

CHAPTER 3

SPATIAL STUDIES AND LITERATURE

3.1 Introduction

‘Spatial Studies’ is a complex field of knowledge, due to its inputs from across disciplines. The interdisciplinarity enables studies on space to evolve into spatial theories, literary geography, human geography, nissology, literary cartography, tourism studies, literary tourism, travel writing, geocriticism, digital cartography, cultural geography, geohumanities, environment and literature (Gonzalez and Lopez, 2020). A detailed discussion on each of these field is beyond the scope of this thesis. However, this thesis attempts to address space, place and landscape within James’ Police Procedurals for gaining a broader understanding of society and culture. The Dalgliesh series has been analysed within the purview of natural landscapes (rivers, headlands, islands), city and country scapes (the urban, suburban and rural), architectures (converted domestic spaces, churches, museums, nuclear power station), real and imagined spaces, narrative space, physical and psychological space, cultural spaces, liminal spaces, and, embodied spaces.

This chapter aims to arrive at as cohesive as possible an understanding of space in order to support the analytical chapters that follow. This chapter consists of three sections. The first section commences with the idea of the spatial turn, which gives a background to the Spatial Studies. This section will lay the theoretical groundwork by addressing studies on spatiality by various scholars, especially Lefebvre’s *The Production of Space* (1974). It will be followed by the second section that will review scholarly works on literature and space. The chapter will culminate with a review of studies on space specifically in crime fiction and more specifically on the sub-genre of Police Procedurals.

3.2 Spatial Turn

Historical documentation upheld linearity and chronology while marginalising space (Soja, 2009). The ‘Spatial Turn’ initiated by a group of sociologists and geographers from School of Urban Ecology, University of Chicago, in the 1920s, aimed for the “reassertion of space” (Warf and Arias 2009, 3). They claimed that “*where* things happen is critical to knowing *how* and *why* they happen” (Warf and Arias 1). Foucault in his 1967 lecture declared, “The present epoch will perhaps be above all the epoch of space” (22). According to Kümin and Osborne (2013) spatiality in the form of territoriality has always been significant. Territorial expansions implied more power to the ruler (Tuan 2005, 53–58). In the Nazi period, terms such as “*lebensraum*” or the “need for more living space” and “*blut and boden*” or “blood and soil” became predominant German ideologies (Kümin and Osborne 2013, 308–309). The spirit of “*terrae incognitae*”: or exploration of the unknown land, nurtured geography, navigation and cartography (Cobarrubias and Pickles 2009, 36–58). The animated film *The Road to El Dorado* (2000), for example, shows conquistadors exploring uncharted territories in the hope to find the City of Gold, mentioned in mythical legends and maps.

Deleuze and Guattari define map as: “open and connectable in all of its dimension; it is detachable, reversible, susceptible to constant modification. It can be torn, reversed, adapted to any kind of mounting, reworked by an individual, group or social formation” (Cobarrubias and Pickles 2009, 41). This shows that territorialisation is subjective and political, and flexible to change and modification.³ There is no *actual* physical demarcation of territorial boundaries,

³ Deleuze and Guattari differentiate between “reterritorializing” and “deterritorializing”; wherein reterritorialisation implies restructuring and demarcation of territory as a result of conquest and expansion, and deterritorialisation indicates blurring of rigid boundaries that facilitates ease of movement.

instead, they are imaginary divisions which are likely to be understood differently by different people.⁴ This makes them closer to the literary or fictive, rather than the geographical.

By the Industrial Revolution, in the 1800s, there was a “time-space compression” (Warf and Arias 2009, 1). Time became paramount as industries were required to produce more in less time for earning more profits. More industrial buildings and workers were coalesced into smaller units of physical workspaces than before. Dwellings became smaller, and migrant population increased in modern urban areas (Kodanaga 1998, 418–419). As urban spaces became clustered, cities expanded to consume areas bordering their periphery, resulting in sub-urban spaces and “edgelands” (Roberts, 2016).⁵ Geographical spaces were politicised with an increase in migration, territorial conflicts and struggle for power.

