Space, Form, and Cognitive Mapping in the Literature

of the London Underground

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Abstract

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This dissertation considers literary representations of the London Underground. It synthesizes theories of literary space and recent research in the cognitive sciences on spatial reasoning. My central claim is that by means of structural relationships of mapping between spaces and their representations—the encoding and decoding of diegetic spaces in writing, the individual's cognitive mapping of the environment, and the spatial forms of literary texts more generally—the coordinates of spatial structures such as the London Underground serve as formal organizing principles for literary expression. In making this case, the dissertation aims to articulate what we mean by the term *organizing principle* in the context of literary formalism in general and spatial forms in particular. If a spatial pattern "organizes" a literary text, how does such organization work, and what textual elements are so organized? The dissertation addresses this question in connection with both fiction and poetry. Chapter 1 focuses on the diegetic spaces of Underground-related narratives, and demonstrates in the examples of three novels—Geoffrey Household's *Rogue Male*, Julian Barnes's *Metroland* and Rose Macaulay's *Told by an Idiot*—how narrative sensemaking involves mapping spaces onto Underground structures with which they correspond schematically. Chapter 2 turns to the narrative "total pattern" to read the overall spatial structure of Iris Murdoch's *A Word Child*, Zadie Smith's *NW*, and Virginia Woolf's *The Waves*. Chapter 3 focuses on Tube poetry, and on the body as a means of mapping the

Underground environment under the blinding and disorienting subterranean conditions that I describe as "space-confusion"; in readings of several poems, I argue that the sensations and movements of the body, organized according to the coordinates of what cognitive scientists call the *spatial body framework*, provide a means of cognitively mapping the environment that compensates for visual deprivations and distortions belowground. In Chapter 4, I examine the role of Harry Beck's famous schematic Tube diagram in the overall conceptualization of the Underground environment, and demonstrate how poets have resisted the visual dominance of this iconic image and instead mapped the Tube environment and experience with reference to the body of the passenger in transit.

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Table of Contents

Introduction

Space, Form, and Cognitive Mapping in the Literature of the London Underground

Introduction

The visual branding of the London Underground in the 1930s was an attempt to organize and give coherence to a fundamentally incoherent system. Today, visitors to London immediately recognize the resources introduced as part of this effort: the roundel, the standard Johnston typeface on Tube signage, and the famous "circuit diagram" of the Underground designed by Harry Beck. These are the now-ubiquitous elements of London Transport managing director Frank Pick's ambitious plan to unify and harmonize the transit system that had, by the interwar years, become an anthology of discrepant architectural styles and design principles representing seven decades of the city's turbulent history and rampant growth. As this project came to fruition, Pick also proposed to the Royal Society of Arts in 1935 that the twelve-mile span within which efficient Underground services were feasible ought to define what constituted the city of London proper (Pick 215).

Until Frank Pick, the Underground was like the city of London itself, visually and conceptually: confusing, inconsistent, and unstable. Pick introduced principles of standardization that helped to order and systematize the Underground by aligning the visual resources used to represent it to London passengers. But with his proposal to the Royal Society of Arts, Pick also introduced a principle for the conceptual ordering of London itself, a way of demarcating the urban to distinguish it from the suburban, thus defining, or conceptually "mapping," the city itself. And by using the Underground's reach as this ordering principle, based on what the limitations and affordances of travel on the system established as the standard daily London

journey, Pick formalized a notion already familiar to users of the transit system: the Underground as not just a stratum of the cityscape but in effect a map of the city.

In this way, the Underground is a special case in the study of space and its representations. When geographical space is represented on a map, the conceptual distinction between the image and the physical space is normally clear and relatively stable. As Alfred Korzybski famously writes, the "map is *not* the territory, but, if correct, it has a *similar structure* to the territory, which accounts for its usefulness" (58, original emphases). Put another way, a map is a compromise between the perfectly faithful but impractical *reproduction* of space—the Borgesian "Map of the Empire that was of the same Scale as the Empire and that coincided with it point for point" (Borges 141)—and less faithful *representation* of that space which is more practical but also necessarily distorted and misrepresentative to some extent as a consequence. The Underground, though, is both a layer of the physical environment, a territory to be mapped and represented in itself, and also a representation of the surface city above, with which it corresponds relatively faithfully but imperfectly, constituting a conceptually and navigationally "useful" image of London geography in Korzybski's sense of the word. It is thus a space to be navigated and also a tool—if an imperfect one—for urban navigation, a place unto itself and also a representation of another place: both a territory and a map. As such, the Underground destabilizes Korzybski's famous distinction, and it represents a rich field for the exploration of the possibilities and problems of spatial representation, the complex relationship between world and discourse that is at the heart of literature and language themselves.

The chapters that follow comprise a study of literary representations of the spaces of the London Underground and a synthesis of theories of literary space deriving from cognitive narratology and recent work in the cognitive sciences focusing on the spatial reasoning of

embodied subjects situated and embedded in the physical environment. My research takes up the structure of Korzybski's distinction between the map and the territory, the relationship of correspondence or mapping between two conceptual domains, in this case physical space and the resources of representation used to map it cognitively and discursively, and considers this distinction both as it is conventionally understood and as the Underground calls it into question. I focus on the structuring and ordering capacities of *image schemas*, which Mark Turner defines as "skeletal patterns that recur in our sensory and motor experience. *Motion along a path, bounded interior, balance,* and *symmetry* are typical image schemas" (16, original emphases). My aim here is not only to account for space and form in literature set in and dealing with the Underground, but to articulate what we mean by the phrase *organizing principle* in the context of literary formalism in general and spatial forms in particular. If an image schema or spatial pattern "organizes" a literary text, how does such organization work, and what elements of the text are so organized? The central claim of the present study is that by means of mapped relationships between spaces and their representations—the encoding and decoding of diegetic spaces in writing, the individual's cognitive mapping of the circumambient environment, and the spatial forms of literary texts more generally—the coordinates of image schemas serve as the principles according to which both the spatial structures of the London Underground and their narrative and poetic representations are conceptualized and organized. The readings of Underground literature in the following chapters demonstrate such organization and mapping in action, and theorize the nature and structure of spatial-textual organization itself.

In accounting for the relationship between an organizing principle and a textual or spatial structure organized by it, I refer to the *cognitive mapping* of corresponding structures. My work thus draws from research into the internal simulation of spatial environments in the decades since

Edward Tolman (1948) coined the term *cognitive mapping* to describe the mental "field map of the environment" (Tolman 192) in which the subject constructs an imaginary template or map of navigated territory. It is this interdisciplinary field of research, situated at the intersection of psychology, geography and sociology, to which Fredric Jameson alludes in his famous account of the process by which metaphorical social "spaces" are organized and made roughly comprehensible by those living within them as political subjects (Jameson 283). As I discuss at length in Chapter 3, my analysis of the literary representation of the spatial environment relates closely to this same interdisciplinary field, particularly the work of urbanists such as Kevin Lynch, Roger Downs, David Stea, and cognitive scientists such as Barbara Tversky. For my purposes here, *cognitive mapping* refers to the isomorphic relationship of correspondence and difference that exists between two spatial structures. Such relationships are to do with *mapping* in that they constitute alignments between structural analogues, as we see in the cartographic representations that, in Korzybski's terms, are overlaid or "mapped" onto the territory so as to allow one to impose conceptual order and structure to the other. These relationships are *cognitive*, however, in that they extend beyond the concrete links between physical spaces and their material representations. The "map-territory" isomorphism also describes the structure of conceptual analogical relationships such as metaphor, in which source and target domains are "mapped" onto one another in a similar way, such that their correspondences establish the structural link between them while their differences allow for a shift of meaning from the source to the target by means of induction. This is the basic structure of analogical thinking (9-10), which is itself, as Douglas Hofstadter has suggested, the foundation of all human cognition (Hofstadter, "Analogy as the Core of Cognition" 500).

A key premise in the chapters that follow is that this same sort of isomorphic mapping of corresponding domains helps to describe how formal organizing principles work in literary texts. Formalist analysis, after all, attends to the role of whatever we may call *forms* in the sense defined by Catherine Gallagher, "of structures that organize, arrange, or order the parts" (230) of a literary text. This is the looser sense of the term that Raymond Williams means in his discussion of form and formalism as involving "an essential shaping principle, making indeterminate material into a determinate or specific being or thing" (Williams 94). Study of conventional forms such as the novel, the sonnet, or the verse epic may seem to suggest that what we mean by *formal* in literature and formalist criticism is, or at any rate ought to be, confined to the regularizing and totalizing scaffolding of these highly complex, traditional, constrained and in many cases quite arbitrary structures. Recent work in New Formalist criticism has, however, expanded the range of formal reading practices; as Caroline Levine writes, form for our purposes may mean "all shapes and configurations, all ordering principles, all patterns of repetition and difference" (*Forms* 3):

> Form can mean immaterial idea, as in Plato, or material shape, as in Aristotle. It
> can indicate essence, but it can also mean superficial trappings, such as
> conventions—*mere forms*. Form can be generalizing and abstract, or highly
> particular (as in the form of *this* thing is what makes it what it is, and if it were
> reorganized it would not be the same thing). Form can be cast as historical,
> emerging out of particular cultural and political circumstances, or it can be
> understood as ahistorical, transcending the specificities of history. In disciplinary
> terms, form can point us to visual art, music, and literature, but it belongs equally
> to philosophy, law, mathematics, military science, and crystallography. Even

within literary studies, the vocabulary of formalism has always been a surprising

kind of hodge-podge, put together from rhetoric, prosody, genre theory, structural

anthropology, philology, linguistics, folklore, narratology, and semiotics. (2)

Levine's account here clearly demonstrates the breadth and diversity of what we mean by *form*.

This in turn accounts for the range of the critical material that comprises both the New

Formalism and the earlier structuralism to which it responds.

My contention here is that, perhaps appropriately, what unites this broad range of

formalisms is itself formal or structural: the way in which each is organized according to a

relationship of structural isomorphism between two cognitively mapped domains; *isomorphism*

itself, after all, denotes the correspondence (*iso-*) between forms or shapes (*morphē*). In other

words, each specific formalism in this broad range of interpretive practices is structured the same

way, as a Korzybskian "map" or template overlaid on a "territory" to which it corresponds

structurally in many respects but from which it may also differ in others. Such a relationship

exists between, for example, the form of the pointed arch in Gothic architecture and that of its

many iterations throughout a specific cathedral, or between the shape of the human hand and that

of any tool made to be held by it. And while such a relationship does indeed exist between the

sonnet form and any particular sonnet, which may adhere to the form closely or depart from it in

unconventional and semantically charged ways, the same isomorphic relationship undergirds any

"*arrangement of elements—an ordering, patterning, or shaping*" (Levine, *Forms* 3) globally or

locally, involving "literary techniques both large and small, including the marriage plot, first-

person narration, description, free indirect speech, suspense, metaphor, and syntax" (1). Indeed,

again, such a relationship structures the process of analogical reasoning itself at its most basic, as

a "familiar analog" is "mapped to the target analog to identify systematic correspondences

between the two, thereby aligning the corresponding parts of each analog" (Gentner, Holyoak and Kokinov 9). As a result of two isomorphic structures being mapped onto one another in this way, inferences about one may be made by referring to the other, "thus creating new knowledge to fill gaps in understanding" (9).

Domain-mapping of this sort is in turn the basis for more complex forms of analogical reasoning such as metaphor, which involves isomorphic correspondences between complex concepts and, even more fundamentally, between abstract concepts and concrete spatial, bodily movements. Cognitive psychologists such as George Lakoff and Mark Johnson have argued that conceptual "spatial orientations arise from the fact that we have bodies of the sort we have . . . that they function as they do in our physical environment" (Lakoff and Johnson 14), and that this embodied engagement with the spaces around us structures our thinking. This gives rise to spatial structures of metaphor, as our "ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (3), operating in terms of systematic correspondences between associated objects and concepts. Simple embodied structures such as relationships of orientation—"up-down, in-out, front-back, on-off, deep-shallow, central-peripheral" (14)—serve as representational templates for metaphorical thinking as part of a system which organizes concepts in relation to one another. Within such a system, "[o]rientational metaphors give a concept a spatial orientation; for example, HAPPY IS UP. The fact that the concept HAPPY is oriented UP leads to English expressions like 'I'm feeling *up* today'" (14). In other words, then, a physical structure organizes a conceptual one by means of an isomorphic relationship between their spatial elements. The result is a meaningful correspondence between an abstraction such as happiness and an image schema of a simple upward trajectory of movement.

This dissertation is a case study in the role of image schemas as spatial organizing principles; indeed, in considering the isomorphic relationship between mapped structures and the ways in which one such spatial pattern orders the other, this dissertation is a case study in the basic concept of an organizing principle itself. In this regard, it contributes to the growing field of formalist literary criticism, and to our understanding of how critical practices such as cognitive narratology and spatial theory shed light on the structural dimensions of literary texts in general. In this way, my analyses of Underground spatialities in fiction and poetry are exemplars for a form of reading practice that may be used to trace the organizing work of formal structures of other kinds and in other texts. I have in mind here the formalist study of structures and patterns "that organize, arrange, or order the parts" (Gallagher 230) of a text in other ways besides those of traditional literary forms, whether organizing a text "globally" (the sonnet; the epistolary novel; the folk tale) or "locally" (iambic pentameter; the letter; the Proppian narrateme). My work here is concerned with forms, at both of these levels, as structures in the sense W. J. T. Mitchell outlines when he observes that form's "role has been completely overtaken by the concept of structure, which rightly emphasizes the artificial, constructed character of cultural forms and defuses the idealist and organicist overtones that surround the concept of form" (Mitchell 321). Robert S. Lehman similarly defines formalism as "an approach to art objects—literature, film, painting, and so on—grounded in an attention to these objects' spatiotemporal qualities, their *phenomenal* qualities, which might allow for the transmission of a content or meaning but that are not themselves *intrinsically* meaningful" (246, original emphases). In tending in this direction, the so-called New Formalism arguably constitutes a theoretical course correction away from the late twentieth-century prevalence of what Herbert Tucker calls a "shopworn Historicism . . . far from New" (703); this New Formalism "harkens

back to New Criticism, Russian formalism, and structuralism, but . . . embraces cultural theory and actively draws on New Historicist methodologies" (Theile 7). *Form*, as Caroline Levine defines the term, may thus refer "to shaping patterns, to identifiable interlacings of repetitions and differences, to dense networks of structuring principles and categories. It is conceptual and abstract, generalizing and transhistorical. But it is neither apolitical nor ahistorical" (Levine, "Strategic Formalism" 632). The present study identifies the spatial structures of image schemas as forms in this sense and considers their function as textual and cognitive organizing principles.

With respect to the Underground in particular, however, this turn toward space and structure also shifts the critical discussion of Underground literature away from its present emphases, addressing an important limitation of existing critical work on the subject, which has been dominated in recent years by a focus on the thematic role of the Tube as an underworld setting and symbol. As Frank Pick's efforts at visual standardization make clear, the Underground is a diverse assemblage comprising not just the chthonic tunnels of the Bakerloo, Piccadilly and Northern Lines but also the sunlit, garden-lined platforms at South Kensington and the majestic modernist hangars of Canary Wharf and Canada Water along the Jubilee Line extension; indeed over half of the Underground network in fact runs *over*ground, and extends into the suburbs as far as Buckinghamshire (Martin 76). To limit the role of the Underground in literature to the thematic associations of the earliest subsurface tunnels, the Metropolitan and Hammersmith & City Lines which were constructed in the 1860s and 1870s, is to focus on a small portion of a much larger system and to ignore the valences of many other elements of the visual, architectural and aesthetic complexity to which Pick's systematizing efforts were directed. The present study focuses instead on where such diverse elements of the Underground system nonetheless do cohere, as part of a complex cognitive map of literary space shared by

texts with a broad range of thematic, symbolic and generic emphases yet brought together structurally and conceptually by their common engagement with the spaces of the Tube.

In the pages that follow, I will first briefly map the critical and theoretical territory that serves as context for this analysis: the major currents in critical study of the Underground in literature, and the relevant theoretical ideas in cognitive narratology, spatiality and cognition that inform my readings of the literary Tube. I will then briefly summarize the major sections of the project, accounting for the specific approaches to be taken to the fiction and poetry of the Underground.

The Spaces of the London Underground: Criticism and Theory

The first tracks of what would later be called the London Underground, the world's first subterranean rail lines, went into service on 10 January 1863. The Tube has thus been part of London for a century and a half, and has played a variety of roles in the literature of this long period. It is rather a special case with respect to real-world spaces in literature, as it is difficult to think of a physical site or structure that a comparable number of texts share as a setting and object of focus. Hundreds of works of English literature published since the 1860s engage the Underground in some way, so that the canonical archive of what we might call "Tube literature" resembles the Underground itself: seemingly hidden yet pervasive, taken for granted as part of the complex modern city yet one of the structural elements holding that city together. Like the discrete sites on the Tube map, the many novels, stories, poems, essays, and other works set in and dealing with the Tube form a vast, interconnected literary "network." The Underground thus serves as the basis for an illuminating case study in literary engagement with space, an opportunity to observe how different texts organize and are organized by the same physical

structure and its constituent elements and forms, and to consider how both the affordances and limitations of the structure shape that organization.

In spite of the Underground's ubiquity and centrality to London life since the mid nineteenth century, its representation in British literature has been the subject of surprisingly little focused scholarly attention. This is certainly not for lack of *popular* critical interest in the Underground, as demonstrated by the countless "passenger's histories," trivia guides, and other Tube-focused culture production on display in bookstores and souvenir shops across the UK. Nor is this due to a lack of interest from literary writers themselves, and indeed examples of engagement with the Tube abound across the modern British literary canon. George Gissing returned frequently to the "cacophony of voices, banging doors and screeching wheels" (Welsh 1) of the Underground throughout his novels of the 1880s and 1890s. Henry James in *The Wings of the Dove* (1902) stages a key encounter between Kate Croy and Merton Densher in the "choked compartment" (James 50) of a carriage on the Inner Circle, the route that would later become the Circle Line. William Morris's *News from Nowhere* (1890) opens with a portrayal of suburban commuters confined in the "vapour-bath of hurried and discontented humanity, a carriage of the underground railway" (Morris 53), a London tableau that recurs in numerous literary critiques of urban modernity from Orwell's *Keep the Aspidistra Flying* (1936) and *Coming Up for Air* (1939) to J. B. Priestley's *Angel Pavement* (1930), and John Sommerfield's *May Day* (1936). The Underground is a crucial site of racial and countercultural rebellion in novels such as Sam Selvon's *The Lonely Londoners* (1956), Salman Rushdie's *The Satanic Verses* (1988), and Hanif Kureishi's *The Black Album* (1995), and its subterranean alterity has made it a key setting in works ranging from the mid-Victorian murder mysteries of the Baroness

Emma Orczy to the urban fantasies of Neil Gaiman[1]. If anything, the relative lack of critical

material on the Underground in literature is arguably because of, rather than in spite of, the

ubiquity and centrality of the Underground in London life. The construction of the Tube created

a radically new kind of public space in the nineteenth century, one where passengers crowded for

the first time into steamy tunnels and travelled blind through what then seemed a hellish

underworld. But by 1900, near the end of the Tube's first half-century, the experience of

travelling through London by underground train had become commonplace, a part of the city

environment and experience which, like the streets and squares aboveground, it had become

possible to take for granted and essentially ignore.

Such scholarly material as does exist on the Underground in literature has tended to focus

on one of two main preoccupations. The first of these is with the presentation of what, in

borrowing a term from David Ashford, we might call "cultural geographies." Notable examples

include Ashford's *London Underground: A Cultural Geography* (2013), Haewon Hwang's

London's Underground Spaces: Representing the Victorian City 1840-1915 (2013), Ana Parejo

Vadillo's *Women Poets and Urban Aestheticism: Passengers of Modernity* (2005), David Pike's

Subterranean Cities: The Worlds Beneath Paris and London (2005), and David Welsh's

Underground Writing: The London Tube from George Gissing to Virginia Woolf (2010). These

are all important and insightful studies, and Welsh's in particular is an impressively thorough

overview of the Underground in texts from the canonical to the obscure. However, these critical

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[1] See, for example, Robert Barr, "The Doom of London" (1893); John Oxenham, "A Mystery of the Underground" (1897); Orczy, "The Mysterious Death on the Underground Railway" (1901); Arthur Conan Doyle, "The Adventure of the Bruce-Partington Plans" (1908); Gerald Bullett, "Last Days of Binnacle" (1926); Agatha Christie, *The Man in the Brown Suit* (1926); P. D. James, *Innocent Blood* (1980); Alan Moore, *V for Vendetta* (1988); Neil Gaiman, *Neverwhere* (1996); and Tobias Hill, *Underground* (1999).

works generally take the form of chronologically organized surveys that focus on briefly historicizing many engagements with the Underground across a wide range of culture production, including literature, drama, and film; in this regard, they tend rather more toward breadth than depth, capturing larger patterns and developments in thinking about the Tube over time at the expense of the details yielded by closer scrutiny. Shorter analyses of the literary, artistic and cultural Underground have tended the same way; Simeon Koole's study of depictions of proxemics in Underground social space, to take one representative example, charts the "history of everyday bodily interactions on the London tube" (524) with reference to Cyril Power's linocuts, essays by J. B. Priestley, Anthony Asquith's film *Underground* (1928), and a wide range of other texts.

The second notable tendency in criticism of the literary Underground is toward a focus on the symbolic associations of above- and belowground spaces, characterizing the subterranean stratum of the city variously as representing the mythic underworld, embodying a hellish intensification of the nightmare-vision of urban modernity, or constituting the city's submerged Freudian unconscious. Pike's and Hwang's studies explore such themes at length, and many other works take them up as well, especially those on the Tube and psychogeography, such as Brian Baker's studies of the novels of Michael Moorcock and Iain Sinclair. As Pike's survey of the history of subterranean space makes clear, this is in many ways a well-justified approach to the Underground with a long literary and critical history, as he demonstrates well in his impressive survey of everything below the urban surface, including underground railways, catacombs, and sewers. But as the conceptual underpinnings of Pike's study also suggest, in aligning the Tube with these other infrastructural works, which relate to the surface city and its inhabitants in profoundly different ways, such an approach is limited by its preference for the

breadth of survey over the depth of a thorough account of what is particular to the subway spaces through which the city population circulates. Indeed the thematic range of works set in and dealing with the Underground is as broad as that of modern literature itself, and in this regard it resembles the heterogeneous transit system that Frank Pick sought to make sense of through branding and visual design. Pick's strategy was not, however, to impose order through homogenizing reconstruction, but rather to implement principles of mapping and visual representation to aid in the navigation of an inexorably diverse and complex system. Thus a similar critical "map" of the literary Underground is necessary, one that introduces the diversity and range of structural study—commensurate with that of the Tube itself—and avoids the potential oversimplification of thematic approaches.

The present study takes up this project by bringing to bear upon the literary Underground the formalist principles and structures described above: the isomorphic relationships between spatial organizing principles and the domains upon which they impose conceptual order. Along the way, these analyses also consider how the appeal of the Underground in particular to the literary writer may arise from its evocation of similar notions of mapping spatial structures and patterns. After all, the surface and subterranean strata of the cityscape themselves relate to one another in an isomorphic way, comprising the two halves of a mapped structure made up of corresponding and differing elements, and thus constituting a form of map-territory relation as well. Though it is of course impossible to state definitively what draws creative writers to a particular setting, my reading of Underground spaces as the source of literary structures nonetheless offers an alternative to underworld themes as an explanation of the frequent return to the subway in British literature of the past 150 years.

As a demonstration of a particular way of reading the Underground across multiple literary texts, in one way this dissertation naturally resembles the "cultural geographies" summarized above in striving for relative breadth. Chapters 1 and 2 comprise readings of six British novels published between 1923 and 2012, and the poems discussed in Chapters 3 and 4 span the period from the First World War to the 1990s; in this regard, the present study is not confined to a single narrowly defined, conventional historical period. These writers include figures of undisputed canonical significance such as Virginia Woolf, John Betjeman and Seamus Heaney alongside less frequently heard voices such as poet Maura Dooley and prolific popular thriller writer Geoffrey Household. I do not, however, purport to offer an exhaustive survey of the literary Underground. In selecting these texts and Underground spaces, I have aimed not so much for breadth as for variety, as I demonstrate how the forms of cognitive and structural thinking considered here are operative in many different texts, and constitute a formal and structural common ground for what are otherwise necessarily diverse literary engagements with the Underground in general.

Theories of Mind, Space, Environment, and Discourse

This study draws upon theoretical material on the cognitive mapping of space and its representation in literary discourse to make sense of the processes by which space is organized, both from within by cognizers situated in the environment and from outside as readers and authors engaging with space imaginatively in writing. This in turn accounts for the role of spatial structures in the formation and organization of such cognitive maps themselves. My work brings together several recent theories of cognitive narratology that consider the ways in which literary representations of space permit "modeling, and enabling others to model, an emergent

constellation of spatially related entities" (Herman, "Spatial Reference" 534). This field includes key concepts such as Gabriel Zoran's "general model of the structuring of space within the narrative text" (309) and his concept of the "field of vision," the spatial interrelation of those parts of the storyworld "perceived as being 'here'" (324) in the moment-to-moment process of reading; Marie-Laure Ryan's studies of how readers construct a mental model of spatial relations and how space operates as "a stage for narrative events" (215); Kevin Lynch's pioneering work on the elements of "imageability" (9) that aid in the mental mapping of cityscapes; and most importantly, studies of the role of image schemas in narrative such as Mark Turner's in *The Literary Mind* (1996).

Image schemas may constitute the most basic patterns of structure and movement, or they may combine to form more complex schemas; for example, two iterations of a simple linear trajectory of movement from one point to another may be united to form the cross-shaped schema discussed in Chapter 2, thus introducing what Turner would call the "small spatial story" (13) of *intersection* as part of a more complex structure. In any case, though, as the cognitive research on image schemas by Turner, Lakoff, Ronald Langacker and others has shown, "when we map one rich image onto another, the (relevant) image schemas of source and target end up aligned in certain ways" (17), and the isomorphic relationship between them does the work of organizing the mapped domains and facilitating the abstract conceptual reasoning which, cognitive scientists argue, is rooted in spatial thinking.

My analysis of the cognizing subject's experience of the "territory" and "map" of the Underground in poetry also draws on closely related recent work in cognitive science such as Barbara Tversky's research on perspective-taking and the construction of spatial frameworks (Tversky, "Spatial Perspective in Descriptions" 472), and cognitive psychology and discourse

analysis research such as that by Charlotte Linde and William Labov on the relationship between the *route* and *survey* perspectives, what David Herman refers to as the *projective* and *topological* points of view respectively (Herman, *Story Logic* 280), that of the emplaced subject-position and of the "God's-eye view." In Chapters 3 and 4, I discuss each of these perspectives from which the mind maps the Underground environment, using the terms *egocentric* and *allocentric*; the route perspective is egocentric in that its vantage point and conceptual centre is the experiencing subject or *ego* situated inside the environment, while the survey perspective is allocentric in that it constitutes a "top-down" view from a hypothetical vantage point located outside the mapped environment. These are distinct but related ways of *seeing* space, both shaped by the cognitive centrality of vision to human sensation, as I discuss in greater detail in Chapter 3. The cognitive maps of Underground space adumbrated in the poems discussed in these chapters are, as I elaborate further in the section summary below, ultimately organized image-schematically in ways that this theoretical material from cognitive science helps to uncover, as the grounding of abstract reasoning in embodied experience, with space organized around the bodily image schema, becomes a vital means of environmental "cartography" under the conditions belowground that necessarily constrain and in some cases even eliminate sight altogether.

As I will show, Underground fiction and poetry are organized in different ways, according to different image schemas, and for reasons to do with distinct textual roles for subterranean transit spaces in each case. A key hypothesis here, however, is that despite these differences, image-schematic spatial organization itself is fundamental to both forms. The examples from fiction and poetry considered in the chapters to follow are case studies in the image-schematic organization of literary text at various levels, in the "storyworld" spaces through which characters and environmental observers move, and in the textual structure itself

which is spatially patterned at both the local and global level. As such, these readings are also case studies in spatial organization more generally, in that they elaborate on the ways in which image schemas and literary texts relate to one another *isomorphically*. Douglas Hofstadter defines an isomorphism as "an information-preserving transformation" between "two complex structures . . . mapped onto each other, in such a way that to each part of one structure there is a corresponding part in the other structure, where 'corresponding' means that the two parts play similar roles in their respective structures" (Hofstadter, *Gödel, Escher, Bach* 49). Isomorphism offers a way of articulating spatial relationships between structures, but it extends beyond "mere formalism" in that, in Hofstadter's formulation, it essentially creates meaning; the recognition of an isomorphic relationship "between two known structures is a significant advance in knowledge" (50) that demonstrates how space and its organization operate semantically as well as structurally.

In this regard, my aim here is to account for how organizing principles work in general. If a structure, pattern or template is said to give order to a text in whole or in part, to organize it structurally, what specifically do the words *organize* and *structure* mean in this regard? To answer these questions is to uncover the ways in which a text is a shaped or patterned object in the looser sense of *form* that Levine proposes, resembling the formation of physical structures precisely because those structures may indeed provide the coordinates for a metaphorical or conceptual ordering of literary texts and spaces by being cognitively mapped on them. In accounting for the structural rather than thematic role that the Underground plays in literature, I offer an account of physical elements of the Tube experience itself—the coordinates of the spaces of the Underground, and of the bodies of passengers moving through them—as templates for formal patterning of the texts in which the Underground figures. The chapters that follow are

my attempt, then, to answer the questions about spatial organizing principles above, and to contribute to the evolving critical dialogue about formalism and space in literature.

Chapter Summaries

The readings of Underground fiction and poetry in the following chapters lead to related conclusions about the role of spatial image schemas as organizing principles for text and its representation in literature. The schemas that organize the spaces of Underground fiction are found in the spaces of the Tube environment; those that organize the phenomenological encounter with the environment in Underground poetry derive from the body in sensorimotor engagement with that environment. The differences, I argue, arise from formal affordances. On the one hand, fiction lends itself to the organization and construction of complex spatiotemporal narrative storyworlds, where image schemas have a structural role to play in organizing the coordinates of narrative settings, movements and events arrayed in space and time. Poetry, on the other hand, attends more often than fiction to the representation of spatial-cognitive interiority, in the subjective, immediate sensory experience of the environment and the formation of mental maps of space as ways of organizing and making sense of such experience. The two halves of the present project articulate these formal and phenomenological differences and ultimately conclude by uncovering what they have in common: the organizing isomorphic relationships between image-schematic structures and the representations of space that are ordered according to them. The four chapters that follow are divided into two sections; chapters 1 and 2 focus on fiction of the Underground, and Chapters 3 and 4 are devoted to Underground poetry. These sections share a common analytical aim in focusing on isomorphic relationships between the coordinates of image schemas and the spatial structures of literary texts organized by them. However, these two

sections consider distinct applications of the fundamental principle of structural correspondence that I refer to as cognitive mapping.

The cognitive-narratological concepts that inform my readings of Tube fiction centre on the role of image-schematic structures in organizing storyworlds and narrative patterns; the section on poetry attends to the emphasis in Underground poetry on the closely related but distinct process of cognitively mapping and textually representing an environment in immediate sensorimotor experience. Because in both cases the literary product is of course a mediate, textual representation of space, there is much that fiction and poetry of the Underground have in common with respect to image-schematic spatial organization of text. However, as I discuss at length in Chapter 3, recent work in cognitive science by Barbara Tversky and others focuses on the embodied subject situated in and attempting to cognitively map an environment[2]; such research permits the further exploration of problems of mapping and spatial representation in the emplaced subject's immediate experience of a space marked by and given to inducing confusion, which has been a central preoccupation of Tube poets since the early twentieth century. Thus I divide my analysis here along formal lines to uncover the ways in which poetry and fiction involve distinct but related ways of cognitively mapping space and representing it in text. These two sections are united, however, in their common basis in the mapping of spatially isomorphic domains. Correspondences between such structures allow image schemas to serve as templates for narrative representations of storyworlds, and they permit other schemas such as pictorial

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[2] Other research in this area has been conducted by George A. Miller and Philip N. Johnson-Laird (1976), Charles Fillmore (1982), Willem Levelt (1984), Nancy Franklin and Barbara Tversky (1990); T. P McNamara and V. A. Diwadkar (1997), Angelo Maravita and Atsushi Iriki (2004), Neil Burgess (2006) and others. However, I have drawn mainly from Tversky's extensive research in this area, which has recently been synthesized and summarized in *Mind in Motion: How Action Shapes Thought* (2019).

maps and the spatial framework of the body itself to structure mental maps of the Tube environment in poetry in similar ways.

Underground Fiction

I have organized the section devoted to Underground fiction in terms of Susan Stanford Friedman's distinction between the horizontal and vertical axes of narrative fiction. Borrowing the terms of Julia Kristeva's spatialization of intertextuality as an X-Y grid, Friedman defines narrative as "the representation of movement within the coordinates of space and time" (12), and distinguishes between the two axes along which these spatiotemporal coordinates are organized, "whose intersections are reconstructed by the reader in the interactive process of reading" (14). For Friedman, the "horizontal narrative" comprises the familiar storyworld components of "[s]etting, character, action, initiating 'problem,' progression, and closure" (15). Reading this horizontal narrative involves ascertaining the relationships between objects moving through diegetic time and space; we may think of this as a "small-scale" or local narrative space-time, with the textual presentation of scene and event following and "constrained by the linearity of language" (15) but aggregated through the process of reading into a spatial cognitive map of the storyworld. By contrast, the vertical narrative axis "involves reading 'down into' the text, as we move across it" (15), into the overall structure of the text as a whole. It is the "vertical narrative," a palimpsest of "superimposed surfaces" (15), where conceptual structures such as genre conventions operate "as a chronotope, a space-time, within which the specific text is read" (16) and according to which the text serves as a "map" not of diegetic spaces of the storyworld but of an overall textual structure that *represents*, constituting what Clive Bell calls a "significant

form."[3] While Friedman's horizontal narrative comprises the spatiotemporal coordinates of characters' and objects' movements in diegetic space, which assemble through the reading process to form a map of the space within which narrative events unfold, the vertical narrative is where an overall textual structure or pattern comes together.

The first chapter on Underground fiction focuses on the role of image schemas as maps of narrative storyworlds along the horizontal axis in three twentieth-century British novels: Geoffrey Household's *Rogue Male* (1939), Julian Barnes's *Metroland* (1980), and Rose Macaulay's *Told by an Idiot* (1923). Rather than addressing these novels in chronological order, I organize the readings according to the increasing structural complexity of the relevant image schemas in each case: in Household's *Rogue Male*, the pattern of linear movement from an unbounded to a bounded space; in Barnes's *Metroland*, a similar linear itinerary, from margin to centre, but interrupted in such a way as to level the spatial hierarchy between these sites; and in Macaulay's *Told by an Idiot*, the interplay between two image-schematic patterns, linear progress and circular stasis.

Rogue Male follows the narrator's attempt to evade pursuers on his way out of Poland after the attempted assassination of an unnamed dictator. A key chase scene takes place in

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[3] In *Art* (1914), Clive Bell defines *significant forms* as "arrangements and combinations that move us in a particular way" (16). He distinguishes between deliberately crafted works and natural objects that are merely beautiful, suggesting that only intentional creations can have significant form: "what I call material beauty (*e.g.* the wing of a butterfly) does not move most of us in at all the same way as a work of art moves us. It is beautiful form, but it is not significant form" (50). Bell's elaborations on the semantic capacities of such forms are at times unhelpfully indulgent in the rhapsodic and numinous; significant form is, for example, "form behind which we catch a sense of ultimate reality" (54). However, the basic point of Bell's emphasis on form and representation, what Kathleen Wall summarizes as "form's potential to *mean*, to fuse with content" (307), nonetheless captures an important sense in which to read formal structures in their roles as textual organizing principles is to attend to the semantic elements of a text rather than to engage in so-called "mere formalism." The notion of narrative patterns as significant forms in this sense is explored in depth in Chapter 2.

Holborn Station and the Aldwych branch of the Piccadilly Line. Household's text details the narrator's scramble through Holborn Station, with his movements organized according to the coordinates of an image schema of escape from confinement, from the interior to the exterior of an enclosed space. Later, the narrator hides in the Dorset countryside, digging an underground burrow and "going to ground." The text overlays the two sites, reinforcing the spatial correspondences that establish an isomorphism between the Aldwych branch and the Dorset burrow. As I demonstrate, this spatial arrangement of the storyworld renders the narrator's unconscious, ostensibly animalistic movements across England intelligible both to himself and to us as readers. My reading helps to make sense of the narrative in general and to reframe the narrator's "going to ground" from an apparent atavism to an act with an intelligible rationale.

Barnes's *Metroland* involves a similar conceptual reorganization of the storyworld image-schematically. Barnes's Bildungsroman takes place in the eponymous suburban London district along the Metropolitan Line, the childhood home of protagonist Christopher Lloyd. The Metropolitan Line gives order to this narrative, mapping the process of Christopher's maturation on the structure of a physical line connecting city and country, with the domestic domain at one end and the public spaces of adult life at the other. However, the structure of Barnes's novel differs from that of the conventional Bildungsroman, which is often spatialized as a movement from the margin to the centre of the social world. In my analysis I argue that the spatial structure of the Metropolitan Line in Barnes's novel is better understood not as a link between the suburban margin and the urban centre of London but as an incomplete route from the English margins to the cultural centre of the Continent. In this regard, the Metropolitan organizes the storyworld of the novel such that London is displaced from the conceptual centre of English life, effectively flattening the centre-margin spatial hierarchy. This reorganization fundamentally

transforms the spatial narrative structure of Barnes's novel as Bildungsroman; according to the spatial logic of the Metropolitan Line, Christopher's return to the suburbs at the end of *Metroland* is not a retreat to the margins but a lateral movement across an English narrative landscape that has been entirely refigured as spatially, socially and culturally marginal.

Finally, Rose Macaulay's *Told by an Idiot* follows the Garden family from the late Victorian through the Georgian periods. Macaulay's essayistic novel reflects on the patterns of circular stasis and linear progress that govern both the intergenerational dynamics of the Gardens and the political, social and cultural backdrop. A key scene takes place on the "Inner Circle," later the modern Circle Line, where two teenaged Gardens, Imogen and Tony, enjoy their family's traditional game of aimlessly riding the Underground all day. Macaulay's novel sets the Inner Circle, and its structure of circularity, repetition and stasis, against the "Twopenny Tube," which opened in 1900 and would later become the modern Central Line, a route mainly used by commuting City workers. As I argue, the storyworld of Macaulay's novel unites these two image-schematic structures of urban movement just as the model of history adumbrated in the text likewise involves, for Macaulay, a tentative union of stasis and progress. In these ways, then, Household, Barnes and Macaulay all establish isomorphic relationships between Underground image schemas and the storyworlds through which their characters move, and these relationships give structure and order to the cognitive maps of those storyworlds on what Friedman calls the horizontal axis.

Chapter 2 turns to the structuring role of image schemas at the level of the vertical axis, with respect to what Northrop Frye calls the "total pattern" (Frye 102) of the text. Here I argue that, as in the diegetic spaces of Tube fiction that are organized image-schematically in the ways described in Chapter 1, the overall narrative structure may likewise be ordered by the spatial

structures of the Underground via a similar relationship of cognitively mapped isomorphism. My analysis focuses on three novels in which Underground spaces figure prominently as settings but also provide the spatial coordinates for the overall narrative pattern as well: Iris Murdoch's *A Word Child* (1975), Zadie Smith's *NW* (2012), and Virginia Woolf's *The Waves* (1931). My central claim here, however, ultimately extends beyond the use of the Underground in particular as the source of spatial organizing principles. I demonstrate how image schemas from the Underground may map onto a text's overall narrative pattern so as to produce what Clive Bell calls a "significant form," a structure that signifies or represents as well as organizes. I begin with recent work by Jane Alison and others that considers the structure and function of spatial patterning in narrative fiction in ways that go beyond conventional spatializations of narrative such as Freytag's famous pyramid diagram of the narrative arc, which maps the rise and subsequent fall of dramatic action on a linear graph. My readings of Murdoch, Smith and Woolf demonstrate other spatial organizing principles at work. As in Chapter 1, I take up these texts in the order of the increasing spatiotemporal complexity of the respective image schemas that organize them: in *A Word Child*, the circles and spirals of the Circle Line and the Gloucester Road staircase; in *NW*, the crossed lines of Tube interchanges and other cruciform structures; and in *The Waves*, the complex figure of the Underground network hub embodied in Piccadilly Circus Station as it was reconstructed in 1928.

My reading of Murdoch's novel focuses on the "significant form" of the protagonist Hilary Burde's movements through London on the Circle Line as, haunted by the memory of a terrible wrongdoing in his past which leaves him feeling condemned to circulate endlessly through a Dantean living hell, he rides the Circle Line route all day. The climax of the novel, where the prospect of Hilary's redemption is introduced at last and he is liberated from the fate

of circling London endlessly underground, takes place in St. Stephen's, a church whose
importance in the life of T. S. Eliot the novel acknowledges directly through allusions to the
circular model of time in Eliot's *Four Quartets*. As I demonstrate, with the introduction of a
temporal element that holds out the prospect of Hilary's future salvation, the spatial pattern of
the narrative in Murdoch's novel shifts at this point, as it does between Dante's "Inferno" and
"Purgatorio," by opening out the closed, purely spatial circles of Hell to form the spatio*temporal*,
progressive spiral of the penitents' path up Mount Purgatory to the Earthly Paradise. This pattern
is, I argue, a "significant form" in the sense that it not only constitutes an alternative to the
Freytag pyramid, organizing the repetitive plot and its long series of chapters titled after the days
of the week, but that it iterates spatially, and thus allows us to read, the moral narratives of static
damnation and progress toward salvation that are fundamental to both Dante's *Commedia* and
Murdoch's novel.

