery is an abnormal space that coexist simultaneously with other sites of the city. In the medieval periods, the cemetery was localized inside the city. However, with the common tendencies at the end of the eighteen century, people began to ponder about 'hygiene' and 'disbelief in immortality'(Johnson 9). Hence, cemetery was considered as negative place. At the beginning of the nineteenth century the cemetery's location starts to displace into the boundaries of the city (Miskoweic 6). This radical shift is due to the fact that ' death was seen as a contagion, something that must be expelled'(Topinka 57). in this regard, Foucault discusses that it is this presence and propinquity of the dead 'next to the church', 'house', 'street' that deploys death itself (Miskoweic 6). It is this perplexing feature of illness spread by cemeteries that accentuated this tendency of the nineteenth century.

The third principle is that heterotopia is capable of juxtaposing in a single real place numerous places that are in themselves discordant and incompatible sites (Demirkan and Sevim 5). They are viewed in asymmetrical process to each other and constitute an incompatible space full of heterogeneous contestation. Foucault highlights this feature in shape of triangular screen that is shared in common places like the theatre and the cinema. The purpose of this triangular room is that it is a projection of series of places that 'are foreign to one another'(Miskoweic 6). According to Topinka, this triangular space expose ' divers worlds' which encompasses of a dozen of heterotopias all joint at one space (57). Furthermore, Miskoweic mentions that the garden is 'a form of a contradictory site' (Miskoweic 6). He starts his explanation about the garden as previewed in the orient as an ' astonishing creation' that is by far' a thousand years ancient'(Miskoweic 6). Within this context, Foucault illustrates 'Persian carpets, gardens, theatres, cinemas'(Johnson 37). He deliberately refers to the garden as 'a rug moving across space' and thus it become the totality of the world

through its symbolic setting which comprises such antiquities and artefacts (Miskoweic 6). In brief, Foucault classifies the garden, cinema and theatre as old forms of heterotopia.

The fourth principle describes heterotopia in correlation 'to slices of time' (Chaudhury 5-6). Foucault mentions that the first category involves temporal discontinuities; a system that is known as 'heterochronies'(Miskoweic 6). In this regard, Grbin also asserts that heterotopic space is associated 'with heterochronias-other times'(309). This kind of heterotopia suggest a break with the flow of time in which time is being congealed under one eternal phase. In this light, Foucault refers to spaces that cover a socio-temporal quality. That is to say, there are spaces that develops a spatiotemporal continuum such as: holidays. To elucidate, Johnson mentions in his essay entitled as " Brief history of the concept of heterotopia" that Holidays tend to replicate the primeval life and rudimentary culture of all times in one short period (9). In stark contrast, there are chronic heterotopias which are characterized by an accumulation of time such as: the museum and the libraries, as heterotopias of indefinitely accumulating time. This situation is more relevant to that of the archive wherein all chronological epochs are stored, establishing by that 'a place of all times' perpetual on its on nature (Miskoweic 7). This category of heterotopia is not related to the indeclinable aspect of time. In this sense, an example of this chronic space is the festivals as they happen once a year. In this light, Miskoweic defines them as 'marvellous empty sites on the outskirts of cities that teem once or twice a year with stands, displays, heteroclite objects, wrestlers, snake women, fortune tellers'(7).

The fifth principle suggests that heterotopias reveal a 'system of opening and closing' (Duffy 12). In other words, a heterotopic place is not a penetrable space and sometimes it requires a sort of permission to access. For example, prisons as a

heterotopic site, are not accessible for anyone except through implementing some rites or purifications. This disruptive aspect of accessibility is involved in spaces like: asylums, hospitals and prisons which stand to be recognized as spaces that indicate a 'separation from a previous world'(Genep 21). In this context, Foucault describes these activities of purification as religious and hygienic ones like 'Hammin of Moslems' and 'Scandinavian saunas'(Miskoweic 7).

However, there are other heterotopias that are deemed to have a simple entry or opening but mostly have convoluted exclusions. In this light, the heterotopic site seems penetrable, but in fact, it is a mere illusion, a phantasmatic entry per se. As a response, Miskoweic uses the example of the rooms of the great farms of Brazil, where the entry door to these rooms did not lead to the central room where family lived (8). This principle locates some heterotopic sites as inaccessible to enter.

The sixth principle covers that heterotopia function in relation to the all other sites (Topinka 57). This principle is partitioned into two definitive pillars. The first category function as illusionary space and the second category function to create a real space that recompense the loss of another. This type of heterotopia is called heterotopia of compensation. Foucault develop two extreme poles, one that creates a place though real but illusionary like brothels, where life is divided between the real and the illusionary one. To elaborate, Foucault describes brothels as a heterotopic space which have the ability to "create a space of illusion that exposes all real space, all emplacement in the interior of which human life is enclosed and partitioned, as even more illusory"(19). However, heterotopia of compensation is one of its kind; it functions to create order as our place is disordered and jumbled. This latter, compensate the loss of our world with another one that is completely the opposite of the real one. In this regard, Foucault uses the puritan colonies as a prime example to demonstrate

how the puritans who founded a new land in the new world which is similar to their former land. The puritans compensate for their loss to a new departure, a completely new world wherein life is ordered. Convergenly, Foucault highlights that heterotopia of compensation can create 'another real space, as perfect, as meticulous, as well arranged as ours is disorderly, ill constructed and sketchy'(21).

The concept of the chip as a heterotopia par excellence is, another significant example that constitutes the thorough standards of heterotopia. Foucault declares the chip to be one of the extreme types of heterotopia besides brothels. In this light, Foucault describes the chip as 'a floating piece of space' a place that is placeless without any terrestrial markers or geographical configurations (Miskoweic 9). In other words, a space that exist by its own that is placed on the sea and mobilizes from harbour to harbour, seek the endless 'infinity of the sea'(Miskoweic 9). For Foucault , the boat or the chip has a benevolent effect on our civilization , and he praises it saying' the great instrument of economic development' and so he acknowledges this definitive fact ' in civilization without boats, dreams dry up, espionage takes the place of adventure, and the police take the place of pirates'(Miskoweic 9). In brief, heterotopia of the chip it is a space of its own, exists on water rather on land and thus it is different from any common space on earth.

7 Dialectical Interpretations

This section will ponder about the varied interpretation associated to the study of heterotopia. It will introduce a myriad of spatial thinkers that elaborated the term heterotopia differently in their own works. In addition, it has been tackled that the concept of heterotopia developed by Foucault is not complete and has a blurring

explanation. Other spatial thinkers have demonstrated different elaborations of the concept itself.

7.1 Edward Soja's Third Space

Edward Soja, an American cultural geographer, attempted to analyse heterotopia from a postcolonial perspective. As a stand point, Soja conceptualizes heterotopia in his concept of 'third space' which was an extension from Lefebvre work 'production of space'. Soja launched his book dubbed as *third space*, in which he developed his spatial theory of 'third space'(1996).