For scholars such as Lefebvre, the May 1968 Paris Revolution, established the political significance of space. This post-war students’ protest saw common masses claim the streets against the French political regime. Lefebvre calls this as “*le droit à la ville*: the “right(s) to the city” (Soja 2009, 32). The streets which were proclaimed by the government and guarded by the RSAs (Althusser’s Repressive State Apparatus), became symbolic as a space that could be accessed by the masses. Spatiality thus, came back into focus taking precedence over industrial time. Studies by Lefebvre, Foucault, Walter Benjamin, De Certeau, Said, Soja, understand space to be “socially produced” through social interactions and “interrelationships” (Soja 32; Lefebvre 1991, 73).

According to Gilbert (2009), space assumes both a “superstructural” and “infrastructural” role. “Geography was being reimagined as not simply about fixed,

⁴ Natural boundaries such as rivers and mountain ranges are acknowledged. Here we are talking about political borders.

⁵ ‘Edgeland’ is a term coined by environmentalist Marion Shoard to define unplanned and neglected areas between the urban and rural spaces

abstractable spatial rules, but as a discipline that would more decisively take in the social and the imaginary elements of space” (Gilbert 102). She continues:

[H]uman experience of space is always mediated by human relations with the world... Space is, then, not a Euclidean given; it is a materiality which we always experience both temporally and through a number of beliefs and practices. Most theorists posit two types of space superimposed on or coexisting with each other: physical space and social space. . . Physical space encompasses both the natural or “given” and the built environment. (103)

Henri Lefebvre’s *The Production of Space*, originally published as *La Production de l’Espace* in 1974, is a seminal text in the field of spatial theory that studies how space emerges as a social space. He defines space as “neither a ‘subject’ nor an ‘object’ but rather a social reality – that is to say, a set of relations and forms” (Lefebvre 1991, 116). According to Lefebvre, the discipline of mathematics despite its scientific nature, talks about space in abstractions which leads to a “gap” in the practical and theoretical understanding of space (2–5). To understand the practical aspect of space, one must study how space exists and is used by society (subjected to political control), which he calls “spatial practice” (8). Spatial Practice is a collective understanding of space and is not individualistic, thus he argues that “space considered in isolation is an empty abstraction” (12). Therefore, he proposes the Spatial “Triad” to explain the interaction between spaces, showing their interdependency and impact as they influence each other (40). One aspect of the triad is the ‘perceived’, ‘conceived’ and ‘lived’ space as discussed below.

a) Perceived Space

The perceived space or “*le perçu*” is the space that is understood by the individual or a community that impacts their daily life and socio-cultural practices (Shields 2011, 281). For

example, geographical space is perceived by different communities differently. A river, for example, can be perceived by a community as a medium that transports the dead to the other world from the material physical world. This perception results in certain spatial practices such as the burial of the dead on the banks of a river, or immersing of the ashes of the dead in the river. Chapter 4 on Landscapes and Ecology, attempts to understand societies that perceive landscapes such as the countryside headlands, city space and islands. Landscape can be defined as “an area, as perceived by people, whose character is the result of an action and interaction of natural and/or human factors” (Antrop 2005, 23).

b) Conceived Space

The conceived space or “*le conçu*” is a space that is first imagined or “conceptualized” in the individual mind and then executed as a product (Shields 281; Lefebvre 38). For example, an architect would conceptualise a structure as a mental image, plan it, and then execute it. The said architectural structure might be an English country house designed for the landed aristocracy. However, the conceived can be impacted by the perceived. That is, such spaces are subject to revision taking into consideration the existing society and its social practices, keeping in mind, “Whose interests are served when it becomes ‘operational’?” (Lefebvre 41–44). The architect, however, would not have conceived when designing a country house that it will be remodelled and used as hospital spaces, restaurants or laboratories, as explored in Chapter 5.

c) Lived Space

The lived space or “*le vécu*”, is experiential (Shields 281). While using a space, the individual or a community interacts with that space and associates it with meaning, memories and emotions (Lefebvre 41–42). This is the lived space. It has the ability to transcend time. That is, the space can take an individual to a specific past and even relive certain experiences.