In a similar way, but according to the coordinates of a different image schema, Zadie
Smith's *NW* is organized by the intersecting narrative lines of several characters in the northwest
London district of Willesden. The image schema of the cross, whose coordinates give structure
to these social "intersections" and the unions and clashes they bring about, organizes not only the
social world of Smith's novel but also her conception of the novel form as itself situated at a
metaphorical "crossroads" between realism and experimentation, as Smith outlines in an essay
titled "Two Directions for the Novel" which was published while she was at work on *NW*[4].
Critics such as Wendy Knepper and Vanessa Guignery have suggested that, inasmuch its
protagonists ultimately return to Willesden after attempting to create new identities for

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[4] An earlier version of this essay appeared in the *New York Review of Books* in November 2008
under the title "Two Paths for the Novel." I refer here and in Chapter 2 to the version collected in
Changing My Mind: Occasional Essays (2009) and retitled "Two Directions for the Novel."

themselves in the city, Smith's novel spatializes its suburban Londoners' lives as circular in shape and recursive in pattern. In my reading of the structure of the novel, I argue rather that the novel's overall spatial pattern, its "significant form," is organized by the coordinates of the image schema of the cross, which brings together the "small spatial stories" of discrepant linear itineraries and the points where, for better or worse, these lines nonetheless meet.

Chapter 2 closes with a reading of Virginia Woolf's *The Waves*, which was published three years after Charles Holden completed the construction of a new, circular Piccadilly Circus Station in 1928. Key scenes in Woolf's novel take place in this redesigned station, which critics such as David Ashford and David Welsh argue is a symbol of the infernal underworld in the text. In my reading of *The Waves*, I propose an alternative role for the Piccadilly Circus Underground hub as an image schema for the social "network" of the novel, which comprises the stories of six people who are linked together both by their relationships with one another and with their shared mourning of a lost friend named Percival. Woolf's novel organizes the six characters into a kind of ring reminiscent of the Piccadilly Circus concourse, an image-schematic pattern comprising a line of connected points organized around vacant space. That the social world of the six characters in *The Waves* is likewise organized around the absent Percival suggests that the new Piccadilly Circus station plays a structural rather than thematic role in Woolf's novel, staging linear "interchanges" between characters in sequence and giving form to the novel's often disorienting series of otherwise disconnected monologues.

Underground Poetry

The section on Underground poetry draws upon recent philosophical work on situated cognition, focusing on the experience of embodied subjects embedded in the physical world, to

consider how the transit passenger attempts to navigate the territory of the Underground and produce a cognitive map with which to confront the problems of disorientation inherent in the Tube environment that I describe as *space-confusion*. This term refers to the experience of being confounded in one's attempts to locate and orient oneself in a coherent, intelligible cognitive map of the spatial environment, an experience which, as I argue in Chapter 3, the Underground induces in especially pronounced ways. Barbara Tversky has demonstrated that the cognitive load associated with imagining the position of one's body in relation to a moving environment is considerably greater than that within a fixed environment ("Spatial Perspective in Descriptions" 470-3). Recent work in cognitive science along these lines, focusing on the relationship between individuals and their environs, helps to show how the Underground is a special case with respect to orientation and navigation, as it highlights the problems associated with being situated in a moving environment like the Tube and the cognitive pressure that results from the disorientation and confusion induced by it.

Such "space-confusion" is fundamental to the Underground transit experience. As Michel Foucault writes, "a train is an extraordinary bundle of relations because it is something through which one goes, it is also something by means of which one can go from one point to another, and then it is also something that goes by" (3). As such an "extraordinary bundle of relations," Underground territory is radically unstable and resistant to spatial sensemaking and cartographic representation; in the subterranean spaces of the city, it is impossible to survey the environment from a distance, visual means of orientation and wayfinding are confounded in the absence of a fixed spatial referent, and figure-ground relationships continually shift as the train carriage is both an object in the environment and an environment itself. Further, because it is impossible to gain an immediate allocentric perspective on a subterranean environment, one can only perceive

and make egocentric sense of the space immediately surrounding the body; any larger cognitive map of the Underground space is necessarily mediate, constructed with the aid of stylized, reductive and potentially misrepresentative supplements such as route maps, line diagrams, and signage. The section on Underground poetry includes a chapter devoted to each of these two forms of cognitive map: the egocentric or "viewer-centered" map of space as observed from a first-person perspective within the represented space, and the allocentric projection of the entire environment as if viewed from above[5]. These are two different forms of visual perspective on space that are the basis for cognitive maps of the environment that are vulnerable to space-confusion under the unusual visual conditions belowground, what Martin Jay calls the "scopic regime" (4)—in this case, of both visual excess in the form of the intense gaze of the circumambient subway crowd, and visual deprivation resulting from the enclosure of the environment as a whole and the traveller's confinement to small spaces. As these problems of vision are fundamental to the disorientations and destabilizations of "space-confusion," and inasmuch as they ramify where both egocentric and allocentric perspectives on Underground space are concerned, both of the chapters devoted to Underground poetry will focus on poetic engagements with the visual problems inherent in the environment. What unites these diverse poetic responses, as I demonstrate, is a common emphasis on embodiment as a corrective response to the phenomenological pressures of Underground space.

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[5] These two perspectives resemble the horizontal and vertical axes that inform Chapters 1 and 2, denoting the diegetic spaces *within* a narrative and the spatial structure *of* the narrative as a whole respectively. These are, however, related but distinct structural dyads. Friedman's axes refer to two different forms of narrative spatiality, indeed two different spaces themselves, that of the storyworld through which characters move and that of the spatiotemporal structure according to which these movements are organized to form the overall narrative pattern. However, the egocentric and allocentric are two different perspectives on the same space which depend on the position of the viewer.

Chapter 3 begins with a discussion of *ocularcentrism*, the cognitive and cultural dominance of vision, and the visual order or "scopic regime" which segments and hierarchizes the human senses, formulating vision as abstract and disembodied and thus in turn implicitly structuring human sensation itself as likewise disembodied. Through a study of Richard Aldington's poem "In the Tube," I show how the subway experience involves a sense of the passenger as alienated, isolated, and under a threat imposed by both the intrusive gaze of the crowd and the mechanistic carriage environment itself. Under such space-confusing circumstances, Aldington's speaker cannot make sense of his environment from either an egocentric or allocentric perspective. My analysis in Chapter 3 then turns to a study of poems by Donald Davie, Carol Ann Duffy and Seamus Heaney that attempt to reorganize and stabilize the subway experience by "re-embodying" it, turning from visual sensation, which is distorted and confounded by the subterranean conditions, to forms of bodily movement and sensation that serve as new ways of stabilizing the cognizing mind and body and formulating a sound egocentric cognitive map. As in Chapters 1 and 2, an isomorphic relationship between the relatively stable image schema of the body's own physical structure, which cognitive scientists call the *spatial body framework*, and the spaces of the Underground helps to establish a sound egocentric cognitive map and counter the disorienting effects of Underground space-confusion.

In Chapter 4 I turn from egocentric to allocentric cognitive maps of the Underground, and thus from maps created entirely by passengers themselves to those established in relation to prefabricated representations of Underground space such as Harry Beck's famous "circuit diagram" of the Tube system designed in the 1930s. In this iconic image, Beck deliberately distorts London geography by expanding the city centre and compressing the suburbs, and by radically stylizing other features; as a consequence, the image functions well as a tool for

planning egocentric itineraries from place to place, but necessarily leads to a misrepresentative allocentric cognitive map of London. After surveying the history of Beck's famous diagram of the transit system, I devote Chapter 4 to a study of poets whose work challenges the visual authority of the image as the basis for such distorted mental conceptions of city space and, like the poets discussed in Chapter 3, proposes embodiment as an alternative basis for conceptually organizing space according to the structure and movements of the body, what Ellen Spolsky calls "kinesic intelligence" (159). In "Poem on the Underground," for example, Michael Donaghy's speaker proposes a revised "3D design" of Beck's diagram to include those aspects of the Underground territory that are excluded from a strictly visual and fundamentally distortive image, particularly the embodied experiences of transit passengers as they move through the physical environment. John Betjeman's "Metropolitan Railway" and D. J. Enright's "The Stations of King's Cross" reorganize rather than supplement the spatial structure of Beck's image so that the resulting representation of the Underground is detached from its real-world configuration and remapped onto the coordinates of the body schema. Finally, Maura Dooley's "Explaining Magnetism" and Carole Satyamurti's "Ghost Stations" challenge the authority of Beck's image to establish what constitutes "official" territory through its inclusion in the visual representation of the system and what is rejected by its exclusion.

Conclusion

In the introduction to his seminal work *The Image of the City* (1960), Kevin Lynch identifies the various instruments that assist urban travellers with navigation, including on this list not just conventional wayfinding devices such as "maps, street numbers, route signs, [and] bus placards" but "the presence of others" (4) as well. In framing one's fellow travellers as

resources for spatial sense-making, Lynch highlights the communicative and collaborative dimension of the processes of spatial representation that are vital to the legibility and "imageability" (9) of the cityscape, and the extent to which the "reading" of representational space is grounded in our common cognitive processes of perspective-taking and environmental sense-making. This project examines the literature of the London Underground as both representations of real-world space and as texts given formal order by the coordinates of that space, as I argue that Underground structures are the source of image schemas that organize fictional and poetic space. In this regard, the project brings the insights of spatial theory to bear on a field of study that has long been focused on reading the Underground as symbol rather than structuring principle, and it synthesizes theories of literary space in cognitive narratology, philosophies of spatiality, and cognitive science that aid in understanding how physical and conceptual space operate in fiction and poetry. In this regard, the chapters that follow theorize the spatial structure and function of formal organizing principles, illuminating not only the role of the Underground in fiction and poetry but the way that spatial patterns and shapes operate as forms and formalisms in literature in general.

Chapter 1

Image Schemas and Diegetic Spaces in Underground Fiction

Introduction

In this chapter we follow the path of characters and narrators along what Susan Stanford Friedman calls the horizontal narrative axis, tracking movement "through the coordinates of textual space and time" (Friedman 14) in three works of fiction partly set in the London Underground, to uncover the ways in which the image-schematic spatial structures of Underground architectures establish the spatiotemporal coordinates of the "bounded world of the text" (14) through which these characters move and within which they come to be located and identified.

In what follows, I will demonstrate how such schemas serve as templates for two sorts of isomorphic structures. On one side of the mapped relationships explored here are image schemas of simple trajectories of movement, such as an object traveling from a bounded interior to an unbounded exterior; centripetal movement from the margin to the centre of a delineated space; movement from left to right along a timeline-like path; and circular, repetitive movement. As I will demonstrate, Underground narratives are often not only set in the Tube but organized narratively according to the image-schematic structures of subway spaces: paths along lines, relationships between interiors and exteriors, and so on. A relationship of structural correspondence exists between these image schemas and the diegetic spaces of Underground narratives which is analogous to the relationship in cognitive mapping between a mental map and a physical territory, as we see in the examples considered below: the burrow in Dorset that the narrator uses to escape his pursuers in Geoffrey Household's 1939 spy novel *Rogue Male*, the

development of the Bildungsroman protagonist Christopher Lloyd and his movement through social life in Julian Barnes's *Metroland* (1980), and the metaphorical spaces of adolescence and adulthood through which the generations of the Garden family pass in Rose Macaulay's *Told by an Idiot* (1923).

In examining such spatial mapping of the movement of characters through storyworlds in these three sample works of fiction, I demonstrate how in each case Underground architectures organize elements of the storyworld so as to establish and stabilize, for characters and/or narrators, a sense of space and place within that storyworld. Each of these readings of narrative space mapped onto image-schematic spatial structures of the Underground reveals an underlying, ordering spatial logic. The first of these texts, Household's *Rogue Male*, features a key chase scene that takes place in the now-closed Aldwych branch of the Piccadilly Line. This appendix of the Piccadilly is isomorphic with the Dorset burrow in which the narrator hides out in the latter half of the novel. The structural relationship between these spaces helps to produce an intelligible narrative storyworld within which the narrator makes sense of himself and his actions; early on, the narrator describes his thinking as "the reasoning of a hunted beast; or rather, it was not reasoning at all" (4), but as I demonstrate, the cognitive map of his movements that arises from their structural relationship to the Aldwych branch helps him to put this seemingly animalistic thinking into rational order. The Aldwych reframes the narrator's seemingly instinctual, animalistic movements as a form of escape involving the reverse of its intuitive spatial logic of movement from interior to exterior: escape for Household's narrator is found not in egress but ingress, a "going to ground" in which subterranean space is refigured by the Underground as a civilized, ordered space rather than a site of confinement, death and burial.

I will then turn to Barnes's *Metroland*, a novel that mainly takes place in the northwest-London suburbs along the Metropolitan Line, where young Christopher Lloyd dreams of fulfilling the Bildungsroman's conventional spatial narrative of movement from the margin to the centre of adult life. The Metropolitan commuter line seems to correspond with this narrative movement in linking suburban and urban space; however, Barnes establishes the Metropolitan not as a line to London but as an incomplete or failed connection to the Continent shaped by a conception of Paris as cultural centre. Thus, the novel refigures London as marginal in levelling the conceptual hierarchy between centre and periphery. The return of the protagonist to the Metroland of his youth is not an instance of simple mirroring of the spatial logic of the Bildungsroman as critics have suggested, with the movement from the margin to centre of adult life reflected in a subsequent return to his peripheral origins, but rather constitutes a levelling of the hierarchical spatial logic of centre and margin. As the novel includes a history of the Metropolitan Railway and its failure to complete the grand vision of a regional rail link to Paris, Barnes demonstrates how the Metropolitan Line constitutes not a link between urban centre and suburban margin but a representation of the detachment of both London and regional England from the conceptual centre of cultural life in Paris as Barnes's protagonist conceives it.

Finally, I examine a key scene in Rose Macaulay's *Told by an Idiot* that takes place on the "Inner Circle," which later became the modern Circle Line. Macaulay's novel associates the cyclical, repetitive movement of the Inner Circle with the socially liminal position of adolescence; by contrast, adult life is associated with the purposive movement of the Central Line which connects the West End and other outlying districts with the City centre. Macaulay's narrator explores the tension between these two patterns that for her constitutes the spatiotemporal structure of both personal and social history, and finds a spatial symbol of this

model of late nineteenth- and early twentieth-century history in the emerging union of discrete transit lines into a centrally administered London transport network in the years leading to the creation of the London Passenger Transport Board in 1933. Imogen Carrington, whom the novel associates with cycles of repetition through her link to the Circle Line, emerges as the protagonist and moral centre of the narrative, and thus the novel seems ultimately to privilege circular over linear movement of time and history; however, for Macaulay the Underground is a system that unites both the linear itineraries of the Central Line and the cyclical movements of the Circle Line, and thus it establishes a tentative union between the "small spatial stories" of progress and stasis that mirrors the model of history explored and ultimately advocated in the essayistic portions of the novel.

With respect to the critical studies of the texts at hand, each of these readings makes a necessary intervention. First, studies of Household's novel have tended to focus on the Dorset burrow and to make relatively little of the scene in the Aldwych branch apart from framing it as the civilized space in relation to which the narrator's ultimate destination in the Dorset countryside marks an evolutionary regression. Yet as I argue, to ignore how Household's novel maps the Aldwych and Dorset settings onto one another and highlights the isomorphic relationship between them is to misread the spatial aspect of the narrator's aim in writing his account and putting his flight from Poland, the "Aldwych Mystery," not just into temporal but *spatio*temporal order. Second, criticism of Barnes's *Metroland* has tended to characterize Christopher's eventual return to the suburbs of his youth as either a celebration of suburbia or a sardonic reflection on his failure to assimilate himself to adult life in the manner of the conventional Bildungsroman. As I demonstrate in what follows, the Metropolitan Railway which organizes the storyworld of the novel instead reflects a narrative pattern of failed movement from

margin to centre that reframes London as marginal and thus collapses urban and suburban space, effectively restructuring the storyworld, rather than just the protagonist's placement within it, in a way that breaks from the conventional spatiotemporal structure of the Bildungsroman narrative. Finally, my reading of Macaulay's *Told by an Idiot* articulates the relationship between the temporal patterns of progress and stasis and the spatial structures of the Central and Circle Lines respectively; as I demonstrate in my analysis of the London transit spaces of Macaulay's multigenerational narrative, the novel critiques fin-de-siècle optimism and reminds us of the extent to which historical progress and stasis are in tension.

What ultimately brings these readings together, though, to form a general study of diegetic spaces on Friedman's horizontal axis, is the extent to which all three of them establish isomorphic relationships between Underground spaces and image-schematic structures that organize their storyworlds. In the pages that follow, I undertake a series of "spatial readings" informed by such relationships, demonstrating the extent to which narrative storyworlds are structured according to image-schematic patterns. I have chosen these three texts, organized here in order of increasing image-schematic complexity, to highlight the diversity of narratives that engage with Underground space in this way; these are novels by both men and women writing and engaging with historical periods throughout the twentieth century, and across a broad spectrum of genres, subjects, and dispositions toward history and culture, from the popular spy novel to the literary-historical satire by way of the Bildungsroman. Despite the range of these representational qualities and narrative commitments, however, these three texts all engage with the shared setting of the Underground in closely related ways that extend *beyond* setting, in that their respective storyworlds are organized according to the spatial coordinates of image schemas in ways that shape how readers and characters themselves make sense of these storyworlds. It is

an image-schematic spatial reading of *Rogue Male* and its isomorphic mapping of Aldwych and the Dorset countryside that shifts both the narrator's self-conception and our notion of him out of the chaos of the atavistic and animalistic and into the role of a rational actor moving according to an intelligible spatiotemporal narrative pattern. A spatial reading of structural isomorphism makes sense of Christopher's move back to the fictional suburb of Eastwick at the end of *Metroland* both for Christopher himself as he strives to assimilate with adult life and for us in reading Barnes's overturning of the spatial logic undergirding the narrative structure of the conventional Bildungsroman. And in Macaulay's *Told by an Idiot*, a spatial reading sheds light on the unstable and tentative union between stasis and progress as it structures not just the larger-scale course of multigenerational history but the predicaments of individual characters such as Imogen and Phyllis, whose lives are likewise organized into both of these seemingly irreconcilable spatial narrative patterns. In all three cases, attending to the spatial dimension of these narratives makes sense of those storyworlds in ways that other readings cannot.

Such a spatial approach is essential, then, to understanding how these texts, despite their differences, construct their storyworlds in closely related ways. This approach is especially valuable as we seek to articulate how narratives make use of space not just as setting but as a key means of narrative understanding, of ordering and making sense of the storyworlds in the narratives which, as David Herman puts it, inhere in "a pattern of thinking and communicating, a cognitive style as well as a discourse genre" (Herman, *Story Logic* 298). Isomorphic structuring of narrative space is "meaning-generating" in two senses, then, each corresponding to different senses of the word *significant*. First, in the looser sense of this term, there is what Douglas Hofstadter means when he argues that "[t]he perception of an isomorphism between two known structures is a significant advance in knowledge" and that "it is such perceptions of isomorphism

which create *meanings* in the minds of people" (Hofstadter, *Gödel, Escher Bach* 50). Isomorphism in general, therefore, "induces meaning" (49) in the relationship between structures or what David Herman calls "narrative domains" (Herman, *Story Logic* 264), whether these comprise physical objects in space, events in time, or structures of interrelated concepts. Second, in the more technical sense that we will explore further in Chapter 2 in connection with Clive Bell's *Art* (1914) and the notion of "significant form," there is the way that spatial forms and structures may *signify* and thus aid in the process of narrative sense-making as part of the reading and interpretive practices, the "cognitive style" (Herman, *Story Logic* 298), according to which we encode and decode narrative. Reading in this way for the mapped isomorphic relationships by which image schemas structure the diegetic spaces of fiction, then, constitutes one half of an illuminating and generative interpretive practice *vis-à-vis* narrative and spatiality whose structural complement we will explore in Chapter 2, as we shift from the horizontal to the vertical axis and from the diegetic spaces *in* narrative to the overall space or form *of* narrative more generally.

Bounded and Unbounded Spaces in Geoffrey Household's Rogue Male

Geoffrey Household's *Rogue Male* (1939) is an unnamed narrator's account of his journey across Europe from Poland after a failed attempt to assassinate a foreign dictator. His intent in writing these events is to give structure to his experiences and thoughts, to make his behaviour "intelligible" (8) to future readers and himself. Interrogated, tortured and left for dead, the thwarted assassin makes his way to England where, to evade his pursuers in London, at one point he slips into the Underground, where a confrontation in the Aldwych branch of the Piccadilly Line leads to the death of one of the enemy agents. The narrator then resolves to "go

to ground" (60), making his way to the Dorset countryside, where he excavates an elaborate burrow driven deep in the earth and sandstone with "a high vault, packed with clay" (74). The narrator resides in this lair for some weeks awaiting his final confrontation with Major Quive-Smith and writing the first half of the narrative, so that in a sense the narrated chronology "catches up" to the moment of composition and the narration shifts from the past to the present tense. In thus collapsing Aldwych and the burrow together, this narrative structure effectively establishes the Underground scene as a framed storyworld within the storyworld.

The scene in the Aldwych branch has to date played a minor role in critical analyses of *Rogue Male*, but it is in fact essential to an understanding of the structure of the overall narrative and the protagonist's placement and movements within it. The spatial coordinates of the Aldwych portion of the Underground provide the image schemas according to which the storyworld is organized, as the narrator maps the structure of the Piccadilly branch, the site of the "Aldwych Mystery," onto his final encounter with enemy agents in Dorset. As I will show, critics have tended to organize the Aldwych and Dorset settings in the novel sequentially and read them as describing the narrator's descent from the civilization of the built environment to the animalism of the natural world. However, this framing of the relationship between the novel's key settings ultimately fails to account for the more important structural isomorphism between them as they are mapped onto one another and considered spatially rather than temporally. By means of such a process of mapping isomorphic spaces onto one another, the narrator generates an intelligible storyworld out of the physical spaces through which he had earlier travelled with ostensible automaticity, "no more conscious than a chimpanzee" (Household 61), and uncovers the image-schematic structure of the storyworld within which to make sense of his own actions and thus explain to himself the "insistent but frequently obscure"

(61) rationale behind them. In doing so, the spatial logic of his "going to ground" in Dorset is reversed and conceptually refigured as a narrative movement outward rather than inward, as an escape from an enclosed space rather than a retreat into one. This reconfiguration transforms the spatial narrative both for the narrator himself and for readers. Such a reframing depends on elevating the importance of the Aldwych scene and considering it as part of a mapped structural isomorphism with the Dorset burrow; as I will demonstrate, making sense of the storyworld of Household's novel thus depends on a careful scrutiny of the Underground.

The Aldwych branch was by the 1930s a strangely vacant central-London locale. From 1907 to 1994, this 573-yard segment of track split from the main Piccadilly Line, running south from Holborn Station to Aldwych (originally Strand) Station. This stretch was a legacy of the haphazard construction of the Piccadilly via multiple railway schemes "untidily patched together" (Wolmar 185), the last portion of the Great Northern and Strand Railway left over when it merged with the Brompton and Piccadilly Circus Railway in November 1902 and the present course of the Piccadilly Line began to be consolidated. Underground historian Christian Wolmar points out that from its opening in November 1907, the Aldwych branch saw relatively little use, and that indeed "the inaugural service attracted no passengers apart from a [single] labourer" (185). The companies whose lines united to form the modern Piccadilly had considered northward extensions to Wood Green via Finsbury Park and south to Waterloo which would have significantly increased passenger traffic through Aldwych, but neither scheme came to fruition, and as it became clear that the branch would remain an underused appendix of the Piccadilly Line, Aldwych service was reduced to weekdays only in 1958, and further reduced to peak-hours weekday service in 1962 (Connor 99), with closure being considered several times along the way. By the publication of Household's novel, then, the Aldwych branch was well

known to London readers as a little-used supplementary transit service, and Aldwych itself as a sparsely populated station in contrast with nearby Holborn and elsewhere in the bustling central-London stations of the Piccadilly, Central, District and Northern Lines.

The scene in *Rogue Male* that transpires in this near-deserted terminus is a decisive moment in the plot, and it establishes a metonym for the narrator's case, as the press comes to refer to him and his actions in general as the "Aldwych Mystery" (Household 58, 75). Pivotal though the scene clearly is, it has been overlooked in the handful of scholarly works on Household's novel; critics have tended to ignore the Underground scene and concentrate instead on the Dorset burrow and its thematic significance. Roger Bromley, for one, focuses on the narrator's status as a displaced and unadaptable member of the landed gentry who "seeks to find a place and a meaning in a society from which he is metaphorically exiled" (Bromley 177). The narrator's journal is an attempt "to register in a written record the conditions of his outlawry and the search for meaning and purpose" (178); "narrative coherence and continuity," Bromley argues, are "means of resolving the real historical contradictions rooted in the phenomena of rupture, discontinuity, and the incidence of interruptions" (178). For Bromley, such coherence and continuity involves "[t]he presences, the knowable characters, the resolvable conflicts, [and] the well charted time and space" (178) of the storyworld that the narrator moves through, but Bromley's reading focuses mainly on the womblike burrow as the key site of the narrative and a symbol of the narrator's movement backward through historical time "to re-constitute the sovereignty of the subject which has been dispersed, fragmented, and divided in the modern world" (180). This reading ignores the Underground incident that shapes the later Dorset episode, and that confers the "Aldwych Mystery" epithet that comes closest to formally identifying the otherwise nameless narrator. The repetition of this label throughout the novel

emphasizes that insofar as the Dorset burrow has any ordering spatiotemporal structure and continuity, it is by virtue of its isomorphic relationship to the Aldwych branch that conceptually organizes it in the narrator's chronicle. Thus there is a significant limitation to any reading of the Dorset burrow as the key setting of the novel to the exclusion of the Aldwych scene.

Critics such as Bromley and Victoria Nelson impute to the narrator's movements a pattern of evolutionary regression that the narrator himself acknowledges and strives to reverse. The narrator writes that he has forced himself to "analyse" (61) in writing precisely to move *forward* in evolutionary time: to go to ground not in yielding to the animalism of the womblike burrow but instead to replace "rupture, discontinuity, and the incidence of interruptions" with an integrative rationality, order and consciousness. The narrator's purported regression depends on treating the London and Dorset settings in temporal sequence rather than attending to the isomorphic relationship between them. Organized sequentially, the two sites may indeed appear to describe a downward evolutionary trajectory from civilization to barbarism, from well-ordered movement through the metropolis to a disordered scurrying through the soil in Dorset. However, the fact that the narrative catches up and shifts to the scene in Dorset at this point is, I argue, meant to highlight the overlaid rather than sequential structure in which Household would have us consider the Aldwych and Dorset settings, conceptually organizing these scenes spatially rather than temporally. What matters to the narrator's chronicle and its construction of order is not the sequence of movement from London to Dorset but the isomorphic relationship between these scenes such that the Aldwych gives order to the burrow and makes spatiotemporal narrative sense of it. Overlaid or "mapped" on the Aldwych scene in this way, the improvised subterranean space in Dorset is structured as a means of transit and escape like the subway system rather than as a site of confinement, stasis, death and burial. The Aldwych branch

reverses the spatial logic of the burrow such that going to ground is a narrative movement out of enclosure rather than a movement inward. This is the "small spatial story" that makes sense of the Dorset burrow for the narrator and thus puts his actions into spatiotemporal narrative order.

The narrator reflects on the mental state in which he fled his pursuers in the European countryside, framing his actions as guided by a sort of animalistic automatism, at the time seeming "no more self-conscious than a chimpanzee" (Household 61); he recalls with surprise and relief the many moments in which a state of near-mindlessness, a "saving instinct" (126), had preserved him repeatedly by prompting actions whose rationale had been obscure to him in the moment. Organizing these experiences in writing is a process of making sense of his own actions in retrospect, uncovering ordering patterns of thought and action within which his movements and impulses are "intelligible" (8) and explicable. Already we see how Household's novel suggests that "going to ground" may constitute not evolutionary regression but its opposite: a movement from unconscious to conscious being. Though the narrator's actions initially seem mindless and instinctual—he admits early in the novel that he "dislike[s] and disbelieve[s] in cold-blooded planning" (8)—the process of writing his narrative nonetheless discloses latent patterns, as when a near-miss that occurs while the narrator is hiding out in a shallow river reveals to him the hitherto unseen tendencies in his escape: "I had a preference for hiding, travelling, throwing off pursuit by water. Water, as the Spanish would say, was my *querencia*" (106). The narrator acts without conscious awareness of time and space; to construct a spatiotemporal order retrospectively in narrative, then, is to uncover a sense of the time and space of his own movements and to locate and orient the self in the construction of an orderly, patterned spatiotemporal narrative "continuity" (119).

However, this narrative-in-retrospect involves not the imposition of an external order onto events, and thus their arbitrary structural reorganization, but rather, as in the narrator's discovery of his own pattern of movement by river, a reflective process of identifying a spatiotemporal order inherent in the physical spaces within which these events unfold. He writes in search of this coherence and order, discovering a structural isomorphism between the countryside through which he moves like an animal and the urban cityscape which he identifies in the final pages of the novel as the "natural habitat of man" (181). The structural isomorphism, the relationship of narrative "mapping" and spatial correspondence between the Dorset burrow and the Aldwych branch, is more than just a case of the latter structuring the former, then; the spatial relationship between the two underwrites the escape narrative in general as a structure that locates and orients the narrator within the "space-time coordinates of the storyworld" (Herman, *Story Logic* 270).

The pattern according to which such coordinates are organized in Household's novel, the common structure of the isomorphic narrative spaces that are mapped onto one another, is image-schematic in nature. There are two main image schemas reflected in the physical spaces of the Underground that organize the "intelligible" storyworld that Household's narrator constructs in retrospect. First, there is the novel's overall narrative vector, the flight from Poland across the continent to England, a simple structure of linear westward movement which is mirrored in the path along the Piccadilly Line from the heart of the city to the "remotest end of London" (51) and on through the countryside to Dorset, a pattern of movement from a bounded interior to an unbounded exterior. Second, there is the conceptual "going-to-ground" that structures both the dead-end Aldwych branch of the Underground and the excavated burrow in Dorset; this movement is organized in terms of the reverse schema of movement from an unbounded exterior

to a bounded interior, "escape" in this case by means of what appears to be effectively self-burial. Organized by the same image-schematic structure as the Dorset burrow where the narrator's final confrontation with Quive-Smith takes place, the Aldwych branch makes intelligible for the narrator the otherwise seemingly instinctual impulse to "go to ground," which constitutes an inversion of the image schema of escape from a bounded interior just as the Aldwych branch inverts the spatial logic of the Piccadilly Line from which it deviates. Inasmuch as the affordances of the Aldwych branch include means of escape from prescribed itineraries of movement, its spatiotemporal coordinates organize subterranean space as a means of escape from pursuit rather than a mere dead end. As the Dorset burrow is mapped onto the Aldwych, it comes to tell the same image-schematic spatial story for the narrator in his final underground confrontation with Quive-Smith.

In both Aldwych and in Dorset, the narrative is strongly situated, with the narrator's actions facilitated by the affordances of particular elements of the environments within which the structurally related scenes unfold. In Aldwych, the narrator evades the pursuer he calls "Black Hat" by first hiding in a short corridor in the station that conveniently features "two right-angled twists" (54), then moving undetected in the deserted station to take refuge in the train tunnel which curves away past Aldwych Station to an unseen destination "faintly visible in a gleam of grey light" (55) beyond the normally accessible route of the train. The narrator mentions that the "escape mechanism" that is the Aldwych branch in general operates "much faster than my mind" (53), forcing him to an unconscious, instinctual reaction of panicking "like a rabbit in a warren" (53). Though this environment initially induces feelings of anxious disorientation, and thus the narrator moves through it like an animal, seemingly unconscious during the chase and altercation in the tunnel, in mapping the structure of the station and branch in retrospect the narrator

discovers how the coordinates of these spaces structure his movements into a narrative of escape and violent confrontation rather than a mere directionless panic. The Dorset burrow becomes a site of the narrator's ratiocination and strategic escape via a similarly emplaced interaction with environmental features and affordances, as evidenced in the narrator's crafting of an improvised ballista out of the body of the dead cat Asmodeus, and the mapping of its firing trajectory along the shape of the "tunnel" leading out of the burrow, which is structurally isomorphic with the curvature of the tunnel in Aldwych.

At the beginning of the Tube scene, the narrator buys a shilling ticket at Holborn, paying for sufficient fare to "travel to the remotest end of London" (51). His intent, then, is to use the Underground as a means of fleeing the city of London as a whole, escaping the site of his confederate Saul's compromised office in Lincoln's Inn Fields. The narrator's planned route out of the city, from Holborn to the "remotest end of London," structurally mirrors the overall flight from central Europe to England. When he enters Holborn, the narrator heads for "the west-bound Piccadilly Tube" (51); his intended itinerary, then, is a linear westward movement across the Underground network that mirrors the westward movement of the novel in general. In image-schematic terms, the narrator's intended path is a movement from a bounded interior to an unbounded exterior, as the Piccadilly Line leads out of central London to the rural spaces at the edge of London and on toward the West Country. From one perspective, movement along one of the lines of the London Underground involves wholly bounded (subterranean) transit between discrete city sites, but westward travel along the Piccadilly Line here is effectively escape from the "interior" of central London, a movement out of a conceptually bounded urban space and into the free "exterior" of the English countryside, just as the narrator's journey west involves escape from the interior, bounded jurisdiction of Poland.

The narrator's escape from his two pursuers depends on the improvisation of itineraries that run against the prescribed course of the transit crowd through the station. He notices an old woman carrying parcels who is "perversely trying to force her way against the stream of outcoming passengers" (52) and he plunges into this stream after her to force his own way to the next platform, where a similar but reversed maneuver allows him to direct Quive-Smith into the passenger flow and thus guide the agent's movement away from him. In the nature and direction of this movement through and against the flow of the crowd, the narrator's itinerary through the station mirrors his other evasive movements in the rest of the narrative: travelling through rivers, following roads at a distance, improvising a path along a Roman roadbed, and so on. The main means of escape inherent in the structure of the Underground, however, is not the current of the crowd through the east-west portion of the Piccadilly and Central Lines as originally intended but the ostensible dead-end of the near-deserted Aldwych branch which he enters in his scramble to avoid the enemy agents. In this way, we see a shift between the image schemas that organize his escape: from the trajectory of movement from interior to exterior mapping the narrator's original planned movement out of London to the reverse image schema of movement from exterior to interior, of ingress rather than egress.

To escape via the Underground in Holborn, the narrator must first "go to ground" by venturing into the dead-end Aldwych branch, and thus he constructs a path of movement through the Underground that both works within and resists the itineraries prescribed by the architecture of the station and branch. In this way, the narrator's movement through Aldwych mirrors his construction of the burrow, a deviation from the prescribed actions and itineraries of civilized humanity. However, in contrast with Bromley and Nelson's argument about evolutionary regression, which frames the narrator's burrowing as atavistic, this going-to-ground instead

liberates the narrator from animalistic "mindlessness" with respect to his location and movement in the surrounding environment. Aldwych serves as an image-schematic narrative template for the burrow and accounts for the narrator's actions there, as he skins Asmodeus and turns the entrance of the burrow into a weapon with which to kill Quive-Smith. The Underground journey involves a shift from one image schema to another, from linear westerly movement from interior to exterior to a movement inward from exterior to interior; the "self-burial" in Dorset involves a similar image-schematic movement inward, a departure from the novel's overall interior-exterior movement from Poland to England. In organizing his "animalistic" movements in Dorset according to structures in the Underground with which they are isomorphic, Household's narrator constructs an "intelligible" storyworld within which to locate and render meaningful and comprehensible the hitherto unconscious, automatic movements he makes in the desperate final scenes in Dorset. In terms of Friedman's "horizontal axis" along which author and reader track "the linear movement of the characters through the coordinates of textual space and time" (Friedman 14) that provide the "ordering principles" (15) for the narrative storyworld, the spatiotemporal coordinates of the Aldwych branch constitute the ordering principles of the Dorset burrow with which it is structurally isomorphic, according to which the narrator identifies and locates himself in narrative space.

The importance of this conclusion is twofold here. First, as I suggested earlier, to read the Aldwych scene spatially alongside the Dorset burrow as part of a structural isomorphism is both to uncover the image-schematic correspondences between these spaces and to reframe the relationship between them so that the narrator's chronicle describes not an evolutionary regression but a process of uncovering the underlying and organizing rationale for his movements: the spatially inverted logic of ingress and egress described above, which

reconstitutes the act of "going to ground" as a means of escape rather than self-interment. This, I argue, corrects a tendency in Household criticism to understate the importance of the Aldwych scene as the source of the novel's structural organizing principle, one which is ultimately crucial to making sense of the Dorset burrow and the larger storyworld that surrounds it, both spatially and narratively. Second—and here we turn from studies of Household's novel in particular to critical accounts of diegetic spatiality on the horizontal axis in other texts, those aspects of narrative spaces and image schemas that constitute the link between Household's work and Barnes's and Macaulay's in the sections to come—this reading reveals how diegetic spaces, structured image-schematically, may serve us as tools of narrative sense-making. Such structures map not only the spatial coordinates of characters' physical environs but also those of the metaphorical trajectories that undergird interpretive readings of figurative "spaces," in this case "paths" from barbarism to civilized order and the "small spatial stories" of capture and evasion that account for the significance as well as the shape of the narrator's movements.

Centre and Margin in Julian Barnes's Metroland

Julian Barnes has described the suburban setting of his first novel, *Metroland* (1980), the fictional northwest London borough of Eastwick that was inspired by his childhood in Northwoods, as a "non-place." Barnes writes that "despite its cosy Betjemanic associations, the point about Metroland . . . is that from the beginning it was a kind of fake place. The name, an act of branding, was thought up by property developers and railway companies as the underground network expanded. The line wasn't built to serve existing areas; the place was invented to serve the railway" (Barnes, "Julian Barnes on suburbia"). For Barnes, the Metroland suburbs are "a nonplace, with nontraditions, where mock Tudor was the appropriately bogus

prevailing architectural style" (Barnes, "Out of Place" 36). Barnes's description of Metroland as a "non-place" echoes the work of the French anthropologist Marc Augé, who writes that "[i]f a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place" (63). Augé's "non-place" is one whose denizens lack a sense of groundedness in place and history established through identification with a place of dwelling and belonging; it is instead a space of economic exchange structured in terms of individual relationships with institutional capital. It is the "traveller's space" (Augé 70) of airports, train stations, hotels, and other such sites to which one has access only through transactions with entities such as governments or corporations, and which one occupies only by passing through temporarily. In the Augeian "non-place" such exchanges are the only basis for modern identity as it relates to space and place, and they inevitably result in the alienation of the self in all but transactional economic terms.

Exploring the relationship between economic-development imperatives and deracinated community spaces in suburban London, Christian Wolmar describes the "remote sections of the Metropolitan built by [Sir Edward] Watkin in the 1880s" as "a railway in search of a purpose" (235). As Barnes says, the term "Metroland" refers to the northwest London district of suburban neighbourhoods constructed in the early decades of the twentieth century along the path of the Metropolitan Railway, later the Metropolitan Line. The Metropolitan is in fact the oldest part of the London Underground system, comprising the first segment of subterranean track constructed between Paddington and Farringdon, which went into service in January 1863. In 1872 the position of chairman of the Metropolitan Railway was taken up by Sir Edward Watkin (1819-1901), a famously ambitious entrepreneur and former MP. Watkin was first tasked with restoring the company's finances, which were in a poor state after the significant construction costs and

minimal initial profits on the subterranean line in the 1860s. He had a grander ambition for the Metropolitan, however, envisioning "link[ing] Manchester first with London and then with Paris via a Channel tunnel," a project that he believed would make him "the greatest railway magnate of the age" (Halliday 154). The considerable engineering challenges involved soon frustrated this vision, however, and Watkin turned to other, more modest means of ensuring the profitability of the Metropolitan, namely the exploitation of a special Parliamentary dispensation: whereas normally "railway companies were precluded from developing surplus land they acquired and were required to dispose of it [….] the Metropolitan uniquely had the right to grant building leases and to sell ground rents, a concession the company had won during the early days of the Metropolitan in its negotiations with the City of London" (Wolmar 237-8). The railway could thus profit directly from land development along its tracks. Not confined to serving existing communities as other railway companies were, the Metropolitan could build out into the countryside—a form of development that was naturally much less expensive and technically complex than excavating tunnels, and thus more appealing to the financially struggling company—and create its own demand by building a new community where none existed before.

This the Metropolitan did all the way out to Buckinghamshire, thirty miles from Piccadilly Circus, in the decades to come. The company advertised the subsequent land developments as the pastoral *rus in urbe* idyll of "Metro-land," promoting this bucolic vision during and after World War I in lavish full-colour brochures whose "strangulated lyricism" (Martin 169) and vivid watercolour paintings of luxurious manses surrounded by beechwoods catered to the desires and anxieties of a growing urban workforce that was priced out of central London real estate and in increasingly desperate search of affordable and accessible lodgings elsewhere. Prospective buyers could not help but be enticed by the semi-detached Tudorbethan

residences of Metroland, which featured "large gardens, demonstrating the influence of the turn-of-the-century Garden City Movement" (169). The brochures promised a fantasy life in "what must have seemed another world to inner London residents: waterfalls, lakes, cows in fields and even farmers next to horse-drawn ploughs" (Wolmar 239). As actually constructed, however, the neighbourhoods consisted of seemingly endless rows of indistinguishable semis priced at around £400 each (Martin 169). The Metropolitan developments commercially and physically united, and so in a sense obscured the distinction between, the "non-place" of the railway carriage and the figuratively transitory space of the suburban neighbourhood whose only intrinsic value, amidst the uniformity and anonymity of its gimcrack architecture, and the consequent alienation of the suburbanite who dwelt within it, is that it is "an area easy to get out of" (Barnes, *Metroland* 34).