Soja identified his notion of 'Trialectics of Spatiality' which encompasses of 'spatiality', 'historically' and 'sociality' (Roy 28-29). This spatial theory launched a new postmodern thinking of how people perceive, conceive and reproduce a new space. The formation of this new space which he considers as a third space, occurs via the blending of the first space (perceived one) and the second space (the conceived one). It was this pivotal ligament initiated between the "real material world" and the "perspective that interpret this reality" that accentuated the third space.(Soja 6). Soja elucidates that the genesis of Third space is derived from a critical strategy called "thinking as ordering" which function to incorporate and open perspectives that dismiss dominant binaries which detain both the political thought and political action (Roy29). According to Soja, the principle of binarism, which refer to the original choice: a nexus of hegemonic opposition, should be dismissed to originate a new alternative choice (29). Soja dubs this process as the "creative process of restructuring that draws selectively and strategically from the two opposing categories to open new alternatives"(Roy 29-30). Within this context, Soja clarifies the two hegemonic

categories are: the first space (perceived one) and the second space (conceived one), and consequently, the third space (the new alternative one) (Roy 30).

Soja divides the actual space into three categories or different spaces. The first space is the real, geographical, perceived space in which our actions take place. It comprises "of science, planners, urbanists, technocrats, artists" (Soja 66). The first space is seen in physical settings that occupy a spatial geography such: homes, streets and cities. The Second space is the virtual one; the one that is conceived in our own imagination, this type of space contains "a wide range of philosophical hegemonies" and a unique "utopian thinking" (Li and Zhou 3). It operates as a different image of the real space. The third space function to combine these two spaces to reconstruct a third one or what Soja dubs as a fully lived space. These spaces establish a sort of particular epistemes, Soja names them as "Firstspace epistemology", "Secondspace epistemology" and "Thirdspace epistemology" (Li and Zhou 3).

7.2 Henri Lefebvre ' Production of Space

Another spatial thinker is Henri Lefebvre, a French Marxist philosopher and sociologist, whose work influenced Edward Soja's speculation about social spaces. Lefebvre develops a heuristic model of spatial triad in which he lists three different spaces. According to Lefebvre's theory 'production of space', humans do not only function to produce social relation and values but also simultaneously function to produce social space. Lefebvre distinguishes a trio model of spaces, namely representation of space (first space), spatial practice (the second space), and spaces of representation (third space).

The first insinuation of his theory was his book entitled *the survival of capitalism* albeit the most dominant departure of his notion was viewed later in his

book named *la production de l'espace* (1974). One of the most important spatial analysis was seen in *the urban revolution* and in the *critique of everyday life*, in which he discusses the changing aspects of modernity and the outsets of an industrial space and the urbanization of cities. He introduces a heterogeneous space that destroy the quotidian life, social interaction and material environment. In this regard, the main concern is viewed in these following words:

Our chief concern is with space. The problematic of space , which subsumes the problems of the urban sphere(the city and its extensions) and of everyday life (programmed consumption), has displaced the problematic of industrialization .it has not, however, destroyed that earlier set of problems: the social relationship that obtained previously still obtain; the new problem is, precisely, the problem of their reproduction (Smith 89).

Similarly, for Lefebvre third space is a space of transgression and its' production contains the potential for change and resistance to the dominant social relations or order' (Aridi 64). Lefebvre develops a model of production of space that consists of three moments: the spatial practice, representational space and representation of space (Demirkan and Sevim 3-4). In other words, the conceived space (the spatial practice) is the real space which encompasses 'everyday reality' and 'urban reality'; it a space that denotes to the mundane, habitual routine and constitutes our life experience (Demirkan and Sevim 4). The representation of space is the conceived or the conceptualized space which exist in 'professional disciplines' like' architects', 'engineers', 'city planners', and 'technocratic subdividers' (Demirkan and Sevim 4). Whereas, the representational space is the lived space that enact via symbols and images. This lived space is the space where' ruptures appears through taking advantage of a gap within the social order in particular space'(Adiri 64).

Edward Soja concentrates about the concept of third space as space of radical openness. To elaborate, Soja identifies spaces of marginality as spaces of radicalism and he asserts it by saying "there is no one better to illustrate the radical openness of third space its strategic flexibility in dealing with the multiple forms of oppression and inequality, and its direct relevance to contemporary politics" (13). In this context, Soja takes his own departure from postcolonial studies. Now, Marginality is what has become conceived of as a third space. Similarly, bell hooks clarifies the concept of radical openness in the following words: 'for me this space of radical openness is a margin- a profound edge' (3). In other words, subjects of multiple identities initiate a radical position within society and accentuate a new identity through acts of resistance. Kocabicak claims that 'these marginal identities provides the possibility of radically open resistance'(32). This new conceptualization of identity politics is subsumed by Soja within "Third space of radical political choice"(Kocabicak 31).

Bell Hooks, a theorist and radical feminist, developed a theory called 'from Margin to Centre', in which she asserts that marginality is the key to achieve an authentic liberation and status. Soja and hooks both agree to view marginalized space as the third spaces that locates itself between the binary spaces. The best example can be seen in hooks' position in the following words: "She chooses a space that is simultaneously central and marginal, a difficult and risky place on the edge, filled with contradictions and ambiguities, with perils but also with new possibilities: a third place with political choice"(Kocabicak 31-32).

These binary spaces can be seen between the centre and the periphery, between the colonized and the colonizer, the oxidant and the orient, and us versus them. This third space offers a reconstruction of new possible location among binary spaces. 'It allows these marginalized subject to collaborate in a stage of representation. These

margins become of resistance and of radical openness and possibility' (hooks 153). Within this context, Soja's notion of third space galvanized postmodern feminists who saw themselves in relevant position that depicts the very hutias of the third space. According to Soja, third space polarized such notion like gender, race, class and sexuality. For Soja third space is:

Is a space of extraordinary openness, a place of critical exchange where the geographical imagination can be expanded to encompass a multiplicity of perspectives that have heretofore been considered by the epistemological referees to be incompatible. It is a space where issues of race, class, and gender can be addressed simultaneously without privileging one over the other (5).

To elaborate, the thirds pace is a space where people of different backgrounds intersect with each other, socialize and interact. Hence, it is a social space.

