Representations of Space in Literature

Edited by

Selma Elyıldırım

Bilgin Kültür Sanat Yayınları

Ankara - Turkey

- **Representations of Space in Literature**

Copyright © 2018 by Bilgin Kültür Sanat Yayınları

Editor
Selma ELYILDIRIM

All rights reserved. This book or any portion thereof may not be reproduced or used in any manner whatsoever without the express written permission of the publisher except for the use of brief quotations in a book review.

The responsibilities and mistakes concerning articles belong to the author of the article.

ISBN **978-605-96362-9-2**

Cover Design : Yavuz Çelik
Page Design : Selma Elyıldırım
Publication House : Ankara Ofset – ANKARA / Sertifika No: 17937
Publication Date : January 2018

Bilgin Kültür Sanat Yayınları

Selanik Caddesi No: 68 / 2
06440 Kızılay / ANKARA
0.312. 4198567-68
www.bilginkultursanat.com
bilgin@bilginkitabevi.com

CONTENTS

Introduction i

Section 1

Ecological Refugeeism in *The Story of General Dann and Mara's Daughter, Griot and the Snow Dog*
Ayşe Şensoy 2

Crossing the Boundaries: Winterson's *Sexing the Cherry*
Duygu Serdaroğlu 14

City of Mazes: Urban Space in *Perdido Street Station*
Sinem Oruç 26

Caryl Phillips' Questioning of the Post-Colonial Space in *The Final Passage*
Yiğit Sümbül 37

Third Space and Hybrid Identity Reconstruction in Cisneros' *Caramelo*
Meryem Ayan 46

Reading Risk for Space, and Vice Versa: Contested Riskscapes in *There Will Never Be Another You*
Şemsettin Tabur 59

Re-thinking Intimacy in Fringendered 19th Century Romanian Culture: Conceptual Framework
Carmen Beatrice Dutu 70

Section 2

'A Fluorescence of Place': Spatiality in Harold Pinter's *Ashes to Ashes*

Dilek İnan 77

Geopathology and Place in David Greig's *Damascus* and *Dunsinane*

Lebriz Sönmez 86

Joyce's *Exiles*: Individuals' Exilic Spaces

Mevlüde Zengin 94

Relocation of Man's Trust from the Invisible Space of Human Nature into the Visible Space of Wild Nature: Metamorphosis of Shakespeare's Timon from Philanthropy into Misanthropy

Yavuz Çelik 122

Section 3

Unearthing the Construction of the Male Gaze within the Cinematic Form

Neşe Şenel 141

Introduction

Space as a literary notion displays a structure concerning social relations and has a dynamic nature. Since it includes social relations as one of its components, it inevitably covers the issue of power. It also has connections with symbolism when its reference is extended beyond real situations. This view of the spatial implies the existence of multiplicity in its conception. Regarding multiplicity, its coverage can be extended from financial and technological activities connected with the national political power, to the social relations established in different contexts such as the place one lives in, the office in which an individual works, the household, etc. As explicated by Massey, "the particularity of any place is … constructed not by placing boundaries around it and defining its identity through counter-position to the other which lies beyond, but precisely (in part) through the specificity of the mix of links and interconnections to that 'beyond' (2001, p. 4)[1].

Space, though a term having a close relationship with place, differs from it in that it is more abstract. It is a notion shaped and understood in accordance with human beings' experiences. The places where people live have an influence on the way of interpreting events and situations. Therefore, they are connected with the cultural values. In other words, culture gains importance in the interpretation of space.

In the conceptualisation of space, gender has a prominent place as well. The general trend is to code space as a feminine feature, whereas time is regarded as a masculine one. However, feminist authors challenge this dichotomy as it restricts women's behaviour within certain space such as home, local areas, etc. and social norms relating daily activities and sexual behaviour. These restrictions on women's identity construction are harshly criticised in literature.