Barnes's first novel is a Bildungsroman set in this "bourgeois dormitory" (39). Like many of Barnes's works, *Metroland* is divided into three parts, the first and third taking place in suburban Eastwick in 1963 and 1977 respectively, and the middle section in Paris as the novel's protagonist, Christopher Lloyd, dates a French girl and undertakes postgraduate research against the backdrop of *les événements* of May 1968. In the first section, teenaged Christopher and his best friend Toni long to escape Metroland and travel to the Continent. They idolize great French cultural heroes such as Baudelaire and Rimbaud, adopting as their personal slogans phrases such as "*écraser l'infâme* and *épater la bourgeoisie*" (14) and emulating the aimless movements of the Parisian *flâneur* on the streets of London. In comparison to the fantasy of Paris life, both suburban and urban English life seem mundane to them, as the language and place names signify the dull and quotidian: "In Paris, you would be leaving behind some rumpled couch in a *chambre particulière*; over here, we had just left behind Tottenham Court Road Underground station and

were heading for Bond Street" (16). Both placed and placeless like the *flâneur*, wishing "to see the world, to be at the centre of the world, and yet to remain hidden from the world" (Baudelaire 9), Christopher prides himself on "being rootless" (32), though in fact he conceives of the process of his own maturation in terms of space rather than time, imagining his future adult life as located elsewhere far away: "[o]ut there, vague and marvellous as the Empyrean, lay capital-L life" (64).

In the middle section of the novel, Christopher at last leaves England for France, where he conducts research for a postgraduate thesis on post-Revolutionary French theatre throughout the spring of 1968 and spends his free time with Annick, a French girl whom he meets in the Bibliothèque Nationale and with whom he is soon absorbed in an intense, idealized love affair; he is thus present in the city "through the burning of the Bourse, the occupation of the Odéon, the Billancourt lock-in, [and] the rumours of tanks roaring back through the night from Germany" (86), but as he observes with mild shame, in his romantic distraction he "didn't actually see anything" (86). As had been the case throughout his youth in the suburbs, "real life" seems to lie elsewhere even during Christopher's months at the ostensible heart of things in Paris during the turbulent weeks of student protest, where his social world instead mainly consists of English expatriates, one of whom, Marion, soon becomes his girlfriend after a dramatic breakup with Annick. In the final section of the novel, nine years later and back in Metroland, Christopher and Marion are married and have a young daughter. Christopher recalls having gone to Paris in pursuit of "a vivid, explosive, enriching self-knowledge" (147) but sees that this was a doomed and ultimately failed search. He now lives in "adequate comfort" (153), defending his domestic life in a way that seems both to echo and ironize the "Metro-land" brochures of the 1910s and 1920s: "Next to the record shop is a grocer's which sells eggs with shit and straw on them; two

minutes' walk from where Marion gets her hair done you can see real pigs mucking up a field. Five minutes' drive and you're in open country where only the pylons remind you of town life" (157). Firmly established in suburban domestic life at thirty, Christopher seems to have returned, physically and spiritually, to the "non-place" of Metroland.

In chronicling Christopher's development from adolescent dreaming of Paris to settled domesticity in the London suburbs, Barnes's novel is a Bildungsroman, though one in which the integration of its protagonist with adult life is arguably marked by resignation rather than triumph and "vivid, explosive, enriching self-knowledge." In general, the narrative of *Metroland* mainly follows the conventional pattern of the Bildungsroman, and Christopher's maturation, like that of the archetypal Bildungsroman protagonist, is a "flight from provinciality" (Buckley 20), a movement from the fringes of city life to its heart. This movement from youth to adulthood presumes the centrality of the urban space, particularly London. A quintessentially modern form with roots in eighteenth- and nineteenth-century conceptions of civic life and labour, the Bildungsroman privileges the urban space as the conceptual centre of all life and the site of fully fledged adulthood. This hierarchical relationship between urban and suburban space organizes the Bildungsroman, in terms of its spatiotemporal narrative coordinates, according to the image-schematic "small spatial story" of movement from margin to centre.

Barnes emphasizes the importance of the Metropolitan Line within this storyworld, where in addition to its central plot role, the Underground route is both a spatial "ordering principle" (Friedman 15) and a key symbol. The title of the novel emphasizes the suburban "non-place" created by the Metropolitan, and the novel describes its development through a potted history in the 1963 section, in which an "old fugger" (Barnes, *Metroland* 36) on a Metropolitan train tells Christopher the story of Sir Edward Watkin and the failed railway connection to the Continent.

The novel returns repeatedly to the role that travel and transport play in Christopher's life, in his longing to make his way to Paris, his adolescent frustration with the commuter's oscillation between home and school via the Underground, "a time of twice-daily metamorphosis" (64), and even his contemplation, years later, of "writing a social history of travel round London" (176). Indeed Barnes's novel would seem to be organized in terms of centre-margin relationships that mirror the Metropolitan Line itself, which similarly connects the suburban commuter belt with the City of London and thus constitutes a link between urban centre and suburban margin. In image-schematic terms, the conventional Bildungsroman narrative would thus appear to conform to the spatial structure of the commuter line.

Of especial importance to a spatial reading of the Bildungsroman narrative along these lines, though, is the final stage of the archetypal Bildungsroman plot, in which the protagonist, transformed by an encounter and integration with the adult world, returns to the childhood home and demonstrates the extent of his or her growth. In the conventional formulation of the Bildungsroman, this return is something like a Hegelian synthesis: the dialectical process of contending with the initiatory crises of maturation culminates in the successful negotiation of an adult relationship with the world from which the protagonist originates. Christopher's relationship to life in Metroland appears to reflect such a synthesis: though changed by his experience in Paris, he is also reconciled to the suburban life that once bored and frustrated him in his youth. In the final section of the novel, he has entered a relationship with Metroland whose placidity and salubriousness strongly contrast with his friend Toni's dissolute adult circumstances in "the least fashionable part of the borough of Kensington he could find" (164), where he works as a "callous academic reviewer" (164) and still unhappily pursues the same fantasy life of intellectualism, romantic detachment and sexual promiscuity about which the two

had fantasized in their boyhood. Thus Christopher's adult circumstances are not those of the fantasy "Out There" that he envisioned as a teenager, but they nourish and reward in ways that Toni's do not.

As Yili Tang has argued, in *Metroland* and later in *The Only Story* (2018) Barnes adapts the Bildungsroman "by complicating the trajectory of [the] protagonist's development" (596) through this mature return to the marginal site of origin, which Tang reads as a mirroring or reversal of the conventional pattern of the Bildungsroman narrative. For Tang, the "Barnesian Bildungsroman" (596) exhibits what she describes as an "A-B-A" pattern of "symbolical return" (596), "with the third part returning somehow to the first part" within a structure of "youth-adulthood-youth and beginning-ending-beginning" (606). Tang argues that for Barnes this pattern implies the failure of the developmental process that is central to the conventional Bildungsroman. She writes that "[i]n order to show how people can change, Barnes provides closures [sic] through a return to the starting point when the current self faces the similar challenge and carries the same task in their youth" (606). However, because the conventional itinerary of the "successful" Bildungsroman is to be a forward-moving "journey from youth to intellectual, psychological or emotional maturity" (596), for Tang a circular pattern of return to origins must presumably be a failure to complete this journey. Following Jerome Buckley, who has argued that "the typical novel of youth is strongly autobiographical" (Buckley 23), Tang emphasizes that the apparent "cyclicality" of the Bildungsroman derives from the novel's origins in autobiography: insofar as arrival at maturity prompts the writerly "return" to the remembered past, "the present is both the end and the beginning" (Tang 598), conceptually speaking, of the fundamentally autobiographical Bildungsroman.

There are, however, problems with this reading. As a survey of criticism of Barnes's novel makes clear, and as Barnes himself has been at pains to emphasize in his own comments on the novel's reception, it is ultimately unclear whether the ending constitutes a return to origins at all, even though Christopher has indeed settled with his young family in the Metroland of his childhood at the end of the novel. Caroline Holland notes that because of its ambiguous ending, with Christopher apparently both resigned to and reconciled with his suburban origins, *Metroland* "has been acclaimed as an apologia for the middle-class residents of suburbia and interpreted as the opposite, an aggressive satire—but meant as neither" (7). Barnes has "complained that in reviewing the novel Bernard Levin missed the ambiguity of its conclusion in his claim that *Metroland* is a celebration of the values of suburbia" (Holmes 50); likewise "Matthew Pateman seems to take the opposite, equally untenable, position that Barnes's perspective on Chris's return to Metroland is predominantly ironic and disapproving" (50). Tang's reading seems to prematurely settle such questions about the ending of Barnes's novel in arguing for a structural symmetry and narrative return that is ultimately unsupported by the text itself. Though Christopher may return to the physical space of Metroland, a transformation of the sort that Buckley identifies has indeed occurred, though as I argue here, not a transformation of the protagonist but rather of the conceptual "non-place" to which he returns, which has been refigured by Christopher's failed move to Paris.

The "Barnesian Bildungsroman" in *Metroland* is not a reversal of the centre-margin logic of the conventional narrative form but rather a levelling of the hierarchy undergirding that conceptual structure itself. The storyworld of Barnes's novel is organized narratively on the spatial structure of the Metropolitan Line, but not insofar as the route constitutes a stable "there-and-back-again" coupling of the suburban and urban districts between which its carriages move,

a conceptual link that preserves the centrality of the urban and the marginality of the suburbs in relation to it. Rather—and this helps to explain both Barnes's placement of a potted history of the development of Metroland in the narrative and his emphasis on the "non-place" so developed—the "small spatial story" inherent in the structure of the Metropolitan upon which Barnes's storyworld is organized is that of an *interrupted* or *incomplete* margin-centre movement represented by the failure of the Metropolitan Railway to reach the Continent and fulfill Watkin's vision. The spatial logic of a stable urban-suburban rail link is not what organizes the spatiotemporal narrative of Barnes's Bildungsroman. Instead, appropriately enough given the status of the Bildungsroman as a chronicle of development, successful or not, it is the failure of Watkin's vision of the Metropolitan and the consequent incompleteness of the Metropolitan Line that provides the spatial logic that organizes *Metroland*.

The spatial storyworld of Barnes's novel is indeed one of movement from margin to centre and promised integration with the adult world through maturation and development toward the physical and social heart of things. The centre which Christopher and Toni look ahead to and hope to reach from their marginal position in Metroland, however, is not in London but on the Continent in Paris, the site of Baudelaire and Rimbaud, which they imagine to be the centre of life in urbane, cultured adulthood. Insofar as the Metropolitan Line conceptually organizes their movement toward this destination, fulfilling the spatial narrative of the Bildungsroman, they move along an itinerary established not by the Metropolitan as it was actually constructed in the early twentieth century and as it remains today—a simple, stable means of transport linking *rus* to *urbe*—but as Watkin originally envisioned it in the nineteenth century, as a means of bringing English rail traffic to the Continent. Thus, insofar as the Metropolitan Railway as originally conceived by Watkin is organized in terms of an image schema of movement from

margin to centre, it is so organized at the level of nation rather than city; London is not the intended urban terminus of the Metropolitan Line but a waystation along a (failed, incomplete) journey toward Paris via an imagined "great link . . . through a Channel Tunnel to the Continent. What a line" (Barnes, *Metroland* 38).

Barnes's interest here is in the "spatial story" of the Metropolitan, which begins its history as a transactional "non-place" meant to extend beyond London and connect with France. As Christopher's conversation with the "elegiac old fugger" (38) emphasizes, the Metropolitan Line is a symbol of its designers' failure to realize this promise, the truncated remnant of what was to be a great line with "ambitions" (36), though ones which were motivated by Watkin's own agenda; he would have been served by a rail connection to the Continent not just professionally but personally, as he "reputedly kept a mistress in Paris" (Mabey 20) just as Barnes's protagonist dreams of doing. Christopher's own romantic fantasies both prompt a move to Paris in the first place and interfere with his movement to the heart of things so that he all but misses the events of May 1968; as Toni puts it, this is "typical. Only time you've been in the right place at the right time in your whole life, I'd say, and where are you? Holed up in an attic stuffing some chippy" (Barnes, *Metroland* 87).

It is Paris and the events of 1968 rather than London that forms the conceptual "centre" of *Metroland*; in relation to the continental centre in Paris, which is both Christopher's intended destination and that of Watkin and the Metropolitan "mega-railway" (Mabey 20), London and the rest of England are refigured as margin. Just as Christopher fails to find his way to the scene of revolutionary tumult in Paris in 1968 and thus reach the "centre" toward which the spatial arc of his Bildungsroman narrative bends, so the Metropolitan Line that organizes the storyworld of *Metroland* and of the suburban district within it likewise "fails" to realize the promise of an

integration with a cultural centre understood to lie elsewhere, in continental life. It is a movement from the margin toward what turns out to be essentially an unreachable centre. In both Christopher's failure to reach the novel's conceptual centre in Paris and the Metropolitan Line's own failure to fulfill its intended purpose of linking regional England to the Continent, Barnes's novel disrupts the conceptual centrality of London and indeed levels the overall centre-margin relationship implied by the city-country spatial logic of the commuter line.

The spatiotemporal narrative structure of the "Barnesian Bildungsroman," then, is not a simple pattern of departure and return as Tang formulates it, and as contemporary reviews of *Metroland* suggest in their treatment of Christopher's purported resignation to or reconciliation with suburbia. Rather, the novel reveals the spatial and conceptual incompleteness of the Metropolitan Line, with Paris figured as the distant and seemingly unreachable (or at any rate unreached) narrative centre, and England as a whole, including London and its countrified suburbs, framed as margin in relation to it. In *Metroland* it is place itself, then, rather than the Bildungsroman protagonist Christopher, that undergoes transformation in the course of the narrative. Christopher does not ultimately escape Metroland in the end, despite its ostensible nature as an "easy place to get out of." Rather, in providing the coordinates of a narrative of spatial and developmental incompletion, a failure to move from margin to centre, the Metropolitan Line that provides the conceptual rationale for Metroland's existence as a deracinated "non-place" effectively reframes as marginal the urban space to which it tends, shifting London away from the apparently central position it seems to occupy at the eastern terminus of the line. The result is not an affirmation of the suburban "non-place" via a reversal of the spatial narrative logic of the Bildungsroman form—a movement to the centre followed by a return to the margin, as Tang suggests—but a literal *decentring* of the Metroland storyworld, a

levelling of the hierarchical spatial logic of urban centre and suburban margin altogether in which both London and Metroland are refigured as "non-places" in Augé's sense, as essentially marginal, transitory "traveller's spaces." The key to this reformulation of the spatial logic of the storyworld lies in the image-schematic structures of the Underground: the ostensible centre-margin structure of the Metropolitan commuter line and the destabilization of this structure that Barnes enacts through Christopher's movement beyond London along the imagined itinerary of the unconstructed line past its eastern terminus at Aldgate.

In the end, the tutelary spirit of Barnes's storyworld is not the Baudelairean *flâneur* who moves freely through the heart of city life but the English poet Philip Larkin, who remained effectively self-relegated to the margins of English society in his quiet, ultimately inescapably rooted life in Hull. In one scene in the 1963 section of the novel, Barnes nods to Larkin's famous poem "This Be the Verse" and its sardonic meditation on the painful process in which parents reproduce their own pain and flaws in their children, thus condemning them to grow into similarly cruel and flawed parents and repeat the cycle:

> They fuck you up, your mum and dad
>
> They may not mean to, but they do
>
> They fill you with the faults they had
>
> And add some extra, just for you. (Larkin 1-4)

Christopher recalls that this intergenerational dynamic was a recurrent theme in his boyhood conversations with Toni:

> "One thing about parents. They fug you up."
>
> "Do you think they mean to?"
>
> "They may not. But they do, don't they?"

"Yeah, but it's not really their fault, is it?" (41)

As this conversation takes place in 1963, it predates the composition of Larkin's poem by eight years (Burnett 462); thus we recognize the anachronistic reference to Larkin but Christopher and Toni in 1963 of course do not, and indeed they attribute the thought, rather characteristically, to the French writer Émile Zola instead: "You mean like in Zola—because they were fugged up in their turn by their parents" (Barnes, *Metroland* 41). It is a metatextual moment in which Christopher in 1977 retrospectively imputes Larkin's language and thinking to his own younger self, though Christopher and Toni associate these reflections with a nineteenth-century French writer rather than an English poet from mundane East Yorkshire. This is characteristic not just of their callow Paris fetishism but of the spatial logic of *Metroland* more generally, with the intergenerational wisdom of a mid-century British writer being exported to a nineteenth-century French one in a way that presumes French cultural centrality and English marginality.

Reflecting on the spatiotemporality of the Bildungsroman and the placement of the protagonist within its storyworld, Mikhail Bakhtin demonstrates how the form involves a dynamic central figure's development in relation to a world that remains constant, that is "fundamentally immobile and ready-made, given" (23). In this formulation, the protagonist's "emergence is accomplished in real historical time, with all of its necessity, its fullness, its future, and its profoundly chronotopic nature" (23), emphasizing the form itself as "chronotopic" in its concern with the protagonist's emergence both temporally and spatially. In relation to Bakhtin's formulation, the "Barnesian Bildungsroman" is radical. As a conceptual structure for the storyworld of Christopher's purported "failure" to move from the margins of youth to the centre of adult life, the Metropolitan Line shows us not Christopher's resigned return to his marginal beginnings but a reframing of the centre as margin. This is a reconstitution not just of

the "hero" but of the storyworld within which his development unfolds: a restructuring of the relationship between centre and margin organized on the real spatiotemporal coordinates of the Metropolitan Line, not of travel from margin to centre but of movement within an English landscape established as homogeneously marginal by its spatial and conceptual relationship to the cultural centre on the Continent which the Metropolitan originally sought and failed to reach. As I suggest above, this helps to explain Barnes's inclusion of a history of Metroland whereby he introduces the alternative spatiotemporal narrative of the Metropolitan Line, not as the centre-margin commuter's line from the suburbs to the city, but as the failed attempt to bypass London and establish a continental link between Paris and regional England.

Spatiotemporal Progress and Stasis in Rose Macaulay's Told by an Idiot

Rose Macaulay's novel *Told by an Idiot*, which describes the experiences of three generations of the Garden family from 1879 to 1923, echoes the model of parental influence described by Larkin in "This Be the Verse" and his characterization of the intergenerational family saga as a cycle of repetition from which one ought to "[g]et out as early as you can" (Larkin 11). Macaulay's novel tracks the movement of history and establishes the major social and political developments of the time as a backdrop against which to view events in the Gardens' lives through the Victorian, Fin-de-Siècle, Edwardian and Georgian periods in four main sections of the same names. Gloria Fromm argues that *Told by an Idiot* employs the Garden family as "the narrative vehicle for an extended essay in modern social history" (299), fulfilling the original plan that Macaulay's better known associate and sometime literary rival Virginia Woolf had for "The Pargiters," which after much struggle she later substantially reworked and published as *The Years*. Macaulay's novel is replete with "facts and ideas, but also 'satire,

comedy, poetry, narrative,'—all that Virginia Woolf would claim she wanted to include in her own essay-novel" (299). Diana Wallace makes a similar connection as she traces the larger pattern of the 1930s feminization of the historical novel and the emphasis on family narratives that are "concerned with contemporary history as, in [Winifred] Holtby's phrase, an 'age of transition'" (Wallace 80). *Told by an Idiot* is an experiment in the expansion of the novel form to include extended essayistic reflections, a departure from character- and incident-driven plot, and a move toward experimentation with shifting in and out of the storyworld as the narrator chronicles the years from the 1870s to the 1920s and challenges the regnant scheme of periodization according to which these decades are conventionally grouped together.

Macaulay's aim in following the generations of the Garden family through this period is to explore the seemingly opposed but linked dynamics of stasis and progress, "the interaction of permanence and change" (Irwin 63). As Wallace points out, *Told by an Idiot* "exposes history as cyclical: each generation believes it lives in 'troublous times' and civilisations are 'wrecked and wrecked all down history'" (Wallace 81), but the novel "conduct[s] a kind of historical stocktaking, a measurement of the progress already made and that still to be attained" (81). Thus it preserves a certain cautious faith in forward movement despite its wryly cynical representation of the repetitions and ostensible inevitabilities of time that constitute a form of stasis, as "history repeats itself . . . almost statically, from one generation to the next, so that significant change is imperceptible" (Irwin 66). The "essayistic" portions of the novel establish a more or less explicitly stated argument about the patterns of personal and historical development: that while history seems to involve progress over time, the recurrence of events as part of a predictable, cyclical structure calls for a rejection of the conventional view of a purposive, progressive history, and that ultimately, for better or worse, human society at all points in history has

"always been much the same, and always will be" (Macaulay 69).

Thus the novel tracks history as it moves according to two image-schematic patterns that organize time and space within the storyworld, as Macaulay reflects on the path and structure of periodized history and the movement of individuals through it, and as she considers the tension between these discrete patterns of temporal movement understood in terms of spatial image schemas of physical movement through the city. In the discussion of *Told by an Idiot* that follows, I argue that in setting a key scene inside the "Inner Circle" (later the modern Circle Line) of the Underground, Macaulay demonstrates how the spatiotemporal coordinates of two of the lines, the Circle and the Central, provide the structures that organize the family saga narratively in its representation of the tension between stasis and progress over time. Of these two lines, the second, the Central London Railway which was originally nicknamed the "Twopenny Tube" and later known as the modern Central Line, corresponds with the spatiotemporal structure of a conventional left-right plotted timeline, with linear forward movement describing the ostensible progress of time and history. Thus the Central Line seems to correspond structurally with the conventional historical arc of development from late Victorian to Georgian life in Britain, the purposive structure of a Whiggish conception of history as progress. Within this pattern, though, as demonstrated in the novel's strong emphasis on cycles of repetition in the experiences of the Garden family and more generally in British political and social life year after year, the spatiotemporal structure of the Inner Circle maps out the pattern of stasis-through-repetition that dominates the individual lives of the Gardens. It is the interplay of these patterns of stasis and progress, rather than that of the movement toward modernity and futurity represented by the Central Line and characteristic of the spirit of the age surveyed in Macaulay's essayistic novel, which organizes both the storyworld of the Gardens' experiences

and the world beyond it to which the narrator repeatedly shifts in the novel's metacommentary on history. For Macaulay, the expanding and increasingly integrated Underground of the 1920s, which was transitioning from a tangle of discrete railway lines and corporations to a centrally administered, integrated system with the creation of the London Passenger Transport Board in 1933, comes to represent this tension between stasis and progress in its integration of the linear and circular itineraries in the heart of London.

What we now know as the Circle Line began as a number of discrete proposals for an "Inner Circle" to connect the central-London stations along two main east-west corridors, the routes of the original Metropolitan Railway from Paddington to Farringdon and, further south, the Metropolitan District Railway (somewhat confusingly named, and referred to hereafter by its modern name, the District, for clarity) from South Kensington to Tower Hill, into an elliptical loop that would allow for circuits of continuous movement around the heart of the capital between the City and the West End. Called into existence by government diktat via a joint select committee of Parliament in 1864 (Wolmar 71), the Inner Circle was a project held together by outside forces coordinating the work of two ruthless corporate competitors headed by managing directors embroiled in a bitter personal rivalry, Sir Edward Watkin of the Metropolitan and James Staats Forbes of the District. In this regard, the Inner Circle represents one of the earliest and most difficult stages of the decades-long process of amalgamating Underground construction and administration in which wholly independent lines and companies came together to form a centrally coordinated and administered transit system in the early 1930s.

This often-delayed project was beset by mechanical and operational difficulties, and full-circuit services on the Inner Circle did not commence until October 1884 (Wolmar 86). Even today, the Circle Line does not exist as a track in its own right, but rather as a service running

alongside others on the same rails. In 2009, Transport for London redesigned the Circle Line services, and the trains now no longer run in their original, continuous circuit; instead, they begin at the end of the Hammersmith branch that was added in late 2009 ("Circle Line Extended to the West"), travel once around the Circle clockwise to Edgware Road, reverse course for another trip around the loop in the opposite direction and then return to Hammersmith (Martin 68). This is a pattern of movement that fundamentally transforms the line, breaking it into separate journeys with clearly defined start and end points, so that it more closely resembles the rest of the Underground system. But for its first century of operation, the Circle was, true to its name, a nonstop circuit around the heart of London, and passengers could indeed ride around and around the Circle all day. Here we see how the nature and structure of the Inner Circle mirror aspects of the historical model which Macaulay explores in *Told by an Idiot*: trains move in a continuous flow along a seamless loop of track, separated arbitrarily into distinct services under different headings just as, Macaulay's novel suggests, historical periods constitute arbitrary designations of portions of a continuous temporal flow. The narrator points out that decades "are not, of course, really periods at all, except as any other ten years may be. But we, looking at them, are caught by the different name each bears, and give them different attributes, and tie labels on them, as if they were flowers in a border" (Macaulay 77); the result is an arbitrary system of segmentation that is "unscientific, sentimental, and wildly incorrect" (202).

The other major Underground line considered in Macaulay's novel is the "Twopenny Tube," the line constructed by the Central London Railway beginning in 1891 and brought into service in the summer of 1900. The line was one of "a host of imitators promoting schemes for tube railways powered by either electricity or cable" (Wolmar 142) after the success of the City & South London Railway (C&SLR), later the Northern Line, in the 1890s. Until the C&SLR,

subterranean rail services on the Metropolitan and District had been steam-powered, and were constructed via a method known as cut-and-cover, whereby roadways were excavated to form a trough in which tracks and platforms were built, and the line was then covered with a roof upon which to replace the road surface. The C&SLR, though, had incorporated two innovations that would come to radically reshape the Underground, and that effectively subdivided the history of the system, as David Welsh does in his discussion of the Tube in the work of Gissing, Wells and Woolf, into two major periods: the nineteenth-century age of smoky, brick-lined corridors for steam railways and the twentieth-century age of smaller, sleeker, electric-powered trains running in tunnels bored dozens and in some cases even hundreds of feet below the surface[1]. The Central London Railway was constructed using this method of deep tunnelling, and it was designed for electric traction, both of which were potent symbols of a futuristic, technological modern age of urban transport.

In the "Fin-de-Siècle" section of Macaulay's novel, young Imogen Carrington, daughter of Victoria Garden, considers the confusion surrounding the precise moment of the turn of the twentieth century; the narrator points out that like many others, Imogen "thought and hoped that 1900 would be a new century" (186) when it was instead of course the final year of the previous one. She is troubled by the arbitrariness and apparent indefinability of the moment of transition between epochs, recognizing that "you could not, however hard you thought, lay your finger on the moment when the new century would be born" (187). In placing the Underground at the heart of the intergenerational narrative, as the Fin-de-Siècle period gives over to the Edwardian, Macaulay's novel emphasizes one powerful symbol of modernity and futurity whose advent

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[1] For a thorough account of the thematic roles of these environments and distinct periods of Underground history in late-Victorian to modernist writing, see Welsh's *Underground Writing: The London Tube from George Gissing to Virginia Woolf* (Liverpool UP, 2010).

seems in a way to resolve the uncertainty that troubles Imogen: the electrified Central London Railway, which opened for business in August 1900 and was immediately a great success with Londoners (Wolmar 156), not least because, in another break from railway tradition, the Central London abandoned class-based seating and pricing, setting the twopence fare for all journeys that led to its original nickname. The Central London Railway thus marked the end of the nineteenth and the beginning of the twentieth century, the end of the early steam Underground and the beginning of a new age of clean, efficient, egalitarian, high-tech modern urban transport.

Thus the Underground railway is an important means of conceptually organizing Macaulay's turn-of-the-century London storyworld. In a crucial scene set in the Inner Circle, we see how Macaulay spatializes the historical structures of stasis and progress, associating them with the Circle and Central Lines respectively and exploring how the increasingly integrated Underground system holds them together. In the "Edwardian" section of the novel, two teenaged members of the Garden family, Imogen and her cousin Tony, spend part of their summer holiday playing a game that has become a family tradition: devoting a whole day to riding the Inner Circle. Imogen and Tony repurpose the Underground, which normally serves as a means of transit between city spaces, as an end in itself, a thrilling site of adventure hidden away belowground, far from mundane family life. The children venture into the "delicious, cool, romantic valley" (217) of Sloane Square Station, discovering to their delight a "half empty compartment; there was small run on the underground this lovely August Sunday. Into it dashed the children; they had a corner seat each, next the open door. They bumped up and down on the seats, opposite each other" (217). As they travel around the Circle, Imogen and Tony watch the stations pass one by one, their names forming a rhythmic chant synchronized with the movement of the train as it rushes "like a mighty wind. South Kensington Station. More people coming in,

getting out. Off again. Gloucester Road, High Street, Notting Hill Gate, Queen's Road… the penny fare was well over. Still they travelled, and jogged up and down on the straw seats, and chanted softly, monotonously, so that they could scarcely be heard above the soft roaring of the train" (217-8). As the circuit continues, an air of mystery surrounds the children's journey toward a kind of central-London Orient, "past King's Cross and Farringdon Street, towards the wild romantic stations of the east: Liverpool Street, Aldgate, and so round the bend, sweeping west like the sun. Blackfriars, Temple, Charing Cross, Westminster, St. James' Park, Victoria, SLOANE SQUARE. Oh, joy! Sing for the circle completed, the new circle begun" (218).

The pervading sense of foreignness and mystery throughout this scene underscores Imogen and Tony's status as outsiders in the adult world; however, for this same reason it is ultimately a sense of familiarity and homeliness in the Inner Circle that sustains its appeal for them, as they lack a space of their own in the social order, not yet being part of adult life but no longer feeling truly at home in their former domestic roles as children. The prospect of a penny worth of "eternal travel" (219) on the Underground does appeal to them in part because of its enticing prospect of adventure and secret "vice" (217), but the subterranean railway also provides these socially liminal adolescents with a place in which to establish their own tentative sovereignty, to stage a make-believe encounter with adult life—as emphasized in their assumed roles as Holmes and Watson "investigating" their fellow passengers and solving a make-believe "Sloane Square murder mystery" (219)—within an environment to which they feel they belong, and over which they imagine themselves presiding.

The contrast between this socially liminal position of adolescence and fully fledged adulthood is underscored by Imogen's older sister Phyllis, who is now off to college life at Cambridge. Having recently assumed her place in the adult world, Phyllis has become

disinterested in the Inner Circle game and declares her newfound fondness for the "Twopenny Tube" which carries workers into the City, and which she finds cleaner than the brick tunnels of the old steam underground on the Metropolitan and District lines. Imogen does not understand the appeal of the Twopenny Tube, objecting that "it doesn't go *round*" (217). Phyllis responds by asking, "Who wants to go round, you little donkey? It takes you where you want to get to; that's the object of a train" (217). Having assumed an adult identity, Phyllis has gone from experiencing the Inner Circle as an end in itself, a place with which to identify and in which to dwell, to a means of transit between the fixed city sites to which one belongs through externally constructed and prescribed social roles. Imogen recognizes that it is "obvious that Phyllis had grown up" and that "[i]t must happen, soon or late, to all of us" (217). Initiated into adulthood and fixed within the social and spatial coordinates of public life on the city surface, Phyllis no longer really belongs in the Inner Circle. Each generation of the Garden family undergoes this spatial and social transformation, the inevitable consequence of movement out of the liminal phase of adolescence and into social roles associated with prescribed spaces in adult life. Yet whereas the "whole family had been used to do it" and apparently all but Imogen and Tony "had now outgrown it" (217), favouring other sites of city life—Rome Garden at gambling houses (178), Maurice Garden in the newspaper office (153), Imogen's mother Victoria at home in the role of materfamilias, Irving Garden in his "bachelor chambers in Bruton Street" (115), and so on—Phyllis's new place in the adult world is expressed in terms of a graduation from one Underground space to another, and thus from one to the other of two image-schematic spatial storyworlds described above which the Underground system comprises.

As Macaulay characterizes it, the tension between progress and stasis in history resembles that between the Central and the Circle, which represent forward motion and cyclical

repetition respectively. Expressed in terms of image schemas, as Macaulay characterizes it, history is structured in terms of an interaction between permanence and change that structurally mirrors the contrast between the two main Underground lines with which the spatiotemporal storyworlds of adulthood and adolescence are associated. On the one hand, *Told by an Idiot* emphasizes patterns of change through history that suggest progress, as for example in the novel's subdivision into the Victorian, Fin-de-Siècle, Edwardian and Georgian periods in sequence, and in the passing of the world from generation to generation, as Mr. and Mrs. Garden's children in 1879 grow to have families of their own, serve in the First World War, contribute to public life in London, and so on. In these respects, the novel's conception of history is organized spatiotemporally according to the image-schematic pattern of the Central Line, whose structure echoes the linear, progressive timelines of history and genealogy.

On the other hand, though, there are echoes of Larkin's "This Be the Verse" in the narrator's reflection on the destruction wrought by parents: that "the bringing up of children (at best a poor business)" (59) is "always pretty badly done, since most parents and all children are very stupid and uncivilised, and anyhow to 'bring up' (queer phrase!) the unfortunate raw material that human nature is, to bring it up to any semblance of virtue or intelligence . . . is a gargantuan task, almost beyond human powers" (60). Rome Garden, one of the second generation of Gardens and Imogen's aunt, reflects that with respect to freedom, "each generation of people begins by thinking they've got it for the first time in history, and ends by being sure the generation younger than themselves have too much of it. It can't really always have been increasing at the rate people suppose, or there would be more of it by now" (50). That Rome assumes there is indeed no more freedom than there has ever been is arguably an instance of the very generational myopia and solipsism that she describes here, and she admits later that

periodizing history is an exercise in psychological projection, that we "see posterity as a being precisely like ourselves" (134). The narrator, presiding over the novel's path through history, emphasizes that there are no significant differences between ages, emphasizing that ostensible signs of progress such as acceleration, technological modernization, social improvement, and so on come to define all moments in history: "One knows the kind of thing; all discourses on contemporary periods have been full of it, from the earliest times even unto these last" (77). Even the relatively traditionalist Victoria Garden stresses to her mother that the "world is always new, mamma darling, and always old. It's no newer than it was in 1880, or 1870" (126). Though the narrator acknowledges that there is a sense of progress in the "audacious experimentalism" (128) in social, literary and intellectual life—a development of which Macaulay's own unconventional, essayistic novel is part—all past instances of such "cleavages made by our forefathers in those years are now regarded as quaintly old-fashioned . . . even as our own audacities will doubtless be regarded thirty years hence" (128).

Ultimately, then, in exploring the tension between historical progress and stasis, Macaulay's essay-novel critiques the fin-de-siècle optimism and emphasis on modernity and futurity that is represented in the structure of the Central Line, setting this outlook on historical development against the cycle of repetition represented by the Circle Line that also dominates the movement of time and history. In organizing the family saga and its storyworld around image-schematic patterns of both progress and repetition embodied in the Underground, Macaulay demonstrates the same complex spatiotemporal pattern structuring both personal and social history: a tension between forward movement along the "timeline" of the Central London Railway toward the heart of the metropolis and seemingly endless reiteration of events as part of a circular pattern.

Each member of the Garden family passes through a period of socially liminal adolescence, taking up the Inner Circle game before carrying on to adult life and using the Underground for its prescribed purpose as a means of transportation between city sites. This generational pattern seems to reinforce the status of the Central Line as the architectural symbol of individual maturity and social modernity, of time as purposive and progressive, though at the same time, as a cycle that repeats itself over time, it structurally mirrors the pattern of the Circle Line as well. As Macaulay's novel sustains the tension between stasis and progress in its conception of history, both the Circle and the Central Lines are revealed to represent early twentieth-century life. Though Phyllis leaves for Cambridge and seemingly makes her way into adult public life, she ultimately retreats from it, and by the end of the novel she has returned to her childhood home, where she helps her mother "with entertaining and drawing-room meetings" (237). So much, then, for the Twopenny Tube's promise to move from one place to another and thus "take you where you want to get to"; indeed, in reproducing the circumstances of her mother's domestic role, Phyllis's adult life merely sustains the intergenerational cycle that Larkin's poem urges the reader to escape, and though she had earlier criticized Imogen for the young girl's desire to "go round," her adult life has described just such a circular pattern by the end of novel.

It appears to be Imogen, then, who proceeds from childhood reverie to success in the wider world as a publishing poet while displaying no interest in perpetuating the intergenerational cycle through marriage and family (303), who seems to manage an escape, such as it is, from the cyclical pattern of history. Yet insofar as the novel identifies her with the Inner Circle, and suggests that she alone does not outgrow the family game of riding the Inner Circle—the rather unconventional course of her adulthood as a whole constituting a departure

from the prescribed itinerary of life—here, too, in the end we find personal and social history representing a complex interplay of movement and stasis, of progress and repetition, as the novel closes with a reflection on a distant future in which the now-lifeless Earth may either be left "a great revolving tomb, to spin its way through space" or otherwise "dash suddenly from its routine spinning" and fly "like a moth for a lamp, to some great bright sun and there burst into flame, till its last drift of ashes should be consumed and no more seen" (340). In other words, for the essayist-narrator it remains equally possible that the future course of history may see the world itself revolving endlessly like the Inner Circle or terminating like the Central Line.

Not a competition between opposed and ostensibly incompatible spatiotemporal models of history, then, but a tentative union established between them, and as Macaulay's narrator suggests in characterizing the patterns of personal and social history in terms of Underground structures, it is a union which resembles the administrative one finally established in the 1930s with the formation of the London Passenger Transport Board, a process that was underway as Macaulay was writing. Thus we see another structural isomorphism between "the interaction of permanence and change in the lives of people and of societies" (Irwin 63) and the amalgamation of the Underground railways under central administration in an attempt to unify the transit cityscape. It is the suspension of both these structures and dynamics together as part of an overall system held in tension, just as the early Underground was with its independent companies and competing financial and architectural plans, that ultimately provides the image-schematic narrative pattern not just of the progressive movements of the Central and the stasis of the Circle, but of the relationship between them that organizes time and history as Macaulay frames them.

Conclusion

A pattern emerges across these Underground narratives: each instance of mapping between isomorphic structures depends on ruptures, reversals, and other such reconfigurations of the logic that literally and figuratively shapes the spatial narrative. In *Rogue Male*, to map what is, ostensibly, effectively a gravesite in the countryside onto the scene of a frenzied encounter at the heart of the London transit network is to uncover a narrative of escape within a space that otherwise marks the end of physical and conceptual narrative movement in death and burial. In *Metroland*, to map the Metropolitan commuter line onto the "small spatial story" of a failed transit connection to the Continent is to level the hierarchical centre-margin spatial logic of the Metropolitan in which London constitutes the centre and its suburbs are relegated not just physically but conceptually and socially to its periphery. And in *Told by an Idiot*, to conceive of personal and social life as structured spatially on an emerging urban transit network that assimilates linear and circular image schemas is to establish a temporal model that likewise assimilates the progressive and static in social history and shows how individual lives within that milieu may also reflect a tentative union between seemingly opposed spatiotemporal patterns.

We can now see that each of the spatiotemporal storyworlds examined here involves an attempt to locate a self in narrative space by establishing its coordinates via the mapping of the image-schematic spatiotemporal structures of Underground geographies. Household's narrator discovers the spatial pattern of escape-by-ingress in the isomorphism of his Dorset burrow and the Aldwych branch, but this reconstituted storyworld also helps both him and his readers understand his actions in a new context: no longer witnessing his seemingly animalistic evasions as if from the outside and understanding himself as merely mindless and primal, he uncovers a pattern of movement that frames his self-burial as rational and comprehensible. With respect to

Barnes's novel, to the extent that the circumambient storyworld is transformed by the image-schematic reframing of Metroland, Christopher's position within this storyworld is reframed as well. As we see in the vigorous debate between critics about whether Christopher's return to the suburbs at the end of the novel is a process of reconciliation or resignation, the storyworld structures his physical and symbolic movement. Inasmuch as the "Barnesian Bildungsroman" involves a remaking of the storyworld in which the centre-margin relations that underwrite Christopher's childhood identity in suburbia are radically destabilized, the process of his movement through the adult world is likewise reframed as forward rather than backward in orientation, toward a stable, reconciled engagement with suburban life rather than an agonistic struggle to escape marginality and place himself at the conceptual centre of things. Finally, a similar transformation ultimately locates and identifies Imogen within the storyworld of Macaulay's novel, as she emerges as the protagonist and moral centre of the family saga. Inasmuch as the novel questions the extent to which linear, progressive and purposive movement toward an imagined future destination is operative at the level of both personal and social history, the storyworld of London life in the 1920s is revealed as capable of accommodating Imogen in a way that she earlier understands it cannot, as she retreats to the Inner Circle in search of a place in which to dwell and belong. Macaulay's novel, however, calls into question both simple spatial narratives embodied in the Underground—the stasis of endless movement around the Inner Circle and the progress represented by the Twopenny Tube—in demonstrating how, just as the Underground constitutes a tentative union between these two image schemas of city movement, so do individual lives and the larger social structure in which they inhere, as we see in the case of both Imogen and Phyllis.

