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The Spatial Narration in *Another Country*

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A

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Abstract

Another Country (1962) is an excellent work written by Afro-American writer James Baldwin (1924-1987). This novel has been researched from various perspectives by domestic and overseas scholars since its publication. The racial problems are obviously showed in the text, but scholars often analyze it to show other themes instead of focusing on only. It is obvious that the writer constructs some different kinds of spaces in the novel, but there are few researchers discussing the racial theme of the novel from the perspective of spatial narration. Therefore, this thesis will probe into the racial discrimination encountered by the characters in American society from the perspective of topographical space, textual space and social space through using Gabriel Zoran's theory of space in narrative and Henry Lefebvre's theory of social space.

The thesis is divided into five parts. The first part is Introduction, which briefly introduces James Baldwin and his novel *Another Country*, makes a literature review of the writer's works both at home and abroad, and then summarizes the space theories. Chapter One is mainly about the analysis of topographical space. The analysis of apartment spaces in the text shows the living predicament of black people and the severe racial discrimination in American society. Chapter Two mainly discusses the textual space of the text. The description of spaces shows Baldwin's selectivity of language and the depiction of clear spaces stresses the doomed fate of the interracial couples. To highlight the racial contradictions between white and blacks, the writer puts the important information of racial problems in analepsis parts. It, to some extent, may break the narrative linearity and make the textual space disconnected and multidimensional, but it helps to make the story more coherent and complete and draw reader's attention on racial problems. The former two chapters are mainly analyzed through Zoran's space theory, which mainly concerns with the spaces on the structural level. To have a deeper understanding of the text, Chapter Three

focuses on another aspect of space, the social space, under the social space theory of Lefebvre. It is in the social spaces of Harlem streets and parks in New York that white people's discrimination against black people is evident. Meanwhile, the writer attempts to create a new social space in another country where black and white people are free from racial problems, showing his wishful thinking on racial relationships. The last part is Conclusion, which summarizes three kinds of spaces showed in the novel and the racial problems revealed by the writer in these spaces.

The application of spatial narrative theory highlights the racial theme and shows the writer's deep concern for racial issues, making readers have a better understanding of and a deeper reflection on severe racial discrimination in American society.

Key Words: *Another Country*; Topographical Space; Textual Space; Social Space; Racial Discrimination

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Introduction

As an important Afro-American writer, James Baldwin always shows the racial problems in most of his works to draw readers' attention on racial discrimination and contradiction in American society. *Another Country* is a representative work which marks Baldwin's creative achievement. This section intends to present a brief introduction of the writer and his novel *Another Country*, review the previous studies of James Baldwin's works home and abroad and then briefly introduce the development of space theory and the theoretical foundation where the thesis is laid.

0.1 James Baldwin and *Another Country*

James Baldwin, educated in New York, as famous as the Afro-American writers Richard Wright (1908-1960) and Ralph Ellison (1914-1994), is one of the most important American novelists and essayists of the twentieth century. He plays an important role as a connecting link between the preceding and the following in the process of African American literary after the World War. Besides being a writer, Baldwin is also an important representative of the Civil Rights Movement and exerts an important influence on the movement.

He receives so many awards, such as a Eugene F. Saxon Memorial Award, a Guggenheim Fellowship, and a Ford Foundation grant. He even made a Commander of the Legion of Honor in 1986. Baldwin insists that African American writer should jump out the circle of African American literature and examine their works in a bigger world, which, to some extent, has a great influence on Afro-American literature.

Baldwin has written a lot of novels, prose, dramas and poetry. More than 30 years including *Go Tell It on the Mountain* (1953), *Notes of a Native Son* (1955), *Giovanni's Room* (1956), *Nobody Knows My Name* (1961), *Another Country* (1962),

The Fire Next Time (1963), *Blues for Mister Charlie* (1964), *Going to Meet the Man* (1965), *The Amen Corner* (1968), *No Name in the Street* (1972), *If Beale Street Could Talk* (1973), *Just Above My Head* (1979), *The Price of the Ticket* (1985), and so on. Despite living and writing until 1987, Baldwin's best-known works were written before 1963. "When remembered for his novels, he is typically remembered for his first three novels *Go Tell It on the Mountain*, *Giovanni's Room*, and *Another Country*" (Long 2). In his works, he devoted himself to expose the racial problems in American society, reveal the contradictions and conflicts caused by racial discrimination and racial difference, and explore sexual relationships.