Lefebvre's concept of production of space and Edward Soja's notion of third space are dialectical formulations to Foucault's assumption of heterotopia. Both Lefebvre and Soja contemplate in convergent manner, they both contribute to the fact that the third space or the space of representation is a space of otherness. Therefore, their contributions launched a meticulous examination of spatial identity and reclamations of representation. In literary works, especially those that affiliate to postcolonial studies and cultural studies, even more gender studies. This is what Lefebvre calls 'the potential of representation 'or similarly what Kevin Hetherington dubs as' the subversive potential' through the medium of writing (Aridi 64). This principle of representation is captured in Mohja Kahf's novel *The Girl in the Tangerine Scarf*, is a prime example of a dynamic narrative of self- perception. This novel

expands on a number of political voices that of race, discrimination, and gender harassment. These latter issues are conjoined with the binary world of them versus us. According to Lefebvre, this representational space appears through acts of resistance which he calls a 'rupture', a way of juxtaposing the social order (Aridi 64). In convergent thinking, Soja describes the lived space (third space) as the 'terrain for the generation of counter spaces', spaces of resistance to the dominant order'(Johnson 58).

In *The Girl in the Tangerine Scarf*, Khadra is depicted as the protagonist who challenges the western stereotypes by means of discovering her true self, she learns to see the world not in inclusive worlds that of the dark and white but rather she learns to achieve the grey. The colours can be seen as analogous to Soja's 'Trialectics of Spatiality'. To clarify, the dark colour represents the perceived space and the white colour denotes the conceived space, and as a consequence the grey becomes the third space. For Lefebvre, the third space becomes the representation space. Likewise, Khadra is engaged in a stage of representation or in other terms, in the representational potential of her heterotopic space. In this light, Hetherington states that this condition of "In-betweenness" which is referred to as "a space heterotopic", the space of otherness. (Aridi 64). The central objective of the third space is to seek liberation from the binary oppositions. Within this context, Soja asserts that the third space performs as a 'radical break' hence, it is a space for 'struggle, liberation, emancipation' (Johnson 58). In other words, third space can be viewed as the gap or the lacuna of revolutionary status which seeks to liberate one's true identity.

7.3 Homi Bhabha's Third Space

Homi Bhabha's notion of third space (1994) is a considerable angle for the study of space. The employment of this notion is captured via postcolonial discourses.

Bhabha accentuates the term hybridity as a 'liminal' or 'in-between space' wherein 'translation and negotiation' takes place and similarly launches 'the third space'(Meredith 2). within this context, Bhabha elucidates the concept of the third space as a space of resistance against 'polarization, binaries, labels, and unitary identities'(Karanja 6). Like Soja, Bhabha excludes the hegemonic opposition and concentrates on the reconstruction of thirdspace. For Bhabha, hybridity is the peculiar hutias that occupies the third space. To elaborate, hybridity is the third space itself and this assertion can be seen in the following quote: "For me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the 'third space', which enables other positions to emerge" (Rutherford 211).

Therefore, this hybrid identity is the formulation of third space. Furthermore, in postcolonial studies, hybridity is viewed as a problematic especially for the colonized. In other words, the colonizer constitutes the inevitable power that threatens the colonized identity through the formation of stereotypes which undermines his cultural identity and maintains the colonial subjugation. In this light, Edward Said's notion of orientalism, is a central framework in which he establishes the core issue of racism and declares a tendency to revolt against the formation of stereotypes. According to Bhabha, stereotypes shatter 'the desire for an originality'(107). In the process of hybridity, the colonial power function 'to translate the identity of the colonizer within a singular framework but as a result, they end up with a new mutation, a peculiar reform (Meredith 2). As a stand point, Bhabha launched the term mimicry as a 'sign of double articulation' which has the ability to challenge the dominant culture (122). This complex mutation that of hybridity and the outset of mimicry enables the

production of the third space. In other words, the third space is the depository of all complex mutations.

7.4 Kevin Hetherington' Alternative Heterotopias

Kevin Hetherington, a professor of geography and spatial thinker, introduced his vital work dubbed as *the Badlands of modernity* as a distinctive analysis of social spaces. The book encompasses a thorough examination of heterotopic spaces in the modern epoch. Unlike Soja and Lefebvre, Hetherington does not define heterotopia as a site of resistance. For him, heterotopias function to alternate the social order and in so doing they are described as either 'alternate' or 'alternative' (Johnson 48). Unlike Soja, Hetherington argues that these different spaces produce another form or mode of ordering rather than a radical break (Johnson 49). Similarly, he views heterotopia as 'laboratories' wherein new modes of ordering can be produced (49). Hetherington's interpretation of heterotopia is related to his examination of the early stages of the modern period, exactly in the late of the eighteenth century. He illustrates three social spaces: the *Palais Royal* located in Paris, Masonic lodges and early factories of industrial revolution. Hetherington demonstrates Palais Royal as a 'diverse social space' for pluralistic activities (Johnson 49). Within this context, he examines Palais Royal in relation to the civil society, on the one hand, as a place for the bourgeoisie wherein it encompasses other spaces like: royal gardens, cafes, theatre and a salient place of mercantilist business, and on the other hand, it is also a place that triggers common people, a *loci* used for practices of navigation (Johnson 49). It seems that this example delineates two ordering processes: one affiliates to the bourgeoisie and the other belongs to the ordinary folks. However, Hetherington formulates heterotopia in different direction. In the description of Palais Royal, he notes that heterotopia is a 'quasi-metaphor for modernity' and acknowledges its implication as a pivotal axe of

social control and liberation (Johnson 49). In this regard, Hetherington expresses modernity in two extreme poles. The first one view modernity in terms of control and order, heavily influenced by the enlightenment philosophies of social order (Jean-Jacques Rousseau, Baron de Montesquieu, John lock and Spinoza...etc), and The second one deemed modernity as space of change, fluctuation and ambiguity (Johnson 50). Hetherington, like Soja and Foucault constitutes his formulation of heterotopia in a particular episteme that of modernity. Others spatial thinkers such as Soja and Lefebvre adopt the concept of heterotopia in the postmodern epoch.

7.5 Conclusion

The concept of heterotopia is examined in different versions and concepts. For Edward Soja, the concept of heterotopia is viewed in his theory of 'Third-space'. Soja start his notion as an extension of Lefebvre theory of production of space. Both of them seek to conceptualize third-space as a space of otherness and most of all a space of resistance to the dominant order. The concept of third space was set to examine different spheres; one that is analysed as real, physical space (the social space) and the other as a space of identity. This latter is relevant to the notion of Homi Bhabha of third-space in which he depicts the complex mutation of hybridity as the heterotopic loci of the third space. Unlike Soja and Lefebvre, Hetherington demonstrates that heterotopic sites are not resistant spaces but rather function to alternate the social order. Therefore, they are perceived as alternate spaces. As matter a fact, Foucault's notion of heterotopia is similar in a number of ways to these philosophical interpretations. In other words, heterotopic spaces are spaces of otherness similarly, the third-space is a heterogeneous one, completely different from the rest of other spaces because they engage in what Lefebvre consider as a 'rupture'; an act of resistance to the social order. Within this context, Foucault asserts the condition of a

heterotopic space to juxtapose the surrounding space within society. To clarify, a space of heterotopia is a counterspace, different from any ordinary space such as: hospitals, cemetery, prisons, rest homes ..etc. These spaces do not organise the social order but rather establish an alternative one. Instead, they invert, juxtapose, neutralize and definitely subvert other spaces. Therefore, this contestation is examined under a systematic study called Heterotopology.