In each of these representative cases, the narrative mapping of structurally isomorphic spaces, organized on image schemas found in the Underground geographies within which these narratives are set, organizes the spatiotemporal storyworld of the narrative along the horizontal axis, at the level of characters' movements through diegetic space. More than constituting a mere cartography of these spaces and movements, however, spatial readings which trace the structures of image schemas in narrative extend diegetic space beyond setting, articulating the role that spatiality and isomorphic relationships play in the "pattern of thinking and communicating" (Herman, *Story Logic* 298) that is narrative more generally, as the image-schematic spaces through which characters travel and within which events unfold in fact prove essential to encoding and decoding narrative. The isomorphisms that structure the relationship between image schemas and diegetic narrative spaces in turn mirror a larger structural isomorphism between physical and what we might call representational or symbolic conceptual space—the structural logic of both a subway line and a chronicle of individual movement and development that is organized according to its trajectory and coordinates. Within such an isomorphic structure, spatial forms ultimately *signify*, aiding in the process of narrative sense-making as we read and interpret narrative according to what Herman calls its "cognitive style." In the next chapter, we will further explore these practices of image-schematic spatial reading as we turn our attention from the horizontal to the vertical axis, and to the spatiality of the text as a whole, as a *significant* form or structure that likewise relates to real-world space isomorphically.

Chapter 2

The Image-Schematic "Total Pattern" and Significant Form in Underground Fiction

Introduction

In *Meander, Spiral, Explode: Design and Pattern in Narrative* (2019), Jane Alison writes that "although we think of narrative as a temporal art, experienced in time like music, of course it's interestingly visual, too; a story's as much house or garden as song. Northrop Frye puts it this way: 'We hear or listen to a narrative, but when we grasp a writer's total pattern we "see" what he means'" (4). Though part of what we "see" in visual space when reading narrative is, as Alison points out, the material dimensions of the printed object itself—"[g]lancing at a page," she writes, "we first see text as *texture*" (4)—we also "see" patterns that organize narratives more generally as well. On the one hand, in the moment-to-moment experience of reading, we proceed along what Susan Stanford Friedman calls the "horizontal axis," assimilating the storyworld components of "[s]etting, character, action, initiating 'problem,' progression, and closure" (Friedman 15) and parsing the relationships of objects moving through diegetic space. From this perspective, we "see" the various spaces within which scenes unfold as they take shape in imaginative reconstruction. The horizontal axis is the level at which the reader encounters the text as a sequence of views on such spaces, what Gabriel Zoran calls "field[s] of vision" (Zoran 324), from a perspective analogous to that of an egocentric first-person viewer observing the narrative, as it were, from within.

On the other hand, for Friedman, the vertical axis involves the narrative and its textual presentation considered as a whole, at the level of what Frye refers to in the passage above as the "total pattern" of the text. This perspective corresponds with the allocentric "survey" point of

view in that it is a vantage from which to perceive what Joseph Frank, in his study of spatial

novel form, calls "reflexive reference," the reader's apprehension of the work "spatially, in a

moment of time, rather than as a sequence" (Frank 225): the simultaneous, retrospective spatial

perception of an otherwise sequential and temporal text as a single overall patterned image

"viewed from above." From this perspective, the "numinous" overall textual shape comprises the

interrelationships of all the constituent elements of a narrative: characters, settings, relationships

between scenes, thematic emphases, and so on. Alison offers a helpfully illuminating account of

how such elements may form patterns that give overall shape to narrative:

> A digressive narrative meanders; at times it flows quickly and at times barely at
> all, often loops back on itself, yet ultimately it moves onward. A spiraling
> narrative might move around and around with a system of rhythmic repetitions,
> yet it advances, deepening into the past, perhaps, or rising into the future.
> Essayists speak of spiraling form in reflective personal pieces; reflective, lyrical
> novels might do the same. A radial narrative could spring from a central hole—an
> incident, pain, absence, horror—around which it keeps circling or from which it
> keeps veering, but it scarcely moves forward in time. A fractal narrative could
> branch from a core or seed, repeating at different scales the shape or dynamic of
> that core, possibly branching on indefinitely. And cellular narratives come in like
> parts, not moving forward in time from one to another but creating a network of
> meaning. (23)

Perhaps the most famous and broadly institutionalized of such overall narrative "shapes" is

Gustav Freytag's narrative "pyramidal structure" (Freytag 114) outlined in *Technique of the*

Drama (1863; first English translation 1894), which delineates the conventional ancient-Greek

dramatic arc of introduction, climax and resolution in a spatial representation of narrative action. We see in Freytag's pyramid the logic of Lakoff and Johnson's account of fundamentally spatial cognitive metaphor, as an increase in the amount of "dramatic action" is represented by an upward movement toward a moment of climax followed by a fall—the introduction, rise, climax, return and catastrophe (Freytag 115) that form the dramatic arc familiar to literary critics and creative writers. It is an image schema that "organizes" the narrative storyworld in a sense, but it goes only as far as rendering a two-dimensional representation of the process of dramatic tension and release. In the readings that follow here, I offer more complex readings of image-schematic design and pattern in overall narrative shape, ones that point out the much more involved roles that image schemas can play in the ordering of narrative storyworlds.

The focus shifts here, then, between Friedman's narrative axes, moving from the reading of character movement through "Underground-shaped" storyworld spaces to assessing the overall image-schematic structure of narratives on the vertical axis. This chapter will uncover how narrative spatialization may extend beyond simple (and ultimately over-simplifying) structures such as the Freytag pyramid by allowing for more sophisticated spatial readings of narrative pattern than the mere conversion of the metaphorical "rise" and "fall" of narrative action in temporal sequence into their literal equivalents along a linear trajectory. Alison's work points out other ways that a text may be ordered according to such a "total pattern"; this chapter offers a way of formulating the spatial relationships of such organizing principles on Friedman's vertical axis, distinguishing these from the diegetic spatialities of the text while also remaining tuned to the relationships between them and the overall spatial order of the text. To this end, then, the readings that follow here will show how Underground image schemas organize the storyworld patterns of three works of fiction: Iris Murdoch's *A Word Child* (1975), Zadie

Smith's *NW* (2012) and Virginia Woolf's *The Waves* (1931). Each of these texts is also focused on the Underground diegetically on the horizontal axis, and this, I suggest, invites us to consider how these texts are organized on the spatial structure of the Tube in ways that extend "beyond" or "above" the horizontal axis of diegetic narrative space and into the image-schematic structure of the text as a whole.

I will demonstrate how in each of these texts, an image schema provides the "significant form" of the storyworld on the vertical axis, where diegetic and extradiegetic elements are organized image-schematically as part of a storyworld that signifies spatially. "Significant" applies here in two senses, as it does in the work from which I am borrowing the term, Clive Bell's 1914 treatise on aesthetics, *Art*, in which he suggests that to the question of what is common to "all objects that provoke our aesthetic emotions [….] [o]nly one answer seems possible—significant form. In each, lines and colours combined in a particular way, certain forms and relations of forms, stir our aesthetic emotions" (8). Such forms are "significant" in the looser sense in which they are salient elements of aesthetic objects, but also, more importantly for our purposes here, in the stricter sense that they signify or represent, that they not only organize the work into a shape like Freytag's pyramid, but that the resulting shape itself helps both to organize and to make sense of the storyworld so organized as a kind of semantic structure, an element of the text that may be "read." "Form" in this case refers not to the specifics of literary form of the sort we mean when, for example, we distinguish between fiction and poetry. Rather, I am referring to the extent to which the formal arrangement of constituent elements, the "shape" of the narrative as a whole, as it is constructed in retrospect via what Joseph Frank calls "reflexive reference," itself signifies in the way just described. That is, "significant form" not only organizes story elements in relation to one another but does so with

the ultimate product of a *shape*—as I will argue, an image schema that corresponds to and is isomorphic with the structure of a portion of the London Underground system. What holds together these diverse texts by women under different historical, social and cultural circumstances, and focusing on different parts of the transit system across the city, is the extent to which all of them make use of this kind of spatial "significant form" in the production of a narratively intelligible storyworld on the vertical axis.

Along the way, in demonstrating how this "significant form" organizes the storyworld of each of these novels, my analysis will address prevailing ideas about spatiality and form in the existing critical work on these texts, and thus the analysis to follow makes a set of discrete interventions into the respective critical studies of Murdoch, Smith and Woolf along these lines. While attending to these "local" features of the critical landscape, though, I will ultimately demonstrate what they have in common "globally": all of these texts are, with respect to the overall "vertical" narrative storyworld, organized image-schematically, and in each case the relevant schema is Underground-based. This helps to explain why in other ways, with respect to spatiality on the horizontal axis of diegetic space, these texts are so focused on Underground spaces as well; like the Jamesian figure in the carpet, these shapes—Murdoch's circular loops, Smith's crosses, Woolf's "network hub" of social connections—pervade their texts both inside and outside diegetic space. In each case there is a structural isomorphism between physical and social spaces that clarifies the relationship between image-schematic, spatially-organized "horizontal-axis" (physical) space and "vertical-axis" (social) space, and this isomorphic relationship shows how the occurrence of Underground spatialities at both these levels constitutes more than a mere leitmotif in the text. Rather, it becomes clear that for these writers, to map the physical world according to Underground spaces is to map and spatially organize the

social world as well, to leverage the capacity of isomorphism to "create *meaning*" (Hofstadter, *Gödel, Escher, Bach* 50) through structural correspondences. For Murdoch in *A Word Child*, the Circle Line gives spatial form to the conditions of her protagonist's social and ethical life and thus makes sense of the means by which to redeem him and save him from those conditions. The cruciform image of intersecting lines in Smith's *NW* gives significant spatial form to the productive and also violent ways in which social lines intersect in the modern city, conceiving of the Underground as the spatial representation of both violent clashes and redemptive social unions. And in Woolf's *The Waves*, the image schema of the Underground transit hub, echoed repeatedly in the novel's many images of rings and circles, maps the social network between Woolf's six characters and their friend Percival, the absent, mourned figure at its centre, thus establishing an isomorphic relationship between the social world and the physical space of the Underground.

As I emphasize in the Introduction, my aim here is to shift the critical focus away from the thematic role of the Underground that has been a critical mainstay in studies of the Tube in literature since the earliest fictional and poetic explorations of the underground railway in the late nineteenth century. Indeed it is a focus for which there is critical warrant to be sure, not just in studies of Murdoch, Smith and Woolf's work in particular but even in general with respect to the vertical axis on which diegetic elements such as character and setting unite with representational elements such as leitmotifs and structural elements to form image-schematic narrative patterns. This further aspect of the "meaning-creation" of structural isomorphism represents a point of contact between thematic and structural readings of the Underground in literature, and I will return to it briefly in the concluding section of this chapter.

However, in focusing on a formal and structural rather than a symbolic role for the Underground in fiction, my work pushes the study of these texts in new directions where critical views of the role of the London setting are concerned. For example, in Christine Wick Sizemore's study of spatial images in the work of Murdoch, Lessing, Drabble and others, she suggests that Murdoch spatializes the storyworld of *A Word Child* as a labyrinth, emphasizing London as a "place of intricate pathways and blind alleys, as a dark maze of streets and a darker underground maze of subways" (121). Aside from minimizing the role of the Underground in particular, to which the novel's protagonist, Hilary Burde, returns almost constantly throughout the novel, this reading ignores the fact that virtually the only Underground line that Hilary visits is the decidedly un-labyrinthine Circle Line, which he rides around and around in ways that recall Macaulay's use of the Inner Circle in *Told by an Idiot* (see chapter 1). Annular and reticular structures tell profoundly different spatial stories, and thus they organize narrative space on the vertical axis, along the lines that Alison sketches above, in correspondingly different ways. For this reason, it matters greatly which image schema we take to be the ordering principle of Murdoch's spatial narrative. As I will demonstrate in what follows, my analysis strives to correct what I argue are similar spatial misreadings of *NW* and *The Waves* as well.

Circles and Spirals in Iris Murdoch's A Word Child

In this section I demonstrate how structures of circuits, movements according to the spatial coordinates of two distinct circular image schemas, organize the moral universe and the overall storyworld of Iris Murdoch's 1975 novel *A Word Child*. Murdoch's novel deals with the ways in which its protagonist, Hilary Burde, is condemned to a pattern of recirculation and repetition in his daily life by the damning nature of his own past misdeeds. This pattern is

reflected on the horizontal axis, in the diegetic spaces of the narrative, in Hilary's repeated retreat into the Circle Line of the Underground to ride around and around the city, while on the vertical axis, a similar pattern organizes his life in general into ostensibly inescapable "circles" as well. I argue here that the Underground physically embodies the moral conditions of Hilary's life; a structural isomorphism emerges between the physical and the moral or social space of the novel, and the spatial "total pattern" comprising these physical and social spaces reflects image-schematically the crucial shift in the narrative that ultimately makes his salvation possible.

Having committed what he understands to be an unforgivable act of infidelity and betrayal—what he evasively and euphemistically characterizes as the "Oxford débacle" (75), about which more below—Hilary is beyond the reach of salvation and both spiritually and socially "damned." For this reason, he is locked in a repetitive cycle both physically and morally: he travels around and around a physical loop in the city, the Circle Line of the Underground, and a corresponding social loop comprising what he calls his "days," the rigid schedule of regular weekly meetings with a few relatives and friends visited in an endless series of "daily rat-runs" that further reflect "the obsessively circular patterns of his life and Murdoch's large cosmic cycles" (Heusel 168). Like one of the damned travelling around and around the circles of Dante's "Inferno," condemned to a static position in the moral universe by merely circulating endlessly through it without hope of progress, Hilary dwells within the Dantean circle of the Underground and circulates endlessly through it. So long as he remains condemned in this way, his narrative is, image-schematically, a circle that describes the "small spatial story" of mere stasis through infinite repetition, just as does the image schema of the circle that organizes the moral storyworld of the first book of the *Divine Comedy*. This accounts for the novel's emphasis on the Circle Line to which Hilary returns constantly throughout, an emphasis that is echoed in the image on the

cover of the first UK edition of the novel, in which Hilary and the others in his life are represented as portraits organized in a circle around the Underground roundel. The Circle Line organizes Hilary's London life physically and socially, and as a spatial embodiment of a Dantean circle which one is consigned to inhabit and circulate within and from which one is unable to escape, the Circle Line organizes the storyworld of Hilary's moral condition as well.

However, as I demonstrate here, the same shift between image-schematic patterns of circular movement—and thus between small spatial stories—is required in Murdoch's novel as in Dante's *Divine Comedy* to introduce the possibility of progress toward salvation in the narrative. The shift from the "Inferno" to the "Purgatorio" marks the transition between the hopeless repetition of the damned around closed *circles* to the hopeful progress of the penitent around the *spiral* path up Mount Purgatory toward the Earthly Paradise. Similarly, the possibility of progress out of damnation is introduced in Murdoch's *A Word Child* when Hilary experiences an epiphany in St. Stephen's Church, whose warden for many years was T. S. Eliot. At this climactic point in the narrative, Murdoch's novel refers directly to Eliot's reflections on time and circuit in "Burnt Norton" and invites us to consider Hilary's predicament, as I will show, in terms of a spatial moral narrative formulated by Dante and Eliot according to the coordinates of these two broadly circular image schemas.

Louis Martz has suggested that in her extraordinary focus on the representation of London in her fiction, Iris Murdoch is the "most important heir to the Dickens tradition" (40). Christina Wick Sizemore undertakes a spatial reading of this representation of London, focusing on the role of an "image of the city as a labyrinth" the nature of which, she argues, "reflect[s] not only Murdoch's inheritance of the image from Dickens but also the morally limited character and perception of her male protagonists" (7), whose fixation on the self leaves them especially

vulnerable insofar as the self is easily "lost in its twistings and turnings" (113). In this city labyrinth, the "potential for redemption becomes more problematic" (108). Sizemore thus suggests that spatial images are key to making sense of the moral world as Murdoch represents it, though she focuses on the labyrinth image that "conveys a portrait of a city as a place of intricate pathways and blind alleys, as a dark maze of streets and a darker underground maze of subways" (121). She acknowledges that "[t]he subway is the favorite hiding place of Hilary Burde" (124), but stops short of a detailed reading of the specific spatial coordinates of this "hiding place," framing it merely as a "subterranean labyrinth extending underneath all of London" (125) within which Hilary seeks sanctuary and "oblivion" (125) in the same way that, as a "word child," he hides figuratively in the regularizing patterns provided by "the rational game of learning languages" (Heusel 45). Like Elizabeth Dipple, who acknowledges that "Murdoch's use of the London Underground, especially the Inner Circle route, is marvelously apropos of this character, who rides round and round the Circle route just as his mind circles and circles the routes so often travelled" (Dipple 219), Sizemore does recognize the Circle Line as the most important Underground site for Hilary. However, the main role of the Underground in the moral world of Murdoch's novel, for both Dipple and Sizemore, is as a place to hide, a site of "oblivion and darkness" (Sizemore 128). Inasmuch as the city of London permits Hilary's redemption, it does so according to the spatial narrative of a labyrinth to be solved: "[t]he only way to redeem the past is to face it, to come to the center of the labyrinth and grapple with the Minotaur of self-love, to struggle with ego, to ask forgiveness, and to reach out to others in unselfish attachment" (135).

Barbara Stevens Heusel's study of patterns in Murdoch's fiction takes up similar image schemas, as she explores Murdoch's "interconnecting schemes of caves, networks, labyrinths,

and cycles" (156). Her work connects the labyrinth image that is the focus of Sizemore's study

with the circularity that informs Dipple's reading, in her suggestion that "the dark labyrinth of

the psyche reveal[s] a polyphony of small and large patterns, cycles within cycles" (157) as part

of a tendency toward "circular plotting" (157) that Heusel identifies in *The Black Prince, Nuns*

and Soldiers, and *The Sea, The Sea* as well as in *A Word Child*. For Heusel, though, the cyclical

dynamic in *A Word Child* is best understood as an illustration of "the Freudian mechanistic

model of the mind" (158). Murdoch's characters "create enclosing patterns of time and

metaphorical space to inscribe order" in "cyclical rat-runs of obsession" (159), but this is mainly

to do with the metaphorical cycles of the Freudian psyche. Cycles in this case are not

superstructures given order by an image-schematic pattern; rather, they are essentially

epiphenomena of the psychological tendencies "that encourage humans simply to retrace

habitually worn circuits of the brain: fragmentation, alienation, and Oedipal family struggles"

(168). Most significantly, and rather remarkably, though Heusel's study explores cyclical

patterns in this way, it makes no mention of the Underground despite there being no less than

two dozen references to it throughout the novel.

An image-schematic reading of the Tube as labyrinth, and an investigation of pattern that

acknowledges circularity but ignores the Tube: these readings of *A Word Child*, taken together,

may lead to some account of the image schema of circular movement in the novel. However,

they do not account in full for Hilary's repeated return to the Circle Line or explore the

implications of the Underground-derived circular image schema in structuring the moral

narrative of Hilary's redemption. My reading of Murdoch's novel below proposes an alternative

to these unreconciled spatial readings. I argue here that circular structures in the Underground—

specifically the Circle Line and, as I will suggest, the spiral staircases of the deep-tube stations,

the image schemas of circular movement with and without a progressive element respectively—

shape the moral storyworld of *A Word Child* rather than the labyrinthine character of

subterranean transit systems more generally, as Sizemore and others have suggested.

     As Heusel points out, "the reader sees no permanent changes occurring in Hilary. The

ending of the novel is ambiguous; there is no closure for Hilary. The hopefulness of the potential

of holy days balances the reader's disappointment when Hilary fails to climb to the sun" (170-1).

This may be the case, though what matters in the storyworld of *A Word Child*, understood in

terms of a spatial moral narrative, is the progressive element that introduces this mere possibility,

whose absence otherwise is profoundly consequential with respect to Hilary's narrative of fall

and potential redemption. *The Divine Comedy* is arguably the Western foundation of a

spatialized narrative of moral development of this sort. Like the architectural principle by which

the church nave is organized from the baptismal font to the altar so as to lay out spatially the path

of spiritual development, Dante organizes the spiritual "narratives" of the afterlife image-

schematically. According to this formulation, Hell is a circle repeating endlessly, with no

temporal dimension at all; Purgatory is a spiral, a series of circular movements with an added

progressive element via the introduction of earthly temporality, and of movement from the Ante-

Purgatory up the mountain to Eden; and Paradise is organized as a series of concentric spheres.

The crucial difference between the spatial moral narratives of the "Inferno" and the "Purgatorio"

is, of course, that hope exists for the souls in the latter but not the former; the possibility

introduced when the closed circles of the "Inferno" give over to the coils of a spiral upwards

toward the Earthly Paradise is fundamentally transformative of the narrative with respect to

possible salvation. By means of similar image-schematic patterns organizing the spatial moral

narrative in *A Word Child*, Murdoch establishes this same transformation in the spiritual life of

Hilary Burde. The Underground emerges here, then, not (or at any rate not only) as a thematic

element of Murdoch's novel, as it would be if its role as subterranean space was merely to mirror

the dark "hiding place" of the Freudian unconscious as Heusel implies, or to stand in for the

Underworld more generally as Peter J. Conradi has suggested (101). Rather, Murdoch employs

the Underground as a formal element that helps both to organize and to make sense of the moral

universe of *A Word Child* in which the hopelessness of an "infernal" cycle gives over to the

prospect of purgatorial hope[1].

The sin for which Hilary is punished throughout the novel is an adulterous episode in his

early adulthood which he refers to obliquely and euphemistically as the "Oxford débâcle"

(Murdoch 75). While at Oxford, which was to be the "escape route" (23) for him and his sister

Crystal, Hilary had fallen in love with Anne Jopling, the wife of his mentor Gunnar. This led to

an ultimately calamitous affair with Anne; as Hilary puts it, "[t]here is no escape here from

damnation by the facts" (122): pleading with Anne to run away with him to London as they

traveled down the motorway, Hilary drove much too fast, and an accident occurred in which

Anne, who had recently learned she was pregnant, was killed. Among the many outcomes of this

catastrophe—Hilary's resignation from his fellowship at Oxford, Gunnar's own resignation and

eventual turn to politics, the death by suicide of the Joplings' teenage son Tristram—is a lifetime

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[1] It is worth noting here that inasmuch as Hilary is a part of this moral universe and thus subject to its forces, he corresponds not with the figure of Dante the pilgrim, who is guided through the afterworld by Virgil in the *Commedia*, but rather with the many souls whom Dante and Virgil encounter along the way. Though Beatrice has sent Virgil to save Dante and lead him out of the "dark wood of sin" (Ruud 24), Dante's movement "from sin to salvation, from ignorance to wisdom, from despair to joy" (24) is effected by the moral instruction of a kind of guided tour through Hell, Purgatory, and Paradise in which Dante witnesses the soul's afterlife as a spectator, moving within these spaces but not himself part of them.

driving ban for Hilary (128), which effectively consigns him to circulate through London on foot and via Underground.

Hilary's punishment for this sin resembles that of a denizen of the Dantean Hell in two ways. First, the conditions of his torment are essentially those of the sin itself. In Canto XXVIII, Dante and Virgil meet Bertrand de Born, who explains that as he had set "son against father, father against son" (Alighieri, "Inferno" canto 28, line 136), his punishment is to carry his own head "divided from its source within this trunk; / and walk here where my evil turns to pain" (140-1). This is the retributive structure of the *contrapasso*, the "eye for an eye to all eternity" (142) that is "the law of Hell" (143) in Dante's "Inferno"; as Jay Ruud explains, "the *contrapasso* is simply a repetition of the characters' sins. The sin itself is its own punishment in Hell—just as, Dante seems to imply, sin is its own punishment on earth" (Ruud 28). Hilary is similarly punished for his earlier adultery by the torments of another subsequent adulterous affair. Soon after he discovers that Gunnar has come to work for his London firm, he finds himself in love with Gunnar's second wife, Lady Kitty Jopling, with whom he is soon romantically entangled. When Hilary confesses this to his sister Crystal, she responds by telling him for the first time how Gunnar had come to her on the night of the accident in Oxford and that they had spent the night together. Though Hilary and Crystal are of course not romantically involved with one another, Hilary nonetheless finds this revelation deeply violating: "I thought, no, it is not all right, it will never be all right again, something is lost and spoilt and ruined forever" (Murdoch 255). Thus Crystal's disclosure effects a *contrapasso* in which Hilary's own sins are visited upon him, allowing him to be violated as he has violated others. Hilary witnesses his own diminution by the affair, as he is "seen at last, not as a murderous villain, but as a small mean semi-conscious malignancy, a cog in the majestic wheel of chance" (266); in this way he

learns, as the pilgrim does in his travels through the "Inferno," that "sin is in fact Hell, and that theologically sin is the moral equivalent of Hell" (Ruud 28). In being essentially doomed to repeat the cycle of his own misdeeds—Kitty's maid Biscuit tells Hilary at one point that his falling in love with Kitty was inevitable, that "[t]hey always do" (Murdoch 236)—Hilary is punished in accordance with the Dantean law of Hell through a repetition of his sins.

This cycle leads to the second way in which Hilary's damnation structurally plays out the moral narrative of Dante's "Inferno." In the fifth Canto, Dante watches as Minos, the judge of the damned, "examines each lost soul as it arrives / and delivers his verdict with his coiling tail" (lines 5-6). By means of this additional circular structure, with Minos wrapping "his twitching tail about himself / one coil for each degree it must descend" (11-12), the damned soul is assigned a circle of Hell within which it is to remain forever and suffer the torments of the *contrapasso*. As in the *Divine Comedy,* the image schema of circular movement recurs throughout Murdoch's novel, organizing Hilary's placement in the Dantean *bolgia* of the physical Circle Line and the temporal cycle of his weekly social calendar. Hilary's London movements are structured according to

> a device which I sometimes adopted when depressed, to get onto the Inner Circle and go round and round until opening time and then go to the bar either at Liverpool Street or Sloane Square, according to which was nearer. This system weighted the balance slightly in favour of Liverpool Street if I took the westbound line, and of Sloane Square if I took the eastbound line, since there were fifteen stations between Liverpool Street and Sloane Square on the former route and twelve on the latter route. (Murdoch 138)

Spiritually trapped in the Inner Circle, Hilary even attempts to trap others, as when he considers

holding Biscuit prisoner on the Inner Circle: "I thought, I will get her onto the Inner Circle and keep her there by force until she talks. I don't care how many times we go round" (85).

At the same time, Hilary's social life is organized around standing weekly plans with friends and associates, like the Circle Line in comprising a series of stops along a temporal route. He sees the same people on the same nights each week, having dinner on Monday nights with his colleague and fellow Oxonian Clifford Larr, spending Tuesday evenings with Crystal's fiancé Arthur, dining with his friends the Impiatts on Thursday evenings, and reserving Saturday nights for Crystal. It is a circuit from which Hilary never deviates if he can avoid it, and it so completely dominates his life that it is as well known to those in his social world as the itinerary of the public transit line is to the average Londoner. Inquiring whether he has found a place in his social calendar for his new flatmate Christopher, Laura Impiatt asks Hilary if he has yet "given Christopher a day" (8), and she later proposes that they begin seeing one another for drinks each Wednesday as it is "not one of your booked days" (330).

In both the physical and social spaces of London, then, Hilary travels around and around like one of Dante's damned. The circular image schema structures the storyworld of the novel both physically and socially, but insofar as these circles are isomorphic with the image-schematic moral narrative of the "Inferno" as I suggest, the circle establishes the narrative pattern of the *moral* storyworld as well. The novel itself seems to cycle back around and around in this way, as the chapters are titled with the days of the week, as Hilary returns repeatedly to the Underground, to the conditions of his initial sin in the "Oxford débâcle" and their reoccurrence via the *contrapasso* of his affair with Kitty, and so on. In emphasizing the centrality of the Circle Line here, Murdoch organizes the storyworld as a whole around it and the small spatial story of repetition and stasis that it tells.

In tracking the moral predicament of its protagonist, Murdoch's novel considers the means by which such conditions of damnation, in which the hopelessness of the soul's condition is reflected in its endless spatiotemporal recirculation through the storyworld, give over to moral progress via the possibility of salvation and the soul's subsequent path out of Hell. In the spatial moral narrative of the *Divine Comedy*, this shift occurs between the "Inferno" and the "Purgatorio." Dante's Hell is organized on the structure of a cone of circular paths around which the damned travel forever; spatiotemporally, the afterlife conditions of a damned soul are essentially all space and no time, in that they are fixed at their respective levels of the structure and there is no means of traveling vertically from circle to circle or, as Dante and his guide Virgil do, passing down and out of the underworld altogether. Ruud notes that Dante is "completely original in placing Purgatory on an island in the Southern Hemisphere, directly opposite the city of Jerusalem, and in placing the Earthly Paradise, the Garden of Eden, on the peak of the mountain" (96). In locating Purgatory on Earth, Dante introduces earthly temporality to the chronotope of the afterlife narrative; of all the realms in the *Divine Comedy*, "Purgatory is the only one in which time passes as it does among the living" (96). Thus when Dante and Virgil land on the shore of Purgatory and "enter the world of the saved" (95), progress has been introduced into the spatiotemporal structure of the storyworld and in turn into the moral narratives of the penitent within it.

The corresponding moment of transition in the spatial narrative of *A Word Child* occurs near the end of the novel, after Hilary has seen the disastrous fates that have befallen those around him as a result of his own sinfulness and selfishness. Gunnar is alerted to the affair between Hilary and Kitty by Hilary's jilted girlfriend Thomasina, and he walks in on them together at the bank of the Thames, where a violent altercation occurs in which Kitty dies—

another fatal consequence of Hilary's sinful behaviour and a mirroring of the destiny of Anne

Jopling that underscores the further isomorphic correspondence between sin and punishment via

contrapasso. At the same time, Hilary realizes the limitations that his "damned," cyclical life has

imposed on the life of his sister Crystal, a profound selfishness and cruelty for which he feels a

sudden and extreme guilt. Disturbed by these revelations, Hilary makes his way to St. Stephen's

in Gloucester Road, where Murdoch stages the climax of the novel and establishes connections

between Hilary's moral narrative and the movements of time past, present and future explored in

Eliot's "Burnt Norton." Eliot's text itself draws from Underground spatialities in its

representation of purgatorial escape from an endless subterranean circle, and it is for this reason,

I argue, that Murdoch directs our attention so insistently to Eliot in the moment of Hilary's

epiphanic transformation.

At the close of the third section of "Burnt Norton," Eliot invites the reader to "Descend

lower, descend only / Into the world of perpetual solitude" (Eliot 11). As Hugh Kenner points

out, the experience described here transpires not in the Garden where the poem begins but "on an

underground platform, no doubt of the Circle Line" (Kenner 255), as "the world moves / In

appetency, on its metalled ways / Of time past and time future" (Eliot 11). In this Underground

scene, Kenner writes,

> the instructed reader may catch a glimpse of the author, sauntering through the
>
> crowd as Alfred Hitchcock does in each of his films. For its locale, Eliot noted,
>
> sharing a private joke with his brother in Massachusetts, is specifically the
>
> Gloucester Road Station, near the poet's South Kensington headquarters, the point
>
> of intersection of the Circle Line with the Piccadilly tube to Russell Square.
>
> *Whoever would leave the endless circle and entrain for the offices of Faber &*

> *Faber must "descend lower," and by spiral stairs if he chooses to walk.* (Kenner
>
> 256-7, my emphasis)

Thus we see the introduction of vertical movement, of progress out of the "endless circle" that is the Underground setting of both Murdoch's novel and Eliot's poem, in the form of the spiral staircase which introduces the possibility of descent and indeed purgatorial ascent as alternatives to mere ceaseless recirculation underground. Rather than the conditions of temporal stasis that Eliot suggests at the outset in "Burnt Norton," in which "all time is eternally present" and thus "All time is unredeemable" (Eliot 7), the possibility of vertical movement introduces a progressive temporal element that allows for movement out of the Circle Line, which is effectively a "still point" precisely insofar as it is a ceaselessly "turning world" (9). By means of this spiral structure, with the staircase out of the deep-tube stations which is isomorphic with the path around Mount Purgatory, Eliot the "true Dantescan voice" (Pound 109) signals a similar spatiotemporal shift.

Murdoch alludes to all of this in the scene of Hilary's redemption near the end of *A Word Child*. Following the revelations described above, Hilary retreats to Lexham Gardens in some desperation to find comfort in the company of his friend Clifford Larr, where he discovers to his further shock that Clifford has committed suicide. He then makes his way to the nearby church of St. Stephen's in Gloucester Road "at which, Clifford had once told me, T. S. Eliot served for many years as a churchwarden" (Murdoch 378). He takes a seat in one of the pews and grieves for Clifford and Kitty, regretting "all those wrong choices with their catastrophic results" (381) and contemplating how they may simply continue as part of the "cycle of misery" (382) that structures his life. The epiphany that introduces hope and marks his shift from the infernal to the purgatorial is the "glint of light" (383) that is the prospect of a self-sacrificial devotion to making

Crystal happy, looking after her "as I ought always to have done, as if she were my child, not darkening her soul with my private atrocities, but working practically to give her happiness and ease" (383). So long as he has remained unwilling to serve others in this way, Hilary has been locked in a pattern of stasis that resembles both the Circle Line and the movements of Dante's damned. At the moment at which he accepts responsibility for the pain he has caused others, and sacrifices himself for their benefit, the prospect of liberation from this cycle and ultimate redemption is introduced at last. As Heusel points out, "the reader sees no permanent changes occurring in Hilary. The ending of the novel is ambiguous; there is no closure for Hilary" (170-1). But the chapter in which Hilary has this epiphany is the last to be titled with a day of the week as part of the repeating circular structure that has organized the text temporally to this point. Though the titles of the subsequent chapters, "Christmas Eve" and "Christmas Day," still suggest an annual rather than a weekly cyclicality, they gesture toward the new possibility for Hilary of what Heusel describes as "Christlike, or at least selfless, behavior" (172) as they ground his moral arc in a process of religious ritual observance rather than an arbitrary repetition of the days of the week, and as they emphasize a kind of Advent in the moral universe of the novel, with the prospect of redemption through an act of self-sacrifice. This, I argue, marks the crucial shift in Hilary's moral narrative from the perdition of circular movement to a possible upward movement out of Hell and toward the Earthly Paradise, which in Hilary's imagination lies outside of the infernal city in a country cottage in the Yorkshire dales (Murdoch 388).

The scene in which this redemptive possibility is introduced and Hilary effectively "land[s] upon the shore of Purgatory" (Ruud 95) ends with a reference to "Burnt Norton" and thus to the spatiotemporal coordinates of the circle and spiral described above. As he rises to leave, Hilary surveys the south aisle, where at one end "under a tasselled canopy the Christ child

was leaning from his mother's arms to bless the world" and at the other "he hung dead, cut off in his young manhood for me and for my sins" (Murdoch 383). Hilary notices "a memorial tablet which asked me to pray for the repose of the soul of Thomas Stearns Eliot" (383), with whom the novel's titular word child feels a sudden affinity, considering the poet's "intolerable wrestle with words and meanings" (383). In the final lines of the chapter, Hilary considers his own "lively gratitude for words" (384), and the chapter ends with a passage lifted directly from *Four Quartets*: "If all time is eternally present all time is unredeemable" (384). Though the ambiguity with respect to Hilary's moral status that Heusel notes is indeed present in this allusion—Hilary recognizes, as Eliot does, that the mere "possibility" of redemption, like imagined futurity in general, may exist and ultimately remain "only in a world of speculation" (384)—that possibility has nonetheless been introduced where it had not existed before. As in the shift between the "Inferno" and "Purgatorio" in Dante, here the annunciation of Eliot, the "true Dantescan voice," is transformative of the moral conditions nonetheless. The possibility of movement out of the endless circle and up the purgatorial spiral restructures the spatiotemporal storyworld where Hilary's moral status is concerned, as the image-schematic narrative shifts from the loops of the Circle Line to the spiral staircase at Gloucester Road.

The two stages of Hilary's moral narrative, which correspond with the stages of a similar path of moral development in the first two books of the *Divine Comedy*, are thus structurally isomorphic with two Underground-based image schemas: the loop that organizes the Circle Line within which Hilary's "infernal" damnation plays out as a static series of circuits without progress, and the spiral staircase of the Gloucester Road deep-tube station that constitutes the means of movement out of the "endless circle." Thus by means of these isomorphic correspondences, these structures of spatial mapping, the "total pattern" of the moral narrative of

A Word Child is organized spatiotemporally. The coordinates of these two images, mapped onto what is arguably the canonical urtext of a spatial moral narrative, Dante's *Divine Comedy*, describe the process by which temporality is introduced to, and thus fundamentally transforms, a small spatial story of moral stasis into a "spiraling narrative [which] might move around and around with a system of rhythmic repetitions, yet it advances, deepening into the past, perhaps, or rising into the future" (Alison 23). In both Murdoch's novel and in the Eliot text to which its climax alludes, the source of these organizing schemas is the spatial structure of the Underground. Much more than a thematic or symbolic "Inferno," the subterranean spaces of the Underground provide the spatiotemporal order with which to make sense of the moral narrative of redemption and progress out of the spatial structure of the endless circle.

Crossed Lines in Zadie Smith's NW

In this section I turn to Zadie Smith's 2012 novel *NW*, and to another image schema identified in an Underground setting and organizing the storyworld on the vertical axis: the image schema of a cross, of the intersection between lines traveling in two different directions. This schema tells two small spatial stories which, to borrow the terms from the subtitle of David Herman's *Story Logic*, we may call *problem* and *possibility*: the place where separate lines meet may be the site of both crisis and creativity. Smith's novel follows a set of intersecting narrative trajectories making up the lives of a handful of northwest London residents: Leah Hanwell, Natalie Blake, Felix Cooper, and Nathan Bogle. As the characters encounter one another, these narrative lifelines cross to form "interchanges," structured like the links between the intersecting lines of the city transit system, which entail both violence and a generative, restored social order. The image-schematic narrative pattern of Smith's *NW* is thus cruciform in shape, comprising

opposed itineraries through the cityscape and the points where they meet and result in both collision and union.

Smith's work, like Murdoch's, has always been deeply rooted in its London setting, and *NW* in particular is not only set in London but attends directly to its physical and social geography, offering what Molly Slavin calls a "multiply cartographed vision of the space of London" (99). Other critics have considered the process of "imaginative mapping" (101) of the city in Smith's novel, and have argued that *NW* is organized structurally according to a spatial pattern. Wendy Knepper, for one, sees in the titles of its five major sections—"Visitation," "Guest," "Host, "Crossing," and "Visitation" again—a circular structure implying a return to narrative origins, which appears to be repeated at a smaller scale in the lives of the individual characters, for whom the working-class northwest-London suburb of Willesden is ultimately inescapable. She argues that Smith's "experimental, revisionary late modernist novel . . . maps new relations to locality through a spatial aesthetics" (112) in which the "narrative follows a circular or recursive form" (117). Insofar as the text constitutes a narrative "cognitive map" (Slavin 100) of the London spaces within which its main protagonists Leah and Natalie travel, this map comprises centripetal movements around a gravitational northwest-London centre that seems to draw its characters back in toward itself, and to overwhelm their attempts to establish biographical "escape routes" away from their Willesden origins.

Vanessa Guignery likewise sees *NW* as organized in a circular pattern. Though her reading takes up the simple structure of intersecting lines as well, what she calls "the art of line-crossing," her focus in this regard is mainly on the extent to which characters may or may not successfully cross the boundaries between the distinct racial, cultural and socioeconomic zones that subdivide the city physically and conceptually. Guignery writes that

[d]espite Natalie's repeated efforts to raise herself above her working-class condition and away from Willesden Green, she eventually returns to live in North West London (though in a posher district), and the titles of three successive sections exemplify this circular route: "Return," "Re-entry," "Revisit" (216-217), a circularity that is also suggested by the identical title ("visitation") for the first and last parts.

However, Guignery's conclusion about characters' self-improving social movements is ultimately an ambivalent one: though they may appear to make some progress in their attempts at journeys across social boundaries, Guignery argues that these often fail and lead to a retreat to the characters' origins, with individual narrative lines describing circular movements that mirror the purportedly circular pattern of the novel as a whole. For Guignery, Smith thus draws attention "to the persistent obstacles to class crossings—thus acknowledging the rigid lines that still define social classes."

I argue here, rather, that the overall image-schematic shape of Smith's narrative is cruciform rather than circular, focusing on the simultaneously destructive and creative outcomes of intersecting lines within the "total pattern" of shared social space in London rather than the individual paths of characters within it. In making this case, I am following Guignery's lead in treating Smith's essay "Two Directions for the Novel," which was published while she was at work on *NW*, as pivotal to making sense of the storyworld constructed in the novel. The essay offers a spatial reading of the novel form, considering two prevailing tendencies in fiction of the past two centuries. Smith sets the traditional "nineteenth-century lyrical realism of Balzac and Flaubert" (74) against the "constructive destruction" (94) of experimental postmodernism, which offers "a glimpse of an alternate road down which the novel might, with difficulty, travel

forward" (94). The essay depends upon a spatial metaphor that echoes several of the closely related conceptions of textual spatiality on the vertical axis under consideration here, such as Alison's account of shape and design in fiction, Frye's observations about the textual "total pattern," and Joseph Frank's notion of spatial form. "Two Directions for the Novel" is in part a comparative review of two recent books: Smith contrasts the realism of the ostensibly "straightforward" approach to fiction in Joseph O'Neill's *Netherland* (2008) with the experimental approach taken in Tom McCarthy's *Remainder* (2005), which "works by accumulation and repetition, closing in on its subject in ever-decreasing revolutions, like a trauma victim circling the blank horror of the traumatic event" (84). Smith characterizes art and artist as moving through physical and mental space, cutting different "neural routes through the brain, to convince us down *this* road the true future of the Novel lies" (72-3). Smith's metaphor for the generative yet conflicted relationship between these "two directions" is that of the "anxiety crossroads" (74) which constitutes the point of intersection between literary itineraries.