Another Country is the third novel of James Baldwin, who spent six years to finish it. "*Go Tell It on the Mountain* is known to the Chinese reader, for it exposes America's racial contradictions and slashes out at American society. *Another Country* is not as popular as that novel because it involves in the problems of sexuality, drugs, and homosexuality (Zhang 1). Although the novel gets much attention from western literature critics, it gets less attention from Chinese researchers because its unpopularity among Chinese readers for there are too much negative and sexual description, which can't be received by common Chinese people.

Set in Greenwich Village, Harlem, France, and elsewhere, *Another Country* concentrates on the problem of race, interracial sexuality, homosexuality, and the confusion and loneliness of modern American people. In the novel, the protagonists are Rufus Scott and Ida Scott, the black siblings, and the writer describes their struggling under the racial discrimination in New York City.

There are so many topographical spaces like various apartments, the social spaces of Harlem streets and parks in New York, and the textual spaces depicted by James Baldwin in the text. Through describing the interracial relationship respectively related with Leona, a white southern girl, and Vivaldo Moore, a white writer in these spaces, the writer intends to show the predicament of black people and further reveal the intense racial discrimination and racial contradiction in American society.

0.2 Literature Review

Baldwin, an eloquent African American writer, is widely read and receives different criticism. Many scholars attach great importance to Baldwin's life experiences which exert great influence on his works, and analyze the racial problems, sexual relationship and religious problems showed in his works.

0.2.1 Studies of Baldwin's Works Abroad

Growing up in the poor Harlem area, Baldwin commits himself to fight against racial discrimination in his works. Concerning about his life experiences and environment, many scholars pay more attention to his autobiography narrative. J. Leseur, in the dissertation "The Bildungsroman in Afro-American and Afro-Caribbean Fiction: An Integrated Consciousness" (1982), discusses the theme of growth in Baldwin's novel *Go Tell it on the Mountain* which is considered as a semi-autobiography novel and can be well understood through combining with Baldwin's life experiences. In "From a Region on My Mind: The Essays of James Baldwin" (1988), Jarret Hobart gives Baldwin credit for the swerve of literature and points out the importance of personal experiences for literary creation.

The racial problem in Baldwin's works has always been studied by many researches over the years. Some critics maintain that Baldwin betrays blacks for the description of interracial relationship in his works, which caters to white people in some degree. In the article "Wrong Pulpit" (1962), a review of *Another Country*, Whitney Balliett argues that the novel is a turbid melodrama. He thinks "many of the relationships are halting, and not because they happen to be between Negroes and whites. They just don't make sense; they don't run properly" (69). In the book "The Racial Problems in the Works of Richard Wright and James Baldwin" (1992), Gounard discusses the problem of racism showed in the novels of Baldwin. In the third chapter of his dissertation "Savage paradox: Race and affects in modern American fiction" (2010), he explores the substance of racial identity in the difference that race

makes and the consequences which the differences have for their affective relations with others. In “Three Lean Cats in a Hall of Mirrors: James Baldwin, Norman Mailer, and Eldridge Cleaver on Race and Masculinity” (2010), Douglas Taylor claims that Baldwin does not get rid of the things he criticizes about racism. Elliot N. Long, in “‘The Song We Sing’: Negotiating Black Nationalism and Queerness in James Baldwin’s Late Novels” (2013), shows Baldwin’s attitude towards the Black Nationalism and how Baldwin breaks the “boundaries between blacks and whites, homosexual and heterosexual, man and woman” (29). In the discussion of “James Baldwin’s ‘Everybody’s Protest Novel’: Educating our responses to racism” (2014), Jeff Frank stresses the educating significance of Baldwin’s racial opinion to other writers’ works.