For example, when a police officer investigates a crime, the victim's body, the victim's home and office space, reveals a narrative of the individual. Personal spaces such as a bedroom of the victim, and the objects within it, constitute the lived space of the victim, that tells the investigator who he/she was and what happened. Chapter 6 extends this idea to the human body itself, and reads it as a lived space, that narrates a story of violence.

Lefebvre's Triad of the perceived–conceived–lived spaces are fluid and abstract concepts. Lefebvre's space is not static, it evolves, grows, interacts, “collides with other space” and therefore, the perceived–conceived–lived are overlapping concepts to understand social space (Watkins 2005, 211). Critics of Lefebvre, argue that these abstract concepts make it “difficult to interpret precisely” what Lefebvre wants to convey (Unwin 2000, 19). Also, when a work is translated, here from French to English, there are possibilities where meanings are altered and the translator's perspectives are amalgamated with the author intention (12). Although Lefebvre wrote *La Production de l' Espace* from a Marxist point of view to understand social space, his concepts are relevant and applicable to the realm of fiction. Bauer (2019), for example, states that Lefebvre deals with the material and the immaterial space, wherein the immaterial includes literature, fiction and the arts (209). For Lefebvre, “spatial elements” include “the body, limbs, eyes”, “*materials* (stone, wood, leather, etc) and *matériel* (tools, arms, language, instructions and agendas)” (71). This study applies Lefebvre's concept of the Triad to understand spaces in literature.

In literature, spaces include the world of the text and the author, that is, the fictional and the representation of the real. The literary space is a “territory defined by the period setting or as evoked by the characters, which can be georeferenced and drawn on a map. . . . It resembles and operationalizes the concept of story space as a category of narrative space: “the space relevant to the plot, as mapped by the actions and thoughts of the characters”” (Alves and Queiroz, 2013).

The literary space “goes beyond a book, an author, or a chronological period, [and] tells ‘the history of space becoming place’” (Alves and Queiroz, 2013). According to Westphal (2007), “all literature is space” (33). Geocriticism enables one to not only understand the “representation of space” but also to read “the place as a text” (153). Westphal argues that, even if geographical spaces transition or cease to exist such as lost cities or submerged islands, these spaces can still be documented and experienced through the text. He gives the example of the New York Twin Towers (157). Even though the towers were destroyed on September 11, 2001, their presence and significance are iterated and reiterated in narratives. Films such as *Munich* (2005) or *25th Hour* (2002), feature the Towers in the pre-September 11 state. For the post-9/11 generations, the Twin Towers or the space, can only be experienced through these texts. Westphal (2007) writes:

It sometimes happened that the text and the place overlap to the point that they end up merging. The place is then a text that is a place, or perhaps that they end up merging. The place is then a text that is a place, or perhaps the text is a place that is a text. Reading a place and perceiving a text, the perception of what is read in a place, the multiple interweavings between the page and the stone or the earth – any combination is possible. (158)

Such an interweaving of space, place and text, establishes that the text is written within the context of time and space, and cannot be even separated from the space it depicts.

3.3 Studies on Literature and Space

“Literary studies are interested not only in how literature reflects such understandings of space – how they operate thematically and at the level of plot and setting – but also in how literature shapes the understanding of space, how it intervenes in culture to produce new understandings” (Gilbert 2009, 105).

A substantial volume of work by scholars has established the significance of the connections between space and literature. Sheila Hones studies the conjugation of space in literary studies in many of her works. In *Literary Geographies: Narrative Space in Let the Great World Spins* (2014), Hones refers to Angharad Saunders who argues that the practice of writing is embedded in “times and spaces of lived experience” (130). Hones (2014), thus, states that “[t]here is a geography presented in the text, and another geography produced by the event of the novel – the interaction of author, reader, and text” (130).