Smith's own novel is arguably situated at this "anxiety crossroads." *NW* stages a textual encounter between the natural, conventional realist practices of narration, dialogue and scene on the one hand and the exploration of new techniques such as concrete poetry and the interpolation of traditionally non-literary discourses on the other. Much of *NW* consists of fairly conventional narrative, but the novel also includes elements such as a calligram describing an apple tree (Smith, *NW* 31), dialogue presented in the form of online instant messages (285), and Google-Maps-style walking directions for an impossible route from "Yates Lane" to "Bartlett Avenue" across northwest London followed by a stream-of-consciousness version of this journey "[f]rom A to B redux" (42). In its inclusion of these elements, Smith's multivocal text thus also resists what she describes as the "solidly established" ("Two Directions" 73) conventional practices of

nineteenth-century realist fiction. Smith identifies herself as a lyrical realist at least in part, avowing that she has written in this tradition and "cautiously hope[s] for its survival" (81). But in *NW* she nonetheless strives to bring together the two directions described in the essay—to conceive of the place where they meet not just as an "anxiety crossroads" but as a site of reconciliation between discrepant and even conflicting narrative and textual practices—and thus to situate her own novel at this "crossroads" alongside the luminaries who have, she suggests, successfully negotiated similar reconciliations between tradition and experiment, such as Melville, Conrad, Joyce, Beckett and Nabokov (93).

In its focus on the public transit system, most especially the Underground, *NW* demonstrates how the social world of the city of London is isomorphic with this textual "crossroads," a locus of both problem and possibility in the meeting of distinct trajectories. A carriage on the Jubilee Line heading toward Kilburn Station serves as the site of a fraught "intersection" between strangers, culminating in a brutal mugging above ground that results in the death of a young black man, Felix Cooper. Thus in one sense the Underground itself in *NW*, as the site of conflicted and potentially violent encounters with others, constitutes a kind of "anxiety crossroads." This aspect of urban public space, which Iris Marion Young characterizes as "the being together of strangers" (237), presumably informs the rather cutting observation about public transportation, widely attributed to Margaret Thatcher, that "a man who, beyond the age of 26, finds himself on a bus can count himself as a failure." Smith refers to this directly in the novel: as Leah takes the bus with her mother to the Kilburn Underground station, she thinks out loud, "Anyone over the age of thirty catching a bus can consider himself a failure" (48) and when her mother asks what she has said, she replies simply, "Thatcher. Back in the day" (48). Lauren Elkin notes that "there is no indication Thatcher ever made such a statement" but that

"what matters is that people believe she *could* have said it" (4). The city vision that informs this observation about public transport, and that the plausibility of the apocryphal remark effectively imputes to Thatcher, is a rejection of the value and even the possibility of real social "intersection," which is necessarily a crossroads marked only by anxiety, social dysfunction and violence. Put another way, the only acceptable trajectory of social movement through the city of London according to this formulation is a retreat from the conflict and potential violence at the city centre and toward the suburban conditions of economic prosperity symbolized by neighbourhood homogeneity and automobile ownership. It amounts to a denial of the legitimacy of London lives that play out in the public spaces of the city and intersect with others as part of a diverse cityscape. As Elkin suggests, this conception of urban space encapsulates "the upwardly aspirational values of Thatcherite Britain" (1).

In a commencement speech at the New School in May 2014, Smith once again cites and dismisses the remark, affirming the social and literary value of buses and Underground trains in observing that "contra Mrs. Thatcher, some of the best conversations you'll ever hear will be on public transport. If it weren't for the New York and London subway systems, my novels would be books of blank pages" (Smith, "The New School Commencement 2014," 00:21:13-00:21:24). The storyworld of *NW* is indeed heavily focused on the transit spaces of the city and the connections that both shape it and are shaped by it as characters cut physical and "neural routes" through the city. As Elkin notes, "Leah, Natalie, Felix, and Nathan's lives intersect like the lines on the map of the Underground" (2). Philip Tew is correct in observing that these are sometimes troubled and troubling connections, and that Smith's London is in part "a city where distrust and violence subtend daily lives, and the text's architectonics echo a larger fragmentariness" (3). However, *NW* also frames these spaces as potentially socially unifying and generative of

possibilities rather than mere problems as well, emphasizing both of the two spatial stories told by the image schema of lines crossing. Despite his own violent end, Felix's "path" through the novel intersects with the lives of the others in ways that prove unifying and restorative rather than merely threatening and destabilizing. The crossing of social lines as characterized by Smith, and as modeled on the social "intersections" of public transport spaces, constitutes not an "anxiety crossroads" to be avoided in the way that the remark attributed to Thatcher implies, but a site of potential social union and transformation, just as the novel's own attempted reconciliation of the "two directions for the novel" may be generative of new possibilities for the future of narrative fiction.

Social "intersections" pervade Smith's novel. Early on, Leah receives an unannounced visit at home from a young girl named Shar who claims to have fallen on desperate times and to be in urgent need of money. It seems never to occur to Leah, whose privileged circumstances Shar admires fulsomely throughout the scene, that this may be a scam, and she is easily taken in by Shar as the latter emphasizes how they attended the same school (10) and are not in fact strangers in order to capitalize on a perceived link between them. Physical and social intersections between Leah and Shar, and between the socioeconomic and cultural spheres that they represent, recur throughout the narrative thereafter. Leah and her husband Michel run into Shar unexpectedly in a neighbourhood sweet shop (24), and the novel soon stages another "[s]trange convergence" (44) between them on Willesden Lane, yet another later on the hill in Brondesbury (60), and still another when Leah goes to the pharmacy to collect a package of developed photos and is given a package of Shar's photos by mistake (107-8). The novel mirrors this pattern of intersection at the level of what Tew calls the "text's architectonics" as well. The opening "Visitation" section is divided into a series of numbered chapters, but the sequence is

broken at several points by chapters titled "37," the first of which explicitly states that "37 has a magic about it, we're compelled toward it" (46), and that "[t]he imagined houses found in cinema, fiction, painting and poetry—[are] almost always 37" (46). One such example, the boarded-up squat nearby at 37 Ridley Avenue, turns out to be the place where Shar lives. As the number 37 recurs thereafter—a significant moment in Felix's portion of the narrative concerns an image on page 37 of a book of photographs (122-3), and there are many other examples throughout—the text establishes an isomorphic relationship between the "lines" of Leah and Shar's lives and the realist and experimentalist directions for the novel form outlined in Smith's essay, both of which intersect in *NW* according to the image schema of crossed lines.

The cruciform structure reappears throughout *NW* as it organizes the storyworld in many ways, as we saw in the temporal and spatial iterations of the circular image schema in Murdoch's novel, and as we will see again in the recurrent annular and reticular structures in Virginia Woolf's *The Waves*. Guignery accounts for some of these occurrences, especially Nathan and Natalie's drug-fueled pedestrian *dérive* as they cut across conventional routes of city traffic in their journey from Willesden to the Hornsey Lane bridge in the "Crossing" section. Guignery suggests that "crossings are to be understood as geographical journeys across London (a physical crisscrossing) as well as movements up the social scale (crossing over to the other side), and weavings between various literary traditions and lineages, as well as between high and popular culture." However, the image schema of a cross also appears in other forms and at other levels. *NW* opens with the image of Leah staring down at a positive home pregnancy test, troubled by the sight of a "[b]lue cross on a white stick, clear, definitive" (4) and the prospect of the profound change in her life that it signifies. The surrounding neighbourhood, with all the characteristic intersecting social lines of multicultural diversity, is itself a cross-shaped

intersection in another sense. The district of Willesden is established by a church, a space that is conceptually organized around the symbol of the crucifix, and that is itself a literally cruciform structure, like most other ecclesial architecture. St Mary's Willesden embodies the temporal "intersection" of the ancient and modern, a "little country church, a medieval country church, stranded on this half acre, in the middle of a roundabout. Out of time, out of place" (77). As Natalie points out to Leah when they visit the site, "The church it [sic] what *makes* it Willesden. It marks the parish of Willesden" (76). Later, during their northwest-London "crossing," Nathan twice helps Natalie climb up over walls by crossing her wrists (361, 366) to make it easier for him to lift her. On the vertical axis—intriguingly, Friedman's structural metaphor is also cruciform in a sense—the image schema of a cross reflects the structure of the overall storyworld, repeatedly mirroring the physical, geographical, social and conceptual lines that cross at other levels in the text as part of what we may call the "significant form" of the novel, the narrative "total pattern."

However, the most consequential moment of social intersection in Smith's novel, the one that leads to Felix's murder, takes place on the Jubilee Line of the Underground as he returns to Kilburn Station from central London, where he has been to Oxford Circus to see a man about the possible sale of an automobile and has briefly visited a former lover near Piccadilly Circus. Examining the Tube map on the carriage wall, Felix momentarily reflects that it does not "express his reality" (190), as Oxford Circus is at its centre rather than the northwest suburbs surrounding "the bright lights of Kilburn High Road" (190) which mark the proper centre of Felix's London. His northwesterly movement along the Jubilee Line, then, is a movement away from central London but, from his perspective, toward the heart of the city, thus underscoring the spatial and directional diversity of the Underground journeys in progress on the Jubilee Line,

even as they all follow a shared linear path. Felix "layers his own de-centered Tube Map over the official one, questioning its ability to say what is London, what its centre, what its periphery" (Elkin 8). Smith highlights a similar diversity with respect to relative levels of familiarity with different regions of the city and with the overall representation of London on the stylized Tube map: Felix experiences the image "like a tourist" who must study it to "convince himself of details no life-long Londoner should need to check: Kilburn to Baker Street (Jubilee): Baker street to Oxford Circus (Bakerloo)" (135-6). This distinguishes Felix from the commuters, tourists, and other users of the Underground system who are present in the carriage with him, and thus it underscores the social diversity of the transit crowd.

On his return journey Felix takes one of the two free seats in a bank of four that is occupied by two young black men, one of whom has his feet up on the remaining unclaimed spot. Felix establishes "a private space of his own, opening his legs wide and slouching" (190) and attends to the messages on his cell phone when the Jubilee Line train enters an overground stretch and he regains a wireless signal. Distracted by his phone, Felix does not notice a "white woman, hugely pregnant and sweating" (193), who gets his attention and requests that he ask his "friend to move his feet" (193). The pregnant woman thus presumes that all the young black men in the carriage are acquainted. It is an uncomfortable encounter between races and social spheres, but it is made still more so by Felix's intrusion into the private space of "his motionless 'friend' opposite" (193), to whom he indicates that the pregnant woman wishes to sit down. The others take offense at Felix's intrusion, and at his apparent unwillingness to address the pregnant woman's needs himself—"Is it your business, though? You got a seat—you fucking get up" (194)—and when Felix disembarks at Kilburn Station, they follow him off the train and up to the surface, where they accost him on the high street, robbing and killing him. This is the price that

Felix pays for his attempt to enforce the unwritten rule of public-transit etiquette in which the able-bodied yield their seats to the pregnant, elderly and/or infirm. Such implicit codes are meant to regulate what may otherwise be social chaos within public space, and Smith reveals the system breaking down in a way that leads to physical violence, and, perhaps more threateningly, violence that spills out of the ostensibly contained environs of the Underground and into the open air on the city surface. Smith's novel is thus concerned to some degree with the notion of public space as organized by the small spatial story of clash rather than connection, of social intersections at a conceptual crossroads marked by anxiety. The scene is a nightmare realization of the dread that informs the Thatcher remark, and it structurally mirrors other, similar clashes involving disruption of social order, particularly Shar's scamming of Leah and the sustained, heated argument throughout the "Crossing" section between Natalie and Nathan Bogle, whom we later learn is not only a childhood acquaintance of Leah and Natalie but also one of Shar's criminal fellow travellers and the man responsible for murdering Felix Cooper.

Thus it would seem that if the Underground is the source of an image schema that spatially organizes the novel on the vertical axis, the small spatial story of the structuring principle that organizes the "being together of strangers" and the narratives of those strangers' lives is fundamentally one of crisis and disorder, affirming the logic of Thatcher's apocryphal exhortation to retreat from the public transit spaces of the city. However, Smith establishes links of another sort between Felix's story and Leah and Natalie's, staging intersections between their respective narrative lines. These occur in the opening "Visitation" section when Leah's husband Michel hears the news of Felix's murder (104), in "Crossing" when Natalie passes the corner on the high street where the killing took place (360-1), and finally in the closing "Visitation" section, in which Leah and Natalie call in the anonymous tip about Nathan Bogle that will, we

may assume, lead to justice in the case of Felix's murder. These narrative "intersections" with Felix, whom neither Leah or Natalie ever actually meet, lead to the women's reconciliation with one another and with their spouses after the various infidelities and betrayals that have transpired throughout the narrative. The resulting reunion effectively restabilizes the disordered social storyworld of *NW* and suggests that the intersection of lives is ultimately at least as generative as it may be potentially destructive. In this regard, Smith's "cruciform" storyworld incorporates both of the small spatial stories, the "constructive destruction," of the cross image schema.

In the closing "Visitation" section, Leah's husband Michel asks Natalie to come by "for an emergency consultation" (398) to attempt to rouse Leah, who has finally admitted to herself and to Michel that she does not want to have a child, and is undergoing a personal crisis as a result. As it happens, Natalie's own domestic life has been plunged into turmoil as well, as her husband Frank has discovered her habitual infidelity. Leah mentions the incident of Felix's murder in the context of a reflection on why she has her life and others do not. Natalie has learned that Nathan is responsible for both Shar's criminal activity and Felix's death. Leah and Natalie know of Felix's situation only through media reports of the "ALBERT ROAD SLAYING" (392), but despite the absence of their own individual social connections to him, his story re-establishes the connection between them and provides the basis for a restoration of the intimacy of their friendship, as they bond in the final moments of the novel over collaborating on the anonymous disclosure regarding Nathan Bogle. As they place a call to the Kilburn Police Station, Natalie is reminded "of nothing so much as those calls the two good friends used to make to boys they liked, back in the day, and always in a slightly hysterical state of mind, two heads pressed together over a handset" (401). In this scene she is reconciled not only with Leah but also with the working-class identity that she has tried for so long to leave behind, as

represented in her return to her given name, Keisha, in the concluding scene. In this final moment of restored social union, the prospect of justice in the case of Felix Cooper is introduced. With it comes the prospect of a restoration of social order in general, which is disrupted earlier in the incident on the Jubilee and in other social intersections marked by conflict such as Shar's deception of Leah and Nathan Bogle's corruption of Shar. This collaborative restoration of social order presages the re-stabilization of Leah and Natalie's marriages, which are themselves instances of cultural, racial, and socioeconomic lines intersecting. In this way, Smith points to the productive and restorative power of the encounters with strangers that are made possible in the public spaces of the city, which the Thatcherite retreat from spaces of urban transit constitutes an attempt to deny.

As Murdoch does in *A Word Child*, Smith in *NW* thus highlights the structural isomorphism of the physical and social spaces of London. Though the Underground is the site of potentially violent encounters with otherness such as the one that precipitates Felix's murder, its spatial coordinates also organize the storyworld of the novel as a whole so as to emphasize the generative and restorative social connections between characters and lives more generally in their movements through city and text. In this way, the "total pattern" of Smith's novel is established according to the image schema of a cross, the small spatial story of lines moving along discrete itineraries yet nonetheless meeting at an "anxiety crossroads" from which the problems and possibilities of social diversity may originate. As suggested by the structurally isomorphic metaphor of the critical "crossroads" of realism and postmodernism that Smith adumbrates in "Two Directions for the Novel," this is where the corresponding problems and possibilities of the novel form itself may be found. For these reasons, the spatial form of Smith's *NW* on the vertical axis is better understood in terms of cruciform intersections than, as has

dominated critical readings of spatiality in the novel, a circular structure in which the characters' narrative arcs simply bend back toward their points of northwest-London origin. Irrespective of whether they return and are reconciled with Willesden—and of the four principal characters, only Natalie's narrative route through London conforms to this pattern—the prospect of a restoration of the social order is indeed introduced in *NW*. However, this occurs by means of the connective and restorative power of a storyworld structured on the crossed lines of physical and social intersection rather than by the simple circular pattern of return.

The Piccadilly Circus Hub in Virginia Woolf's The Waves

In this final section, I turn to Virginia Woolf's 1931 novel *The Waves* and consider the structuring role of a somewhat more elaborate, compound image schema. *The Waves* is a structurally complex novel comprising a series of isolated monologues delivered by six characters who are nonetheless lifelong friends linked together as part of an intricate social network. As I will suggest, this interlinked social space is structured on the vertical axis according to the spatial coordinates of the transit hub that was established through the extensive reconstruction of the Piccadilly Circus Underground station in the late 1920s. The original 1906 station had been replaced by 1928, three years before the publication of *The Waves*, with a circular design by architect Charles Holden that included a "subterranean concourse mimicking the Circus above" (Martin 187). The redesigned station was a ring-shaped, marble-lined ticketing hall encircling two banks of escalators leading to the deep-tube juncture of the Piccadilly and Bakerloo lines, an impressively striking and bustling site that Tobias Döring has called the "centre of the tube universe" (Döring 49), and that contemporary advertising posters produced by Underground management described as "a new heart for London." David Bradshaw observes

that "[w]hen it was completed in 1928, the new station was hailed as an unequivocal triumph" ("'Great Avenues of Civilisation'" 204). Christian Wolmar notes the extraordinary "self-confidence and panache" (233) of the newly constructed concourse, what Holden called his "ambulatory," but Wolmar also emphasizes the tremendous success of the station in terms of utility, part of Pick and Holden's ambitious transformation of the central London Tube stations "from modest little entrances, often with poor transfer arrangements between lines, to magnificent modern interchanges" (233). Holden's designs were meant to be "cathedrals for the places in which they were situated, a magnet which helped to attract people" to "an architectural setting that cannot be missed" (231). Indeed these changes to the street-level appearance of the Underground at sites such as Piccadilly Circus, Holborn and Leicester Square would certainly have been impossible for the London crowd to miss—even for a Bloomsbury resident who was most inclined to travel through London by foot rather than on the Tube.

A transport hub is a more complex image-schematic structure than a simple circle or a cross as in Murdoch and Smith's novels respectively, and in fact the Piccadilly Circus hub is arguably a combination of the two, in that the shape of the main concourse echoes the annular structure of the Circle Line while negotiating "intersections" between the Piccadilly and Bakerloo Lines and between the Underground as a whole and the city surface. Holden's redesigned station reflects both the sense of enclosure and centrality produced by the circle—an underground reiteration of the enclosed space of the Circus itself above—and the interconnectedness of a "hub" which, like the proverbial Rome toward which all roads lead and to which the travertine marble of Holden's design arguably alludes, constitutes the point at which all itineraries in the cityscape and beyond are understood to meet.

Central to my reading here is the spatial story that such a transit hub tells when considered in these terms, as a structure organized around and describing a centre that constitutes the meeting-point not just of intersecting lines of difference but of a whole social structure. The spatial coordinates of Piccadilly Circus station establish a different chronotopic structure and a different form of social interconnection than we see in the ambivalent cross of intersecting lines in Smith's *NW*, inasmuch as the annular structure of the Piccadilly Circus concourse organizes passenger paths into orbital movements, more like a road roundabout than a proper intersection involving the clash of discrepant itineraries. To move through Piccadilly Circus station, as Döring's evocative image suggests, is to orbit around a gravitational centre, to circulate around the zero-point constituting the conceptual centre of space.

My aim in this last section is to examine this structure in Woolf's *The Waves*, which briefly but prominently features the new Piccadilly Circus concourse, and to demonstrate the role that the station plays in organizing the overall storyworld of the novel on the vertical axis. Though Alexandra Harris has suggested that Woolf disliked and avoided the Underground herself, that for her the "District Line from Richmond would always be associated with the misery of living out in the suburbs" (40), the structures and environments of the railways both above- and belowground are nonetheless a recurrent theme and a source of frequent and potent inspiration for Woolf. In "Mr. Bennett and Mrs. Brown" (1924), in which she famously notes that "on or about December 1910, human character changed" (Woolf, *The Hogarth Essays: "Mr. Bennett and Mrs. Brown"* 4), Woolf's reflections on conceptions of character before and after 1910 turn on a vivid analogy of literary history as a train ride, with both writers and readers watching and speculating about characters as train passengers observe one another in carriages. In a diary entry written in August 1923, as she was writing *Mrs. Dalloway*, Woolf reflects on her

process for creating characters in terms of rail-based social connections, evoking the

Underground rather than the surface railways in her description of a process of excavating

"beautiful caves" between and behind her characters. "The idea," Woolf writes, "is that the caves

shall connect" (Woolf, *Diary* 2: 263) via figurative tunnels cut through the solid ground that

separates them from one another and from both reader and writer. Such notions underscore the

centrality of both surface and subterranean rail and the spatial logic of transit spaces not just in

Dalloway but in Woolf's vision of narrative more generally; Harris's observations

notwithstanding, as David Welsh writes, Woolf's novels "*changed* the way we think about the

underground system and she was the literary inventor of the Tube after 1910, laying down a

blueprint that would mark out new boundaries as a subject for writing" (Welsh 142).

Several critics, including Welsh, Bradshaw, Allison Peterson Rung, and David Ashford,

have read *The Waves* as a novel of the Underground. Much of this work has focused on the Tube

as a symbol of the infernal underworld, and on Woolf's representation of Piccadilly Circus as the

figurative centre of modern English imperial power. Welsh, for example, writes that in *The*

Waves, "for Louis the 'descent into the Tube was like death. We were cut up, we were dissevered

by all those faces and the hollow wind that seemed to roar down there'" (180). Ashford writes of

the descent into "the Underground as Underworld . . . when Jinny enters the renovated

interchange at Piccadilly Circus" (85) and observes "the soundless flight of upright bodies down

the moving stairs like the pinioned and terrible descent of some army of the dead" (Woolf, *The*

Waves 138). As with much criticism of the Underground in literature, these readings tend to

conceive of the significance of the Tube as mainly symbolic, downplaying its structural role in

organizing narrative, and indeed understating the role of structure more generally. This is an

especially limiting approach to the Underground in Woolf's work, as it ignores her part in the

pursuit of a "significant form" for fiction comparable to the one sought by Clive Bell and Woolf's other contemporaries in the Bloomsbury Group. Evidence of the pursuit of such form is present throughout Woolf's work, perhaps most notably in the "Time Passes" chapter of *To the Lighthouse* (1927). This short interlude divides the novel in half, separating the two visits of the Ramsay family to the Isle of Skye before and after the death of Mrs. Ramsay; the spatial structure of this narrative form is mirrored within the novel on Lily Briscoe's canvas, as she places a bold brushstroke down the middle of the image with "a sudden intensity" (Woolf, *To the Lighthouse* 209) in the final pages of the text. This makes of Lily's painting a visual representation or "map" of the narrative form of *To the Lighthouse*. A similar emphasis on form may be found in *Jacob's Room* (1922), as Kathleen Wall has demonstrated in her account of the novel as an "attempt to find a 'significant form' for her elegy for her brother and for the generation of young men who died in the war" (303), and in her characterization of Woolf as "concerned with form's potential to *mean*, to fuse with content" (307).

My aim in reading Underground spatiality in *The Waves*, then, is to shift the analytical emphasis from the thematic to the structural, and to demonstrate how the image schema of the Piccadilly Circus transit hub serves in *The Waves* as a similar architectural structuring principle for the storyworld, a "significant" narrative form, on the vertical axis. I argue that as we see in Murdoch and Smith's novels, a commitment to the idea of structural isomorphism and analogues between physical and social space is reflected in the image-schematic structure of the novel, which began as a "vague yet elaborate design" (Woolf, *Diary* 3: 259) but which Woolf nonetheless acknowledges in her diary in October 1929 as deliberately structured according to a "scheme" (259). Though the novel may appear to be spatiotemporally organized by the arc of the sun as it moves from sunrise to sunset in the series of italicized passages running throughout the

text, this trajectory of movement marks the passage of time but does not ultimately organize the storyworld in space as a significant form. Indeed so little happens in *The Waves* that reflects the rise and fall of dramatic action that it may not even make sense to think of the sunrise-sunset arc in the novel as analogous to the Freytag pyramid. With respect to the novel's spatiotemporality, the path of the sun organizes the scenes of the novel as a sequence in time; we must look to other patterns and structures for a sense of the "scheme," the "vague yet elaborate design" of the novel's spatial dimension. In accounting for schematic structure and spatial mapping in *The Waves*, Linda Nicole Blair has pointed out that "If it's true that one of the many motives for storytelling is to design a map of the world outside of the mind, we have a prime example of this map-making in *The Waves*" (155). Put another way, the central aim of Woolf's novel is to trace the pattern of the storyworld to "enable us to first organize and then more fully understand" (135) the world upon which narratives are cognitively mapped. The pursuit of a spatial form for narrative is the pursuit of a means of mapping and organizing the world, making sense of it by laying out the isomorphic relationship between, as it were, the world and the storyworld. Woolf's project in the novel thus mirrors Bernard's within the narrative, as he "tells stories to make sense of the world that seems to make so little sense most of the time" (Blair 167).

Woolf's novel consists of a series of vignettes that are essentially detached monologues, as each of the six members of a close group of friends—Bernard, Susan, Neville, Jinny, Louis, and Rhoda—narrates remembered episodes and personal reflections. As this disorienting sequence of stories and recollections unfolds, it remains all but impossible to track the movements of characters within the diegetic space of the illocutionary act itself. By means of deictic shifts, "whereby a storyteller prompts his or her interlocutors to relocate from the here and now of the current interaction to the alternate space-time coordinates of the storyworld"

(Herman, *Story Logic* 270), in this case through repeated use of the words *now* and *this*, the novel's narrative focus shifts from the shared setting, the space within which the characters tell their stories, to the space-time of the stories themselves. These shifts confuse and obscure the setting of the illocutionary act, abstracting the characters' stories out of spatiotemporal relation to one another. The result strikes some as a storyworld of evanescence and abstraction, as it struck many of its earliest readers, including Hugh Walpole, who admired its prose but ultimately found the book ungraspable because he "couldn't feel it to be real" (Bell, Quentin 2: 162). Rather than cohering as part of a consistent, mappable narrative landscape, the monologues and interludes are instead spatially discontinuous with one another, each projected exclusively from the perspective of the narrating character. Like the stations along an Underground line, the spaces between which remain obscure to the passenger, each of these scenes is a figure viewed by the reader without a narrative ground behind it within which to place each character's story and aid in mapping the spatial relationships between them.

What unites these discrete narrative sites "across the misty spaces of the intervening world" (Woolf, *The Waves* 62) and allows them to cohere as part of a mappable storyworld are the intersecting lines, the "fine filament[s]" (62) of the *social* network between Woolf's characters. The text stages many "interchanges" between the characters, forming mental rather than spatiotemporal connections between the various scenes as the narrative "tunnels" through the negative space between them. For example, at one point Bernard tells us, "I think of Louis now. What malevolent yet searching light would Louis throw upon this dwindling autumn evening" (64); here the narration abruptly shifts its focus to Louis watching people "pass the window of *this* eating-shop incessantly" (65, my emphasis), with the deictic shift effected by the word *this* detaching the setting of the illocutionary act from that of the previous scene. As

Louis's narration continues, he thinks of Susan, who "sews under a quiet lamp in a house where the corn sighs close to the window" (68), and the narrative moves to Susan, who describes herself sitting "with my sewing by the table. I think of Jinny . . . I hear traffic roaring in the evening wind. I look at the quivering leaves in the dark garden and think 'They dance in London. Jinny kisses Louis'" (71), at which point the narrative shifts from Susan's cottage to Jinny walking the streets of London, and so on. In other words, then, the logic of the overall narrative sequence in *The Waves* is not that of movement through the topological map of a continuous storyworld but a structure of social interconnection modeled on a rhizomatic schema of intersecting Underground lines and passenger itineraries, in which the "dancing apparitions" of the social world among these six friends come together in lines "capable of linking all in one" (157).

At the conceptual centre of this Underground-shaped structure of narrative connections, operating like a transit terminus around which social space is organized, is the figure of Percival, the characters' childhood friend who has died in India. As Gillian Beer writes, the "turning-point of the book is Percival's death and here Woolf pays death the tribute of narrative pattern" (84). Percival is the centre of their world and the ground in relation to which they are identifiable as social figures; without him, Neville notes, "there is no solidity. We are silhouettes, hollow phantoms moving mistily without a background" (Woolf, *The Waves* 86). Percival organizes the movement of the social world around him into a regularized circular pattern, "like a stone fallen into a pond round which minnows swarm. Like minnows, we who had been shooting this way, that way, all shot round him when he came" (96). This social world, which Louis describes as "the circle in our blood, broken so often, so sharply, for we are so different, [which] closes in a ring" (102), is later described by Jinny as "love, hatred, by whatever name we call it, this globe

whose walls are made of Percival" (103). Such remarks characterize Percival in the same terms in which the novel later describes Piccadilly Circus, "the Tube station where everything that is desirable meets," both "the heart of London"—an echo of the 1928 Underground posters advertising the reopening of the station—and "the heart of life" (137). Bernard describes Percival's unification of the social world in terms of passage through the transit system: "let me tell you, men and women, hurrying to the Tube station, you would have had to respect him. You would have had to form up and follow behind him" (109). And as Louis observes, it is Percival who holds this ring of social relations together, "in a steel-blue circle beneath" (97), a structure toward which all the characters' social movements tend, as in the years after his death in India they come together to commemorate him and celebrate his life.

Thus the Underground network surrounding the recently redesigned Piccadilly Circus provides the image schema on which both the narrative "total pattern" and the overall structure of Woolf's novel are mapped. Like the image schema of the simple dividing line that structures both the brushstroke down Lily's canvas in *To the Lighthouse* and the storyworld within which she creates the image, the coordinates of the Underground transit hub, echoed repeatedly in the novel's many images of rings and circles, map the social network between Woolf's six characters and the absent, mourned figure at its centre. In this way, on both the horizontal and vertical narrative axes, Underground space provides the image-schematic structure on which the storyworld is organized, providing the spatial coordinates for the novel in general and establishing the form through which the text "signifies." In the novel's emphasis on elegy, as Kathleen Wall observes in Woolf's pursuit of significant form in *Jacob's* Room, this narrative "total pattern" is a crucial link between *Jacob's Room* and *The Waves*, both of which organize

social space around a centre left vacant by an absent figure of mourning, and thus structure the narrative practice of chronicling the experience of mourning according to a spatial logic.

David Bradshaw suggests that the novel is a critique of British imperialism in his observations on the strong historical link between prostitution and Piccadilly Circus to which Woolf alludes repeatedly in *The Voyage Out* (Bradshaw, "The Socio-Political Vision" 126), thus establishing the centre of the Empire as a place of social and moral corruption; indeed Percival dies when he leaves England for India, venturing into the distant imperial sites that are organized around Piccadilly Circus on the world map featured in the station concourse. However, the role of the Tube station in mounting this critique extends beyond mere symbolism of British power and the "terrible descent" into an infernal underworld. Bradshaw is correct to point out, in arguing for the centrality of the Tube to *The Waves* despite the brevity of the Piccadilly scene, that "we are in danger of passing too hurriedly through environments that should more properly bring us to a ruminative halt, for there is a vital link between the politics of these spaces and the dominant themes of the novels in which they appear that should not go unnoticed" (Bradshaw, "'Great Avenues of Civilisation'" 189). Woolf's aim is to attempt to make sense of social space as it relates to the real spaces within which lives unfold, to leverage the structuring power of narrative to "enable us to first organize and then more fully understand" (Blair 135) both world and narrative storyworld. In this regard, the Piccadilly Circus station and the social network which is organized according to its spatial coordinates, the corresponding elements of the cognitive map of physical and social space, comprise the Underground-structured significant form of *The Waves*. Insofar as she takes up the question of Empire, Woolf centres on its impact at the point at which individual lives meet and are restructured by trauma and loss. For Woolf, the Piccadilly Circus station concourse embodies a reorganization of the social world, as a site at

which social lines come together in a common orbit around the gravitational centre of loss and absence. The significant form of the storyworld in *The Waves* involves the organization of the social world in mourning around a kind of "Percival-shaped hole" at its centre. This suggests that Woolf ultimately finds in the structural coordinates of the Piccadilly Circus station an image schema for the elegiac significant form that she had originally sought for *Jacob's Room*, a novel that is focused on the ways in which physical and social spaces are organized by and around a similarly absent figure. Holden's redesigned Piccadilly Circus station and its embodiment of the image schema of a network hub establishes the "total pattern" of *The Waves* on the vertical axis as a similarly constituted social "network" with a gravitationally forceful but absent figure at its centre.

Conclusion

In both this and the previous chapter on Underground image schemas and spatiality in fiction, I have avoided reading the Tube symbolically, as has long been the main tendency in criticism of the Underground in literature. Much illuminating work has been done exploring recurrent thematic emphases in Tube literature: depth-psychological readings of subterranean space as an analogue for the Freudian unconscious; the Underground as a symbol of an underworld of buried death, decay and disorder; the dark spaces below the surface as representative of both the lure and threat of concealed mysteries; and so on. Rather than adding to this body of material, my aim has been instead to address the unexamined role of the Underground as a constituent of form and structure, as I have demonstrated in the preceding account of the spaces of the Tube in Chapter 1 as an organizing principle within narrative and in

the present chapter as the source of image schemas for the structuring of overall "significant

form."

However, neither have I sought to reject altogether this symbolic tendency of critical

work on the literary Underground. On the contrary, I argue, the theoretical concepts in play

here—Friedman's narrative axes, Bell's significant form, and the mapping structures of

isomorphism—suggest a close relationship between the Underground as symbol and as

structuring principle. It bears repeating here that insofar as form is "significant" in Bell's sense,

it is so in part, in the looser sense of the word, because form *matters* and merits critical scrutiny

in its own right, and in part because, as Kathleen Wall puts it, form also *means*. The

Underground in fiction is similarly "significant," as implied by the many conventional symbolic

readings of the Tube in literature described in the Introduction. One source of such symbolic

meaning is the many associations of the Underground with other kinds of literal and figurative

subterranea, which establishes it as a representation of the infernal underworld or the Freudian

unconscious, and which critics of the literary Underground have devoted considerable attention

to exploring in symbolic readings of Tube fiction. Another source, however, is structural

isomorphism itself; as Douglas Hofstadter writes in his study of mind and isomorphic pattern,

"isomorphism between two known structures . . . create[s] *meaning*" (*Gödel, Escher, Bach* 50).

The points of correspondence between two or more isomorphic structures constitute an

"information-preserving transformation" (49) between these structures. A mapped relationship of

corresponding parts, "where 'corresponding' means that the two parts play similar roles in their

respective structures" (49), establishes a formal link that allows for meaning and interpretation.

Turner's model of narrative and spatial cognition frames this relationship of meaning-creating

isomorphism in terms of parable (Turner 4), a relationship of correspondence between narrative

structures which, at their most elemental, comprise mere unidimensional trajectories of movement. Insofar as these movements are intelligible to the literary mind and traceable in more complex narrative structures that are isomorphic with them, the parabolic "small spatial stories" organized in this way allow the mind to make sense of narrative spatially.

A consequence of my reading of the narrative spaces in and of these Underground texts has been to show how Friedman's vertical axis can involve complex image schemas generating "significant" overall textual forms. Friedman writes that "the literary and historical aspects of the vertical narrative involve reading the horizontal narrative's dialogues with other texts, interpreting, in other words, the various forms of intertextuality that Kristeva introduces in her tropes of spatialization" (16). Reading "up" or "down" along the vertical axis is a process of interpretation in which the vertical narrative is (re)constructed by the reader in its connections with other texts and contexts; "[s]uch resonances," Friedman points out, "do not usually exist in . . . the space and time of the horizontal narrative. In *Mrs. Dalloway*, for example, it is the reader who 'narrates' the story of Septimus as Shakespearean fool, as scapegoat, as sacrificial lamb and Christ figure within the anguished postwar landscape" (16). The vertical narrative, organized image-schematically as part of a structural isomorphism in the way I have demonstrated here, is the dimension of the storyworld on which the "total pattern" of the text is established, an image-schematic pattern that signifies in Bell's sense. Put another way, in constituting the point at which diegetic narrative spaces "intersect" with the overall structure of the narrative "total pattern," the vertical axis is the site of significant form, the point of intersection between structural form and symbolic significance.

As I suggested at the beginning of this chapter, the significant form of the text as a whole on the vertical axis extends the spatialization of narrative beyond the simple structure of the

Freytag pyramid, which tracks the rise and fall of dramatic action through a simple isomorphic

relationship between such action and the "orientational" spatial metaphor MORE IS UP

described by Lakoff and Johnson (14-15). The famous pyramid is a spatial structure that

organizes and renders intelligible one simple dimension of narrative, but it captures too little of

the text to constitute its "total pattern" or an overall form that "signifies" in Bell's sense. In my

readings of Murdoch, Smith and Woolf, I have shown how Underground image schemas not

only provide overall textual and narrative shape on the vertical axis but also constitute richer and

more complex significant forms for narrative, tracing what Alison describes as the "numinous

shape" of the text. The arbitrariness of the Freytag pyramid gives over to other spatial forms that

both organize and signify. The spiral pattern of the isomorphic relationship between an

Underground staircase and the mountain of Purgatory, moving "around and around with a system

of rhythmic repetitions" (Alison 23), is the numinous shape, the "significant form," not just of

physical movements but of spiritual ones as well. The cruciform structure, whose constituent

intersecting lines may either conflict or unite, not only organizes individual narrative encounters

between characters and lives in northwest London but also limns an overall pattern of textual

clash and connection. And the transit hub at Piccadilly Circus is not only the literal city site

where "everything that is desirable meets" (Woof, *The Waves* 137) but the image-schematic

significant form of a narrative reflection on desire and mourning in general, and the extent to

which it may structure our social movements as the transit system organizes our physical ones.

In the preceding two chapters I have focused on accounting for the role of image schemas

as spatial organizing principles in Underground narratives in particular, and the schemas in

question have been found in the Tube itself, structuring not only the diegetic spaces of setting,

character and incident on the "egocentric" horizontal axis but the overall formal pattern of the

narrative in general on the "allocentric" vertical axis. The next two chapters will likewise consider the differences between egocentric and allocentric perspectives on textual space in this way, but the turn from Underground fiction to poetry marks a shift in terms of both the organizing image schemas themselves and their source: from the spatial structures of the Underground space to those of the body of the phenomenological subject moving through it. As we will see in the study of poetic Tube "cartography" in the next section, the spatial organizing principle that structures cognitive maps of Underground space is an image schema that cognitive psychologists refer to as the spatial body framework. This is the basis for egocentric projections of Tube space, but inasmuch as the body schema is the basis for cognitive maps of the space surrounding the body, it also organizes the mind's sense of allocentric space belowground.

Chapter 3

Egocentric Maps of Underground Space in Poetry: Vision and the Body Schema

Section Overview

In the preceding two chapters, I demonstrated how image schemas provide the coordinates of structural organizing principles for the spaces in and of literary texts in a series of case studies focusing on a selection of works of Underground-related modern British fiction. With respect to diegetic space in these works, what Korzybski would call the narrative "territory," we saw how abstract image schemas of enclosures organize the storyworld of Geoffrey Household's *Rogue Male*, how centre-margin relationships give spatial structure to the Bildungsroman narrative of Julian Barnes's *Metroland*, and how circular and linear spatiotemporal patterns shape Rose Macaulay's *Told by an Idiot*. In terms of the overall spatial "total pattern" of Underground fiction, we observed the structuring effects of similar image-schematic abstractions: the circles and spirals of Iris Murdoch's *A Word Child*, the crossed lines of Zadie Smith's *NW*, and the intersecting itineraries of the network transit hub in Virginia Woolf's *The Waves*. In the next two chapters, the exploration of image schemas in literary texts becomes more concrete, as we turn to similarly structured cognitive maps and literary representations of the challenges faced by a cognizing subject attempting to locate and orient itself in the spatial environment of the Underground. As we will see, one structure in particular recurs throughout these readings and provides the basis for the cognitive mapping of space from both the egocentric first-person point of view and the allocentric perspective of a view from above: the "body schema" (Tversky, *Mind in Motion* 18) comprising the parts of the perceiving subject's body organized in relation to one another in physical space.

For reasons explained more fully below, the Underground confounds such processes of spatial reasoning and cognitive mapping, and this perhaps partly explains its appeal as both a setting for literary writing and a phenomenological problem to be solved within it. Where the case studies that were the basis of Chapters 1 and 2 drew from works of Underground fiction to show how image-schematic structures spatially organize narrative storyworlds, in Chapters 3 and 4 I will focus on the problems of cognitively mapping the direct experience of the Underground environment itself, and the material for these case studies will come from poetry written about such experiences. The Tube is an environment that disrupts processes of spatial reasoning and perspective-taking, representing an unusually extreme cartographical predicament in terms of both degree and kind. For this reason, a study of attempts to contend with such a predicament in the schematic representation of environmental space is illuminating with respect to the mapping of other spaces; attempts of this sort made under the special conditions of what I define below as Underground "space-confusion" constitute an especially fruitful basis for such a study of the relationship between mind and space, and its representation in literature. My reason for focusing on poems set in and dealing with the Underground in the chapters to come, then, is to do with the extent to which poetry centres on the problems of immediate environmental cognitive mapping and perspective-taking to which we now turn. I do not claim to present an exhaustive account of Underground poetry, or even to deal exhaustively with the texts in question *as* poetry per se, but rather to draw from these poetic examples to defend an argument about the structuring role of image schemas in spatial reasoning and literary representation more generally.