In addition, space plays a vital role in constructing the meaning as it presents a lot of information about characters and how they behave in a given space, which can be inner or outer, and see the world they live in. In fact, the representation of space from characters' points of view provides valuable information about the facts of the world.

[1] Massey, Doreen. *Space, Place and Gender*. Minneapolis: The University of Minnesota. 2001 (3rd Print).

Relph, Edward C. *Place and Placelessness*. London: Pion, 1976.

Soja, Edward W. "Thirdspace: Toward a New Consciousness of Space and Spatiality". *Communicating in the Third Space*. Eds. Karin Ikas and Gerhard Wagner. New York and London: Routledge, 2009, 49-61.

Tilley, Christopher. *A Phenomenology of Landscape: Places, Paths & Monuments*. UK: Berg Publishing, 1994.

Tuan, Yi Fu. *Space and Place: The Perspective of Experience*. Minneapolis: University of Minnesota Press, 1977.

Reading Risk for Space, and Vice Versa: Contested Riskscapes in *There Will Never Be Another You*

Şemsettin Tabur
University of Bayreuth
semsettin.tabur@uni-bayreuth.de

Abstract

Space, as many scholars from various disciplines have come to acknowledge, is an integral component of individual and social experience, and it needs to be re-theorized continuously as a critical concept in the enquiry of contemporary phenomena. Bringing the perspective of risk to explore space further, and vice versa, the present study analyses Carolyn See's *There Will Never Be Another You* (2006) from a spatially oriented perspective. The ways in which the novel represents the plurality of risk experience in the post 9/11 American society are examined with a focus on the physical, imagined, and lived spaces that are mapped in the storyworld. In so doing, the concept of "riskscape" is employed as an interpretive tool to address the complex relations between risk and space, and to explore the socially produced, relational and overlapping narrative spaces.

Keywords: Space, Risk, Riskscape, Literary Cartography, Post 9/11 Novel, Risk Narrative

---

Although it is often treated as a self-evident and already-familiar term in both everyday usage and academia, space is indeed a contested concept. As Doreen Massey argues, it is "one of the most obvious of things which is mobilized as a term in a thousand different contexts, but whose potential meanings are all too rarely explicated or addressed" (1999, p. 27). Space was traditionally defined either as a distance between entities or as an empty, natural, and passive container which functions as a backstage for human action. Since the so-called spatial turn in the second half of the twentieth century, the study of space has acquired importance across various disciplines, and it has become an analytical category in the enquiry of contemporary social phenomena. As Edward Soja claims, "the organization, use, and meaning of space is a product of social translation, transformation, and experience" (1980, p. 210), and a

number of studies from various disciplines have examined these processes. Literary studies, in this respect, has contributed to the exploration of the complex ways of spatial production. This critical spatial awareness has, in turn, enabled new ways of theorizing space in literary studies especially since 1990. The terms such as space, place, home, and border have received more attention in the study of literary works. More recently, spatially oriented literary approaches such as literary cartography and geocriticism have theorized literary works as spatial practices that not only reflect physical and ideological spaces but also shape what can be discovered about the spatiality of human life. Correspondingly, the present article will examine Carolyn See's *There Will Never Be Another You* (hereafter referred to as *Another You*) from a spatially oriented perspective, and address the ways the novel offers complex, contested, and relational literary mappings of the post 9/11 American society. I will bring the perspective of risk in my analysis of various narrative spaces represented in the novel, and draw on the concept of "riskscape" as an interpretive tool.[5]

Like space, risk has become an increasingly significant concept in the social sciences and the humanities since the late 1970s. The term has been scrutinized in various disciplines, and the need to bring an interdisciplinary perspective into the study of risk is emphasized continuously. Literary studies, in this respect, have only recently begun to engage with the risk research in the social sciences. Although risk is a phenomenon as old as humanity, the word is of pre-modern origin linguistically. Its earlier uses pointed towards the passivity of humans in estimating or controlling the risks like natural disasters which were often seen as forms of divine retribution. The modern usage of the term, however, emphasised that risks could actually be calculated, controlled, and even avoided thanks to technological and industrial advancements. Today, risks are mostly seen as "potential dangers" (Arnoldi, 2009, p. 1), and the term has more negative connotations, for "belief in the ability to calculate, to objectify, potential dangers as risk has somehow waned" (Arnoldi, 2009, p. 35).[6] Recent scholarship on risk has highlighted the

[5] Here and in the rest of this article, I use the term "narrative space" to refer to the physical, imagined, and lived spaces represented in the novel's storyworld.