Literary works, especially fictional narratives, are often appended with maps indicating the significance of cartography to textual narratives.⁶ DeGraff in *Plotted: A Literary Atlas* (2015) creates maps and illustrations for literary works to give them a “spatial context” (9). The book combines “infographic work and cartography” to represent nineteen narratives through maps (11). DeGraff writes:

There is no escaping the fact that maps today are used primarily as a means for locating ourselves and our destinations. But those are the kinds of maps that we also discard upon arrival. These maps are different. . . These are maps for people who seek to travel beyond the lives and places that they already know (or think they know). The goal here isn't to become found, but only to become more lost. (13)

Cartography has evolved in the digital space through satellite imagery. As applied in this study, one can digitally traverse through the literary work and corresponding real locations using Google Street-view and Google Maps. These digital maps allow us to track Dalgliesh's journey through London and neighbouring counties, giving us at least an approximation of the real-time picture of his routes, distances travelled, and the duration of journeys undertaken.

⁶ Such as adventure fiction, fantasy fiction, and crime fiction. Few examples include Swift's *Gulliver's Travels* (1726), Stevenson's *Treasure Island* (1882), Mankell's *Faceless Killers* (trans. 1997) and so on.

Spatiality and cartography in literature are studied using both qualitative and quantitative methods by Piatti. Space or setting in literature can be fictional, real or both (at varying degrees) (Piatti *et al* 2009, 178). Therefore, when one tries to locate spaces in literature onto a map, one has to be aware of where the real world ends and the fictional begins. Literary geography allows this blurring of boundaries between the real and the fictional (181–182). Harris and Harris (2018) observe the convergence of literature and geography in Michel Houellebecq’s *The Map and the Territory* (trans. 2011). Literature signifies cognitive mapping whereas geography signifies cartography. In a literary text, the cognitive mapping is produced by the author, the text, the reader’s “subjective experience” and a “combination of all three” (Harris and Harris 247). They further claim that literary texts can thus create a “secondary world” or “hyperreal landscapes” (251). Cartography and stories can come together in a digital space as well. Through “multimedia cartography”, narratives can be embedded into maps and thus produce “story maps” (Mocnik and Fairbairn 2017, 2).

Texts and maps are perceived and read very differently. Maps can be animated; they are visual; some features can be recognized at a glance; and parts of a map can be browsed and read without adhering to some contemplated order, because its symbols are spatially arranged and thus implicitly indexed by their location. By reading the entire map at once, we obtain an overview; a closer look reveals more details. Digital maps allow zooming in and out to read the map at the desired level of detail. . . . (Mocnik and Fairbairn 2017, 8–9).

Texts, on the other hand, are generally read linearly, in order from one page to the next, but they “are able to transport the atmosphere of a place” (9). Browse *et al* (2019) talk about “transmediality” wherein there is an interaction between narratives and various “media environments” (254). Therefore, a map with hyperlinked text enables one to have a complete picture of the place as a visual image and at the same time gain insights into the social and

cultural aspects of that place. Mocnik and Fairbairn (2017), however, give a disclaimer that the map in itself is political and subjective in nature as it chooses what it has to depict (8). Maps, in this manner, not only depict territories and landscapes, but are also indicative of socio-cultural and political practices over time. According to Habermann and Keller (2016), spaces and culture are not independent of each other:

[S]tudy of culture needs to be informed by a “geographical sensibility”. . . Thus, even when analysing cultural phenomena or artefacts without a blatantly obvious spatial dimension, one should always be aware of the environment in which such phenomena or artefacts are situated, extending cultural semiotics from material objects to wider cultural constellations that comprise geographical environments, objects and social interactions which we term ‘cultural topographies’. (1)