Chapter 3 focuses on the cultural and cognitive impacts of ocularcentrism and the visual economy of what Martin Jay calls the "scopic regime of modernity" (Jay 4), both of which account for the strong emphasis on the visual dimensions of spatial perspective-taking and

environmental sensemaking. As Jay explains, the conditions of this "scopic regime" are such that we tend to unconsciously construe the phenomenology of experience in general as abstract and disembodied. The privileging and consequent dominance of vision depend upon segmenting and hierarchizing the sensorium, effectively disembodying sensation by framing the phenomenological subject position as an abstract geometric point rather than a place for a body, structured and situated in space, to experience and cognitively map the environment *as* a phenomenological subject, as a body emplaced in that environment. As we will see, in writing about the Underground and responding both to this ocularcentric framing of experience in general and to the heightened confusion that results from the visual distortions in subterranean environments in particular, many poets seek alternatives to a disembodied egocentric cartography of Underground space. In the examples considered here, in selected works by Donald Davie, Carol Ann Duffy and Seamus Heaney, such approaches involve an emphasis on other forms of bodily movement and sensation, conceptually organizing environmental space around the image schema of the body. In resisting what David Turnbull calls the "representationalism" of the modern visual regime, these Tube poets assert the performative aspects of an embodied engagement with space viewed from the egocentric perspective, that of the viewer "inside" the Korzybskian territory of the Underground.

In Chapter 4, I turn to the allocentric perspective, the view from above that is shaped by the "representationalist" point of view of Harry Beck's famous map of the Underground. From this survey perspective, too, as we will see in a study of works by Michael Donaghy, John Betjeman, D. J. Enright, Maura Dooley and Carole Satyamurti, the corrective to space-confusion that is requisite for cognitive mapping is a shift from a scopic, representationalist cartography to an embodied, sensorimotor one. This entails the writing of bodily structure and movement "into"

Underground mapping in direct resistance to the visual regime represented and upheld by Beck's schematic diagram. Such "cartographic" acts include the supplementation of the Korzybskian map with the inclusion of individual, embodied experiences of the Underground; the "personalization" of Underground space through the rearrangement of its structure around the framework of the body and its phenomenological experiences; and the rejection of the authority of the Beck image through the inhabiting of unsanctioned spaces existing outside officially mapped territory. Thus even the top-down allocentric perspective, which seems as if it should be fundamentally visual and representationalist rather than embodied and performative, is not finally relegated to the tyranny of the eye in the modern "scopic regime." In the Underground, where the mind must contend with unusually pronounced problems of orientation, wayfinding, and spatial sensemaking, even the allocentric view is ultimately stabilized by a performative cartography grounded in egocentric perspective and organized by the image schema of the body framework.

Introduction

The term *ocularcentrism* refers to a tendency to emphasize vision above the other senses, and to regard the nature and structure of visual experience as more essentially representative of human experience in general than the other sensory modalities. The tendency to construe the experiencing subject as in the first place a viewer with a "mind's eye" pervades our thought and language, as a mere glance back at the last two sentences demonstrates: *emphasize*, *regard*, *glance*, *demonstrate*. Though there are often equivalent nonvisual conceptions of abstract thoughts—I *see eye to eye* with you when we understand each other, but I also *feel you* and *hear what you're saying*—all the same, as Donncha Kavanagh writes, "[w]ith considerable

justification, we can characterize western culture as an ocularcentric paradigm, based as it is on a vision-generated, vision-centred interpretation of knowledge, truth, and reality" (446-7). Tracing this paradigm at least as far back as the pre-Socratics, we see, as David Michael Levin points out, the extent to which the philosophical tradition has long been "drawn to the tuition, the authority, of sight" (1), equating literal light with the figurative illuminations of reason, and structuring knowledge and understanding in terms of visual experience.

This has persisted through the intervening centuries, arguably reaching its apogee in the Enlightenment, "whose very name betrays an ocular bias" (Flynn 275), and the related cultural developments that set the terms for the regnant modern conception of vision that Martin Jay calls "Cartesian perspectivalism" (Jay 4). This visual order, which Jay associates with Italian Renaissance art and its figuration of linear perspective as representing "a harmony between the mathematical regularities in optics and God's will" (5-6), implicitly structures human sight as singular rather than consisting of two distinct and complementary points as in binocular vision. It is "conceived in the manner of a lone eye looking through a peephole at the scene in front of it," and as "static, unblinking, and fixated, rather than dynamic" (7). Such an abstract conception of visual phenomenology, which shapes our notion of sight in general, follows "the logic of the Gaze rather than the Glance . . . eternalized, reduced to one 'point of view,' and disembodied" (7). It is the basis for a model of vision that dehumanizes both the subject and object of the gaze by ignoring "our embeddedness in what Maurice Merleau-Ponty liked to call the flesh of the world" (10) and thus denying the spatial relationships of bodies emplaced in that physical world and situated in physical relation to this "flesh."

Such ocularcentrism is perhaps to be expected as part of our cultural notions of sensation, given that experience and cognition in general are likewise dominated by vision. Nicholas J.

Wade and Michael Swanston write that "[w]e derive most of our information about the world—about where things are, how they move, and what they are—from the light that enters the eyes and the processing in the brain that follows" (ix). A disproportionate amount of brain function is devoted to the "dominant sense" (ix) of sight, and inasmuch as most of the cognitive content of worldly experience is visual in nature, the majority of the problems solved through cognition are fundamentally visual or have some considerable visual element as well. That the post-Enlightenment abstraction of vision entails a latent sense of disembodiment, as Jay describes, is an ironic consequence of a perceptual faculty whose chief purpose is to orient the body and guide it through space. In any case, inasmuch as the embodied mind is in essence a visual navigator, a cognitive and cultural bias toward visual mapping of space implies that the experiencing subject should find underground spaces especially confusing and destabilizing, and encounter increased difficulties with orientation and wayfinding within such an environment. This predicament is the focus of much poetry about the experience of travelling belowground. As I will show here, transit spaces in general are uncanny, destabilizing and disorienting in various ways; in *underground* transit spaces, the short distances and tightly enclosed spaces deprive us of much of the vision with which we not only cognitively map space but conceptualize the subject position from which we observe the environment.

This is the experience of travelling by subway as it is represented in one of the earliest major poems of the Underground, Richard Aldington's "In the Tube" (1915). Though Aldington was a founding member of the Imagist school of poetry—sharing the Imagist pursuit of a "direct treatment of the thing" via an approximation of the immediacy of *presentation* rather than the obfuscations of mediate textual *representation* such as description—"In the Tube" strikingly departs from the Imagist focus on clarity and immediacy, on showing rather than telling. The

poem describes a figure who is disoriented and rendered effectively disembodied within the confusing and intense visual environment of the Underground, a space of increased spectation, a kind of dehumanizing panopticon, but one that proves difficult to make sense of visually. The result is a text that seems itself disoriented and destabilized, attempting and ultimately failing to contend with the visual environment belowground and give order to what is ultimately a confusing and unrepresentable Underground experience. Uncharacteristic of Imagist poetry, "In the Tube" responds to the "space-confusion" of the subway environment and experience by essentially telling rather than showing, inasmuch as its speaker, whose experience the poem attempts to capture, has lost much of his ability to observe and make visual sense of the space that surrounds him.

Aldington writes of the experience of moving through the quintessentially modern spaces of the recently constructed deep-tube Underground lines and contending with the problems of vision inherent in a site which at once intensifies the atmosphere of spectation and deprives underground travellers of much of their sight. This is a fundamentally destabilizing and disorienting environment and experience, and it is one that Aldington represents in an especially stark and forceful way:

"In the Tube"

The electric car jerks;
I stumble on the slats of the floor,
Fall into a leather seat
And look up.

A row of advertisements,
A row of windows,
Set in brown woodwork pitted with brass nails,
A row of hard faces,
Immobile,
In the swaying train,
Rush across the flickering background of fluted dingy tunnel;

A row of eyes,
Eyes of greed, of pitiful blankness, of plethoric complacency,
Immobile,
Gaze, stare at one point,
At my eyes.

Antagonism,
Disgust,
Immediate antipathy,
Cut my brain, as a dry sharp reed
Cuts a finger
I surprise the same thought
In the brasslike eyes:
"What right have you to live?"

Aldington's poem centres on the experiences of watching and being watched. The speaker's first action, after he is thrown off his feet and into one of the seats, is to look up at the crowd around him (line 4) and attempt to survey his immediate environs. He is confronted by a pervading reciprocal gaze whose origin is confusingly indeterminate: both the carriage itself, with its "row of advertisements" (5) and "row of windows" (6), and the crowd within the carriage, with its "row of hard faces" (8) and "row of eyes" (12), seem to be watching him. As Aldington presents it, though, the object of this gaze is as disorienting and confusing as the gaze itself, which figures him as "one point" (15), closing the physical distance between his two eyes and thus denying the spatial relationships that comprise his body, effectively abstracting and disembodying him. It is this disembodiment, and the consequent confusion about the spatial relations that organize the carriage and situate him within it, that creates the sense that the environment itself ultimately denies even the basis for his very existence in the final line of the poem. The train itself seems to echo the hostile sentiments of the wartime crowd within it, who wonder why an able-bodied young man should be here in the transit spaces of London rather than serving at the front where he belongs. That the crowd in this time and space might pass such

a judgment of him is understandable; that the space itself also seems to do so introduces a bewildering and disturbing sense of circumambient threat.

Aldington's "In the Tube" exemplifies the phenomenological crisis of the modern visual order that predominates in the new mechanized and alienating subway spaces of the city. The subterranean conditions disrupt the conceptual organization of the space around the perceiving subject, both from an egocentric "first-person" perspective and with respect to that subject's location and orientation within an allocentric "third-person" spatial cognitive map. These disruptions in turn shape the cartographical and phenomenological project of writing poetry about the Underground experience, which often involves attempts both to reckon with space-confusion and to respond to the limitations of the visually focused Underground with new conceptions of mapping, orientation and wayfinding. In each case, the coordinates of what cognitive psychologists call the body schema, the nature of which I explore further in the next section, become the source and the conceptual framework of an intelligible egocentric map of the space around that body. Both within and outside the visual economy of the modern "scopic regime"—and as we will see, from both the egocentric and allocentric perspectives—it is an embodied conception of environmental experience that is the basis for an intelligible cognitive map of space.

Spatial Reasoning and the Bodily Image Schema

As outlined in the Introduction, my focus here is on the formation of what psychologists call *cognitive maps*, the products of those "mental abilities that enable us to collect, organize, store, recall, and manipulate information about the spatial environment" (Downs and Stea 6). Robert M. Kitchin argues that such mapping is "a marriage between spatial and environmental

cognition" (1), where spatial cognition is "the knowledge and internal or cognitive representation of the structure, entities and relations of space" (Hart and Moore 248) and environmental cognition involves impressions of these elements' "character, function, dynamics, and structural interrelatedness" (Moore and Golledge xii). For Roger Downs and David Stea, a cognitive map is a spatial representation in more than one sense of the latter word: it is "something that *stands for* the environment, that *portrays* it, that is both a *likeness* and a simplified *model*, something that is, above all, a *mental image* in a person's brain [….] Cognitive mapping allows us to generate mental images and models of the environment, which are *present again*, which we can conjure up and think about almost at will" (6-7, original emphases). Research into the nature and structure of such representational cognitive maps of the environment has taken place over the past seven decades at the intersection of several disciplines, including psychology, geography, and sociology[1]. Common to much of this work, however, has been a focus on spatial *problem-solving*, on the ways in which both internal and external representations of an environment aid the cognizing mind in orienting itself, navigating through space, and maintaining control over the body's interactions with a physical world that often interferes with these cognitive functions in problematic and even threatening ways.

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[1] Though earlier studies by Alfred Binet (1894), Édouard Claparède (1903) and others explore related cognitive-spatial abilities in inchoate form, the field as such begins with the work of Edward Tolman (1948), who proposed the term *cognitive map* to describe the mental framework that enables rats "to learn *places* and thus to move around in their spatial environment" (Downs and Stea 214). Later studies in cognitive mapping include work by Terence Lee (1963-1964), Kevin Lynch (1960), Appleyard, Lynch and Myer (1964), Roger A. Hart and Gary T. Moore (1973), John O'Keefe and Lynn Nadel (1978), Barbara Tversky (1981), Colin Eden (1988), Denis Wood and Robert J. Beck (1989), Reginald G. Golledge (1992), Andrew Bennett (1996), Lucia Jacobs and Françoise Schenk (2003), Edvard I. Moser (2004), Bruce L. McNaughton et al. (2006), and Joseph R. Manns (2009).

In proposing the body of the phenomenological subject situated within the Underground environment as the image-schematic spatial organizing principle in Tube poetry, I am bringing to bear on the literary texts considered here a body of related theoretical material in the cognitive sciences that focuses on the connection between mental processes and the cognizing subject's physical embodiment, and the role that each of these play in that subject's cognitive engagement with space. Barbara Tversky summarizes the dominant view of the relationship between mind and space emerging from this recent work when she writes that "[s]patial thinking, rooted in perception of space and action in it, is the foundation for all thought" (Tversky, *Mind in Motion* 3):

> Spatial thinking is mirrored in abstract thought, in social thought, in cognitive thought, in thought about what makes people tick, in thought about art and about science. Thinking is thinking, whatever the domain, and spatial thinking is core to our very existence [….] [W]e are far better and more experienced at spatial thinking than at abstract thinking. Abstract thought can be far more difficult in and of itself, but fortunately it can often be mapped onto spatial thought in one way or another. That way, spatial thinking can substitute for and scaffold abstract thought. (57)

Tversky's use of the cartographic metaphor here underscores how the relationship between spatial and abstract thinking resembles that between Korzybski's map and territory. Put another way, abstract reasoning is organized in terms of its isomorphic relationship with embodied spatial cognition. Such a theory of the mind holds that we are most fundamentally spatial cognizers, and only secondarily abstract thinkers capable of higher-order reasoning by virtue of the fact that abstract cognition is structurally isomorphic with spatial thought. The body schema,

the set of coordinates according to which the experiencing subject is physically arrayed in space, is the structural basis for that subject's cognitive map of the environmental "flesh of the world" in which it is situated.

Tversky writes that "as people move about an environment, they perceive the changing spatial relations of objects or landmarks to themselves, and use that information perhaps in concert with (implicit) knowledge of geometry to construct more general mental representations of the spatial relations among landmarks independent of a particular perspective" (Tversky, "Spatial Perspective in Descriptions" 465). Cognitive mapping of the environment originates in the subject's organizing of features of that environment in relation to its own body, using the coordinates of its position and those of the constituent parts that unite to form the body schema as the organizing principle for the cognitive map of environmental elements and spatial interrelations. Such environmental mapping is thus initially egocentric rather than allocentric; relationships of objects in space are first "viewer-centered" (465), and only later organized with respect to allocentric frames "defined with respect to a reference system external to the environment, usually the canonical axes, north-south, east-west" (465). The result is an "egocentric frame of reference" which "bind[s] together various body-centered coordinate systems with an agentive subjective being, complete with body schema, [and] distinct zones of spatial interaction (reach, peripheral vs. central vision, etc.)" (Levinson 130). The observer organizes its cognitive map of the environment around the body according to this framework, with the centre of the body as the anchoring zero-point referent for the mapped placement of surrounding objects.

In light of these conceptions of the relationship between bodies, minds and spaces, what would it mean to cognitively map space via an embodied "performative cartography" that

organizes space around the body's sensorimotor engagement with the environment rather than around a disembodied, ocularcentric visual representation? David Turnbull refers to *performativity* as an "alternative analytic position" to the dominance of the visual which "foregrounds activity and practice, and which locates seeing not just in forms and technologies of visualisation and representation, but in embodied performances and practices, situated and distributed in time and place" (125-6). Studies of bodily movement and gesture such as those by Guillemette Bolens, Susan Leigh Foster, Maxine Sheets-Johnstone and Ellen Spolsky similarly characterize bodily movement as a way of knowing and representing, inhering in what Spolsky calls "kinesic intelligence":

> Human kinesic intelligence is our sense of the relationship of parts of the human body to the whole, and of the patterns of bodily tension and relaxation as they are related to movement. Kinesic knowledge is also our sense of the muscular forces that produce bodily movement and of the effect of that movement on other parts of the body and on objects within the environment. Kinesic knowing is knowing that you lean toward a heavy trunk to push it, and that you swing your arm backward to throw a ball forward. (Spolsky 159)

As Tversky suggests, all thought is initially and fundamentally spatial, and we organize abstract thought according to the spatial framework of the body and our understanding of its orientation in and movement through space. The formation of mental imagery likewise depends on kinesic intelligence (Spolsky 160); as people cognitively map an environment, according to Karen Olseth Solomon and Lawrence W. Barsalou, they "reenact what it looks like visually, [as well as] what it sounds like auditorily, how they act on it motorically, how they react to it emotionally, and so forth" (244). One's cognitive map of space thus extends beyond the visual,

including as both cartographic form and content other ways in which the sensorimotor body

experiences and interacts with the environment. Our internal sense of how space is organized is

"multimedia" in nature, comprising the whole range of the human sensorium into a "synthesis of

different types of information: visual, auditory, olfactory, and kinaesthetic" (Downs and Stea

23).

In my readings of poetic explorations of alternatives to visual cartography in egocentric

cognitive mapping in the pages that follow, I am arguing that poets of the Underground respond

to the sensory problems of the subterranean environment, which are mainly to do with distortions

and deprivations of vision, by introducing as cartographic organizing principles the movements

and sensations that consist in the body's performance of "kinesic intelligence." I propose here

that conceptually organizing environmental space around nonvisual phenomenology, around the

body's encounter with space through other sensory modalities, is the basis for an embodied

egocentric cartography for poets writing about the problems of cognitive mapping belowground

under the conditions of what I define below as its inherent "space-confusion." This, I suggest,

helps to elucidate the problem that poets set out to solve in cognitively mapping the space of the

Underground and the nature and structure of the Underground experience in writing. To attempt

to map such a phenomenological encounter with the environment in a literary text is to organize

a "storyworld": to stabilize the position of an observer in space and its relation to others within it,

to make sense of how spatial interrelations such as figure-ground relationships operate within the

environment, and so on. The specific means by which these poets make sense of such

perspectives, as they write embodiment into the cognitive map of the Underground experience,

are spatial in the sense that they involve the reordering of relationships of structural isomorphism

in which the coordinates of the body schema organize environmental maps and allow for spatial

sensemaking. However, these poetic practices are also formal in the sense that Caroline Levine

means when she writes that form in literature is "*an arrangement of elements—an ordering,*

patterning, or shaping" (*Forms* 3) that includes "literary techniques both large and small,

including the marriage plot, first-person narration, description, free indirect speech, suspense,

metaphor, and syntax" (1). Thus the poetic project of introducing embodiment to Underground

phenomenology and cartography is a formalist enterprise in Levine's sense, an ordering of

textual space globally and locally according to image-schematic structures, as well as the means

of creating an intelligible cognitive map of the spatial and social world.

Space-Confusion

In focusing on cognitive processes such as spatial reasoning and the representation of

space in language, maps and other forms, we are of course dealing with processes that are subject

to disruption, misjudgement, and other errors; any process of representation is, after all,

necessarily one of *mis*representation to at least some degree, and all the more so when it depends

on human faculties of perception, imagination and intellection that are likewise prone to error.

However, as with visual illusions that misdirect otherwise reliable perceptual systems, some of

what proves to be an erroneous reckoning of spatial relationships arises not from cognitive error

per se but from misdirection by the environment itself, reflecting, as it were, sound cognitive

processes being in the wrong place at the wrong time and led to faulty conclusions as a

consequence. It is central to my argument about the processes of cognitive mapping and

perspective-taking in the Underground that subterranean environments stimulate mind and body

in similarly fraught ways, disrupting the means by which we normally orient and locate

ourselves in space and produce reliable cognitive maps with which to navigate the environment.

Throughout my analysis of Underground phenomenology, I refer to the experience of being confounded by inherently disorienting features in one's environment in this way as the experience of *space-confusion*. I propose that such confusion, an experience that any place may create to some degree, is especially pronounced in and indeed essentially characteristic of subterranean transit spaces. While good environmental design generally necessitates reliable signage and other sensory supplements to facilitate what Kevin Lynch calls cityscape *legibility*, "the ease with which its parts can be recognized and can be organized into a coherent pattern" (Lynch 2-3), under the circumstances of subterranean travel such supplements necessarily fail to an even greater degree than is the norm in the aboveground urban landscapes that Lynch describes in *The Image of the City* (1960). It is in the nature of the subterranean environment, for reasons I will expand upon momentarily, to induce experiences of disorientation and to remain to some extent "illegible" to those within it. A brief account of the history and structure of the Tube environment will help to establish some specific aspects of the sensory experience of space-confusion. This in turn will clarify the remedial role for embodiment in the phenomenological experience of the Underground.

The subterranean railways constructed in the 1860s comprised not just the world's first subway system but a fundamentally new kind of public environment, a previously unseen architectural and social space. The long subsequent history of underground railways obscures for us the sense of how audacious such a construction would have seemed to the first intrepid passengers on the subsurface Metropolitan Railway when it opened in January 1863. Many of the first Underground carriages practically lacked windows altogether, as designers assumed there was simply nothing for passengers on a subterranean journey to see. The early Tube was an intense experience for the other senses, for better or worse; they were more luxurious than their

modern counterparts, but the trains were also steam-powered, filling the network of cramped tunnels with sometimes unbearable smoke and humidity. Especially distressing for Victorian passengers who were awed by the new speed and power of the surface railways and accustomed to the pleasant reassurance of watching the landscape pass by as they rode, orientation and wayfinding in the early Underground were also entirely blind: passengers had to rely on gatemen who rode on the platforms at the ends of the carriages, "call[ing] out the station names and open[ing] the sliding end doors and lattice gates for passengers at each stop" (Bownes et al. 68). On one of the early lines, the City & South London Railway that became the modern Northern Line, these claustrophobic carriages came to be known as "padded cells" (68).

From the beginning, then, the Underground was an environment dominated by visual problems, with passengers effectively blinded by both the tunnels and the carriage architecture, disoriented by the lack of sustained visual connection to orienting referents, and thrust into an intense atmosphere of spectation within a crowd pressed together in a public space and then provided with nothing to look at but each other. Such proximity without social intimacy is in general a characteristic of the modern urban experience, of the city life that Iris Marion Young calls a "being together of strangers" (237), but the urban vista normally provides some opportunity for visual and mental escape from these conditions via a projection of attention and consciousness away from the social pressures created by the proximity of the crowd. Passengers on the early Underground, however, were forced to contend with both an intensification of these pressures of confinement and a stripping away of the visual exterior to which the confined subject could attend in this way. The result was a distressing and disorienting panopticon, what Tobias Döring refers to as a "theatre of strange encounters with the other" (60) that was

dominated by the opposing forces of visual deprivation and visual excess, of the sense of blind enclosure and of the pervading, ambient gaze.

Wolfgang Schivelbusch has shown how train architecture and velocity conceptually reframe the visual environment, resulting in the "dissolution of reality and its resurrection as panorama" (66). The closed structure of the train carriage and the speed of its movement disrupt the sensory relationship to space that obtains in traditional modes of travel, replacing the concrete and immediately perceptible *landscape* with a conceptual *geography* in relation to which, as they move swiftly through it, passengers experience "the difficulty of recognizing any but the broadest outlines" (59). Schivelbusch notes how "[d]ullness and boredom result from attempts to carry the perceptual apparatus of traditional travel, with its intense appreciation of landscape, over to the railway" (61), resulting in a perception of the exterior world as abstracted and aestheticized, with the border of the train window now resembling the frame of a painting or a proscenium, and the surrounding geography perceived and conceptualized as a visual art object, a "Cartesian perspectivalism" *par excellence*. As Schivelbusch points out, the landscape is in a sense "brought into an esthetically pleasing perspective by the railroad. The railroad creates a new landscape" (62). Velocity distorts the train passenger's sense of the landscape, but Schivelbusch argues that it is precisely this distorting "velocity that makes the objects of the visible world attractive" (62). There is thus an aesthetic value conferred on the surrounding landscape by and from the vantage point created by the railway, the construction of an exterior, aestheticized "panorama" to contrast with the "dull, monotonous" atmosphere within the carriage, and to serve as the means of visual and cognitive escape from the experience of the proximity of strangers. On the one hand, such a reframing of the environment is indeed transformative to some extent: of landscape itself, reconceived as a conceptual, aestheticized

geography; and of the sensory experience of space, intensified and diminished by visual emphasis and the disembodiment of sight respectively. On the other hand, though, the surface rail passenger nonetheless retains some sensory connection to the environment, if an accelerated and partly restricted one, and this relative phenomenological continuity arguably helped to facilitate the widespread acceptance and integration of railway movement into the broader experience of travel by the end of the nineteenth century.

The visually deprived and space-confused Underground, however, was a new kind of environment and "scopic regime" rather than merely a technological innovation integrated into an existing one. Andrew Thacker writes that the Underground, "the most urban of transport systems . . . required travellers to relearn their perceptual relationship to the environment" (91). A wholly new space of this sort necessitates "a new cognitive guide" (92), especially given the sensory nature of its fundamental space-confusion, the extent to which its interferences with orientation, wayfinding and sensorimotor engagement are at the level of the visual. Lynch's *Image of the City* demonstrates the visual nature of most such "cognitive guides" to the cityscape, which supplement urban environmental design to make space more "legible" to the traveller; he writes that city travellers' movements are "supported by the presence of others and by special way-finding devices: maps, street numbers, route signs, bus placards" (4). At a local level, with respect to the immediate environs, such devices prove useful and effective as travellers make their way through city space. However, Lynch's work focuses not on the cityscape as merely locally and immediately navigable from the traveller's egocentric perspective, but as globally legible, or, in more basic sensory terms, *imageable*, from an allocentric perspective as well. "Although clarity or legibility is by no means the only important property of a beautiful city," he writes, "it is of special importance when considering

environments at the urban scale of size, time, and complexity" (3). At such a scale, the traveller must be able to form a coherent, intelligible, legible topological image of the whole environment, as such an image "gives its possessor an important sense of emotional security. He can establish an harmonious relationship between himself and the outside world. This is the obverse of the fear that comes with disorientation" (4-5).

An important feature of a subway environment, in contrast with surface cityscapes, is a diminished ability to attain an orienting topological perspective through the formation of such legible environmental images. The subterranean traveller remains unable to survey the overall landscape from an allocentric perspective, to perceive objects both near and far simultaneously, and thus to organize them in relation to one another as part of a coherent visual impression. All the perceiver can see is the tightly contained space adjacent to the body, whether in the train or on the platform, and any sense of the spatial relationship of that body to the rest of the environment is necessarily mediate, constructed with the aid of supplements such as the famous (and, as we will see in Chapter 4, famously distorted) diagram of the Underground by Harry Beck, and consequently subject to misrepresentation and confusion. Thus, this diminished ability to survey the subway "landscape" in turn diminishes one's ability to locate and orient oneself in space, casting into confusion the environmental coordinates of the body. Space-confusion thus entails a loss of both egocentric and allocentric perspective.

Such an environment is a quintessential Foucaultian heterotopia, constituting as it does a disruption of the spatial relations that allow for a stable sense of one's placement within an environment. In his account of the "set of relations that define the sites of transportation," Foucault writes that "a train is an extraordinary bundle of relations because it is something through which one goes, it is also something by means of which one can go from one point to

another, and then it is also something that goes by" (23-4). Put another way, the heterotopic railway carriage is a site of fundamental space-confusion, destabilizing normal relationships between moving figures and fixed grounds. Under such conditions the environment and its features—the Lynchian landmarks, nodes, districts, edges and paths that consist in an environment's "legibility" and stabilize the traveller's position and trajectory within it—are no longer stable, and thus they no longer anchor the traveller in space and time as they do in the cityscape aboveground.

These are the conditions that set out the Underground as a special case with respect to embodied perspective-taking, orientation and wayfinding in spatial environments, establishing the particular phenomenological predicament of the subterranean cityscape and the attempt to represent it cognitively and textually. Underground poems that focus on these problems of cartographic representation articulate an embodied experience of the transit system that itself constitutes a form of cognitive mapping, and that presents an alternative to the disembodied sight that informs the modern conception of vision. The body of the passenger becomes the cartographic referent of the environment and serves as the spatial organizing principle that reorders the fundamentally disordered and confusion-inducing Underground heterotopia. The body is not just the anchor for the subject's emplacement in and experience of the environment; rather, it anchors the environment in general. In this way, many poets who consider the phenomenological experience of subterranean spaces respond to the space-confusion and inherent challenges of the Tube environment by placing the body at its conceptual centre.

This accounts for the emphasis in much poetry of the Underground on the distinct but related cognitive practices of what we might call egocentric and allocentric cartographies. In the present account of Tube poets' responses to the phenomenological experience of space-

confusion, my focus is on egocentric cognitive mapping around the first-person experience of the physical body in space and the organization of the environment according to the image-schematic framework of this phenomenological body. When I turn to embodied allocentric cartography in Chapter 4, examining "third-" rather than "first-person" reconceptions of Underground space in resistance to the terms of the visual economy of the modern "scopic regime," the space-confusion problems that confront the Tube poet will have to do with allocentric projections of the overall Underground system such as the famous Beck schematic. Though it serves as an effective tool for the planning of egocentric routes through the Underground, this iconic image is unstable and unreliable as an allocentric image schema for the mapping of a phenomenological encounter with space, as underscored by the important respects in which the physical space and its representation in the Beck diagram differ. Tube poets write in such a way as to resist the dominance of such misrepresentative scopic cartographies by various means ranging from its supplementation with embodied experience to the rejection of its status as an authoritative and totalizing cartographic representation of the system altogether.

Tube poets shift, in David Turnbull's terms, from representationalist to performative cartographies, turning to embodiment in the subway environment and its role in shaping the experience and mapping the physical and social spaces of the Tube with reference to the body as spatial organizing principle. In emphasizing other conceptions of phenomenology besides a disembodied, ocularcentric vision, these poets have cognitively mapped the Underground environment according to an egocentric cartography grounded in other forms of experience, in nonvisual sensation and in the "kinesic intelligence" of bodily movement. In the examples considered here from the work of Donald Davie, Carol Ann Duffy and Seamus Heaney, we will see other conceptions of the embodied mind in the space-confused Tube environment. First,

Davie shifts the sensorium so that sound rather than vision is privileged, departing from an ocularcentric privileging of the visual. Then, Duffy proposes embodied movement rather than sensation as the basis for stable identity and social connection. Finally, Heaney holds out the possibility of constructive and redemptive social union in a "coembodiment" between self and other, challenging the notion of alienation, detachment and conflict as fundamental to and inevitable in urban social life. In these ways, all three poets resituate the embodied experience of Tube travel outside the context of alienation and peril established by early notions of space and vision belowground.

Donald Davie, Carol Ann Duffy, Seamus Heaney

In "To Londoners" (1990), Donald Davie responds to the environment of intrusive, pervading Underground spectation, shifting the sensory emphasis from the visual to the auditory. This in turn effectively shifts the coordinates of the body schema, displacing the visual apparatus, the watched and watchful eyes in the Tube panopticon, from the centre of the embodied spatial framework, and displacing the visual as the dominant sensory force in the environment in general. This has a stabilizing effect on the phenomenological subject and on the environment as a whole in Davie's poem, which upholds urban sociologist Georg Simmel's proposition that "the person who sees without hearing is much more confused, more at a loss, more disquieted than the person who hears without seeing" (Simmel 573). As an exploration of the implications of this sensory shift, Davie's poem offers an alternative, essentially nonvisual approach to an embodied cognitive map of the subway environment, one that rejects the centrality of spectation to the Underground "theatre" and the primacy of vision in environmental sensemaking.

In the commuting crowd on the District Line, Davie's speaker seeks "a sense of space" (line 1) in the frenzy of "the rush-hour underground" (2), where

> Every one touches, still in his own place
>
> Every one rises above the smirch of contact,
>
> Resolute to assert his self-containment;
>
> A charged field cordons every sovereign will. (2-5)

The poem sets the surface and subterranean environments against one another; belowground, the space is cramped and crowded, while up above, the deserted City is

> empty on a July evening,
>
> All the jam-packed commuters gone, and all
>
> The Wren and Hawksmoor spires and steeples shining
>
> In a honeyed light. (7-10)

The surface environment is a space dominated by the visual, as these "Wren and Hawksmoor spires and steeples" recall the role of the panorama in Schivelbusch's account of the experience of landscape. In the Underground, where the commuters jostle and fight for space, the speaker considers the absence of the visual and the necessity of a withdrawal into "mental spaces" (10) as a compensatory retreat from the confusing and disorientingly blinding conditions. In this environment, the speaker struggles to establish a physical space of his own, "Trying to hold my own place" (13) and inwardly imploring the other passengers to "Budge up a little, tell me I belong!" (18), thus creating not just a physical space for the speaker's body but a justification for his presence in social space as well, an echo of Aldington's speaker and the subway crowd's challenge to his "right to live."

As Davie's speaker struggles to contend with the Tube environment, his mind turns to thoughts of "Gallant baritones" (19) and the experience of listening for a "bugle-note" (24). He imagines that

> Given a voice thus confident, thus confiding,
>
> As intimate as a commuter's week
>
> And yet as sweeping as imperial war
>
> Or global peace, how spaciously I could
>
> Bind in one *sostenuto* Temple Bar
>
> With Turnham Green, St. Paul's with Chorleywood! (25-30)

In other words, the speaker imagines that it is the capacity for sound, a voice "as sweeping as imperial war / Or global peace," that allows the disoriented Underground passenger to recover a sense of space, orienting the body within a cognitive map of London that reliably and intelligibly integrates or "binds" together its discrete sites and situates the speaker within the resulting coherence. The turn toward the auditory in pursuit of sensory stability constitutes a rejection of ocularcentrism and of the Lynchian focus on the "imageable" as requisite for a sense of environmental legibility within which to be located and oriented. Essential to the process of cognitively mapping the Underground space for Davie, then, is a shift in the phenomenology of bodily sensation, specifically the use of sound as a means of compensating for the problematic conditions of vision. The speaker's "sense of space" depends on the placement of the body through sound and sensation, through the embodied experience of environmental emplacement.

Davie thus offers an alternative to the alienation and space-confused disorientation of the subject contending with the visual order belowground. Simmel notes that metropolitan life "manifests an immeasurable predominance of seeing over the hearing of others" (Simmel 573)

and that this is above all the result of "the means of public transportation" (573), in which the crowded panopticon structure forces passengers into the cognitively destabilizing condition of excess vision and a distressing sense that the very environment itself, like Aldington's "row of eyes," is watching. Davie's focus on the auditory resituates the embodied passenger in relation to this environment, shifting emphasis away from the visual and thus displacing the visual economy that dominates the "theatre of strange encounters" (Döring 60) underground. Within such an environment, as Simmel suggests, an auditory emphasis is comparatively stabilizing, and suggests alternative means of spatial sensemaking and cognitive mapping under the conditions of space-confusion in the Underground.

In "Woman Seated in the Underground, 1941" (1985), Carol Ann Duffy explores a somewhat more complex predicament of sensory confusion and disorientation in the Underground, focusing on the experience of sheltering in the Underground during the Blitz, and on bodily movement rather than sensation. Duffy describes the poem as "after a drawing by Henry Moore"; in the image to which this prefatory remark refers, published after the war in Moore's collected sketches of Londoners sheltering in the Tube, a woman in the foreground, seated at a distance from the rest of the crowd behind her in the tunnel, is an eerily eyeless figure whose body appears blended into the environment. She seems insubstantial, roughly sketched in with hashed lines rather than a fully formed and outlined figure, and her body and clothing are the same greyish-brown colour and the same texture as the tunnel background. Moore's image emphasizes bodily dissolution into the environment, a visual representation of the figure-ground confusion fundamental to the railway heterotopia and an image that seems to suggest the threat of disembodiment as the woman loses her sense of space and place.

Despite early fears that using the Underground as a bomb shelter might lead to a defeatist "deep shelter mentality" (Wolmar 280) among the general populace, a kind of social "dissolution" into the Tube environment like the one pictured in Moore's image and Duffy's poem, the municipal authorities and Underground management did ultimately permit people to seek safety from the nightly bombing raids inside the tunnels and on the platforms of deep-tube stations throughout the system. Andrew Martin describes "a new kind of evening rush hour" (225) when the Blitz began in September 1940, "with people besieging the stations and threatening to storm them" (225). In contrast with the threatening transit spaces of Aldington's World-War-I-era "In the Tube," the Underground stations during World War II were a haven for many thousands of Londoners from the first raids in September until May 1941 and periodically thereafter; Tube sheltering shifted a considerable portion of wartime London society into a comparatively safe but nonetheless fundamentally space-confused site, physically and socially. In his "London Letter" of January 1941, Louis MacNeice describes seeing shelterers in the Tube tunnels lying "packed together making a continuous layer of bodies from one end of the platform to the other" (101). Responding to the disordered conditions, shelterers attempted to organize their spaces themselves, imposing a semblance of order on the platforms and tunnels by subdividing them: in some shelters "spaces were allocated for smoking, recreation, nurseries, children's play, and sleeping" (Field 17) and "rules, mostly unwritten, developed about keeping gangways clear, making noise, and respecting other people's space" (17). However, sheltering in crowds nonetheless obscured many of the customary distinctions between public and private spaces, as the transit environment was appropriated for domestic use and as those who chose to shelter in the Underground did so communally, sharing space with strangers for the nightly activities that would normally have transpired in the privacy of their homes. Despite shelterers'

attempts to organize and regulate the makeshift sanctuary of the Underground, they ventured each night into an environment that fundamentally disrupted the conventional order of social space.

In this confusing environment, Duffy's speaker begins by stating that she has "looked at the other faces and found / no memory, no love" (lines 1-2) as she attempts to connect visually with the crowd around her in the shelter.

> I forget. I have looked at the other faces and found
>
> no memory, no love. *Christ, she's a rum one.*
>
> Their laughter fills the tunnel, but it does not
>
> comfort me. There was a bang and then
>
> I was running with the rest through smoke. (1-5)

She *hears* the crowd in this chaotic scramble, but unlike in Davie's poem, here the sounds of others fail to provide security or comfort (3-4). Despite moving "with the rest," Duffy's speaker nonetheless remains separate, unable to connect with the others around her emotionally, and neither sound nor vision can secure her in a stable relationship with the physical and social environment. She is, as Jane Thomas observes, "deprived of the stabilising effect of a coherent subjectivity and a position from which to articulate herself" (128). The speaker says that she has lost herself in the crowd (line 21), becoming absorbed in the undifferentiated human mass within the Tube shelter just as Moore's depiction of the woman seated in the shelter emphasizes a sense of individual bodily dissolution and environmental absorption. The sheltering conditions intensify the space-confusion of the environment and heighten the fear of underground city space, as the speaker is both physically connected to the crowd in a way that threatens her individuality, mired in the "continuous layer of bodies" sheltering belowground, and also

detached from that crowd in a way that isolates her and obscures her social identity even from herself.

The speaker says, "I know I am pregnant, but I do not know my name" (7). She is thus only able to apprehend herself physically, by sensing her body directly; her social identity remains obscure even to her. However, she recognizes in her own physical movements, in the "kinesic intelligence" of her body, a vestige of her lost identity,

> A child is crying. Mine doesn't show yet.
>
> Baby. My hands mime the memory of knitting.
>
> Purl. Plain. I know how to do these things, yet my mind
>
> has unravelled into thin threads that lead nowhere. (15-18)

Despite the sense that her mind is unravelling, her body retains both a performative understanding of physical action and an embodied sense of who she is. She tries and fails to ascertain her identity with reference to personal effects or other nearby surroundings; "I have no wedding ring, no handbag, nothing" (10), she notes, and concludes that she has "either lost my ring or I am / a loose woman" (11-12), intuiting the possibility that she "has been discarded to endure public shame" (Dowson 60) for her pregnancy. Nonetheless, her experience of her own body is stable throughout, as her hands retain a sense of habitual motions, and she remains aware of her pregnancy and recognizes and understands physical urges such as the desire for a cigarette (line 11). The experience of bodily movement in physical space is ultimately the source of the only stable referent in what is otherwise a disorienting and confusing environment. Duffy's representation of the woman's predicament underscores the role of the space-structuring framework of the body schema, the sense of the body's emplacement in the physical environment and the performative "cartography" of its actions and movements within it. This

schema serves as the organizing principle for a cognitive map according to which the speaker may become oriented and located in physical space and stabilize a sense of her identity in social space.

As she takes in the experience of the shelter, the speaker notes that "A child is crying" (15), and considers doing the same in order to call out for some kind of assistance from those around her: "In a moment I shall stand up and scream until / somebody helps me" (19-20). The speaker intuits that a coherent cognitive map of her environment and a sense of her identity in relation to the crowd are available not through passive sensation but through embodied action that can stabilize and orient her. The solution to the speaker's environmental problem is one of social connection through a shift from passive perception to action. Duffy's speaker projects herself into the sensorium of those around her and cuts through the atmosphere that divides her from the rest of the crowd, as the separation imposed by the tunnel structure divides Moore's central figure from the shelterers in the background of the image. Sound aids her in environmental sensemaking here to some extent, as it does in Davie's restructuring of Underground phenomenology around sound rather than vision, and in this regard Duffy explores alternatives to an ocularcentric framing of the subterranean transit experience. But it is the engagement with the environment through bodily movement that ultimately provides a sense of structure and order in the Tube shelter and helps the speaker not only to recover the personal identity that she has lost in her state of environmental disorientation but to consider how she may help those around her, stabilizing the larger social order belowground as well.