[6] Risks can still have positive meanings in some disciplines such as economics, or in different cultural contexts.

uncertain, complex, global, anthropocentric, culturally situated, anticipatory, and catastrophic features of the concept. Ulrich Beck's definition of risk, in this regard, is of pivotal significance: "Risk is *not* synonymous with catastrophe. Risk means the *anticipation* of catastrophe" (2009, p. 9, emphasis in original). His distinction emphasizes that risks are socially constructed, and they become "real" only when they are mediated, "stag[ed]" (Beck, 2009, p. 16) and communicated to people, a fact which I will examine in my analysis of *Another You*.

As I seek to show in the present article, the interdisciplinary inquiry of risk and space can contribute to a more comprehensive understanding of the processes in which these concepts are socially constructed. These are closely related and equally contested concepts: spatiality always has a risk dimension and vice versa. As Müller-Mahn et al. argue, "[t]he spatial dimension is essential for the social construction of risk, including risk governance and moral judgments about risk taking and risk distribution" (2013, p. 202). In other words, space with its physical, imagined and lived aspects participates in the social construction, representation and mediation of contemporary risks. To explore the links between them further, and to analyse their representation in See's novel, I will draw on the concept of "riskscape".[7] For Müller-Mahn and Everts, riskscapes "emerge when particular dangers are highlighted pertaining to a given territory" (2013, p. 35). Two components are emphasized in their conceptualization: point of view and the "socio-spatial" nature of riskscapes. To be more precise, the ways riskscapes are conceived and perceived depend largely on the perspectives of individuals or groups, or on one's point of view. While a particular locale, for instance, can be seen as "risky" by some individuals, others may experience it differently. Such an awareness of individual gaze in risk perception is important to challenge generalizing risk assessments. The "socio-spatial" nature of riskscapes suggests that individuals perceive and conceive riskscapes as the members of a social group, and their experience of a landscape as risky or not is shaped by

[7] The term "riskscape" was coined by Susan Cutter in 1989 to refer to "the landscapes at risk". Cortiel and Oehme, in their recent article, have used it "to refer to the places where risk is 'staged' in fiction and to explore the spatial implications of risk in narrative" (vi note), which informs the way I employ the term in this article as well.

socially produced knowledge. Based on these premises, Müller-Mahn and Everts further argue that "the inherently social character" of riskscapes emphasizes performance and practice: "Riskscapes are practiced and constituted in practice" (2013, p. 26). Approaching riskscapes as multiple and produced out of human practice highlights that they are "partially overlapping, intrinsically connected and at the same time often controversial socio-spatial images of risk" (Müller-Mahn and Everts, 2013, p. 26).

In accordance with Müller-Mahn and Everts' explications, I conceptualize riskscapes as produced and productive, relational, multi-layered, and processual. The riskscapes in the novel are the products of the relations between different spaces; domestic spaces, the workplace, the city of Los Angeles, and the dominant institutional representations of these spaces by government officers, and the media. In examining the overlapping but relational riskscapes in the novel, I will investigate the ways the institutional risk discourse constructs private and public spaces as the monolithic riskscape of international terrorism. The characters' lived, socio-cultural experiences, however, contrast with such top-down risk assessments, and reveal alternative riskscapes.