For Tuan, association of space with experiences, sensory perceptions, memories and cultures result in place making. “Space is transformed into place as it acquired definition and meaning” (Tuan 2005, 136). Our senses enable us to perceive the space around us to develop a better understanding. Sensory perceptions (sight, smell, sound, touch and even taste) enable us to absorb the space around us which leads to creation of memories and associations. Let us take an example of crime fiction narratives. In Police Procedurals, we encounter spaces which are crime scenes. Murder is an act of social and spatial aberration and creates a vivid and gruesome image of the dead within the scene of crime. Murder changes the perception of a space forever. In an enclosed space like a room, such as in the case of *Cover Her Face* (1962) or *The Private Patient* (2008), or in an open space, such as in case of *Unnatural Causes* (1967) or *Devices and Desires* (1989), the identity of the place, changes. These spaces, once known for a sense of safety (a domestic space) or scenic beauty (the country and the shore), become a space of horror due to a rotting body, which can invoke (affecting the sensory perception) disgust. However, for someone who is in the profession of being surrounded by a murdered

body, such as the forensic team, a forensic pathologist or the police officers, the crime scene becomes a place that would provide them with crucial and potential clues. The understanding of space, therefore, changes with time, and also depends upon the person and the perception thereby indicating the subjective nature of space.

A sense of place is also a core foundation of national, regional, local, and personal identities. All such identities of belonging are intrinsically linked to a perceived relationship to one's natural and social environment, one's heritage and one's personal and collective views of the present and visions of the future. The character of these relationships is, however, very difficult to determine, and the most controversial question in this respect has long been, as mentioned above, whether the past and the environment shape humans, as Braudel argues, or whether humans wilfully construct what they desire to see as their past and their environment. (Rohkrämer and Schulz 2020, 1342).

The above quote connects place formation with environment which will be explored in an in-depth manner in the chapters of this thesis. Similarly, landscapes too play a major role in place formation since they determine social settlement, social practices, territories and boundaries (Welch, 2016). Natural landscapes (such as rivers, hills, valleys, forests) impact ecology and act as natural boundaries that demarcate territories, determine “community identities” and “movement and mobility on the construction and maintenance of community interactions” (Jamieson 2020, 30). The cultural community thus formed, initiates cultural landscapes: architectural structures, villages and hamlets, industries, urban domiciles and so on. According to Jamieson (2020), “Landscape is made up of not only territories and places, but also of the routes and pathways which link these elements together” (8). Routes and pathways in literary texts promote literary tourism. It allows the readers to physically engage with the geography and the text (McLaughlin, 2016). ‘Bloomsday’ celebrated in Dublin on

16th June, is an example where readers of Joyce's *Ulysses* (1922) traverse the routes and visit places as done by the protagonist Leopold Bloom.

3.4 Spatiality in Crime Fiction and Police Procedurals

Space in crime fiction and especially the Police Procedurals is not merely the “backdrop for the plot” or “simply a setting for a dastardly deed” (Hausladen 1996, 47). The spatial setting reflects the social conditions of the time and thus brings in the element of realism. According to Hausladen (1996), the “[s]ense of place provide realism for the plot; the realism of the plot legitimizes the sense of place as created in the novel” (50). He gives the example of Stuart Kaminsky's Inspector Porfiry Rostnikov stories which accurately depict the Russian society within the police narrative. Space provides a sense of authenticity to the narrative which is a key feature of Police Procedurals as opposed to the other sub-genres of crime fiction that are not too dependent on realism. Caitlin and Murray (2014) agree with Hausladen and argue that space in crime fiction “emphatically grounds narrative” thereby depicting the “cultural-geographical specificity” (36).