In "District and Circle" (2006), Seamus Heaney takes up similar questions of the stability of identity and the restoration of community in the Underground. The poem is a post-7/7

rehabilitation of the Tube, a reframing of urban public space as socially productive and generative rather than threatening and destructive. London itself is arguably a potent symbol of social disunity here, not only as it is in general in the wartime cityscape of "In the Tube" for Aldington, with whom Heaney shares a "vestigial sense of alienation from urban, technologically sophisticated environments" (Hart, "Seamus Heaney's Gifts" 235), but in particular for an Irish poet who also cannot help but recall "London's historical role in oppressing Irish-Catholic nationalists like himself" (235) and see its most alienating public spaces in that historical light. Heaney considers similar environmental threats in other works, most notably in poems about bog bodies such as "The Tollund Man" in *Wintering Out* (1972), the subject of which "was violently strangled, thrown into a bog, and mummified by underground peat" (Hart, "Seamus Heaney: Circling Back" 457). The ultimate fate of the bog bodies in Heaney's poetry is, for better or worse, to dissolve into the material substance of the earth, like the Grauballe Man whose body is as if "poured / in tar" (Heaney, "Grauballe Man" lines 1-2). Such bodily consubstantiality with the soil, in a context such as that of the displaced colonial subject seeking to establish and reinforce a connection with the homeland, might suggest a generally positive relationship to the environment. But in an urban context such as London, especially after the 2005 bombings that targeted the shared public-transit spaces of the city such as buses and Underground trains, the sense that the environment may threaten to absorb the individual traveller instead seems to portend the reification of modern anxieties about the dangers of urban space.

"District and Circle" describes the speaker's movements through the Underground alongside a fellow passenger, a stranger whom he refers to as his "watcher" (line 4). Heaney's Underground is dominated by vision, as the speaker reciprocally observes this passenger's "two eyes eyeing me" (5) while the crowd circulates through the platform and carriage together. The

conditions in this public "theatre" do not, however, suggest a potential loss of the distinction

between individuals; rather, the speaker notes that he and his fellow passenger are "out to see /

For ourselves" (7-8), emphasizing their sustained individuation, and despite each remaining

aware of the other as they move through the Tube, they remain nonetheless "Posted, eyes front"

(15). In this way, they are in a sense connected to one another, but by means of the breaking

rather than the sustaining of eye contact, as they observe what sociologist Erving Goffman calls

"civil inattention," the offering to strangers in public of "enough visual notice to demonstrate

that one appreciates that the other is present (and that one admits openly to having seen him),

while at the next moment withdrawing one's attention from him so as to express that he does not

constitute a target of special curiosity or design" (Goffman 84). In focusing on the civility of

social relations in London transit, "District and Circle" thus rehabilitates the Tube, deliberately

deviating from the conventional representation of the crowd as unsettling and threatening. Even

in the post-7/7 Underground, the other passengers offer Heaney's speaker "the safety of

numbers" (line 30), leaving him untroubled by fears of absorption into an amorphous human

mass or consumption by an encroaching, bog-like Underground "landscape" like some modern

urban Grauballe Man; instead, he passes securely and serenely across the gap between train and

platform, and

> On to the carriage metal, [where] I reached to grab
>
> The stubby black roof-wort and take my stand
>
> From planted ball of heel to heel of hand
>
> As sweet traction and heavy down-slump stayed me. (43-6)

Heaney's speaker thus possesses a strong sense of place in the carriage, and of sovereignty over

the personal space that he establishes for himself as he takes his stand in this way. "Safety in

numbers" in this environment involves not just a sense of security conferred *by* the surrounding crowd, but a feeling of safety *from* his fellow passengers and the train itself.

However, the most psychologically and socially redemptive feature of this reformulated cognitive map of Underground space appears at the end of the poem, as the speaker turns his attention to his own reflection in the window of the carriage. This moment of vision calls to mind many other instances of passengers gazing at their own reflections such as those in Carole Satyamurti's "Ghost Stations" (see Chapter 4) and it also appears to allude to Aldington's description of the "flickering background of fluted dingy tunnel" (Aldington line 11) in its description of the "window mirror-backed / By blasted weeping rock-walls. / Flicker lit" (Heaney, "District and Circle" lines 67-9). As the speaker looks at his reflection, he feels as if he sees his father's face looking back at him:

> So deeper into it, crowd-swept, strap-hanging,
>
> My lofted arm a-swivel like a flail,
>
> My father's glazed face in my own waning
>
> And craning
>
> […]
>
> And so by night and day to be transported
>
> Through galleried earth with them, the only relict
>
> Of all that I belonged to, hurtled forward,
>
> Reflected in a window mirror-backed
>
> By blasted weeping rock-walls. (56-9, 64-8)

Daniel Tobin writes that this moment of transfiguration involving "the superimposition of the poet's father's face on his own, so that the father's face and the poet's face wane and crane

together [….] is the figural inverse of an eclipse, a mutual illumination of coembodiment, a split second in which the poet and his father are copresent and coterminous" (306-7). The visual configuration of this heterotopic subterranean space, as mirror and window dissolve into one another, leads not to space-confusion and a loss of identity but to an apparently stabilizing and socially unifying experience of "coembodiment" with the speaker's father, in which he experiences his own body fusing with that of another and thus perceives himself as sharing a bodily connection. In this space of shifting bodies, Heaney experiences the "mirror-backed" Tube carriage window not as destabilizing and disorienting but as the site of a reassuring and restorative social connection as, within the remapped heterotopia, visual deprivation gives over to a comforting double-vision of the speaker's "father's glazed face in my own."

For Davie the sensory experience of sound aids in the negotiation of the speaker's individual relationship to the crowd and the cognitively mapped environment refigured in terms of the auditory rather than the visual. In Duffy's poem the same psychologically stabilizing end is served by the speaker's embodied engagement with the environment through movement, leading not just to a stable personal identity and environmental emplacement but to the potential for healthy, supportive social union with the surrounding crowd. In Heaney's poem the modality for such renegotiation of physical and social space is a rehabilitated cognitive map of underground space in which the ambivalent image of carriage window and mirror permits a socially unifying, "coembodied" vision of "safety in numbers" rather than the threat of a destabilizing and destructive removal of the distinction between self and other.

Conclusion

To map the environment and impose structure and order on it in these ways is to render it comprehensible, to make meaning possible within it, and to resist the space-confusion it induces and the ocularcentric phenomenology that obtains within it. Responding to these conditions, poets such as Davie, Duffy and Heaney establish the body schema of the subject as the organizing principle of the otherwise fundamentally disordered Underground environment.

The mapping of a spatial organizing principle on the environment operates here in ways that resemble the structural isomorphisms in the Underground fiction explored in Chapters 1 and 2; in both cases, relationships between image-schematic spatial structures and disordered spaces allow the former to conceptually organize the latter. In the examples from Underground poetry considered here, as these poets acknowledge the absence of a stable referent in the fundamentally space-confused Underground environment, they seek an intelligible, "legible" cognitive map of the Underground with reference to the body of the environmentally emplaced passenger and its sensorimotor engagement with the space around it. In the absence of a stable, immediate allocentric survey perspective from which to track overall spatial structure in and of the Tube environment, and relegated to the egocentric perspective of the individual subject, Underground poets write in such a way as to map out the immediate physical encounter with the subway space in which the body becomes the spatial anchor and structural organizing principle. This is the process of egocentric cartography which leads not just to a coherent and stable perspective on the environment but, as it were, to a cognitive map of the way out of space-confusion. As mentioned earlier, egocentric perspective is a prerequisite for a working allocentric map, as cognitive mapping of the environment is initially and fundamentally egocentric, with the relationships of objects in space initially "viewer-centered" (Tversky, "Spatial Perspective in Descriptions" 465)

within an egocentric frame of reference and only later organized allocentrically. In light of this foundational quality of egocentric perspective, the foregoing account of Underground poetry as a process of egocentric spatial sensemaking will also inform the discussion of allocentric cartography in Chapter 4 with the exploration of the relationship between the subject, embodied experience, and the topological projection of the Tube in Harry Beck's famous circuit diagram of the Underground system.

As I have suggested, the space-confusion that establishes the cartographic problem of the Underground arises from a combination of the ocularcentric nature of cognitive mapping and the extent to which subterranean spaces interfere with the visual dimensions of such practices of environmental sensemaking. In the responses to Underground space-confusion examined here, these poets of the Tube have set to work mapping the physical and social environment in pursuit of a psychologically and socially stabilizing organizing principle for egocentric perspective-taking and environmental mapping. My focus here on the role of embodiment, sensorimotor engagement with the environment and the body framework in space as the basis for an egocentric Tube cartography is a way of articulating the specifics of these poets' practices in mapping the environment and organizing space in accounting for the Tube experience.

As stated at the outset, I am also proposing that the relationship between mind and space is ultimately linked to form, or at any rate to formalism, as well. To map the environment in a literary text is to use isomorphic structural relationships to organize the "storyworld," to impose a structural order upon it. Underground poets focus on organizing the space around the experiencing subject so as to impose such order on the environment, resituating the body framework in new relationships to that environment as alternatives to the space-confused and disembodied Tube. Davie's proposed auditory "map" reorders subterranean space according to

the psychologically stabilizing nature of sound; Duffy explores a similar mapping practice in terms of the kinetic relationship of the body to the environment as it moves within it, while Heaney offers a renewed, restorative formulation of Underground vision as a way of reframing the ostensible threat posed by the subway environment and urban spaces more generally. These cognitive remappings of the Underground are all fundamentally *spatial*, in that they concentrate on the phenomenology of the body in space and derive the image-schematic coordinates for egocentric cartography from what cognitive scientists term the spatial body framework. Such remappings are, however, also *formal* in Caroline Levine's sense, as rearrangements of order, pattern and shape; such formal practices, Levine points out, include "literary techniques both large and small, including the marriage plot, first-person narration, description, free indirect speech, suspense, metaphor, and syntax" (1). In the case of the readings explored here, the spatiality of the body and the imposition of order on fundamentally disordered space constitute a similarly spatial and structural organization of a legible storyworld.

Image schemas such as the body framework arrayed in physical space are forms in this sense, and in serving as cartographic organizing principles for "diegetic space" in the poetic accounts of Tube experience discussed here, they impose pattern and order on the storyworld of the poetic Underground. The preceding analyses have demonstrated how the organization of the environment that surrounds the phenomenological subject, the spaces mapped out according to an egocentric cartography with the body as organizing principle, leads in turn to the conceptual organization of the environment more generally. To work out the individual's immediate spatial relationship to the environment is to gain a sense of that environment as the foundation for more complex social "space" as well, a point that becomes clearer under the extreme conditions of space-confusion and the consequent destabilization of both physical and social space.

In the next chapter, I will turn to those problems of spatial sensemaking and perspective-taking that are involved in the complex relationship between egocentric and allocentric perspectives, which are to the cognitive mapping of spatial environments what first- and third-person narration are to narratorial perspective in fiction. Moving outward from the "viewer-centered" egocentric cartography of the Tube environment around the phenomenological subject, I will consider the role of the famous 1930s Underground diagram, which is the basis for allocentric projection of the subway system as a whole. I will account for the ways in which Tube poets not only make use of the unstable and unreliable Beck image but supplement and reformulate it as they write egocentric embodied experience into the allocentric cognitive map. As we will see, poets representing the Underground from an allocentric perspective identify the need for what David Turnbull calls performative design, the embodied practices of physical movement through space, as they write in open resistance to the "representationalism" of the Beck image and its underlying visual logic.

Chapter 4

Allocentric Maps of Underground Space in Poetry: Embodied Performativity and the

"Misrepresentationalism" of Harry Beck's Tube Diagram

Introduction

Moving from the egocentric to the allocentric perspective, from the "first-person" route to the "third-person" survey, we shift from a local view, one that individual travellers must cognitively map for themselves from scratch according to the embodied practices described in Chapter 3, to a global perspective on the Underground seen from an abstract (and of course physically unattainable) "view from above" that London Transport itself purports to take on behalf of the passenger. From this imaginary top-down perspective, the transport authority organizes and represents the system in standardized ways on the official printed diagrams that have been available in pamphlet form at all stations since the 1930s. These images offer a schematic representation of the Underground that is convenient and useful for the planning of individual egocentric itineraries through subterranean space but that leads to a stylized, distorted and misrepresentative allocentric point of view on the system as a whole. This is an environmental perception largely constructed and dominated by a single image: the iconic circuit diagram of the Tube system designed by Harry Beck in the 1930s, which quickly became London Transport's definitive representation of the subway system and, owing to its subsequent ubiquity in London life, the basis for top-down cognitive maps of the Underground in the minds of those who must consult it as they make sense of the city[1].

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[1] The famous image, which I describe in some detail below and place in historical context, is often informally referred to as the "Underground map." Strictly speaking, however, Beck's image is a diagram rather than a map, in that it constitutes a stylized schematic of network

In this chapter, I examine the work of poets who respond directly to this distorted and misleading allocentric cognitive map of the city, and to the iconic Beck image itself in what, to adapt David Turnbull's term, we might call its "misrepresentationalism." As we will see, these poets resist the notion of disembodied vision represented by and in the transit authority's official cartography of the Underground. The Beck diagram reveals the distortion of stylized cartographic misrepresentation by intensifying it, widening the gap that Korzybski acknowledges between the map and the territory. The solution for poets whose work addresses such "misrepresentationalism," even from the ostensibly disembodied allocentric "view from above," is a re-embodied performative design, the cartographic organization of space according to its use by bodies in sensorimotor engagement with the environment. This accords with Tversky's observation, discussed in Chapter 3, about the grounding of allocentric cognitive maps in egocentric, "viewer-centered" perspective (Tversky, "Spatial Perspective in Descriptions" 465). In terms of image-schematic conceptions of space, however, it marks a shift *between* schemas; the basis for an allocentric Tube cartography shifts from the top-down vision of images such as the Beck schematic, which ultimately lack a stable relationship to real-world space and distort it as a result, to the body schema of the emplaced phenomenological subject. Such re-embodiment constitutes a cartographic means of grounding cognitive maps in the world, organizing space and rendering it legible and coherent.

Turnbull articulates the distinction between performative and representationalist design practices with reference to the examples of the Beck image and the collaborative design of

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relations between nodes rather than a geographical representation of the city belowground. In the discussion to follow, I will favour the terms *Beck diagram* and *Beck image* in referring to what many sources, including some of the literary and critical texts discussed here, nonetheless refer to as the Beck "map."

Chartres Cathedral. He writes that "[f]rom a performative perspective, the map and the cathedral are examples of distributed design where the achievement of homogeneity in a welter of heterogeneity serves to create new knowledge spaces in which people, skills and technical devices interact, co-producing cognitive and social order" (139). Representationalism, by contrast, is a process of conceptualization and construction arising from a singular, totalizing initial plan, a design practice literally and figuratively illustrative of the regime that Martin Jay describes as marked by "the ubiquity of vision as the master sense" (Jay 3). This visual emphasis was the focus in Chapter 3 in my account of the ocularcentric conceptualization of the Tube and the subsequent approaches to the Underground involving resistance to the dominance of the visual paradigm. Performative design for Turnbull de-emphasizes the visual and focuses instead on activity, sensorimotor engagement, and collaborative, distributed cognition as part of a "complex adaptive assemblage that is the joint interaction, engagement and movement of varieties of agents and bodies in action, in being and in knowing" (126). Turnbull thus associates the performative mapping of complex spaces like the Underground with embodied practices such as the ones discussed in Chapter 3: moving through physical space, hearing the sounds of others, engaging in shared and "co-embodied" experience, and so on. As I argued in my discussion of embodied forms of cognitive mapping and spatial sense-making, such practices resist and attempt to operate outside the terms of a conventional phenomenology in which vision is central, and in which sensation is abstract and disembodied. As we proceed from egocentric to allocentric Underground cartographies, this conception of vision and embodied cognitive mapping will help to distinguish and clarify the relationship between what the Beck diagram is conventionally understood to do—Turnbull's scopic "representationalism"—and what poets of the Underground create as they resist the dominance of the visual and supplement the Beck

image in pursuit of a stable, embodied allocentric cartography of Underground space.

In the readings to follow, I will examine a selection of Underground poems that refigure allocentric cartography in this way. In each case, the impulse to engage with the Beck image arises from a suspicion of the misrepresentations of a detached, totalizing allocentric vision that the space-confusion of the Underground calls all the more urgently into question. These engagements with Beck's work reflect three distinct but related modes of resistance to disembodied, "misrepresentationalist" visual mapping of space. First, as we see in Michael Donaghy's "Poem on the Underground," there is an attempt to supplement the Beck diagram with the introduction of information about individual embodied experience that schematic representation of space excludes. Second, there is a tendency in Underground poetry to depart deliberately from the coordinates of the Underground map, restructuring the information contained in the Beck image and resisting its tendency to dominate the visual cognitive mapping of the subterranean environment. Such poetic rearrangements of space critique the misrepresentative character of allocentric cartography; the examples discussed here, in poems by John Betjeman and D. J. Enright, involve the reorganization of station sequences along Underground lines. Third, many Tube poets resist the visual dominance of Beck's image by questioning its role in defining and upholding the distinction between accessible and forbidden spaces. We see this at work in Maura Dooley's "Explaining Magnetism," which explores the idea of inhabiting the Underground map itself rather than the territory it represents, and in Carole Satyamurti's "Ghost Stations," which explores the notion of inhabiting decommissioned "ghost" stations. Because these disused sites are struck from the official Underground map and thus from the cognitive map of the system formed in relation to it, they lie "beyond the visible spectrum" (Donaghy, "Poem on the Underground" line 17) of sanctioned Underground territory.

All three of these modes of resistance to the Beck diagram reflect attempts to respond to the challenges of reliable allocentric mapping belowground, and as I will show, all three involve reorganizing space according to the embodied experience of the passenger in transit. Supplementation of the Beck diagram with embodied experience, the substance of a performative spatial cartography, places the traveller's body at the centre of the reformulated "map" of the system, what Michael Donaghy in "Poem on the Underground" calls a "new 3D design" (13) that unites map and territory. Reorganization of Underground geography as represented in the Beck diagram to conform instead to the passenger's personal experience, as we see in Betjeman's "Metropolitan Railway," or to the body of Christ as in D. J. Enright's "The Stations of King's Cross," constitutes the imposition of the body schema as the basis for what is nonetheless an allocentric perspective on the Underground system. And texts that represent the passenger occupying Underground spaces in unsanctioned ways, appropriating sites located off the official map and even the spaces *of* the map itself as places of occupation, conceptually reorganize the system around the movement and placement of bodies rather than the visual logic that the Beck image represents. In these ways, poetic texts that respond to Beck display a common investment in the embodied experience of the subway as a response to Underground space-confusion and to the dominance of the visual. The poems discussed here are attempts to stabilize and ground the allocentric perspective on the overall Underground system, to fill in the informational gaps in the structural isomorphism between the Beck "map" and the subterranean territory. These constitute attempts to write nonvisual Underground experience into the visual schematic of the Beck diagram, so to speak—to cognitively map the Underground space in ways that incorporate elements of experience existing "beyond the visible spectrum."

For poets of the Underground, the subterranean transit environment and experience are not just the source of space-confusion but a means of giving conceptual order to space as well, inasmuch as the embodied experience of the environment, what Tversky calls the "viewer-centered" egocentric point of view, serves as the basis for subsequent allocentric perspective-taking. The poetic examples considered here—engaging with Beck's image via supplementation, restructuring, and spatial appropriation—introduce new forms of conceptual order organized in terms of the spatial coordinates of individual bodies moving through subway space. These are approaches to performative cartography of the Underground system that constitute alternatives to the organizing principles of disembodied vision and stylized, misrepresentative schematic mapping. As we have seen, conceptual order of this sort, in which isomorphic spaces are structured according to the coordinates of a common spatial organizing principle, is ultimately analogous to the way that formal structures impose order in literary texts more generally. In the case of both physical objects and conceptual shapes and structures, formal affordances enable their users to do certain kinds of work, to employ forms to the particular ends that their natures and structures make possible in pursuit of conceptual order. Underground poets aim to organize experience and its textual representation in a stable structure by leveraging the formal affordances of the relatively stable body schema, and in doing so, they attempt to remedy the conditions in which the cognitive processes of environmental sensemaking are otherwise fraught by space-confusion. From there, it is the affordances of poetic versus pictorial representation, the capacity for poetry to represent those embodied experiences that lie outside the "scopic regime" of visual mapping and its constituent notion of a disembodied visuality, that account for the Tube poet's impulse to respond to Beck's image and map the system in poetry in these ways.

The Beck Diagram

In Mark Mason's *Walk the Lines* (2011), novelist Geoff Nicholson describes the Underground diagram as "the ultimate lie, the way it makes places seem closer or further away than they are. But actually it's not a lie at all, not if you're using it just to get around the Tube. It's the lie that tells the truth" (Mason 228). The concepts of egocentric and allocentric perspective help to clarify whether the Underground diagram is indeed a lie and whether, as well as in what sense, what it tells is nonetheless true. From the egocentric perspective, as the diagram provides working directions for travel from place to place, it tells a nonfictional "small spatial story" of a complete journey, whatever deviations from real-world space appear in the image along the way, because the diagram nonetheless functions procedurally as a reliable wayfinding tool. From an allocentric point of view, however, the distortions and misrepresentations of the Tube diagram ultimately remain problematic and consequential, as they interfere with the formation of a coherent and reliable topological survey and thus with the formation of an allocentric map of London space overall.

Underground railway maps before the 1930s were generally rather difficult to use, in part because of how scrupulously their designers kept to the truth of city geography. The first maps, produced by the separate railway companies in the decades prior to the amalgamation of the system under London Transport managing director Frank Pick, usually displayed the routes as coloured lines superimposed on greyscale maps of the surface street plan, so as to clearly indicate how the surface and subterranean spaces related to one another[2]. Andrew Martin has

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[2] Because the railway companies were in competition with one another prior to the integration of the transit system by the London Passenger Transport Board, however, the representation of discrete lines alongside one another was often much less clear. For example, Martin writes, "[t]he maps of the Metropolitan would grudgingly show the District as a faint, threadbare thing, and vice versa" (198). Though there was a strong impulse to enhance the passenger's visual

suggested that this "implies modesty on the part of the lines: they were an adjunct to the streets, not an alternative to them" (198). Of course the underground railways were indeed a new and confusing adjunct to the already familiar cityscape, and railway managers knew that passengers needed help not just with navigating the newly added subterranean spaces but with incorporating these into their mental maps of London. Effective though a map containing a palimpsest of surface and underground layers was at this conceptual integration of two overlaid city "territories" in a more or less faithful representation of their isomorphic relationship, such images were difficult to use for the daily planning of itineraries. Centrally located stations were crammed close together in the middle of the image, like the streets and city travellers themselves in the dense City centre, making these busy stations difficult to label clearly on any map large enough to also include the outlying areas of the system, where there was rather more space between stations, but where, as the Metropolitan Railway built ever further out to the northwest, much of this space consisted of relatively little-visited countryside. The entirety of the central Waterloo & City Line, for example, would fit twice inside the four-mile interval between the Chalfont & Latimer and Chesham stations of the Metropolitan, though far greater numbers of passengers would be making their way to and from Bank Station from the regional railways via the Waterloo & City Line than would be travelling between the sleepy suburbs of Buckinghamshire. Relative urban and suburban densities are such that space and city activity are in a sense inversely proportional—the more activity there is, the smaller and more tightly packed the space in which it occurs—and this creates problems for space and its accurate pictorial

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perception of a given railway's service by both integrating it into the urban landscape and making it stand out, there was an equally strong business incentive to diminish competing services in Londoners' eyes by letting them fade them into the street plan in the background of the image.

representation, whose proportion is of course direct rather than inverse.

By the 1920s, as the system of underground railways had grown more complex, and as well-known central stations had to some extent anchored the subterranean stratum in travellers' mental conceptions of London, a faithful isomorphism between surface and underground sites arguably became both less necessary and also less feasible. The newly unified Underground system nonetheless required an improved map, and it took "one of the most radical leaps in cartography since the invention of triangulation" (Ovenden 168) to transform Underground mapping in the way that was needed. Henry "Harry" Beck (1902-1974), who had worked for London Transport as an engineering draughtsman during the years of Frank Pick's renovation of the Underground visual repertoire, had the realization that the system could be represented schematically like an electrical circuit diagram, because only the relations between stations were essential to the process of travel planning. Though every Underground map issued for decades up to that point had been a "geographical representation of the network . . . [i]t occurred to Beck that this might not be the most useful guide for passengers planning a journey. He abandoned geographical accuracy and all other [surface] features except the river" (Green 98); the result, Oliver Green observes, "is a complete distortion of London, the Thames and the Underground system but as a travel aid it is brilliantly simple, being very easy to read and use" (98).

Beck presented an unlabeled prototype sketch of the system schematic to Underground management in 1931. The drawing included the Central London Line (later the Central Line) "as a straight horizontal baseline, [with] other Underground lines being shown vertically, horizontally or at an angle of 45 degrees" (Ovenden 153). As Beck later wrote, he imagined himself "using a convex lens or mirror so as to present the central area on a larger scale" (Garland 17). Stations in the suburbs, by contrast,

were set much closer together, evenly spaced along the clean straight lines out of

the centre, so that the entire network would fit onto a pocket map-sized piece of

card. Beck drew the lines only *loosely* in the correct geographical location, hence

distorting the geography of the capital; but that was his point. The opening out of

central London allowed all the interchanges to show up more clearly so that the

station names did not need to be so squeezed in. (Ovenden 153).

Though it is now universally hailed as a "masterpiece of elegant functionality and diagrammatic

clarity" (Green 11), the design was initially rejected by Pick, who felt it was too radical to be

widely accepted by Londoners. Beck persisted, however, submitting his work for reconsideration

in 1932, at which time Pick's team agreed to a trial printing. Beck was paid the trifling sum of "a

mere five or ten guineas" (Wolmar 277) for his design, implying a low estimate of the value of

the image, but the trial turned out to be an immediate success, and three quarters of a million

copies were printed in 1933 and circulated at Underground stations for free.

Beck's schematic, so swiftly and thoroughly well received by the London public, was a

"breathtakingly simple yet wholly practical concept" (Ovenden 168) that effected a fundamental

shift of cartographic principles. Not only has all subsequent mapping of the London

Underground followed the schematic approach developed by Beck, but such practices have since

become the standard for subway systems worldwide. As a tool for the planning of routes through

the city, Beck's image is indeed both simple and practical. As part of the shape of an overall

conception of the city, however, the stylizations of schematic representation are in many ways

surprisingly confusing and misleading. Turnbull points out that as it simplifies junctions at

interchange stations, Beck's diagram "conceals the underground reality that changing, for

example, from the Northern to Circle lines at King's Cross involves two elevators, hundreds of

yards of corridors and staircases, and the surface reality that St Pancras and King's Cross stations are next door to one another and the easiest thing to do is cross the street" (131). It is better to improvise an "interchange" by leaving the transit system altogether in this way, but this is only clear with the benefit of either a map that faithfully represents spatial proportions or so thorough a familiarity with the city as to obviate the need for any map at all. A similar spatiotemporal inefficiency affects the busy stretch on the Piccadilly Line between Covent Garden and Leicester Square stations, which are close enough together that simply walking between them is often preferable to contending with the station lifts and West End crowds, and indeed London Transport eventually began informing passengers to that effect with advisories posted inside Piccadilly carriages[3].

Among the many such expansions, compressions and distortions of distances and relations between sites on the Beck diagram, perhaps the strangest involves a conceptual reversal of the cardinal directions that establish Underground journeys as west-, east-, north- or southbound in relation to the line termini. On a journey "south" on the Bank branch of the Northern Line, the train calls first at Euston Station and then at King's Cross St Pancras. However, on the Victoria Line, a nominally southbound train running from Walthamstow to Brixton calls first at King's Cross St Pancras and then at Euston, a conceptual reversal of the spatial relationship between them. The stations themselves, of course, do not move, and on the surface Euston is southwest of King's Cross St Pancras. But Beck's stylized image, in

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[3] In September 1929, ten stations on the Piccadilly Line were identified for possible closure due to low passenger usage (see below): Aldwych, Down Street, Brompton, York Road, Regents Park, Mornington Crescent, Hyde Park Corner, Gillespie Road, Gloucester Road, and Covent Garden. A busy station with an average of 2.5 million passengers and £10,000 in annual revenues at the time (Connor 31), Covent Garden was included on this list merely because of its proximity to Leicester Square.

connection with the cardinal points that organize the map overall, leads to three other conceptions of the geographical relation between these stations, all of them erroneous: Euston is north of King's Cross on the Northern Line, south of it on the Victoria Line, and apparently west of it on the diagram itself, where the strict rectilinearity of Beck's stylized design places it directly to the left of the King's Cross St Pancras hub.

The map is not the territory, to say the least. Recall that as Korzybski observes, it is the correspondence between the map and the territory, the resemblance that links them, that makes the map useful. Korzybski's formulation implies that the referent that stabilizes the map is the structure of its isomorphic relationship with the territory, so that one can judge the fidelity and reliability of the map with reference to the space represented and so gain allocentric perspective, situating elements of the map in the context both of one another and of real-world geography, intuiting relationships of size and scale, and so on. The stabilizing "referent" of Beck's diagram, if it can be called that, is merely the cartographic system itself: the reductive geometry of straight lines and 45-degree angles, the exclusion of all surface features but the River Thames, the cartographer's choices about what to include or exclude in tending away from realistic representation of geography and toward stylized diagramming, and so on. The systematicity of these elements is what ultimately helps the traveller to make sense of the map from an allocentric perspective; most references to real-world space, even within the structure of a particular station, are subject to and indeed potentially induce and intensify the space-confusion seen in the examples described above, and thus the image remains to some extent unreliable, destabilizing and disorienting.

The diagram functions well as a travel-planning aid, but this is another way of saying that it is reliable only from an egocentric perspective; in a way, Beck's work is better understood not

as a single allocentric image of London but as a collection of separate egocentric routes through it, a point that the King's Cross St Pancras example above illustrates well. As an allocentric representation of the city, an integrative picture of the geography of the landscape, the image proves unreliable in the ways just described. But even egocentrically, Beck's diagram also works by reducing travel itineraries to their most basic and procedural nature, as separate steps to be carried out without regard for the various unmapped, intermediary movements involved, such as staircases, transfers between subsurface and deep-tube-level tunnels, and so on. In this way even the egocentric itineraries that the map does reliably produce, which successfully guide passengers to their destinations, nonetheless conceptually disembody the traveller in the process. Beck's image and its schematic principles are thus implicated not just in the ostensible solution to space-confusion but in the underlying problem as well. Though the Beck diagram itself is, as Underground maps had always been, shaped by corporate interests that have tended to stabilize the form of the image itself—Janet Vertesi has pointed out that it is "so heavily copyrighted and controlled by the London Underground Limited branding regulations that alternative views of the network are strictly prohibited and rarely seen by Londoners" (10)—an allocentric conception of London space formed with reference to the image is not ultimately completely stable and reliable.

It is the disembodied conception of Underground wayfinding shaped by this schematic cartography that the poets considered here seek to ameliorate in their engagement with Beck's image. All the poets to whom I now turn, in their respective approaches to an egocentric, embodied cartography as the basis for a rehabilitated allocentric vision, share a common disposition toward Beck's design. In supplementing the famous diagram, in rearranging it, in rejecting its ocularcentric authority, they acknowledge what schematic representation

marginalizes, distorts, and excludes altogether in the modern visual order, with its tendency to construe sight as disembodied. The works examined here are attempts to bring the spaces of the Underground and their representation into a closer and more stable relationship with one another. Under the conditions of space-confusion and the visual distortions and deprivations of subterranean space, the affordances of poetic representation include, in addition to its own visual emphases, a focus on the egocentric, embodied phenomenological encounters with space that help to anchor the cartographic representation of space in the body rather than rely on a distanced and disembodied visual representation. Such cartographic practices challenge the representational authority of the Beck image and its role in the formation of a depersonalized and detached allocentric conception of the Underground environment. In the re-embodiment of Tube cartography, poets of the Underground take advantage of the capacities of poetic rather than pictorial representation of space to "write into" the Tube map what the implicit values of the regnant visual order tend to marginalize and obscure: personal, embodied experience in and of the world, organized according to the image schema of the body framework.

Supplementing Beck: Michael Donaghy's "Poem on the Underground"

From his first published collection, *Shibboleth* (1988), Michael Donaghy's work displays a consistent focus on how forms and formalisms shape creative production, with his "skillful, even virtuosic, poems in traditional fixed forms" (Tufariello 71) alongside free verse and, most frequently and notably, "poems in nonce forms or poems that draw on formal elements but not in a thoroughgoing and consistent way" (71). Clive James has likewise observed that "[t]he typical Donaghy poem isn't typical. Each poem has its own form and, remarkably, its own voice" (353). The focus on bespoke forms suggests that Donaghy views formal structures, at both the global

and local level, not just as inherited and preserved aspects of a poetic tradition but as themselves creative innovations developed to serve the specific ends of a given text and project.

At the same time, however, Donaghy's work as a hobbyist musician suggests a further interest in the conceptual link between aesthetic forms and bodies, and in the grounding of art in the physical world. Though for Donaghy "both traditional music and formal poetry rely on traditional structures" and in a sense seek to "render a chaotic world in a way shapely and true" (Tufariello 68) according to familiar, inherited aesthetic forms, both poetry and music for Donaghy are also deeply invested in and, like the texts considered in Chapter 3, structured according to the embodied experience of the tangible, physical world. Catherine Tufariello suggests that "Donaghy's goal as an advocate for poetry—his own and that of others—is to lift it from the page, giving it life in the voice and body of the reader, much as Irish traditional dancers incarnate the music to which they move" (74). Critics have suggested that a sense of "placelessness" or exile informs this desire to "incarnate" the aesthetic in Donaghy's work, which returns frequently to "theme[s] of connection and disconnection, separation and reconciliation" in a "crowded yet often solitary world" (O'Brien) as a way of ultimately seeking purchase in the soil of a homeland and a place of dwelling and belonging. Donaghy is invested in formalist experimentation to be sure, but he departs self-consciously from the intellectualism of much New Formalist poetic practice in pursuit of this more concrete, embodied aesthetic that his nonce forms are intended to structure and support.

"Poem on the Underground" (2003) takes the form of a printed submission for consideration at a meeting with Underground officials, in which the speaker proposes a "new 3D design" as a replacement for Beck's image:

> My new 3D design improves on Beck,

> restoring something of the earlier complexity.
>
> See, here I've drawn the ordinary lines
>
> but crossing these, weaving through the tunnels,
>
> coded beyond the visible spectrum, I've graphed
>
> the vector of today's security alert
>
> due to a suspect package at Victoria,
>
> to the person under a train at Mill Hill East,
>
> with all the circumstantial stops between. (lines 13-21)

He proposes to replace Beck's diagram with a "life-size 3D version" (Swift), uniting map and territory as Borges does in "Of Exactitude in Science" in his suggestion of a representation of an "Empire that was of the same Scale as the Empire and that coincided with it point for point" (141). However, the speaker's proposed design is not just "[r]espectfully submitted" (line 33) but indeed, despite its impossible spatiotemporal proportions, "incarnated" in the meeting room; the deictic marker in line 15 above ("See, *here*") suggests that the speaker's supplemented and re-embodied version of Beck is physically present and that the speaker is gesturing toward it to demonstrate its features. Though the supplements are "beyond the visible spectrum," they are nonetheless perceptible to the meeting-room audience, suggesting an incarnation of the re-embodied allocentric map that is accessible to the full range of senses. The map thus not only visually represents but physically embodies the city as

> the innards of a vast loud animal;
>
> writhing discrete circulatory systems
>
> venous, arterial, lymphatic, rendered
>
> into District, Piccadilly, Bakerloo. (3-6)

The map introduces to the conventional visual projection of the city those embodied elements that ocularcentric phenomenology de-emphasizes, the "blood and guts of everything that happens" (11).

Donaghy's poem explores and ultimately rejects the limitations of structure and form that enforce a restricted and restrictive visual representation such as the Beck image. The speaker identifies the individual embodied experiences of travellers in the Underground system which he suggests are necessarily excluded from representation by visual cartography but which are essential to "incarnate" and stabilize the representation of that system. Donaghy likens the Beck image, a "circuit diagram / of coloured wires soldered at the stations" (7-8), to ancient maps that purport to show us "all we needed then to know" (9) but that constitute only the Korzybskian map, not the territory, excluding the substance of the represented body and thus misrepresenting its relationship to the space that the image claims to clearly and reliably chart.

In representing the system by means of the sort of simplification and topological distortion that is characteristic of cartography at its most stylized and schematic, representations such as the Beck diagram are unavoidably misrepresentative to some extent. In its focus on this ineluctable cartographic distortion of represented space, Donaghy's poem acknowledges a notion that recurs throughout poetic engagements with Beck's image: the transit passenger's suspicion, bearing out the concerns of London Transport management in response to Beck's initial design, about the inevitable unreliability, instability and unrepresentativeness of stylized schematics as the basis for spatial orientation and cognitive mapping. Donaghy "writes in" embodied experience to attempt to stabilize an allocentric map of the space-confused environment, which lacks a grounding external referent, by anchoring it in the body of the passenger moving through the territory that the representation purports to map. In so doing, Donaghy's work transcends the

limits of the visual and expands further into the range of the sensorium, "incarnating" experience as a means of supplementing the reductive and misrepresentative vision of the Underground constructed and upheld by the Beck schematic.

In the absence of an allocentric survey perspective belowground, conceptualization of the environment would seem to be more dependent on representations such as the stylized Beck image than would otherwise be the case in the surface landscape, and all the more vulnerable to its misrepresentations as a result. Donaghy's poem suggests that Beck's image shows us what we "knew already, that the city's an angular appliance of intentions" (10) rather than an embodiment of "the blood and guts of everything that happens" (11), but whatever such understanding we may have of the Underground is only because our blind experience of it belowground is mediated by visual projections like Beck's. After all, we came to favour the Beck image, as Donaghy's speaker points out, not for the fidelity of its representation of the cityscape but because "Commuters found it 'easier to read'" (12); as in the parable of the person who loses a watch on the dark side of a street but looks for it on the other side where the light is better, the city traveller favours the imperfect but more easily formed cognitive map of the environment. The speaker's proposed design promises to restore "something of the earlier complexity," introducing elements that lie "beyond the visible spectrum," the individual, local, subjective experiences of the environment from the egocentric perspective, such as "the vector of *today's* security alert / due to a suspect package at Victoria, / to the *person* under a train at Mill Hill East" (18-20, emphases mine). The poem suggests an embodied, performative supplementation of the Beck schematic, grounding it not in visual representation but in "viewer-centered" egocentric experience.

This "3D design" preserves the basic conceptual structure of linear intersection reflected in Beck's "circuit diagram / of coloured wires soldered at the stations" (7-8), but the basis for a renewed cartography is a set of "lines along the third dimension" (25) that comprise a series of interchanges between the individual passengers, their interconnections derived from the placement of their bodies in the territory rather than the map:

> So the vomiting temp in the last train out of Brixton
>
> links to the fingerless busker doing card tricks
>
> making himself invisible to a crowded carriage.
>
> The lines along the third dimension indicate
>
> connections through time: here, the King's Cross fire
>
> leads back to wartime bivouacs on station platforms
>
> and further still, to children singing on a sunlit hill. (22-8)

In re-embodying and "incarnating" the representation in this design, the speaker introduces trajectories of movement that even extend beyond the subterranean space and thread back through personal and cultural history, linking the surface and subterranean strata of London. With respect to the senses, the phenomenological range of the bodily encounter with the Tube space is widened here to include fellow passengers who are perceptible through other sensory modalities, such as the busker who makes himself invisible and the children singing on the ground above.

In the final lines of the poem, Donaghy incorporates the structure and language of the business proposal as a sort of experimental "nonce form" for the poem itself:

> Admittedly my design is less accessible than Beck's
>
> being infinite and imperceptible, but I'm confident,

that given time, the public would embrace it.

I strongly urge the panel to consider my proposal.

Respectfully submitted, May 9, 2003. (29-33)

In this image, as the speaker predicts the public "embrace" of the embodied supplementation of Beck's design, the metaphor of acceptance through physical contact challenges the map-territory distinction in characterizing the representation of the city, like the city itself, in corporeal terms. Though it will take a form that is "infinite" and ostensibly "imperceptible" as a result, the new map will introduce "the blood and guts of everything that happens" and become incarnated as a body for the London public to embrace. Such an embodied cognitive map of the Underground originates, according to the speaker's proposal, in the introduction of passengers' bodies and movements as the cartographic principle for a stable allocentric projection of Tube space. This new, embodied map is one which closes Korzybski's map-territory gap and attempts to remedy the problems of Turnbull's "representationalism" by transcending visuality and grounding the "map" instead in embodied movement within the Underground territory. This is a Tube cartography that focuses not just on engaging in "Borgesian playfulness" (Swift) akin to the intellectual experimentations of the New Formalist poets with whom Donaghy is often compared, but on identifying the impoverishments and distortions of the dominant visual order of modernity[4]. In this way Donaghy "writes in" the lived experience of individuals circulating

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[4] Catherine Tufariello points out that although in Donaghy's criticism "he has written appreciatively of the chief practitioners of New Formalism—Dana Gioia and Timothy Steele, for example—Donaghy has never identified with the American return to form and narrative" (71). For Tufariello, "writing formal verse does not have the force in England of a conscious act of defiance or rebellion, as it does in the United States; and the American New Formalists have largely defined themselves as rebels against the free-verse establishment" (71). As an expatriate poet identifying with British poetry and its relative hospitality to formalism, Donaghy thus would not identify with the implicit political impulses of the New Formalist school. More importantly, however, in another way he "regards his poetic practice as distinct from, and

through Underground space in pursuit of a performative rather than representationalist cartography.