Chapter Two

Heterotopia in

Bird Box

Corpus Analysis

1 Introduction

The issue of space is central in Josh Malerman's novel *Bird Box* which constitutes the nexuses of a myriad of worlds all together at once. As a preliminary step, this chapter attempt to rely on spatial data and spatial analysis of heterotopic spaces. This spatial inquiry is initiated through geocentric approach that incorporates several ecological and environmental studies. Obviously, there are spatial tensions throughout this novel which are viewed through the clash between the heterogenous spaces.

The novel does not replicate the standard description of the world in one universal reality, but rather it stands to generate a dozen of realities. The new identity of spatiality is covered through spatial relation and similarly propagates an asymmetrical function within the society. In this regard, Josh Malerman introduces an alternative reality that is submerged with heterotopic spaces.

Josh Malerman presents the twisted feature of displacement as a vital index to understand spatial confinement. This latter is examined as a geographic space or a body of spatial entity. Terms like: a parcel of a land be it a garden, cemetery, prison, hospital, homes are not represented as merely inanimate objects but rather as spaces that interact and create meaning. In this sense, this investigation involves questioning, on the one hand, the relationship between a given space in relation to its existing condition and, on the other hand, in relation to its interaction to the outer space.

This paper is to acknowledge the importance of space and place in the production of narratives and to demonstrate how these places frequently produce meaning via spatial relations.

2 The Corpus

Josh Malerman's *Bird Box* depicts a post - apocalyptic novel that revolves around the struggle to survive blindfolded. The story is a mixture of flashbacks from the past and present -day events. The story opens with a complete description of the normal life and how the world progressively changes to the worse. As the story progresses, Malorie, the protagonist and her sister Shannon are panicked from every day news which encompasses a contagion that drove everyone to kill themselves. Meanwhile, Malorie discovers that she is pregnant and their situation go sour. Immediately, the two sisters decide to lock themselves in their apartment but that did not eradicate contagion to come in. Consequently, her sister dies and Malorie moves to a home in Riverbridge, where she is welcomed by five others.

Soon after, Olympia arrives, another pregnant woman like Malorie who face the same ordeal of parenthood. Finally, the last refugee appears, Gary who believes that these creatures outside are not harmful for those who do not fear them. The arrival of Gary caused a lot of issues and the members within start to separate from each other. However, Malorie is being suspicious about Gary and discovers he was lying on all the members of the house and as a result, they send him out. Soon after, Malorie and Olympia deliver their new born babies. Meanwhile, Gary suddenly embarks the house and led the creatures into the house and kills everyone except Malorie and the two children.

After four years, the children are trained how to walk blindfolded. Malorie taught them how to listen carefully. Immediately, Malorie and the children leave the house and take a rowboat along the river to Shillingham lane sanctuary as their last departure. Finally, after a lot of ups and downs, Malorie and the children reach the safety house and survive.

2.1 Characters

The novel is rich of characters who represent courage, hope, love and kindness. Josh Malerman depicts a story of survival against the unknown which affect the characters' sanity. Malerman selects the protagonist as a female heroin who is pregnant and suffer a double bind. No one knows better than Malerman why the protagonist is a woman who is fragile and helpless. However, it seems that Malerman is galvanizing us with a greater hope than we have ever imagined. Malerman also depicts other characters that share different values. Through these values, Malerman is reminding us to stick to them because they are the only thing that gives us hope without them the human soul is vanished. The most prominent value within the novel is captured in the solidarity of characters, all together against a common evilness. Thanks to all these characters, we began to realize the true essence of life. In this regard, Malerman designates a moralistic identity and spiritual conviction which can be noticed only in times of absolute darkness.

These characters have much to say about the present epoch. The epoch of survival against a common contagion. Josh Malerman's *Bird Box* inspires the readers with a strong conviction that we still have hope and the better we are hopeful, the better we are safe.

2.2 The Setting

what is striking about josh Malerman's novel *Bird Box* is the displacement of the setting. The story is presented in a nomadic process. In other words, the mobilization from one place to another. The novel begins in a small apartment in Westcourt wherein Malorie and her sister Shannon are locked in. As the story progresses, social media and TV channels like CNN, MSNBC, FOX News start broadcasting replicated rumours about people killing themselves when they interact

with the outside world. After Shannon's death, Malorie mobilizes to a different setting that of Riverbridge house as her second destination.

Riverbridge house is located in Michigan. Malorie knows about it from the back page of newspaper. The house act as a safe house. Malorie lives there for four years. The climax of the story takes place in Riverbridge house wherein all the characters die progressively. As a resolution action, Malorie and the new born children embark blindfolded into one final adventure in a rowboat for twenty miles on sea to their final destination ' Shillingham lane sanctuary'.

3 Spatial Analysis

This dissertation will utilize spatial analysis. In this regard, the full analysis will address the three theoretical aspect of Geocriticism developed by Bertrand Westphal in his book entitled as " *Geocriticism: Real and Fictional Spaces*". According to geocritical approach, the site is identified via three main categories: Transgressivity, Spatiotemporality and Referentiality.

The idea of spatial confinement is related massively on the identification of space. The novel demonstrates three different structural buildings and institutions such as: Westcourt, The Riverbridge house, and Shillingham sanctuary institution. These latter, constitutes the major spatial entities or sites. According to geocritical approach, these are geographical sites. The concept of spatial confinement denotes that characters are being locked under one exact geographical site. This geographical site represents a spatial space that is occupied by spatial confinement. In other words, the theme of confinement is examined under spatial analysis of the geographical site. Within this context, displacement is the ultimate feature which digest the importance of spatial confinement. In the novel, spatial displacement is captured in the nomadic

process of the character (Malorie). This mobilization from one place to another offers a close reading to the established geographical sites within the novel.

3.1 Spatial Confinement

Spatial confinement is the central theme in the novel. In this regard, Malerman demonstrates a discernible visualization of geographical sites or emplacements. Within this context, spatial confinement is examined according to spatiotemporality and referentiality.

3.1.1 Spatiotemporality

Spatio-temporal is often used to describe a place that have both spatial and temporal qualities. Now, the condition of confinement in the novel occupies a consensus of spatial and temporal features. That is to say, a place that is portrayed in a particular location and period of time. Malerman evinces the aspects of spatio-temporal through confinement. In other words, this spatial confinement is localized upon different emplacements or places that Malorie mobilize to. In a particular way, these spaces offer a perceptible view to study these geographical locations.