Baldwin describes different kinds of sexual relationships especially homosexuality in his works, therefore, many critics pay much attention to the theme of sexuality. Eldridge Cleaver, the radical black civil rights activist, is one of the critics who criticizes the works of Baldwin severely. In his autobiography *Soul on Ice* (1967), Cleaver gives Baldwin harsh criticism. He claims that Baldwin is the “epitome of a black eunuch who has completely submitted to the white man” (107) for his description of homosexuality. In “I’m not the boy you want: Sexuality, Race, and Thwarted Revelation in Baldwin’s *Another Country*” (1999), Kevin Ohi stresses that the problem of sexuality is as important as racism which needs to be solved and discusses the traumatic description in Baldwin’s works. In the essay “We the People, Who? James Baldwin and the Traumatic Constitution of These United States” (2011), Shireen R. K. Patell also talks about the traumatic problem of sexuality caused by racism in the novels of James Baldwin. Homo-sexuality is an important sexual relationship in Baldwin’s works. Toombs discusses the black gay man’s life in American society in the article “Black-Gay Man Chaos in *Another Country*” (2000). Marc Lombardo in his essay “James Baldwin’s Philosophical Critique of Sexuality” (2009) explores man’s sexual orientation in the novel *Go Tell it on the Mountain*. In his dissertation “Reimagining Interracial Male Bonding in William Faulkner, Richard Wright, and James Baldwin” (2012), Gidong Aum discusses the homosexuality in

Baldwin's novel *Another Country*. In their essay "Brutality and Brotherhood: James Baldwin and Prison Sexuality" (2013), Melinda Plastas and Eve Allegra also discuss characters' sexual relationship and sexual orientation through analyzing three of Baldwin's novels including the novel *Another Country*.

In addition to the themes mentioned above, there ~~are~~ ^{some} critics who analyze Baldwin's works from some new perspectives. For instance, Steven C. Tracy talks about the influence of African music to black people in *Sonny in the Dark: Jazzing the Blues Spirit in James Baldwin's 'Sonny's Blues'*" (2011). In the essay "'Just Enough for the City': Limitations of Space in Baldwin's *Another Country*" (2009), Amy Reddinger discusses the novel *Another Country* from the spatial perspective. Bloom's essay "Queering, gazing and containment in *Giovanni's Room*" (2015), he uses the theory of containment, interference and male gazing to discuss multiple themes shown in *Giovanni's Room*.

0.2.2 Studies of Baldwin's Works at Home

From the foreign learners' study on Baldwin's works, we can see the racial problems, sexuality and religious problems are the main ~~the~~ ^{those} discussed by the critics. Although foreign learners ~~have~~ ^{have} deep and multilevel studies on the works of James Baldwin, the studies of Chinese ~~critics~~ ^{critics} just focus on one novel or one theme. The themes ~~often~~ ^{often} discussed by them are also the racism, sexual relationships, religion and the pursuit of love.

In regard to the importance of African American culture in Baldwin's works, in the essay "James Baldwin's Literary Patricide and African American Literature Turn" (2006), Tan Huijuan mainly discusses James Baldwin's literary patricide through employing the "anxiety" theory of Harold Bloom, revealing its importance in the process of African American literature. Mi Fenfang and Tan Huijuan in "Black Music Energizes Black Literature: Blues in James Baldwin's *Sonny's Blues*" (2011) highlight Baldwin's important contribution to the transformation of African American literature from protesting against white ~~to~~ ^{to} presenting African American culture by

analyzing his novel *Sonny's Blues*.

On racial problems, Gu Qi-nan discusses black people's living condition in American society, showing Baldwin's opinion on racial relationship which means blacks will succeed in the fighting against racial discrimination in the article "A powerful song celebrating the black people awakening: An analysis of 'Sonny's Blues' by James Baldwin" (2003). Tan Huijuan also talks about Baldwin's special viewpoint on racial relationship. In the essay "Black Sex Myth and American Lynch: A Unique Perspective of James Baldwin's Anatomy on Racial Discrimination" (2007), she argues that the root of racial discrimination and the early lynching by whites is their fear for black sexuality through analyzing sexuality in James Baldwin's works. Li Hongyan discusses the ideal image of fathers portrayed by Baldwin in *Go Tell It on the Mountain*, *The Amen Corner* and *If Beale Street Could Talk* to show his purpose of leading blacks to break the imprisonment of racism in her article "An Interpretation of the Father Images in James Baldwin Works in the Perspective of Biblical Archetypes" (2008). In the essay "A Study of James Baldwin's Historical Conception: 'I Take Blues for Mister Charlie as an example'" (2017), Mi Fenfang analyzes the text through new historicism which reveals the racial history.