There Will Never Be Another You (2006) is a cartographic novel which offers significant insights into life in the post 9/11American society. Set in Los Angeles, the novel opens on the morning of September 11, 2001. The experience of the catastrophic destruction of the Twin Towers is accompanied by other risks such as international terrorism, environmental degradation, deterritorialization, shattered personal and familial relations, bioterrorism, and epidemics in the novel. While cleaning whatever remains from her late second husband whom she has just lost after months of illness, Edith is called by her son, Dr. Phil Fuchs. Upon Phil's directive, she turns on the television, and watches the "[b]uildings on fire" (See, 2007, p. 6). The second part of the novel is set mostly in the UCLA Medical Centre in 2007, and traces the story of the family of Phil Fuchs. Both Phil and his wife, Felicia, suffer from shattered familial and social relations. They are both immersed, and entrapped even, in the risk discourse promoted by the government and the media. His encounter with the corpses of three feral cats on the UCLA campus, where he works as a dermatologist, makes him even more anxious and scared. Being uncertain about the present condition and what might happen next, Phil is asked by Colonel Robert Davies to take the

"real opportunity to serve the country and perhaps humanity itself" (See, 2007, p. 97) by joining the confidential research team set up by the government. He becomes a member of the anti-terrorism task force unwillingly, and attends the mandatory training session in the UCLA Med Centre with many other physicians. Ironically, the team members are not provided with any information about the anticipated catastrophe that they are "supposed to be ready for" (See, 2007, p. 101). Instead, they are given security suits, and reminded of the fact that they need to behave like soldiers. To raise their risk sensitivity, the scientists are taken on "guided tours" (See, 2007, p. 108) in the Los Angeles area, where they are always lectured about potential terrorist attacks: "Something terrible was going to happen. That was all they needed to know. They were told to be vigilant, that an event of some kind was pending" (See, 2007, p. 113).The third part introduces a subplot, and narrates the love story between Andrea and Danny. The two first attend a poetry class without previously knowing each other, and meet again in the cafeteria of the Med Centre. Despite cultural prejudices, ethnic stereotyping, and socio-economic differences between their families, Andrea and Danny persist in their love in this dystopic, sullen atmosphere. The fourth part narrates personal and large-scale catastrophic events: Phil breaks up with his wife after finding out that she cheats on him. Additionally, the heterodiegetic narrator mentions environmental calamities such as "a three-hundred-mile fire line" (See, 2007, p. 175) and serious fevers that "flare up all over the southern part of the state" (See, 2007, p. 175). Moreover, the schools end one week earlier than usual "because of security concerns" (See 179). The cause of all these happenings, however, is uncertain: "So, was it Muslim fanatics? Ecoterrorists? Or just plain arsonists?" (See, 2007, p. 175). At a crucial moment when a drill takes place in the UCLA Med Centre, the major characters convene. The kidney removed from Danny's late uncle is transplanted to Andrea's father after long discussions. Simultaneously, Phil, taking along his son, decides to join a freighter named *Andorra* to work as a doctor at sea for the rest of his life. The last part, covering a time period of 2007 and 2016, narrates how Phil and Vernon re-establish their father-son relationship on *Andorra*. Edith and Phil's email and letter correspondence and the former's journal entries inform the reader about Andrea and Danny's happy marriage and the world situation: "The 'real war' hasn't happened yet. Many little ones have. [...] there is terror and war somewhere, and sure, we all will die. But we're not dead yet!" (See, 2007, p. 242).