The theme of confinement is described from the beginning of the narrative until the end. In this light, Malerman depicts a group of characters who are locked in one place and then Malorie accedes to the group. In the novel, Malorie and the group are confined within one place and a particular period of time. To clarify, the emplacement is called Riverbridge house; this spatial entity constitutes a geographical site. In this regard, Grbin states that:

Heterotopia is always a space or a place which has special characteristics that do not come from their material essence or sole architectural entity. Heterotopic status of the

place is defined by the social or cultural praxis that is connected to it, or through the meaning and the messages that heterotopic space emits (309-310).

Therefore, space is not examined as a rigid inanimate object, but rather as a locus which produces meaning through its relationship to the social and cultural aspects or via its linkage to the heterotopic space. On the one hand, the social and cultural praxis denotes a social place that is empowered through its structural rules like prison, asylums, and schools. Similarly, Grbin claims that these places are viewed as "the medium of – and the instrument for the practice of power/ knowledge, a power whose strength lies in applied knowledge of space craft (310). On the other hand, these places can be examined via its connection to the heterotopic space. Within this context, Malerman depicts the outer space as a heterotopic space. That is to say, spatial confinement can be understood in accordance to the outer space. In this sense Tally explains the following:

Spatial criticism examines literary representation not only of places themselves, but also of the experience of place and of displacement, while exploring the interrelations between the lived experience and a more abstract or unrepresentable spatial network that subtly or directly shapes it(x).

According to Tally, a place produces meaning through its association with other emplacement and affective geography. In other words, heterotopias have a relational aspect or "an ability to combinational, microcosmic, concretely abstract" (Foucault 14). Similarly, Malerman depicts, on the one hand, the struggle of the protagonist in relation to the outer space and, on the other hand, the lived experience of the outer

space in relation to the other emplacement. These emplacements are identified via the process of displacement that function alike spatial confinement. That is to say, spatial confinement like displacement aims to defy the outer space. In this sense, Duffy mentions in his doctoral thesis entitled as "heterotopic space in selected works of J.G. Ballard" that, De Cauter and Dehaene claim that: "heterotopias can be sites of hegemonic and violence and oppression, but they harbour the potentials for resistance and subversion"(15). Similarly, Malerman sets three emplacements: Westcourt, Riverbridge house and Shillingham institution which function as protective structures that resist the outer space. In this light, Duffy mentions that Foucault describes these spaces as "spaces that exist in the geographical fabric of all societies (10). Similarly, Prieto asserts the following:

Foucault's heterotopias are actual sites/places, located physically in the real world, but they enable us to enter into a kind of structuralist hyperspace that has less to do with actual spatial relations than with the ability to bring together, in one place, representations of other places and spaces that may be distant geographically but close functionally" (85).

According to Prieto, spaces are real places situated on geographical sites and therefore, physically occupying a spatial entity within society. Similarly, both Prieto and Foucault acknowledge the representation of spaces in accordance to other spaces within a specific location. In the novel, Malorie is locked inside Riverbridge house with others for four years. This confinement, indicates an implication of spatio-temporal quality. That is to say, Malorie is confined within a specific place (Riverbridge) for a particular period of time (four years). Malerman depicts this in the

following words:" This day you will have to do something you haven't done outside in even longer than four years" (106). To clarify, Riverbridge is a place which is restricted within its spatial and temporal qualities. All in all, *Bird Box* demonstrates how these established structures or places shape a network or a grid of spaces which act in accordance to the outer space. In convergent thinking, Chowdhury asserts that " society is a – network of flow of spaces"(3).

3.1.2 Spatial Confinement as a Source of Salvation

The theme of spatial confinement is perceived as an act of safety. In the novel Malerman insinuates that such places like Shillingham sanctuary and Riverbridge are a source of salvation. One of the most referential cues is viewed in Malorie's soliloquy as she says desperately" you tell yourself you have waited four years because you were afraid to lose the house forever "(106). As matter a fact, Malorie is departed from one place to another for the sake of protecting herself from the outside world. Specifically, Malerman delineates a quest for geographical home which can be explained in lukacs' words:

There is an essential aspiration of the soul which is concerned only with the essential , no matter where it comes from or where it leads; there is a nostalgia of the soul when the longing for homes is so violent that the soul must, with blind impetuousness, take the first path that seems to lead there; and so powerful is this yearning that it can always pursue its road to the end. For such a soul, every road lead to the essence- leads home- for to this soul its selfhood is its home (87).

In this regard, lukacs is emphasising the dwelling position of homes as a trait of peace and salvation and better overall, a place that affiliates to the serenity of the soul.

In fact, the focal point of this spatial analysis is to shed the light on the representation of these spaces. Within this context, Malerman offers a spatial query about the importance of geographical sites and how they contribute to the safety of all community. In fact, the novel contributes to correlate a strong thread between the characters and the place in which they live in. In this light, Malerman illustrates the following statement: " within minutes they are out of the house. They have decided to work their way back home" (104). In other words, homes as a spatial body, exert a sense of protection and empowerment against the outer space. Within this context, Foucault claims that " architecture thus constitutes not only an element of space: I think of it as being inserted in a field of social relationships, into which it introduces a certain number of specific effects"(154). For Foucault, space is not viewed as solo material object but rather, a space which coexist with a myriad of spaces and at the same time exerts a sort of power, meaning. Therefore, Foucault utilizes spatialization in order to generate knowledge that is produced via the meaning that heterotopic space conveys. Similarly, Pavlov clarifies that " the relationship between the institution, the architectural space, the discourse which circulate around that institution and the knowledge produced there " (155). Within this context, Malerman exemplifies how these emplacements in the novel develop such knowledge and meaning through spatialization. In other words, places like Riverbridge house and Shillingham sanctuary, produce meaning in contestation with the outer space. Specifically, they produce meaning about salvation Therefore, the proposition of salvation and power is not random result but an empirical one. In this regard, Grbin states that " space is the spring of empirical knowledge"(311). In convergent thinking, Chaudhury mentions what Foucault calls 'heterotopology' as the systematic study of space which require' mathematical properties of space'(7). In this light, Grbin asserts that " without

scientific observation, we see space commonly, both social and neutral, through these meanings – we see nice, we see shiny, we see dirty, see modern, kitschy or pastoral" (311). In this way, space is conceived as an entity of symbolic layers. It stands to unfold multiple meanings and contributes in the production of knowledge within society. Hence, space is not just a static, empty and material object but rather a meaningful space. According to Foucault, heterotopia is the key to analyse these spaces. This is what Grbin confirms by saying " unless it is a heterotopia, we see normal" (311).

Another major contribution from Foucault in his book 'of other spaces' where he delineates his pivotal concept of heterotopia. In this light, Duffy mentions one of Foucault 's principle as the following:

Heterotopia have their own system of opening and closing, both isolating them and making them penetrable. Often access rituals or rites separate heterotopias from the space around them. Apparent opening can conceal barriers so that heterotopias can seem to be simultaneously public and private (12).