The theme of religion showed in the works of Baldwin is often studied with the influence of church, characters' identity and images. For instance, in the essay "The Awakening of a Saint—on the Theme of James Baldwin's Drama 'The Amen Corner'" (2006), Li Hongyan probes into the theme of drama and shows Baldwin's critical attitudes towards religion. Wu Jiewen, in "Consciousness of Guilt in *Go Tell It on the Mountain* from the Perspective on Original Sin" (2009), argues that religious problem becomes the inner barrier of solving identity and racial problems: "From the Love of God' to 'the Love of Secular World': A Study of James Baldwin's Religious Thinking and its Implications" (2010), Yu Rui Analyzes the religious factors in several Baldwin's works to reveal the transformation of his religious thinking and the implications. In the discussion of "Religion without Religion—A Study of James Baldwin's Deconstruction of Religion and His Return" (2012), Mi Fenfang and Tan Huijuan analyze the theme of religion from the perspective of deconstruction. In the

essay “The Otherness of African Americans and the Reconstruction of Identity On Sonny’s Blues” (2014), Chen Yali analyzes the problem of identity and points out that blacks find their own identity by finding their cultural identity.

There are intricate sexual relationships depicted in Baldwin’s novels, including interracial sexuality, homosexuality and heterosexuality. For example, interracial problem is discussed in the essay “On the Interracial Sexuality in *Another Country*” (2006) written by Li Hongyan, she claims that Baldwin makes the contradiction between white and black into consideration and tries to combine racial problem and sexuality to explore the humanity which can help to the integration of race.

Besides those themes listed above, some theories are used to analyze Baldwin’s works. From the perspective of social ecology, in Chen Shidan’s essay “Go Tell It on The Mountain: Towards an Ecological Society” (2011), he claims that Baldwin shows his strongly opposition upon racial discrimination, political oppression and religious fraud, and put emphasis on brotherliness between black people and white people and the harmonious social relations to move towards an ecological society. In the thesis “Cultural Trauma and Healing in James Baldwin’s *Another Country*” (2012), Xie Lingling probes into the cultural trauma of two white women, a black woman and a black man, revealing the way of healing cultural trauma and reconstructing cultural identity. In the discussion of “An Exploration of the Carnival Features in *Go Tell It on the Mountain*” (2013), Jiao Xiaoting and Wu Qianqian use Bakhtin’s theory of “carnival” to analyze the novel *Go Tell It on the Mountain*. In his dissertation “An Ethical Study of James Baldwin’s Novels” (2013), Zhong Jingwei discusses the ethical predicament in Baldwin’s some works. In “Cross-space Writing in James Baldwin’s Works” (2015), Yu Rui discusses the problem of blacks’ self-identity, racial identity and cultural identity in *Another Country* and *Giovanni’s Room* from the perspective of cross-space.

In conclusion, there are fewer critical works on the novels of Baldwin at home than that abroad. Both foreign learners and Chinese learners pay attention to the theme of racial relationship, religion, sexuality and so on showed in Baldwin’s works. In terms of the racial theme, however, these reviews do not discuss the racial issues in

a more comprehensive way, for they just use racial relationships to highlight other themes we have mentioned above. Therefore, this paper aims to discuss the racial problems comprehensively through analyzing the novel *Another Country* under the spatial theories.

0.3 Theoretical Foundation

Narratology was born as a new subject in the late 1960s. From then on, it has gotten much attention and become increasingly popular in the fields of theories of Western literature and criticism. Before 20th century, most novels were organized through the regularities of cause and effect or a linear law, however, with the appearance of new transportation and media which has aroused people's reflection on the change of the feelings to time and space, the novelists no longer written their works only in terms of temporal line (Yun 252).

Generally speaking, the unwinding of narration in novels depends on the time dimension and space dimension, however, people just focus on the former one and overlook the narrative function of space in novels. The spatial criticism is "the latest critical theory, rising with the space transfer in the 20th century, and is the literature and literary critical pattern established on the interdisciplinary structure" (Wang, "Race, Space and Text" 170).

No matter how great the difference that novelists and theorists have, of them consider that fiction is an art of space and time. Based on their common understanding about it, the fictionists show great interest in space. As Long states in his essay, "modern novelists not only make space as a locale of a story and an indispensable scene for narration, but also employ space to express time, arrange the whole structure of the novel, and even advance the process of time" (A Modern Novels' 15). All in all, the novelists make space as a tool or technique of narration to use in writing. Along with the studies of space by scholars over the years, the spatial narration has come into being.