As this brief narrative map might already suggest, risk is a significant factor affecting not only the characters' individual and social experiences but also their lived spaces. The narrative spaces charted in the novel are pervaded with different forms of risks and they are constitutive to the action. To examine the complex ways in which these spaces are physically, discursively, and socially produced as different riskscapes, I will first examine how the physical spaces are practiced as the riskscape of international terrorism. Phil's house, to begin with, reflects the Fuchs' anxieties and their immersion in the dominant risk discourse. Its residents no longer feel safe there. Phil spends most of his time in the den where he drinks alcohol, and watches the news media. The television set always delivers bad news, making him more anxious and risk-oriented in his relationship with others. Similarly, Felicia feels depressed in the house: "Four walls! That's what I have. All I have. That's what this is" (See, 2007, p. 65). To escape her claustrophobic feelings, she suggests Phil to "get out of" (See 66) their house and Los Angeles, and to buy a farm in Connecticut (See, 2007, p. 66) or "an avocado farm" (See, 2007, p. 68) in Australia. As she becomes more overwhelmed with anxiety and fear, Felicia gets "an air filter for the house, in case there really is an epidemic" (See, 2007, p. 162) installed in the house. Likewise, she stores cans, "Campbell's soups and Dinty Moore beef stew," and orders "care package" (See, 2007, p. 152), fearing that something catastrophic may happen soon. Such examples suggest that the Fuchs' private sphere becomes a relational space of the riskscape shaped by the discourse of international terrorism.

The UCLA Medical Centre has pivotal significance for the dominant risk discourse. For the government, the hospital is practiced as a base for its confidential anti-terrorism task force. With its glass windows, walls, and elevators, the hospital is a space of surveillance. The individuals' movement is monitored and limited there. Phil, for instance, discovers some of its units only when he tries to find the room in which he is invited to meet the Colonel. His confidential meeting with the Colonel takes place in a room which is "bare except for a desk, an American flag, and a colour portrait of the President—not exactly what you'd expect at UCLA—a desk and chair with a scattering of papers on it" (See, 2007, p. 96). Its particular decoration suggests that the place is claimed and modified by the governmental task force. Furthermore, Edith, who volunteers in the waiting room, observes: "The numbering system for rooms on different floors doesn't add up; there are halls that

lead nowhere, unsigned doors that are always locked, whole wards that are (unsecretly!) designated as secret, radiation signs in more places that there need to be, and the helicopter that lands on the seventh- floor pad doesn't always carry patients" (See, 2007, pp. 193-94). Additionally, she mentions some renovations which "include plans for secret projects, secret rooms, [...] a whole entire underground hospital" (See, 2007, p. 194) as well as a new gate that is built in the waiting room: "I don't like the look of that gate they've built behind me, although they say it's just for protection from gangs. But we don't have any gangs in Westwood, just that one shooting, years ago. So, is it really, truly, a precaution for war?" (See, 2007, p. 194). Despite such spatial practices, the Med Centre is far from being a risk-free space, but seems to be the axis of anxiety and fear in the novel.

The city of Los Angeles is represented as a risk zone. Phil notes: "Everybody was afraid now, of everything. Anybody could be armed, or have a bomb. Or a disease. Or all three" (See, 2007, p. 59).In particular, the guided tours offered for the task force show how constitutive risk is in the physical production of Los Angeles as a riskscape. Such tours affect the ways the characters perceive and experience the public sphere. The issue of security is raised repeatedly during these visits: "Security—whatever they even meant—was always at red-alert level at this place, whatever the public knew. Because each and every one of these containers could carry a couple of hundred Chinese immigrants, or dozens of dirty bombs, or the one bomb that could take the southern part of this state right off the map and make the bay a lot bigger in the process" (See, 2007, p. 111). The government officers and tour guides' monolithic mapping of Los Angeles as being targeted by exogenous, international terrorist attacks overshadow many other problems that are already experienced in the area. For instance, the heterodiegetic narrator mentions that the people living near San Luis Obispo had to leave this place "for a hundred miles in every direction" because of "the atomic plant" (See, 2007, p. 110). Likewise, Marina Del Rey is already "slick with oil," and "Mother's Beach [...] was so polluted that terrorists wouldn't even have to do anything" (See, 2007, p. 110).