Within this context, Duffy asserts that heterotopias have the quality of being inaccessible space and thus requires a sort of permission or activity to enter a particular place. Similarly, Malerman provides an analogous illustration. In the novel, Malorie is condemned to perform a sort of gestures to enter Riverbridge house. Convergently, Malerman portrays the following situation:" keeps them closed, a man finally says. We're opening the door. When we do, come inside as quickly as you can. Okay"(29). Albeit, this situation might seem blurring except that the outer space determines such

behaviour. The only way for Malorie to access Riverbridge is to close her eyes or else the rest of the group will be doomed to diminish and die. Similarly, Foucault asserts by saying: "it is nothing but the space that divides them, the void through which they exchange their threatening gestures and speeches"(150).

Bird Box, a title that seeks to introduce spatial confinement in its core representation. Within this context, Malerman portrays the title of the novel to demonstrate spatial confinement. In this sense, Malerman denotes the following statement: "she thinks of the house as one big boxboxed in, she thinks. Forever"(147). Another insinuation that corresponds to prove the veracity of the main hypothesis manifests in Malerman's epilogue as the following:

it's as if this whole place knows to give Malorie and her children a moment to themselves. As if everyone and everything understands that, at last, they are safe. Safer (217).

The importance of this quote function to answer the enigma of this spatial analysis, is first and foremost that places are an instrument of salvation. Within this context, Malerman accentuates a direct insinuation about salvation and he announces it as the following: "Riverbridge is twenty minutes away. Shannon saw something outside, and it killed her. Malorie must get herself and her child to safety" (24). As a matter a fact, the concept of salvation proposed itself from the beginning of the novel and it is demonstrated in the following manifestation: "it's classified. A home in Riverbridge is opening its doors to strangers. A "safe house" it says. A refuge. A place the owners hope will act as a sanctuary" (18). Therefore, homes are the only possible salvation from the outside world. they demonstrate Immunity from the ecological

setting. In this light, Grbin asserts the following: "heterotopias shows that the spatial configurations represent and have immanent cultural, functional, political and symbolic meaning" (311). Therefore, the condition of salvation is realized only when we place it in relation to the heterotopic space. To explicate, this proposition of salvation did not result from the rigid status or material essence of these places but rather through the meaning and the messages the outer space emits.

3.2 Spatial Displacement

Spatial displacement is a key feature to understand transgressivity. This paper will introduce transgressivity in relation to the protagonist and the outer space(world). spatial displacement commenced with a perceptible exhortation, Malerman depicts it in the following words: "hello! I'm calling you from Riverbridge. Two seventy- three Shillingham. My name is Tom. I'm sure you understand the relief I feel at getting your answering machine. It means you still have power so do we" (174). Within the analysis of displacement, two major types of transgressivity will be discussed: the transgressivity of the main character and the transgression of the outer space.

3.2.1 The Transgression of the Main Character

It is clear that this call will galvanize Malorie to take a step outside the threshold of her house. This departure can be interpreted as an act of defying the outside world. According to Murat Oner and Mustafa Bal in a journal entitled Home Rhapsodies: Caryl Philip and Cartography of Transgressivity, claim that transgressivity is deemed as a "state of movement from one distinct position, mode, or territory to another, be it spatial, geographical, mental, spiritual, or even narrative"(1). In this light, transgressivity is viewed as a state of mobilization from one site to another. Malerman provides a salient description of this agonizing displacement as the following: "using the odometer, she drove the same two hours and half miles back, then four to

Shillingham, then a quarter mile more to home, hitting every curb and sign on the way. Only five miles an hour; it feels like eternity" (141). Similarly, Westphal describes transgression as a "way of seeing what lies beyond a threshold", and by that he means either a threshold is used to stop one from stepping outside or propose a defy (Oner and Bal 2). Westphal identifies two aspects; the first one is which is "intended to make one stop", and the second one which is "intended to be crossed"(42). Within this context, Malorie selects to transgress the boundaries of its threshold and move to the next geographical site 'river-bridge house'. It is this challenge that is transgressional for Malorie and it is perceived in Malorie's strong dedication as she said "We left because some people choose to wait for news and others make their own"(69). In this sense, Malerman evinces Malorie's reflection and potential to face the new world in the following: "it opened the door to realm of harrowing possibilities, things that might need to be done, actions she might have to take that nobody from the old world could ever be fully prepared to endure" (85). Notably, Malorie does not stop in one location but rather she displaces to the next destination. This latter, reveals a consistency to fulfil her duty as a survivor from the apocalyptic world. In fact, this multiple displacement gave pulse to spatial analysis. Within this context, Malerman highlights Malorie's perseverance as the following: "she remembered it from her first drive to the house, it gave her the courage to try again" (136). As matter a fact, This is what made the story a true reflection of spatial analysis and it is demonstrated in Malorie's response to the newspaper announcement about Riverbridge home. Malerman depicts it as the following: "from the moment she decided to answer the classified in the paper and first arrived in Riverbridge"(26). In this light, Malorie is a transgressional figure in spatial analysis. Another displacement is captured in the novel and it is as the following:

Malorie thinks of the house they have left behind. They were safe there. Why did they leave? Is the place they are heading going to be any safer? In a world where you can't open your eyes, isn't a blindfolded all you could hope for (Malerman 69).

This quote set forth the last spatial displacement in the novel. Within this context, Malerman dubs it explicitly as the 'Shillingham lane sanctuary' or 'Jane tucker school for the blind'.

3.2.2 The Transgression of the Outer Space

Another way to view transgressivity is through the outer space. That is to say, the condition of the outer space exceeds the boundaries of normality. Philips state that:

" this new world is a transgressive one, where one may originate from place, and may be born in another place, and may grow up in a totally different place, and, yet, may prefer to lead a displaced life in a fourth place"(6).

Similarly, the novel unfolds analogous space. Malerman depicts the outside world in the following statement:" Yes, the world behind her blindfold is an ill Gray" (106). Within this context, Foucault articulates the outside world as the space we live and similarly has the power to subvert other emplacement or sites. Foucault distinguish the outer space as:

The curious property of being connected to all other emplacement, but in such a way that they suspend, neutralise, or reverse the set of relations that are designated, reflected or represented by them (178).

In this regard, the outer space is conceived as a different space which is represented in relation to other spaces. Foucault asserts this relational representation and identifies space "by the relations of proximity between points or elements (176). In the novel, Malerman demonstrates the relational representation between the outer spaces and the established structures and institutions within society. The theme of spatial displacement justifies the three- existing emplacement in society and they are as the following: Westcourt, Riverbridge house, and Shillingham institution for blindness. These places manifest as a counter-spaces. In convergent thinking, Foucault turns to his central notion of space and speaks of "an era of the simultaneous, of juxtaposition, of the near and the far, of the side by side, of the scattered"(175). This quote designates a comparable description or a quasi-representation of the same ecological circumstances of the novel.