In 1945, an essay called "Spatial Form in Modern Literature" written by Joseph

Frank was published in *Sewanee Review* where he particularly came up with the term of spatial form in modern literature. What Frank has done is pioneer and promote the development of the theory of spatial narration. As Long says in his book, modern literature is spatiality in form, and they use the simultaneity to replace the sequence of time" (*A Study of Spatial Narrative* 8). In 1978, Seymour Chatman discussed the problem of space in his book *Story and Discourse* where he put forward the notion of "story-space" that means the current environment of a story or behavior and "discourse-space" referring to the space with a narrator is in. The book, to some extent, is the earliest work concerning about space among narratology. Following Chatman, Mieke Bal talks about the space, and he distinguishes space from place, considering that space is part of story and place is part of fabula in his book *Narratology: Introduction to the Theory of Narrative*. "He also talked about the representation, connotation, function of space and the relation with other elements showing his particular attention to space. However, discussing these problems only in ten pages, it is impossible to have a deep exploration about it (Doing 120).

There are some essays about narrative space theory which have brought scholars attention. Published in 1980 *Spatial Form in Literature: Toward a General Theory* written by American scholar W. J. Mitchell, is closely related to the form of space literature, for the writer is brought up in different types of literary space. Ann Daghistany and J. J. Johnson come up with the concept of open space and closed in their essay *Romantic Irony, Spatial Form, and Joyce's Ulysses* (1981). In the same year, Eric S. Rabkin published the essay *Spatial Form and Plot*. In his opinion, "whether folktale, medieval legend or fiction of the 18th century, the best narrative method is spatiality rather than timeliness (Long *Study of Spatial Narrative* 11)".

In 1984 "Towards the Theory of Space in Narratives" was published where Gabriel Zoran constructs a model of space theory that has high theoretical and practical value. In the essay Zoran argues that space "actually a combination of various kinds of levels of construction" (313). Therefore, he considers the narrative space as a whole, and meanwhile on the vertical dimension he divides the space into three parts which are topographical space, chronotopic space and textual space, and

on the horizontal dimension he also divides it into three space units which are units of space total space and the complex of space

Ruth Ronen, in *Space in Fiction* (1986) puts forward with the notion of 'frame' which refers to the imaginary place that is the real or potential locale where the characters, objects and events take place. Besides that, there is an important anthology *Spatial Form in Narrative* (1981) written by Jeffrey R. Smitten and Ann Daghistany. In the book, they collect the essays respectively written by literary scholars and it contains the aspects of spatial form.

Among the researchers of space narrative theory, Henri Lefebvre is the most important one in contemporary space theory. In *The Production of Space* published in 1991, he puts forward the term of 'social space'. In the book, Lefebvre develops the theory of space further and puts forward three different kinds of spaces which are physical space, mental space and social space. He mainly talks about the relationship between space and social life in the novel and three sections of social space are spatial practice, representations of space and representational space. The most important idea of Lefebvre's social space theory is that "(social) space is (social) product" (Lefebvre 26).

In *Another Country*, there are many topographical spaces on the vertical dimension, and among of them, the apartments related to Rufus and Ida are given detailed depiction. As for the spaces on textual level, Baldwin uses some writing techniques. His selectivity of language makes some spaces clear and some spaces obscure and the use of analysis appears to break the temporal line but, in fact, it makes the text more coherent.

Gabriel Zoran's theory, however, is mainly concerned with the spaces on the structural level and the application of it can help readers have a new understanding of the novel on the structural level. In order to make a deeper understanding of the text, the social space theory should be used to explore another aspect of the novel, while people's representations of space are fully showed in the produced social spaces of Harlem streets and the parks in New York. Meanwhile, Baldwin also creates a representational space "another country" to shelter people from racial discrimination,

showing his best wishes to the racial relations in the future.

In summary, the space concept having to do with the text *Another Country* mainly includes Gabriel Zoran's topographical space theory and textual space theory as well as Henri Lefebvre's social space theory. The detailed introduction of these theories related to the novel will be analyzed in the body part of the thesis, which helps to analyze different kinds of spaces constructed by the writer and reveals the severe racial problems in American society.

Chapter One Topographical Space in *Another Country*

In *Towards a Theory of Space in Narrative*, Gabriel Zoran talks about the space on the topographical level:

This is space...perceived as self-existent and independent of the temporal structure of the world and sequential arrangement of text. The text can express topographical structure by means of direct descriptions, e.g. as in Balzac's well-known openings, but in fact every unit of the text, whether narrative, dialogic, or even essayistic, contribute to the reconstruction of the topographical structure (316)

Zoran also argues that topographical space is the “space as a static entity” (315). It is self-existent but “only one aspect of the structure of topographic space which is dependent on the logic of the narrative text: the special spatial existence of the characters” (Zoran 317).