Riskscapes are produced not only physically but also discursively. In *Another You*, the dominant representations of the physical spaces shape the characters' experiences of them. In other words, the institutional risk discourse that is embedded on the perceived spaces can be seen as a

symbolic, relational riskscape. Media representations, in this regard, play a pivotal role in the definition as well as communication of risks to the characters. As Beck avers, "[w]ithout techniques of visualization, without symbolic forms, without mass media, etc., risks are nothing at all" (2006, p. 332). Correspondingly, *Another You* refers to many different forms of mass communication. Edith, for instance, learns about the September 11 attacks through the live media coverage upon her son's phone call. Moreover, there are televisions in the characters' domestic spaces. Both narrators refer to the television sets in the club that Phil and Jack visit in Palomino, and in the waiting room and the dialysis unit of the UCLA Med Centre. The broadcasted programs all seem to be related to the dominant risk discourse: "police drama" (See, 2007, p. 63), "medical shows" (See, 2007, p. 16), medical drama such as "General Hospital" (See, 2007, p. 141), and "awful news" (See, 2007, p. 77). News such as "FOUR SUSPECTED TERRORISTS CAPTURED ON THE GROUNDS OF SAN ONOFRE NUCLEAR PLANT" (See, 2007, p. 57, emphasis in original) make the characters and their lived spaces become part of the risk discourse. The government's representation of the L.A. area, with the public and domestic spaces as enclosed physical containers that need to be protected from the outside's terrorist attacks conjures up the "dark irony" (2006, p. 330) that Beck argues in his thesis of world risk society. For Beck, "the narrative of risk is a narrative of irony" (2006, p. 329), and one of the "bitter ironies" is as follows: "in order to protect their populations from the danger of terrorism, states increasingly limit civil rights and liberties, with the result that in the end the open, free society may be abolished, but the terrorist threat is by no means averted" (2006, p. 330). The government's choice to define risks within the frame of international terrorism, its obsession with national security, and the precautionary policies create more fear and anxiety.

The novel, however, does not map its narrative spaces as the monolithic riskscapes of international terrorism, and highlights the "varieties of risk experience" (Mizruchi, 2009, p. 121). The major characters' experiences both show the lived aspects of the institutional risk discourse and point towards alternative riskscapes that are overlooked by the government and the mass media. Phil, for instance, is alienated and disillusioned for the most part of the narrative. Without any orientation in the dystopic riskscape, he can no longer perform familial and socio-cultural practices in the ways he experienced in his own childhood. Yet, he transforms significantly. The freighter *Andorra* offers

Phil and Vernon the opportunity to re-establish their father-son relationship. It enables them to perform socio-cultural relations, and provides Phil and Vern with alternative perspectives. Since all the crew members are from different countries, Philis is supposed to learn and apply different forms of treatment there. Moreover, Vernon discovers his talent for languages. As Vernon learns new languages, he and his father get the opportunity to read other sources of information. In Veracruz, for instance, Vernon reads a newspaper which "suggested it [the epidemic in the USA] could have been more propaganda than reality. Another false alarm. (Or not)" (See, 2007, p. 221). Their life on the ship can be characterized by exploratory movement, visiting new cities and countries. Phil, learning not to be too anxious about the uncertainties regarding present and future, focuses more on *here* and *now*.

The love story between Andrea and Danny contests the government and media framed risk discourse further. Through them, the novel offers another map of Los Angeles, for their account informs the reader more about socio-cultural prejudices and spatial segregation of ethnic groups in the city. Despite the xenophobic sentiments created by the dominant risk discourse, Andrea and Danny first meet in the poetry class, and get to know one another through John Donne's poetry. They love one another, and literally open a space in the botanical garden on the UCLA campus. As in Donne's poem titled "Good Morrow," their love "make[s]one little room" (1968, p. 11), which enables them to open up new spaces such as marriage and a happy family in a neighbourhood in Pasadena, a city north of downtown Los Angeles, where people are not "worried about the ongoing or upcoming war" (See, 2007, p. 234).