In addition, the outer space is represented as a heterotopic space. To elaborate, the outer space develops a comparable heterotopic space that function to " mirror, reflect, represent, designate, speak about all other sites but at the same time suspend, neutralise, invert, context and contradict those sites"(Johnson 36). In the course of the novel, the outside world is seen as an abnormal space that transgress the boundaries of normality. It is this condition of abnormality that presupposes the space of heterotopia. Foucault confirms this by acknowledging that" heterotopias are fundamentally disturbing places.....Heterotopias draw us out of ourselves in peculiar ways; they display and inaugurate a difference and challenge the space in which we may feel at home (84). In this sense, Malerman portrays, in a graphic way, the estrange world as a distorted and disarranged one. Specifically, an apocalyptic space that challenges the normalcy of life. In this light, Malerman provides a vital description of the world by saying that" there could be maniacs out there. Criminals. The streets

aren't what they used to be, Tom. We 're not in suburbia anymore. We are in chaos" (73). Another striking observation can be found in Foucault's principles of heterotopia. Exactly, in the third principle that outlines that "heterotopia are capable of juxtaposing in a single real place several spaces or emplacements that are in themselves incompatible"(Duffy 11-12). Within this context, the world manifest as a heterotopic space which contradicts the surrounding spaces. In a convergent manner, Malerman sets out his novel between two extreme poles; the outer space and the surrounding emplacements or places.

4 Heterotopic Spaces

4.1 Referentiality

This section will introduce the basic heterotopic spaces that manifest in the novel. In this light of spatial analysis, we attempt to utilize referentiality as a technique of investigation. Within this context, Foucault's concept of heterotopia, which was established in his text dubbed as "*Of Other Spaces*" is the main textual reference to investigate the literary representation of heterotopic spaces within the novel. *Bird Box* as the corpus under investigation, incorporates two kinds of heterotopias; the first is heterotopia of crises and the second is dubbed as heterotopia par excellence.

4.1.1 Heterotopia of Crises

In *Bird Box*, Malerman depicts a common ordeal for women: pregnancy. In the novel, pregnancy is viewed as a problem; an existential conundrum. According to Foucault spatial analysis, pregnancy formulates what he dubs as "heterotopia of crises". Within this context, Foucault claims that "heterotopias of crises are sacred or forbidden places, reserved for individuals in crises in relation to the rest of society"(18). heterotopia of crises denotes people living in a state of crises such as "menstruating

woman, pregnant woman, the elderly "(Topinka 56). Convergently, Malerman describes Malorie, the protagonist, as a woman in crises to the rest of society. To elaborate, Malerman narrates the following: " her black hair hangs to her shoulders. Her lips curl down in a curious frown. She places her hands on her flat belly and nods slowly. No matter how she explains herself, she feels pregnant"(10). The problem of pregnancy is recurrent in the novel and manifest to its summit. In this regard, Malerman portrays Malorie's monologue in the following statement: " and you are pregnant. Oh Malorie"(18). It seems that Malerman depicts pregnancy as a devastating condition. One of his most influential illustrations is analysed through the pluralistic conversation between housemates. In this light, Malerman recounts the following dialogue:

" I don't mean any offense, but are you pregnant?"

" yes, she says weakly, frightened that this will be a burden.

" oh fuck," Cheryl says. " you have to be kidding me."

" Cheryl," Tom says, " you're gonna scare her"

" look, Malorie, was it?" Cheryl says. " I'm not trying to come off as mean when I say this, but bringing a pregnant woman into this house is a real responsibility" (31).

According to Dehaene and Cauter, heterotopia of crises signifies places " without geographical markers"(18). In this sense, pregnancy is deemed as a heterotopic space without geographical markers. In other words, pregnancy is an insidious place in which it is felt from within. In addition, heterotopia of crises affects individuals who are in an interval of intense transformation within society. similarly,

Malerman represents a meticulous description of Malorie's pregnancy as the following:

Five months along now, Malorie's pregnancy is developing. It's the end of the "nauseous months," but some queasiness lingers. She experiences heartburn. Her legs ache. Her gums bleed. Her dark hair is fuller, as is all the other hair on her body. She feels monstrous, distorted, changed (79).

Pregnancy is regarded as an imperative form of heterotopia. To clarify, heterotopias of crises are mere locations allotted to people who are at a transcendental stage of their lives. In convergent thinking, Van Gennep, in his book the *Rites of Passage* (1960), delineates the transitional status of a pregnant woman within society. Specifically, he evinces that pregnancy is a transitional period in which a pregnant woman is identified in a new position, a mother. To elaborate, Gennep demonstrates the rites of incorporation as rites which are "intended to reintegrate the woman into the group to which she belongs, or to establish her new position in society as a mother"(41). similarly, Malerman portrays the same angle in the following words: "one day, the pain your mother and the pain every mother speaks of will come to you in the same form: child birth. Only a woman can experience it and because of this all women are bonded"(109). In this sense, Malorie uncovers identical space of motherhood. This transition from one's posture to another is viewed through the lacuna of pregnancy which the heterotopic spaces occupies.

4.1.2 Heterotopia of the Ship

This novel introduces a second, inevitable form of heterotopia which is labelled as heterotopia of the ship. According to Foucault, the boat is the extreme form of heterotopia, he dubs it as heterotopia par excellence. In this sense, the boat is recognized as "a floating piece of space not emplaced on any other space- a placeless place"(Chowdhury 7). To elaborate, the boat is a displaced place, a place that endeavour to sail from harbour to harbour, from port to port into "the affinity of the ocean"(Chowdhury 7). Convergetly, Foucault emphasizes the endless journey of the ship in the following words:" boundless expanse of the ocean"(185). Within this context, Malerman portrays an analogous description of the heterotopia of the ship and he clearly mentions the following:" it feels like the rowboat is the last remaining place where life can be found"(40).

Malerman insinuates a different connotation for the standing figure of the ship. Specifically, he acknowledges indirectly that the boat will give a rise to a coming civilization. In other words, Malerman provides a rational contemplation. He speculates about the role of the boat as an instrument which assist Malorie to reach safety. Malerman mentions in chapter forty-three the following:" we decided Tom's voice would not only alert you to the fact that you'd arrived, but it would also let strangers know a civilization of some kind was near" (214). Similarly, Malerman's proposition can be analysed through the relational quality of the heterotopic space. That is to say, the boat as a heterotopic space is scrutinized in relation to the surrounding space, that of the outer space. Within this context, the heterotopic space of the ship develops a specific function within society. In a convergent way, Duffy clarifies that "society, at any given time, can make heterotopias function in very different ways"(12). This latter, helps to digest why Malerman proposed the boat as a drive for the continuity of civilization. It is also to unfold that Malorie could never

reach Shillingham sanctuary without the boat. In stark contrast, Malerman visualizes the survival of Malorie and her children can stand for a whole civilization to arrive. In this regard, Malerman declares the following: " who knows how many of us are alive out there? And who knows how many are sane? You 're the only person we expected to be coming down the river. That doesn't mean nobody else could"(214). Another major illustration that elucidates the function of the heterotopia of the boat is captured in chapter one as the following:

finally, after four years of waiting, training and finding the courage to leave, she paddles away from the dock, from the bank, from the house that has protected her and the children for what feels like a lifetime (9).