Reorganizing Beck: John Betjeman's "The Metropolitan Railway" and D. J. Enright's "The Stations of King's Cross"

In this section I will examine the work of two poets whose construction of an embodied allocentric Underground map involves not only the supplementation of the Beck diagram but the effective rejection of its authority and the creative rearrangement of the spatial relationships it represents. The schematic image of the Tube is misrepresentative in the ways described above, but it inheres in a tradition of cartographic representation that is underwritten by the logic of the map-territory distinction in which, while the "map is *not* the territory . . . it has a *similar structure* to the territory, which accounts for its usefulness" (Korzybski 58, original emphases). Fidelity to the coordinates of real-world space, at least in relevant part if not necessarily in whole, is thus both a limitation and an affordance of a pictorial map. As I will demonstrate here, though, Underground poets who consider questions of spatial representation often treat the Beck image both as an organizing principle and in a sense as a point of departure with respect to textual form. In these examples by John Betjeman and D. J. Enright, we see how poetic cognitive mapping permits the cartographic rearrangement of space in a way that is not possible on a

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perhaps incompatible with, New Formalism," as he "sees himself as being more concerned than Gioia, Steele, and other New Formalists with 'the unconscious effect of form on the poet'" (71). In a 1995 anthology review Donaghy identifies a gender distinction in New Formalist poetry that helps both to define New Formalism as he sees it and to isolate the aspects of formalist practice with which he most strongly identifies. "Contemporary male poets and critics," Donaghy writes, "tend to view formalism in terms of 'authority,' 'mastery'—the impress of the will on language" ("A Defence of Breathing" 69); by contrast, female New Formalist poets "are more interested in serendipity, the rewards of negotiating with the demands of rhyme and metre" (69).

pictorial map, which must, in the interest of the "usefulness" that Korzybski describes, cleave to the structure of the territory that it purports to represent.

However, as I have emphasized, poets of the Underground acknowledge that a fundamental space-confusion disrupts the processes of spatial sensemaking in the Tube, and this confusion extends to topological projections such as Beck's image which claim to cognitively stabilize spatial representation. Both Betjeman's "The Metropolitan Railway" and Enright's "The Stations of King's Cross" respond to these cartographic conditions by rejecting the representationalism of the Beck diagram in favour of what Turnbull calls performative design. In Betjeman's text, the act of recalling sensory experiences at sites positioned along the Metropolitan Line, presented in the order that they occur in memory to the mind creating this cognitive map rather than in the actual order that they appear on the physical railway line, constitutes an imaginative map of the Metropolitan that is not constrained by the principles of a representationalist cartography. Rather, it is organized in terms of an internal cognitive map structured on recollections of embodied experiences. In Enright's poem, a similar process places the Christlike body of the transit passenger at the centre of a performative cognitive map of the Piccadilly Line. The stations as they normally appear are rearranged as the Piccadilly geography is reorganized around the ordeal of the passenger, just as the spatial narrative of the *via dolorosa* is organized around the ordeal of Christ's Passion. In each case, the text deviates from the real-world space and proposes a new cognitive map to displace Beck's representationalist image and shift Underground cartography toward new ways of conceptually organizing space around the body rather than in strict adherence to visual mapping. In so doing, both poets challenge the underlying cartographic principles that inform the rejected Beck image, which, as I have suggested, are implicated in Underground space-confusion as both a cause and a consequence.

Under the conditions created by subterranean space, the "scopic regime" cannot produce a stable and reliable allocentric map; Betjeman and Enright offer alternatives to the visual in organizing space as if "viewed from above," but this allocentric cognitive map is, like all spatial reasoning according to Tversky, fundamentally grounded in egocentric, embodied experience.

John Betjeman is a poet with a "keen sense of place" (Gervais 200), and his later position as Laureate is in a sense the culmination of a lifelong interest in the identification and cultivation of a notion of place-determined Englishness. Harold Acton says of Betjeman that he is "a genius of the *genius loci*, either pastoral or suburban" (qtd. in Gervais 193), a celebrator of settled middle-class life at the threshold between city and country and of the "spirit of place" in his beloved Metroland (see Chapter 1), which was essential for Betjeman not just "as an actual geographic area, but as a powerful zone of the imaginary" (Schröder 16). Conventional, metrically regular, both demotic and plainspoken and also given to a high poetic style, Betjeman's work strives not just to describe places but to simulate a sensory engagement with them. Philip Irving Mitchell has written of Betjeman's "view of the visual as a way to frame and to position the audience before a place and to help them experience it; that is, to enter a relationship with it" (261). In his "visual framing" (265) of place in poetry, "Betjeman expects his audience to be visually present with him. They are invited to position themselves imaginatively within the narrative as both spectator and participant, and the irregular details are brought together to give a *genius loci* that harmonizes the diversity" (262).

 "The Metropolitan Railway" (1954) likewise emphasizes not vision but visualization and recollection, as the speaker prompts his reader to imagine, "far down the shining lines, / Your parents' homestead set in murmuring pines" (lines 11-12). The poem is broadly structured as a

westerly journey on the Metropolitan Line, beginning at the Baker Street station buffet and

ending in Rayner's Lane. Along the way, the text presents the names of stations as the journey

proceeds, rendering them in all-caps in imitation of station signage and of the labels on Beck's

early maps:

> Smoothly from HARROW, passing PRESTON ROAD,
>
> They saw the last green fields and misty sky,
>
> At NEASDEN watched a workman's train unload.
>
> […]
>
> They met that evening at six-fifteen
>
> Beneath the hearts of this electrolier
>
> And caught the first non-stop to WILLESDEN GREEN,
>
> Then out and on, through rural RAYNER'S LANE
>
> To autumn-scented Middlesex again. (13-15, 26-30)

On the one hand, then, the text employs stylistic elements from the Underground visual

repertoire and arguably situates itself within it; on the other hand, however, Betjeman also

deliberately departs from the spatial structure of the Beck "map" and even the physical territory

as the poem reorganizes the structure of the Metropolitan. The text "arrives" at the stations out of

sequence, so that the roughly sketched journey from Baker Street to the suburbs lays out a

textual cognitive map comprising an idiosyncratic rearrangement of the line that rejects the

prescribed itinerary of the depersonalized and disembodied allocentric "view from above" even

as it nonetheless preserves the overall arc, the "small spatial story," of its westward path.

As the train passes each station along the way, the process of inward imagination

continues, as the poem supplements the simple linear trajectory of the railway at each point with

personal experiences and memories. Some of these are visual and even panoramic in nature, but they are presented from the egocentric rather than allocentric perspective, as individual perspectives on specific sites viewed "on the ground" rather than from above. The spectation originates not from an abstract, disembodied Cartesian vantage point but instead from the environmentally emplaced position of a physical viewer who observes "sepia views of leafy lanes" (10) at Pinner and watches as a workman's train is unloaded at Neasden (15). At other points, strong associations between the stations of the Underground and personal memories stir feelings of physical comfort, expanding the sensorium beyond the visual to emphasize other forms of embodied experience:

> And all that day in murky London Wall
>
> The thought of RUISLIP kept him warm inside;
>
> At FARRINGDON that lunch hour at a stall
>
> He bought a dozen plants of London Pride;
>
> While she, in arc-lit Oxford Street adrift,
>
> Soared through the sales by safe hydraulic lift. (19-24)

The poem conjures the sensual atmosphere of the station buffet at Baker Street, with its "fine woodwork and a smell of dinner, / A stained-glass window and a pot of tea" (8-9), and describes the process of immersive recollection from within this space, as the speaker urges the reader to project his or her mind "far down the shining lines" (11) and along the imaginary path set out according to this personal allocentric map. As in Donaghy's poem, however, Betjeman's speaker seeks not just to conjure the Baker Street buffet in visualization but to incarnate it, again using deictic markers that situate the illocutionary act within the station: "Maybe even *here* / They met that evening at six-fifteen / Beneath the hearts of *this* electrolier" (25-7, emphases mine).

The westward path is organized in terms of the spatial narrative of suburban dwellers'
lives, with the sites on the Metropolitan similarly anchoring and emplacing specific memories
along the way. Throughout, the poem emphasizes the bodies of these Metroland denizens, of
"their loves and hopes on hurrying feet" (35), and even of the illnesses that will ultimately end
their lives—"Cancer has killed him. Heart is killing her" (31)—and will occasion their
commemorative "embodiment" in Baker Street station itself, which stands in the final lines of
the poem as the "worn memorial" (36) to the couple. In these ways, the physical structures of the
Metropolitan Line are remapped in accordance with the spatial narrative of these figures' lives
and movements through suburban London space. Betjeman's poem, like Barnes's spatial
Bildungsroman (see Chapter 1), constitutes a symbolic rather than pictorial cognitive map
organized spatiotemporally in terms of the "lifeline" laid out along the Metropolitan. But rather
than organizing this sequence in terms of the spatial image schema of the Metropolitan as in
Barnes's narrative, Betjeman's poem instead arranges the structure of the railway line according
to the schema of the Metrolanders' remembered sensory experiences of the suburbs and the
embodied movements of their lives that culminate in their illnesses and deaths and their
commemoration in the physical structure of Baker Street.

D. J. Enright's "The Stations of King's Cross" (1975) establishes a similar structural
isomorphism, in this case between the sequence of stations along the Piccadilly Line and the path
of the *via dolorosa* comprising the fourteen Stations of the Cross representing the key moments
of Christ's journey to Calvary. The poem literalizes the crucifix of "King's Cross" and figures it
as the means for the crucifixion of an Underground traveller; the ambivalent result seems at once
a sardonic reflection on the "ordeal" of the commuting strap-hanger and also an implication of a
kind of spiritual devotion, as a pilgrim recreates the movements of Christ through the Stations

and contemplates his suffering along the way. The conceptual link between the railway stations along the Piccadilly and the sites along the *via dolorosa* depends here on the word *statio*, a term for a "halting place in a procession" (Thurston 46) which in the fifteenth century became the English term for the sites along the Way of the Cross.

At the first of these "stations," the figure described in the poem enters the Underground and begins his ordeal:

> He is seized and bound by the turnstile.
>
> The moving stair writes once, and having writ,
>
> Moves on.
>
> At Hammersmith the nails.
>
> At Green Park the tree. (lines 1-5)

A perfect alignment between the sequences of Piccadilly stops and the Stations of the Cross is not established in the subsequent course of the procession, but the text nonetheless combines the two general itineraries. The passenger is seized (1), takes up his cross (4-5), falls once (23), encounters Veronica (14-15), falls a second time (23), meets the "maidenforms of Jerusalem" (18), falls a third time (24), is stripped of his garments (26-8), and then, after crucifixion at King's Cross, is "taken down from the strap" (31) and laid in the tomb (32-3). Along the way, certain Piccadilly Line stations are mentioned: Hammersmith (4), Green Park (5), Earl's Court (10), and Covent Garden (21), and the site of the crucifixion itself, King's Cross, is implied by the title. The itineraries mapped onto one another here do not comprise a precise structural isomorphism; rather, they unite to form what Gilles Fauconnier and Mark Turner call a "conceptual blend," a form of analogical mapping involving selective projection to form a third structure which, while in certain respects isomorphic with each of the structures combined to

form it, "can be used to provide inferences, emotional content, rhetorical force, and novel conceptualization" (Fauconnier 256). By means of such conceptual blending, structures mapped onto one another create a new emergent form that retains an analogical relationship to each of its constituents.

The emergent structure in Enright's poem is the spatialized ordeal of the "crucified" transit passenger, and it is organized by both the path of the Piccadilly Line and the doctrinal Stations of the Cross. However, neither of the structures involved in the conceptual blend precisely corresponds either with the other or with real-world space. Enright's passenger does not visit the Stations of the Cross in the standard sequence established in Christian doctrine, and the stations of the Piccadilly Line do not appear in the order that one would encounter them on either a west- or eastbound Underground journey. The title of the poem and the reference to station names in sequence suggests that, as in the case of Betjeman's text, Enright's poem is mapped on the physical structure of the Piccadilly Line. However, Enright departs from that sequence as it exists in physical space and as it is laid out on the Beck image, and organizes the journey instead according to an embodied spatial narrative of one passenger's itinerary, integrating the structure of the Piccadilly and Christ's path along the Way of the Cross. With respect to pictorial versus poetic cognitive mapping, however, it is the prerogative of the poet to reorganize the structures implicated in the formation of this itinerary through textual space, to rearrange both the Piccadilly Line and the Stations of the Cross in the creation of a new conceptual blend organized around the ordeal of a single "crucified" transit passenger travelling through the Underground system.

Enright's departure from Beck, and indeed from the physical space of which Beck's image purports to be a reliable representation, involves reorganizing the space of the

Underground around a passenger's sensorimotor engagement with the environment. Both Betjeman and Enright produce itineraries that refer to real-world Underground spaces and thus underscore the emplacement of their work, the direct relationship between points along their textual paths and the stations of the Tube lines. In focusing on bodies moving through space, however, and in refusing to be held to the paths set out by the Beck diagram, these texts supplant the representationalist cartography of the Underground with a performative one that integrates embodied experience of the physical world into its poetic cognitive mapping. Betjeman and Enright thus chart space in ways that restore to the cognitive map of Underground space "something of the earlier complexity" (Donaghy 14) excluded by stylized, schematic modes of representation.

Spatial Appropriations: Maura Dooley's "Explaining Magnetism" and Carole Satyamurti's "Ghost Stations"

So far I have suggested that Donaghy proposes a performative, embodied supplement to the representationalist cartography of the official Underground vision as represented by and in Beck's work, while Betjeman and Enright rearrange the spaces of the Underground to conform to image-schematic structures derived from bodies moving through space as the basis for performative rather than representationalist design. Such responses to the Beck diagram are not just ways of underscoring its distortions and imperfections; they constitute rejections of the ocularcentric regime that a distortive, space-confused schematic cartography both exemplifies and sustains, and they propose ways of cognitively mapping space that embrace what the disembodied visuality of "Cartesian perspectivalism" marginalizes and excludes.

In the work of Maura Dooley and Carole Satyamurti to which I now turn, we see a related rejection of vision as the privileged centre of the sensorium, though one that focuses on the institutional authority of the image and the politics of its structural inclusions and exclusions. As with the other examples considered so far, these poems involve challenges both to Beck and Korzybski. First, Dooley's "Explaining Magnetism" adumbrates a kind of impossible geometry, akin to the Borgesian "3D design" of Donaghy's "Poem on the Underground," in which the Beck image itself is appropriated as inhabitable space to be refigured in terms of an egocentric rather than allocentric conception of spatial mapping. Such a conception of space rests on the capacity of poetic versus pictorial cartography to represent imagined spatialities which are fundamentally incompatible with visual representation at even its most radically stylized. In the poem, Dooley proposes a closure of the Korzybskian gap between map and territory in an attempt to articulate and ultimately resist Underground control of spaces and bodily movements within them, and to seek ways of locating and orienting the body in space with reference to egocentric vectors of relative movement rather than allocentric itineraries established by an ultimately invisible and inaccessible outside referent.

Second, in Satyamurti's "Ghost Stations," spatial appropriation extends beyond the administratively sanctioned spaces of the Underground territory and into the decommissioned stations that are rendered inaccessible and effectively nonexistent by their removal from the official vision of the Underground established and upheld by the Beck image. This appropriation of sites literally and figuratively "off the map" serves as a critique of the visual economy that marginalizes segments of the London population that are identified with the places of the "ghost stations." The closures of these stations have tended to be the result of poverty among those living nearby, who are unable to bring enough custom to the Underground to justify the ongoing

maintenance of local facilities and services. In a city whose social map is shaped by what the literal, official maps do and do not represent, districts whose Underground stations are closed and struck from the Beck diagram are in a sense struck from any possible cognitive map of the city formed in reference to it. For Satyamurti, this human "residuum" is a mostly invisible society that dwells within such obliterated spaces and thus exists outside the social order and its underlying visual logic. It represents not only an unjustly marginalized society but one that may redeem the purportedly acceptable but fundamentally corrupted social spaces that do nonetheless have a place within the legitimate social world within the Underground carriage where, Satyamurti's speaker tells us, violence and disorder reign.

Maura Dooley's poem "Explaining Magnetism" (1988) describes the speaker "fiddling with British rail / network charts, *inhabiting* the Underground plan" (lines 2-3, my emphasis). Situating the speaker within the Beck image itself confuses Korzybski's distinction, as she moves through this map reconceived as inhabitable "territory" and as her body schema comes to constitute a spatial anchor for the structure of the "Underground plan." Both of these reflect ways in which, for Dooley, such "inhabiting" of a representation of the Underground effectively reorganizes the image around an embodied and performative rather than visual and "representationalist" cartography of the space.

The speaker begins by noting that she is "Isolated here in the South" (1). Already the text involves an experience of some space-confusion, as she does not clarify in what sense, according to which referent, she is "South," whether this is a reference to the south of Britain as represented on the regional "British Rail / network charts" (2-3) that the speaker consults, or whether she is in South London, or else is positioned to the south of another point, or perhaps all

of these. From the outset, the text introduces both egocentric and allocentric points of view on Underground space, locating and orienting the speaker in the "Underground plan" with both a relative, egocentric deictic marker ("here") and an absolute referent within an allocentric projection of the space as viewed from outside ("the South"). Both are ambiguous, however, and ultimately at once subject to and inducing space-confusion; since this refers to the Beck diagram, the "Underground plan" that should organize and stabilize the environment in coherent order, the sense of disorientation here frames both the territory and the map as fundamentally unstable and unreliable.

In this "inhabited" Underground map, the speaker "learn[s] / again how West means left and East means right" (2-3). In other words, despite framing the Beck diagram as inhabitable space and being situated within it, viewing it from an egocentric perspective, the speaker also seems to be oriented towards it as if located outside and viewing it from an allocentric point of view as well, combining references to absolute cardinal directions with mention of vectors relative to the position of her body. One might expect such a fusion of the egocentric and allocentric to enhance the sense of space-confusion; however, from this novel combined perspective, grounded in the body, the speaker observes that she

> used to know that North was always straight ahead,
>
> every map showed that cardinal point, a long feathered
>
> arrow, a capital *N*. Whichever way I walked the land
>
> restored itself to my own order: true North.
>
> A compass only confused, school got in the way,
>
> Pointing at things you couldn't see, explaining magnetism.
>
> In order to find out I just went straight ahead. (4-10)

The space-confusion of the Underground makes for an environment in which egocentric tools such as compasses are no help; guided by magnetic forces, they likely point "at things you couldn't see," toward a referent external to the Underground that remains imperceptible to the traveller's senses and inaccessible to the body in motion. The "true North" that organizes egocentric movement according to an outside referent is navigationally useless here, likely to prescribe itineraries that the embodied Underground passenger cannot actually follow.

In "inhabiting the Underground plan"—in Korzybski's terms, shifting the position of the navigator from the represented territory to the representational map itself—the speaker acknowledges how such representations ultimately stylize and distort space. Her response is to appropriate the Korzybskian map *as* territory, imaginatively reconstituting space and its representation in a way that is possible through poetic "cartography" but not through even the most radically misrepresentationalist pictorial mapping. In moving through this impossible configuration of map and territory, this Escher-like distortion of real-world space, Dooley's speaker appropriates not just the "Underground map" but its representational resources and practices, the schematic distortions of physical space that are fundamental to the cartographic principles of Beck's representationalist image. Dooley's reconstituted Tube map, though, is organized instead in terms of performativity, of the sensorimotor engagement of body and environment, as the speaker navigates this Korzybskian puzzle and its imaginative landscape "restores itself" to the egocentric anchor of the speaker's body schema, her "own order" (7).

The speaker's inhabiting of the map does not ultimately lead to a mastery of space and its representation here, however. She resolves to simply move "straight ahead" (10) along the egocentric vector established by the front-back axis of the body schema and indicated in the hybrid map-territory environment by a stylized visual guide, a "long feathered / arrow, a capital

N" (5-6). But the Tube itself interrupts her egocentric trajectory, pulling her into the closed loop of the Circle Line (13) which she characterizes in terms of the similarly inescapable circularity of other isomorphic structures such as a hamster's wheel (13) or the circuitous pattern of a game of Monopoly and its repeated path around the board (14-15). What is at stake here, however, is the fundamentally antagonistic relationship between the passenger and the Underground environment, and the way in which the contest between them plays out in terms of competing cartographic means of conceptually organizing and controlling that environment. Dooley's speaker rebels against the constraints of the Beck diagram by appropriating it as a space through which to move, an act which, though ultimately partly unsuccessful as represented here, nonetheless establishes the body schema as an alternative cartographic principle in the contested and carceral spaces of the Underground. As the poem's title emphasizes, however, navigation by the magnetic compass and its orientation toward an outside referent is in any case "explained" here as a flawed means of orientation and wayfinding, one that ignores the performativity of the passenger's body in motion and the fundamental space-confusion of both the territory navigated and the dominant representational practices of visually mapping it.

Carole Satyamurti's poem "Ghost Stations" (1990) challenges the Beck image in a different way, reintroducing as inhabitable space the disused sites that London Transport authorities strike from the map and thus exclude both from spatial representation and, by administrative fiat, from the territory of the Underground system itself. Satyamurti's speaker is a member of an imaginary subterranean society distributed throughout the titular "ghost stations" of the Underground. These tunnel dwellers perform a ritualized, embodied preservation of the "forgotten stations" (line 8) of the transit system through a combination of words and dance:

> We are the inheritors. We hide here
>
> at the roots of the perverted city
>
> waiting, practising the Pure Way.
>
> Listening to ourselves, each other,
>
> we find the old soiled words won't do;
>
> often we can only dance our meanings. (1-6)

The term *ghost station* refers to the dozens of abandoned stations throughout the system which have been officially decommissioned and at which trains no longer call, but which remain partly visible from passing trains and in some cases even physically if not legally accessible. The poem expands the range of inhabitable space in the Underground into these proscribed locations, challenging the implicit claim to completeness on the part of the Beck diagram and the totalizing visual logic that informs London Transport's official cartography of the city's subterranean spaces. The chanting and movements of the tunnel-dwelling "inheritors" thus sustain the life of the subterranean territories that have been struck from this official image and the cognitive maps formed on the basis of it.

Satyamurti's text mentions twelve such ghost stations, many of whose closures were the result of poor planning in the early years of the underground railway companies, leading in many cases to low passenger numbers in certain neighbourhoods. For example, York Road station on the Piccadilly at the corner of York Road (now York Way) and Bingfield Street, which was closed in 1932, "was located in a fairly poor district, and failed to attract a great deal of custom" (Connor 36); in fact the viability of this station, between King's Cross and Caledonian Road, was in question even from the time of its construction in 1906. Likewise City Road Station in Islington, on what is now the Northern Line, built by the City & South London Railway in 1901

and closed in 1922: its "surrounding area was rather run down" (Connor 21) despite the relative

popularity of the nearby Eagle Tavern. At the same time, an equal but opposite traffic and usage

problem led to the closure of Down Street, which was opened on the Piccadilly in 1907 and, like

York Road, also closed in 1932. In addition to fundamental design issues, the result of

unavoidably long passageways that were deemed unsafe in emergencies, Down Street was

doomed by its placement in Mayfair, "where people had access to private transport or else used

cabs" (31), and where non-resident visitors such as tourists already had access to Hyde Park

Corner and Dover Street (now Green Park) nearby. In September 1929 Down Street was one of

ten stations earmarked by the London Passenger Transport Board for closure due to low

passenger numbers (see note 3 above), and it was soon shuttered until its brief, temporary

reopening during World War II as an air raid shelter and a safe location for Churchill's War

Cabinet.

Though there have been other examples of station closures in tony districts of the city,

such as King William Street (closed 1900) and British Museum (closed 1933), most have been

the result of a combination of overbuilding and poverty in local neighbourhoods, where residents

were unable to afford enough Underground usage to justify London Transport's ongoing

investment in the area. In any case, however, both bases for the cancellation of services and the

creation of ghost stations underscore the extent to which the purportedly democratizing

Underground fails to represent the full range of London society. It had been crucial to the

promotion of the early Underground, in contrast with the surface railways, to set city transit apart

as a bastion of civilized egalitarianism, with shared seating and uniform fares, and with active

promotion of the Tube as the "people's railway" (Wolmar 157). Though certain details conflict

with this idealistic notion of the Underground—the Metropolitan Railway, for example, did

maintain its original class distinctions until it was incorporated into the Transport Board in the 1930s, and in any case there is the unavoidable fact that only those with enough money for a fare can ride the Underground in the first place—there has nonetheless long been the sense that the Tube represents and embraces the city population in a socially levelling, class-blind way. However, writers such as Satyamurti who focus on disused transit sites and the rationale for their failure and consequent closure challenge this perception of Underground equality by in a sense "writing in," through the representational affordances of poetry, what the proscription and erasure of underused spaces on the Beck diagram excludes from a purportedly comprehensive vision of the Underground system and the city in general. Such exclusions for Satyamurti reflect the instrument of corporate cartography dictating which territories are part of the "official" city based on what is included as part of the visual representation of the transit system.

The lives of people in the ghost stations are otherwise unrepresented, and because they are literally invisible to passengers in carriages as they surge past the disused platforms—as the speaker observes, the passengers "only see their own reflections" (Satyamurti line 37)—the ghost-station dwellers are outside the social order and the visual logic that structures it. Though Satyamurti constructs for them a life of community, subsistence and religious ritual in the abandoned stations, all of this occurs in sites that are, as far as the spatial and visual systems of Underground administrative control are concerned, essentially nowhere. In a sense, they seem to dwell in an Augéian "non place," which the reader will recall is a type of "traveller's space" (Augé 70) such as an airport, train station, or hotel, which is temporarily accessible through transactions with government or corporate institutions. But the ghost stations of the Underground are sites that have been withdrawn from even this deracinated, transactional economy of space and belonging. The closed train station is truly a "non place," struck from the visual record of

officially sanctioned and transactionally accessible space and effectively rendered nonexistent as a consequence.

In the poem this subterranean society of "inheritors" (line 1) dwells in the disused stations, surviving on discarded refuse. The crowds of paying passengers, legitimate occupants of official Underground space, remain unaware of these tunnel dwellers as they circulate through the system. Satyamurti frames the "inheritors'" invisible existence as the "Pure Way" (3), an anchoritic life of religious observance that effectively reverses the directionality of the gaze so that these figures, remaining unseen themselves, "witness the trains as they rip past" (28). The underground denizens keep alive the system of "forgotten stations" (8) within which they live, intoning their names:

> Deep in the arteries of London, life
>
> is possible—in the forgotten stations:
>
> York Road, St Mary's, Seething Lane…
>
> I love the names. Each day, we sing them
>
> like a psalm, a celebration
>
> —Down Street, British Museum, City Road. (7-12)

They plan to "climb out, [and] convert the city" (49) as they gather in ever greater numbers in these "forgotten" spaces just as the waste on which they subsist collects on the tunnel floors; in this way, Satyamurti's poem underscores the connection between actual and symbolic refuse, figuring the subterranean dwellers as a discarded, abject residuum gathering in spaces intended to remain forever hidden away belowground, and implicitly likening Underground spaces to the sewer system.

There is, however, a clear sympathy here with this literal underclass, whose planned "conversion" of the city is not a revolutionary attack on the crowds of the socially legitimate but instead a liberation of them from

> every known depravity [that]
>
> is acted out on trains—rape, drunkenness,
>
> robbery, fighting, harassment, abuse.
>
> And the subtler forms—intellectual bullying,
>
> contempt, all the varieties of indifference. (30-4)

Thus Satyamurti considers the corruption of urban modernity that prevails in the officially sanctioned spaces of the city, and her work suggests the potential for its redemption in the hidden and proscribed spaces which, despite their continued physical existence, are rejected and rendered effectively nonexistent through their exclusion from visual representations of the Underground system. It is the task of those who continue to dwell unseen in these administratively cancelled spaces, a similarly marginalized and "forgotten" (8) people, to keep them alive, to preserve them as part of a stratum of city society situated "[d]eep in the arteries of London, [where] life / is possible" (7-8) and to resist the structural logic of physical and social space that allows for their exclusion from the official vision of the metropolis. In a sense, a form of survivorship bias distorts the representation of London social life to be found in the literature of the Underground, as the strata of London life that are represented in this corpus are the ones for whom the Tube system is "intended." Their home districts of the city remain physically connected to Underground space because such connections are in the transit authority's interests, and they remain symbolically represented as part of London life through their preservation on the Beck diagram. Satyamurti rejects the authority of this spatial and visual system by "writing in"

neglected London lives and spaces.

As a representation of administratively sanctioned, accessible Underground territory, the Beck diagram includes only some of the spaces through which subterranean society actually circulates. Satyamurti's poem affirms the existence of spaces and lives outside the range established and enforced by such images and their underlying cartographic principles. Inasmuch as poetry is not subject to the constraints of the visual economy within this "scopic regime," Satyamurti is free to venture into the proscribed spaces beyond the limits of the official vision of the Underground and to address her work to the socially discarded—the human "residuum" that collects belowground as society proper circulates through—that the "official" representation of the transit system and its constituent spaces, shaped by corporate interests, preserves no place for.

Conclusion

In 1935, shortly after the formation of the London Passenger Transport Board, managing director Frank Pick proposed to the Royal Society of Arts that the twelve-mile span within which efficient Underground services were feasible ought to define what constituted the city of London proper (Pick 215). Such a proposal is in a sense a reversal of the directionality of Korzybski's map-territory distinction: the physical Underground, Beck's represented "territory," here ostensibly serves as a reliable cartographic tool, a means of mapping out what is and is not London. At the same time, though, as I have emphasized here, what constitutes the physical Underground under Transport Board administration is whatever is permitted to remain on the official diagram of the system, and whatever is amenable to representation in the form enabled by the schematic practices of subway cartography pioneered by Harry Beck. The poems

considered above demonstrate the relative impoverishment of a cognitive map of London shaped by the spatial and social logic informing these stylized, distortive cartographic principles. At first blush, Pick's proposal seems uncontroversial and perhaps even intuitive: that the Underground layer of the palimpsest that is the city territory may serve as its own diagram of the whole and lend itself to the formation of coherent cognitive maps of London. But Pick's notion of the Underground as a reliably totalizing map of the city ignores the extent to which the Underground territory itself is unstable, subject to space-confusion, and ultimately to at least some extent arbitrarily designated and delimited by the very cartographic resources that ought merely to faithfully represent it as part of a Korzybskian isomorphism between territory and map.

Donaghy approaches this problem by closing the gap between these isomorphic elements, restoring to cartographic representation of the city the "earlier complexity" (line 14) that includes, among many other visually unrepresentable aspects of the cityscape, the "blood and guts of everything that happens" (11): the experience of bodies moving through the environment to which an "incarnated" poetry can address itself in ways that a fundamentally reductive and distortive visual representation cannot. For Betjeman and Enright, poetry offers a freedom to celebrate rather than seek to eliminate the Korzybskian gap, to free poetic "cartography" to organize the world according to alternate cognitive maps structured image-schematically on the sensorimotor engagement of bodies with that world. And for Dooley and Satyamurti, the appropriate response to the limitations of visual mapping is a rejection of both the authority of the image and the misrepresentative cognitive maps to which it gives rise. In each case, poets reorganize the cognitive map of Underground city space according to the body image schema and present the embodied experience of the passenger in transit as an alternative to a disembodied Cartesian vision. These constitute three distinct but closely related investments in

the embodied experience of the Underground as a response to space-confusion and the dominance of the visual, and three ways of leveraging the affordances of poetic representation of space—forms of supplementation, reorganization and appropriation of space that visual representation does not afford—to stabilize an allocentric perspective on the Underground in the image-schematic structures of egocentric experience.

Conclusion

Other Routes

Having thus far forsworn the Tube writer's customary use of Underground puns and metaphors, I will briefly indulge in a transit image here at last, as I lay out itineraries for future research in the field of study established and explored in the preceding chapters. My work here has been situated at the intersection of several discrete lines of analytical inquiry: the Underground in fiction and poetry, the representation of space in literature, the cognitive mapping of textual and environmental structures, and the function of image schemas as formal structures or templates in literary texts. There is much illuminating work still to be done in each of these areas and a number of intriguing questions that the preceding analysis raises; this final brief chapter plots the course of future critical travel along some of these lines.

Other Forms

My aim in these chapters has been to undertake a series of case studies in the structuring role of the Underground in more or less conventional works of poetry and fiction. Inasmuch as my central claim concerns the spatial structure of formal organizing principles as isomorphic "cognitive maps," I have deliberately focused on novels and poems that are representative of their respective forms and thus apt to lead to the most readily transferrable and adaptable insights into spatial formalism, image-schematic ordering and cognitive mapping. However, there are several notable works of highly unconventional Tube literature that represent fertile ground for related formal analysis, including many that are structured systematically on the station-to-station geography of the Underground and strive for a synoptic vision of the Underground: Geoff

Ryman's *253* (1998), Keith Lowe's *Tunnel Vision* (2001), Leanne Shapton's *Waterloo-City, City-Waterloo* (2013), Helen Simpson's "Cockfosters" (2015), and others. Ryman's *253*, for example, comprises brief sketches of the 253 people aboard a Bakerloo Line train in the seven minutes between its departure from Embankment Station and a disastrous crash. The text deviates from conventions of narrative and sequence and emphasizes instead the visual elements of a nearly static environment of simultaneity and spatial interconnection, including detailed maps of the seating arrangement within each carriage. As the reader proceeds through these sketches, connections form between the characters, establishing a network of conflicts, intrusions and flirtations. The text is audacious and unorthodox, arguably more of a "Tube simulation" than a novel in any recognizable form, and in fact the 1998 volume was billed as a "Print Remix" of what had earlier been an online hypertext construct allowing readers to move freely around the virtual carriages. Such a formal restructuring is naturally consequential, shifting from one highly unconventional form to another and thus radically changing both the text itself and the reading practices required to approach it; while the extent and scope of these changes places Ryman's work outside the remit of the present study, there is nonetheless considerable opportunity for fruitful formalist analysis here.

Lowe's *Tunnel Vision* is a similar textual and narrative stunt chronicling the Tube-obsessed protagonist Andy's attempt to visit every Underground station in a single day; the novel is divided into numerous brief chapters that assiduously track each step of the protagonist's progress through the various intersecting lines, to the point that the narrative itself recedes into the background, and comes to seem like a pretense for what is ultimately mainly a formal experiment. Such texts ignore conventional textual organizing principles, making of the Underground itself a sort of literary form. Intriguingly, in this regard, works such as Ryman's

and Lowe's more closely resemble nonfiction texts such as Mark Mason's *Walk the Lines: The London Underground, Overground* (2011) or Iain Sinclair's *London Overground: A Day's Walk Around the Ginger Line* (2015), which chronicle their authors' attempts to "cover" the Underground territory systematically on foot. The forms of these texts arise not from textual conventions but from the coordinates and totalizing structure of the geographical setting and from the nature of a completist project. This represents a highly specialized, environmentally situated bespoke textual form, one that cuts across other conventional formal lines such as those between novels, poems and essays, as the structural affinities between these works by Ryman, Lowe, Mason and Sinclair make clear. Future research on the organizing effects of real-world space such as the Underground will allow for further exploration of the relationship between textual and spatial structures, focusing not on the forms of conventional fiction and poetry but what instead consists in the creation of spatially prescribed and constrained structures. How do such texts relate structurally to more recognizably conventional works of literature about the Tube? What relationship exists between Tube texts like Ryman's and Lowe's and other types of external structural prescription, such as the flat-by-flat spatial organization of Georges Perec's *Life: A User's Manual* (1978) or the episodes of the *Odyssey* that structure the formal armature of James Joyce's *Ulysses* (1922)?

Other Schemas

  At the same time, future work along the lines in the preceding chapters will also yield insight into how texts may be ordered spatially according to image schemas drawn from other spaces besides the Underground. The Tube has served as a case study for my purposes here insofar as it reflects a kind of special case due to its inherent "space-confusion," as described in

Chapter 3, its straddling of Korzybski's map-territory distinction as both a stratum of the cityscape and also a representational structure in its own right, and so on. Put another way, physical spaces afford particular ways of spatially ordering the world and its textual and cartographic representations. As Caroline Levine asks, "What is a walled enclosure or a rhyming couplet *capable* of doing? Each shape or pattern, social or literary, lays claim to a limited range of potentialities" (*Forms* 6). Future work that builds on the present study will seek to export these insights to other common real-world sites with their own affordances and limitations, and to the literary texts cognitively mapped by them. Surface railway carriages and stations are an intuitive first step here in that they obviously relate closely to the foregoing analysis, but many other spaces would lend themselves well to image-schematic formalist study of this sort: specific, recurrent varieties of domestic homes, workplaces, landscapes, and so on. One example of a form of space that tells a "small spatial story" in its image-schematic structure, as briefly mentioned in Chapter 2, is the Christian church whose cruciform shape is organized with the baptismal font near the entrance, at the "base" of the cross, and the altar at the opposite end or "top" of the nave, so that the building physically embodies the spiritual narrative of the soul's movement upward on a path toward God. What other such "small spatial stories" do the spaces that recur as narrative settings tell? How might image-schematic readings of isomorphic cognitive mapping help to uncover them and account for how they organize storyworlds and illuminate the "significant forms" of the texts in which they appear?

Recurrent Schemas

While considering other spaces and settings, future work in this area will also explore the recurrence of specific image schemas. There has been some suggestion of this in the preceding

chapters, particularly in the repeat appearances of the circle image schema in Macaulay's *Told by an Idiot*, Murdoch's *A Word Child*, and in the Piccadilly Circus concourse in Woolf's *The Waves*. That this shape is aesthetically captivating is understandable: circularity and repetition are enduringly fascinating patterns, and at any rate it is particularly intriguing that a circular railway, what Christian Wolmar calls the "Line to Nowhere" (70), should stand in such strong spatiotemporal and conceptual contrast with most other subterranean and surface railways, which follow a linear path from one terminus to another. Such is the force of the Circle Line's aesthetic appeal that it is both the subject and the structural organizing principle of an entire anthology of stories, poems and works of creative nonfiction, *From Here to Here: Stories Inspired by London's Circle Line* (2005), containing entries for each of the stations on the original route. Future research will consider how texts organized according to the coordinates of a shared schema in this way may display common textual patterns. How do such texts relate to one another formally? With respect to the larger body of Tube literature, how might a spatial sub-form of "circular" texts relate to and differ from one of texts organized by another line? Examples here might include the "small spatial story" of the Metropolitan's city-country link; the Piccadilly Line's status as, among other things, a link between Heathrow and the major tourist sites of the West End and thus a line dominated by non-resident passenger use; and the question of social class and its relation to the literary role of mainly business-commuter lines such as the Central and the Waterloo & City.

Site-Specific Phenomenologies

Finally, in considering the connection between such site-specific structural readings and the phenomenological experiences of the Underground, further research will explore some of the

important differences between the lines themselves that entail distinct forms of subway experience. Londoners who ride the Underground daily often observe that the lines have their own atmospheres or personalities, and that one experiences a greater sense of feeling "at home" on the route one uses most often. That the lines seem individualized and personified is a notion explored from time to time by Underground writers as well. David Mitchell's novel *Ghostwritten* (1999) personifies the Tube lines as members of a family and offers an account of each "distinct personality and range of mood swings": the Victoria Line is "breezy and reliable"; the Jubilee Line is "the young disappointment of the family, branching out to the suburbs, eternally having extensions planned"; while the Central Line is "the middle-aged cousin, matter-of-fact, direct, no forking off or going the long way round" (270). Hilary Burde in Murdoch's *A Word Child* (1975) makes a similar observation about the individual stations of the Underground, "each unique, the sinister brightness of Charing Cross, the mysterious gloom of Regent's Park, the dereliction of Mornington Crescent, the futuristic melancholy of Moorgate, the monumental ironwork of Liverpool Street, the twining *art nouveau* of Gloucester Road, the Barbican sunk in a baroque hole, fit subject for Piranesi" (38). As I argue in the Introduction, one of the main faults of the thematic readings of the Underground-as-underworld that have long dominated criticism of the literary Tube is that they imply that the transit system is one kind of place, and thus conduces to only one kind of experience. But of course the Tube is a place of immense variety both in the individual passengers who pass through its spaces and in the spaces themselves. In what ways, then, do the specific lines and stations of the system lead to distinct experiences as they are represented in, and themselves shape and order, the literature of the Tube? How might these sites relate to the equally diverse city surface, especially in that they are generally named after and associated with nearby locations and Lynchian landmarks, nodes and districts of the cityscape?

The answers to such questions will increase the granularity and specificity of a critical account of Underground phenomenology, and of the uses to which Underground writers put the individual stations and lines through which Londoners in fiction and poetry circulate.

As in the preceding chapters, to answer these questions about the textual, narrative and phenomenological organizing effects of the Underground in particular is to clarify the role of structural organizing principles in literary texts in general. My intent here has been to propose a set of cognitive-spatial reading practices that address a critical gap in the study of the literature of the Underground while also contributing substantially to the larger field of formalist literary study. Structural isomorphisms of the sort elucidated here impose structure, order and meaning, from the most basic forms of analogical thinking to the higher-order complexities of signification and symbolism. Such structures represent the means by which formal correspondences aid in the development of complex understanding and organize both experience and its representation. In these pages I have shown how the cognitive mapping of such isomorphisms gives order to literary texts, and how complex, abstract ordering itself is rooted in the physical spaces and structures around us.

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