According to Erdmann (2009), the structure of a crime fiction narrative more or less remains the same and it is the newness of the setting that makes these narratives distinct from each other. Erdmann says:

In literature, the spread of crime has taken on topographic proportions that reflect the globalization processes of the late twentieth-century. In the crime novels at the beginning of the twenty-first century, investigations take place all over the world and anyone who went to the trouble of totting up the sum of fictional scenes of the crime would be undertaking a project of international cartography. (13)

In Robert van Gulik's Judge Dee series (1949–1968), set in China, “[t]he narrative themes, plots and criminal types draw on the rich culturally specific Chinese context and Chinese

history” (15). In this manner, “[t]he reading of crime novels becomes an ethnographic reading; the scene of crime becomes the *locus genius* of the cultural tragedy” (19). Thus, what attracts the readers, is not just the suspense of the novel but the setting that introduces the readers to new cultures, traditions, societies and topographies. Kodanaga (1998) studies spatiality in Ruth Rendell’s Police Procedurals where she finds that a fictional space of Kingsmarkham in Inspector Wexford series is a reflection of human society. She says, “Contemporary literary works, especially mysteries viewed as historical documents, are. . . a valuable record of social change” (Kodanaga 414). She continues, “most mystery writers. . . end up using geography, whether to define social relationships for plot purposes, to create a realistic background, or to incorporate actual theories studied by geographers” (415). The setting, however, is not restricted to a mappable existing space but can be an imagined space. The concept of “mental maps popularized by Peter Gould and Rodney White” emphasises that “individual experiences” and subjectivity define and construct place (416, 422).

Schmid (2012) observes spatial representations in crime fiction from the microscopic or the “microspace” (such as a locked room) to the macroscopic or “macrospace” (from country houses to country space, small-town mysteries, suburbs, urban space and cityscapes) (9–10). While Detective Fiction explored both kinds of spaces, the Hard-Boiled Fiction is popularly situated in urban macrospace. Spy and Espionage Fiction, on the other hand, gives a global outreach as it transcends international boundaries. Howell (1998), influenced by Schmid’s 1995 essay “Imagining Safe Urban Spaces: The Contribution of Detective Fiction to Radical Geography”, studies the relationship of a detective officer with the urban city space. Howell (1998) argues that the study of crime fiction reveals knowledge about the city space as it gives us a glimpse of urban realities. The police officer too, travels from one place to another as a part of the investigation or during a regular patrolling duty. But a police officer is not a flâneur traversing through the city space, idly observing the world go by as visualised in

Baudelaire's works. In the "Landscape" originally titled "Paysage" from the collection *Fleur du Mal (Flowers of Evil)* (1857 and 1861), for example, Baudelaire writes, "Perched in my high look-out, palms under my chin, / I'd study buzzing shops and working men" (trans. Walter Martin 216). The police officer does not have this luxury, is hard-pressed for time and has a motive which is to enforce law and order in society (Howell 361). Therefore, an officer's relation with space highlights the dynamics of power, wherein the officer is authorised to exert clout within his/her areas of jurisdiction.

McManis (1978) argues that the countryside as the setting becomes a part of the puzzle/mystery as in the case of Doyle, Christie or Sayers (321). He writes:

The role of geographical setting as it is found in the writings of Christie and Sayers is threefold. The setting provided the place or places for the action of the plot. A locale for the crime was a sine qua non of the format. The mystery not only occurred under certain circumstances but also occurred somewhere. Hence the story must have a place or places where the crime was committed, discovered, and solved. The inherited format also required sketches or maps, and they found in these authors' works in spite of their reputations as rebels against the format approach. (320)

Schmid (2012) also resonates the importance of the crime scene especially when it is under investigation:

There is no doubt that crime fiction is centrally concerned with time; reconstructing not only who did what but when they did it is a crucial part of the detective's job. . . . crime fiction is a profoundly spatial as well as temporal genre because, as Geoffrey Hartman points out, "to solve a crime in detective stories means to give it an exact location: to pinpoint not merely the murderer and his motives but also the very place, the room, the ingenious or brutal circumstances". . . . (7)

In Police Procedurals such as that of the Swedish writer Henning Mankell or Scandinavian writer Jo Nesbø, the novels commence with a map that establishes the setting and provides reference points for the reader to trace the movement of the case and of the police officers.