In this light, Malerman accentuates a symbolic meaning of the ship that is first and foremost, an instrument of salvation. In Miskoweic translation *Of Other Spaces*, he concludes the following: " In civilizations without boats, dreams dry up, espionages take the place of adventure, and the police take the place of pirates"(9). In other words, the ship discloses a pivotal gadget which assist in achieving best outcomes in life be it dreams, civilization or salvation. Similarly, Malerman clarifies this point by saying: " a woman who once stumbled down this same slippery bank and felt the same point of salvation, the pointed steel tip of the rowboat"(8). In other words, the boat has a significant interpretation in *Bird Box*. Within this context, the boat occupies a heterotopic place among other spaces in the novel and similarly, function as an instrument of salvation.

5. Conclusion

Bird Box is definitely one of the significant pieces of literary writings that unfolds meticulously spatial investigation about the existing spaces within the novel. Specifically, it provides a new vision about spaces and how we perceive them distinctively.

This novel incorporates heterotopic spaces that unveils territorial examination of different emplacements. Hence, after a thorough analytical study of the novel one may detect the frequent occurrence of the spatialization and heterotopic spaces.

Under this analysis, we appreciate the role of emplacements in generating meaning via their interaction with the outer space.

General conclusion

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In the light of this spatial monograph, we can sum up the representation of space through the novel by deciphering the main quest of the incumbent hypothesis. Through spatialization, we conducted a salient critical insight at society and its existing spaces. Deliberately, it is through these emplacements that the author can evince the spatial identity of the novel. In other words, Malerman narrated a story of spatialization rather than a story of struggle. In this light, the novel entails a strong interpretation to inspect the heterotopic spaces that manifest within the novel. One of the standing objectives is to introduce space as a vital category of investigation which offered us a crucial understanding of how these spaces or places contributed in the production of knowledge and power within society.

In addition, Malerman portrayed the life of Malorie in sequences of spatial displacement. This displacement offered a discernible observation of the pluralistic places that constituted its spatial identity. Within this context, we aimed to utilize, on the one hand, a Foucauldian approach in order to analyse his pivotal notion of heterotopia and, on the other hand, a geocritical approach as a reliable apparatus to uncover the multiple geographical sites. Now, the focal point is to examine the intersection of these heterotopic spaces with one another. This study adopted a science of heterotopology; a systematic study of these emplacements. That is to say, to coexist with the reality of space, Malerman presented a taxonomy of heterotopic spaces specifically, heterotopia of crises and heterotopia of the ship.

Another vital contribution about this novel is, first and foremost, the formation of meaning through emplacements which constituted the main findings of this inquiry. Intentionally, Malerman advocated the axial role of places in relation to the outer space. In this regard, spatial analysis itself collaborated in accentuating a purposeful

General conclusion

identification of emplacement within the novel. In other words, places are not deemed as a standing, inanimate objects, but rather constituted meaning and knowledge via the spatial experience. One can summarize the formation of meaning in Topinka's words " knowledge formation entails a battle: we do not passively accept knowledge as a static entity; it must be carved out in a clash between forces (64). In addition, this study focused on the overall objective to inspect how the heterotopic space is responsible for the production of meanings and interpretations of the lived spatiality. What is significant about this novel is that it tends to explore a distinct initiative. Per se, a spatial initiative that sets apart from the chronological one. That is to say, Mark Twain's novel *The Adventures of Huckleberry Finn* depicted the upheavals of racism and the tumultuous seventies, a time that spoke on the legacy of minorities. In stark contrast, Malerman situated *Bird Box* in spatial configuration. In this regard, *Bird Box* is a spatial product. To conclude, this spatial analysis resulted in a definitive finding that corresponded to the overall hypothesis which uncovered the role of emplacements as a source of power and salvation.

This dissertation required a geocritical approach as a compelling instrument under investigation. Convergently, it is used as a proportional index that served the implications of this spatial analysis. Hence, this study developed a keen interest towards spatial representation. *Bird Box* as, a novel, revolved around two poles: the inside world (spatial confinement) and the outside world (the outer space). The sentence that best summarized Malorie's struggle comes from Yogesh Kashik," the challenge is to identify a typology of interaction between human space and the space that surrounds man"(16-17). Within this context, the novel became a spatial product that manifested to its zenith.

General conclusion

In This current dissertation, we realized how space is as important as time. Therefore, the purpose of this study delineated its own trajectory in the course of spatialization. The inspection of this research is found in the way we speculated about these emplacements commonly. However, the departure of this enquiry is not only to probe these places but also to prove their existence as 'counter spaces' within the novel. Thus, the concept of space was not just a mere description of flow of spaces but in fact, it stands to function as a contestation among other spaces. Through *Bird Box*, Malerman conceived a world of heterogenous spaces, heterotopic ones that illustrated an imperative form that corresponded to its spatial analysis. In other words, space is the inevitable variable of this spatial study.

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Le Résumé

Cette thèse s'efforce de dévoiler les espaces hétérotopiques installés dans le roman *Bird Box "Boite à Oiseaux"* de Josh Malerman. Dans ce contexte, il y a un vif intérêt à examiner la conception de Michel Foucault de l'hétérotopie en tant que cadre littéraire majeur. De plus, l'objectif principal de cette étude est d'accentuer un nouveau domaine de recherche lié aux études spatiales. Plus précisément, cette analyse thématique cherche à exposer une identité spatiale qui correspond à la description des emplacements au sein du roman. Par conséquent, afin de déchiffrer l'énigme colossale de l'œuvre, nous avons cherché à utiliser l'approche géocritique comme outil d'analyse pour examiner les caractéristiques spatiales du roman. A l'opposé du temps, cette thèse cherche ainsi à étudier l'énigme existentielle de l'espace et comment l'espace est l'index primordial de cette monographie spatiale. Donc, l'hétérotopie est considérée comme une feuille de route pour parvenir à la conclusion ultime qui est avant tout que l'espace a un rôle central dans la production de connaissance spatiale.

Les Mots clés : espaces hétérotopiques, hétérotopie, identité spatiale, emplacements, connaissance spatiale.