Like the other major characters, Edith adds to the plurality of perspectives in experiencing different risks. Unlike Phil and Felicia, she seems to be distressed by existential problems such as loneliness, the temporality of life, and death. After watching the media coverage of September 11 attacks on television, she decides that her husband's death is more catastrophic: "I admit, for a minute, I was impressed. […]Then I thought, *Fuck that*! The only human being in the world who ever loved me […] died last night" (See, 2007, p. 6, emphasis in original). Thinking that "every flower holds a death inside it" (See, 2007, p. 17), she stops planting flowers in the beginning. However, she develops throughout the narrative, and recognizes that not only "we all will die" but also that "we're not dead yet" (See, 2007, p. 242). Her journal, which constitutes

the first-person narration in the novel, can be seen as a spatial practice that provides the reader with an alternative insight into the post 9/11 American society. In direct contrast to the news media, her account offers more subjective, lived experiences. Her journal entries emphasize and embrace uncertainty in the face of new risks:

> Not Dead Yet is the category by which we describe ourselves. That phrase covers a lot of ground. In fairness, you can say the warriors who live in all those warring countries on both sides, on every side, are "not dead yet." The demonstrating thousands in whatever arid Arab land are not dead yet. The politicians are not dead yet. Nor are Felicia and her offspring. The viruses, the poisons, the chemicals, the "dirty" bombs, the bacteria are certainly not dead yet. [...] Sure, there is terror and war somewhere, and sure, we all will die. But we're not dead yet! (See, 2007, pp. 241-42)

In conclusion, risk and space are two significant concepts in exploring and interpreting contemporary social phenomena. Literary studies play a vital role in thinking openly and critically about these concepts. As I hope to have shown in analysis of *Another You,* risk, anxiety, and uncertainty are symptomatic in the post-9/11 society that the novel represents. The dominant risk discourse which maps the narrative spaces as the riskscape of international terrorism is a dynamic socio-spatial process framed by institutions such as the government and the media. Whether the characters' anxieties and fears are mere government-driven scenarios or not is uncertain, but the novel emphasises the plurality of risk experiences, and thus alternative riskscapes. A closer look at the characters' individual and socio-cultural relations reveals overlapping, complex and relational riskscapes.

References

Arnoldi, Jakob. *Risk: An Introduction*. Cambridge, UK: Polity, 2009.

Beck, Ulrich. "Living in the World Risk Society." *Economy and Society* 35.3 (2006): 329–45. Web. 10 May. 2017.

—. *World at Risk*. Cambridge, UK: Polity, 2009.

Cortiel, Jeanne, and Laura Oehme. "The Dark Knight's Dystopian Vision: Batman, Risk, and American National Identity." *European Journal of American Studies* 10.2 (August 2015): n. pag. Web. 26 Oct. 2015.

Donne, John. *The Complete Poetry of John Donne*. Ed. John T. Shawcross. New York: New York University Press, 1968.

Massey, Doreen. "Philosophy and Politics of Spatiality: Some Considerations." *Power-Geometries and the Politics of Space-Time: Hettner-Lecture 1998*. Ed. Doreen Massey. Heidelberg: University of Heidelberg, 1999. 27-46.

Mizruchi, Susan. "Risk Theory and the Contemporary American Novel." *American Literary History* 22.1 (2009): 109-35. Oxford Journals [Oxford University Press]. Web. 17 Oct. 2017.

Müller-Mahn, Hans Detlef, and Jonathon Everts. "Riskscapes: The Spatial Dimensions of Risk." *The Spatial Dimension of Risk: How Geography Shapes the Emergence of Riskscapes*. Ed. Hans-Detlef Müller-Mahn. London: Routledge, 2013. 22-36.

Müller-Mahn, Hans Detlef, Jonathon Everts, and Martin Doevenspeck. "Making Sense of the Spatial Dimension of Risk." *The Spatial Dimension of Risk: How Geography Shapes the Emergence of Riskscapes*. Ed. Hans-Detlef Müller-Mahn. London: Routledge, 2013. 202-07.

See, Carolyn. *There Will Never Be Another You: A Novel*. 2006. New York: Ballantine, 2007.

Soja, Edward. "The Socio-Spatial Dialectic." *Annals of the Association of American Geographers* 70.2 (1980): 207-25. Web. 12 March 2017.