Walter Benjamin classifies crime novels as “Kriminalromane, auf Reisen” that is “Crime novels on Travel”, since most crime fiction novels are read as popular fiction by people as they commute in order to ‘kill the time’ (Salzani, 2007). It offers “momentary escape from the anxieties of modern life” (166). Not only are crime fiction novels read during travel, the narrative progression and situational setting frame a travel narrative. Advertised as crime tourism or dark tourism, it attracts tourists and crime fiction aficionados for a sensorial experience of geographical landmarks established in narratives. A popular example where a series of literary works initiate touristic practices similar to Bloomsday, is the Sherlock Holmes series, set at 221 Baker Street, London. London, here exists as a real geographical city, as Doyle’s London which frames the narrative context, and finally as Holmes’ fictional London. Mc Laughlin (2016) studies “a Holmesian London, rather than ‘Holmes’s London”” where he observes that “fact and fiction meet on equal terms” (150). In “The Game’s Afoot: Walking as Practice in Sherlockian Literary Geographies” (2016), he defines literary tourism as an act where the readers are “on the move rather than sedentary consumers of fiction” (146).

Eichhammer (2016) studies the depiction of Devon in Agatha Christie’s fictional writings. She understands literary tourism as “participating in the cultural imaginary, symbolically ‘resurrecting’ the dead author and her fictional realms” (Eichhammer 135). She continues, “[i]n literary tourism, authorial biographies and fictional ‘worlds’ are inscribed onto actual territories, rendering otherwise imagined topographies and temporalities distinctively tangible” (135). But Phillips (2017) argues that the writers of crime fiction are not “usually commissioned by their local tourist boards to write their novels. Rather, as Rankin explains, they use the cityscape to depict the ills of modern society, as an anti-pastoral, to explore,

through the medium of crime fiction, the corruption, injustice, violence and inequality of urban life. In consequence, the city becomes a fearful place” (102). From the twentieth century onwards, Phillips finds urban spaces popularised through Hard-Boiled narratives. He argues that Detective stories such as that of Poe and Doyle have featured urban spaces such as Paris and London, however, many of their cases have been in the countryside too.

The urban space is densely populated due to migration from rural settings, and marked by intense industrialisation. It lacks the social control of rural milieus which implies increased crime rates and the possibility of the criminal disappearing into the crowd without a trace. Solving a crime in the urban setting usually has a lower success rate. “The city is too powerful for a single detective to resolve all its problems, only small, local victories can be won” (Phillips 2017, 101). Farish (2005) observes that in urban spaces “as populations and the desire to control them expanded, solitary detectives were often overshadowed by multi-faceted and dispersed systems of policing and governmentality” (107). Beyer (2012) in her study on the Police Procedurals of Sjöwall and Wahlöö writes, “[u]sing a large and anonymous city as the setting furthermore affords a focus on the effects of alienation and deprivation, and foregrounds the tension between the individual subject and the community” (149). Breaking away from the conventions of the Golden Age country house mystery, the “urban environments echo wider contemporary cultural and political debates” (148). But such an environment also demands the detective or police officer to have a thorough knowledge of the space/place (Erdmann 2009, 19).

In an urban space for example, with narrow streets and lanes, the detective must be familiar with the pathways and alleys. There is a need to be familiar with the place of investigation, and thus, one often encounters detectives to be avid users of maps. For Salzani (2007), the detective becomes somewhat a *flâneur* and a historian (173). In crime fiction, however, unlike the conventional *flâneur*, the detective uncovers “the “dark side” of the

metropolis, transforming it into a place of danger, fear, and angst” (168). The setting adds on to the “credibility” of the narrative, as the readers “willingly” enter into the world created by the author (James 2009, 129–133). In a crime fiction narrative, the setting behaves as a “verifiable” reflection of a society where it displays cultural features and trends (Effron 2009, 333). In “Fictional Murders in Real “Mean Streets”: Detective Narratives and Authentic Urban Geographies” (2009), Effron finds linguistic characteristics in Hard-Boiled Fiction, which she calls the language of the “mean streets”, that adds authenticity to geographical locations by reflecting the “social environment” by “blur[ring] the boundaries or distinction between fiction and reality” (340). In James’ Dalgliesh series the setting is not limited to a particular landscape or architectural structure. However, it is restricted to South and East Britain, and where the Met operates. The geographical locations and settings in the Dalgliesh series are as follows:

TABLE 3: DOMINANT SETTINGS IN ADAM DALGLIESH NOVELS

S.No	Dalgliesh Series	Geographical Location	Setting
1.	<i>Cover her Face</i> (1962)	Essex and London	Martingale Manor House
			Countryside: Chadfleet village
2.	<i>A Mind to Murder</i> (1963)	London	Steen Clinic: Psychiatric Hospital
			City Space
	<i>Unnatural Causes</i> (1967)	Suffolk	Monksmere Head
			Countryside: Shore
4.	<i>Shroud for a Nightingale</i> (1971)	West Sussex	Nightingale House
			Countryside: Hampshire
5.	<i>Black Tower</i> (1975)	Dorset	Toynton Grange
			Headlands: Toynton village

S.No	Dalgliesh Series	Geographical Location	Setting
6.	<i>Death of an Expert Witness</i> (1977)	East Anglia	Hoggat's Laboratory
			Countryside: Chevisham Village
7.	<i>A Taste for Death</i> (1986)	London	St Matthew's Church
			City Space: Paddington
8.	<i>Devices and Desires</i> (1989)	Norfolk	Larksoken Nuclear Power Station
			Countryside: Larksoken
9.	<i>Original Sin</i> (1994)	London	Innocent House/ Peverell Press
			City Space: Wapping
10.	<i>A Certain Justice</i> (1997)	London	Old Bailey and Pawlet Court
			City Space
		Suffolk	Ipswich
			Countryside
11.	<i>Death in Holy Orders</i> (2001)	Suffolk	St Anslem's Theological College
			Headlands: Lowstoft
12.	<i>Murder Room</i> (2003)	London	Dupaync Muscum
			City Space
13.	<i>The Lighthouse</i> (2005)	Combe Island	Fictional Combe Island
			Island space
14.	<i>The Private Patient</i> (2008)	Dorset	Cheverell Manor
			Countryside

3.5 Conclusion

This survey of literature on spatial studies shows the challenges in defining the contours of this multifarious discipline. Critical studies in space indicate that there exists a disagreement among scholars to delineate specific sub-domains too. Therefore, one can conclude that spatial studies is interdisciplinary, fluid and evolving. This thesis, hence, does not limit itself to one sub-domain. Application of spatial studies to a literary text enables research in fictional, real, and liminal spaces. The study of space in crime fiction presents a countryside/rural and city/urban divide but also the emergence of transitory spaces. While the Golden Age crime fiction (around 1920s and 1930s) had a country setting, the Hard-Boiled Fiction preferred urban spaces. Crime fiction narratives also emphasise on streets or pathways through routes or trajectories undertaken by the detective as a part of the investigation. The Police Procedural is not restricted to a particular landscape. However, it is limited to the jurisdiction of the police officer. The study of space in Police Procedural investigates geographical space, literary space, physical and imaginative space, and politico-legal space. It also questions the social space and highlights the mental or psychological space with an attempt to understand why an individual commits a crime and how the occurrence of crime impacts human psyche.

Today, with the climate crisis, spatial studies pay attention to the ecological space. According to Peter Murphy “popular and commercial fiction” propagate “environmental consciousness and nature awareness” (Walton and Walton 2008, 2). Walton and Walton (2008) give examples of “botanical murder mysteries” and narratives such as Sunil Gangopadhyay’s Kakababu series representing Jarawas of India and Maasai of Kenya. This thesis connects these disciplinary networks through the study of one author, one genre and one series: P.D. James, Police Procedural and Adam Dalgliesh series. The following chapter begins with the macro space: geographical landscapes.



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