Therefore, the topographical space is not only the place where characters do activities but also the place where a story unfolds, and it can be constructed by direct descriptions. In *Another Country*, the topographical space of characters mainly include apartments and human activities occurring in these spaces help to construct these spaces, which are mainly described through narrative and dialogue.

This chapter will discuss several topographical spaces and human activities happening there to show the severe racial discrimination. The apartments connected with Rufus and Ida, the black sibling, can be respectively regarded as the epitome of New York City, for these topographical spaces crafted by the author, to some extent, show the real survival condition of black people and their sufferings from racial discrimination in American society.

1.1 Rufus' Apartments: “the beat of Harlem”

Rufus Scott, one of the protagonists in *Another Country*, is a black jazz drummer in a bar of Greenwich Village. In the first chapter of Book One, Baldwin describes this young black drummer how to become homeless and then commit suicide, which can find clues in these three apartment spaces where he lives. Space is not just a place

where stories happen or a narrative background, but also a way which can advance the narrative process, inasmuch as "space is never empty: it always embodies a meaning" (Lefebvre 154).

The description of various topographical spaces show the different living conditions related to each of these spaces. Moreover, "the shift of spaces, which means the main characters move into a new space, the characters' objects in a new space break the balance of the previous space is essential for the plot development." (Liu 178).

Therefore, the growingly shabby apartment spaces where Rufus lives and the increasingly marginalized locations of them symbolize the living predicament of poor black people in a society filled with racial discrimination and conflicts as well as the fate which is hard to escape from the "heat" of Harlem for blacks. Besides, the description of various apartment spaces and the marginalized locations of them can help to construct the narration and promote the narrative process in the novel.

1.1.1 The Harlem Apartment

Born and raised in Harlem, Rufus fully knows the bad living condition of black people. Just as the description of Rufus' living environment in the novel from the viewpoint of his white friend Vivaldo outside of the window, there is a dirty yard and the back fire escape of other buildings. Across the way, a dark man sat in front of his half-open window, staring out. In spite of the cold, he wore nothing but an undershirt. There was nothing in the yard except cans, bottles, papers, filth, and a single tree (Baldwin, *Another Country* 136).

From Baldwin's description we can see the messy environment where black people live. In American society, although black people have gained rights of equality and freedom legally after the Civil War, racial discrimination still exists and "Americans attempt until today to make an abstraction of the Negro" (Baldwin, "Stranger in the Village" 125), which causes the urban division that separates the black people from white people, resulting in the forming of Harlem ghettos where black

suffer poverty and discrimination.

In the text, Bert Scott, Rufus's father, tells him that a nigger "lives his whole life, lives and dies according to a beat. Shit, he humps to that beat and the baby he throws up in there, well, he jumps to it and comes out nine months later a goddamn tambourine" (Baldwin, *Another Country* 6), but Rufus, "hoping for the hit his father never made" (Baldwin, *Another Country* 6), attempts to flee from the beat. To flee from the beat of Harlem, Rufus goes to a boot camp in the South. Then he becomes a jazz musician in a bar when he comes back. At that time, he was the supporter of his home and the protector of his sister Ida.

When in his Harlem home, Rufus has an expression on his face which Vivaldo had never seen before: a kind of teasing flush of amusement and pleasure (Baldwin, *Another Country* 135). In this apartment, Rufus can get real happiness regardless of the sufferings caused by racial discrimination. Although this place can provide him with comfort and happiness, he does not want to live here all his life, for he desires to make a hit and does not want to disappoint his family. Rufus's Harlem home, to some degree, serves as a shelter which can protect him away from the racial discrimination and can make him feel happy and be mild in there.

1.1.2 East Village Apartment

In Greenwich Village, Rufus owns an apartment where he lives alone before his encounter with his girlfriend Leona, a white Southern girl. At that time, he obtained success in his work, as he told Cass that "I'm working in a joint, you haven't got to worry about being broke" (Baldwin, *Another Country* 38), when Cass said she doesn't have extra money to come here to listen jazz played by him. In his working place, Rufus is attracted by Leona and then invites her to a party with him. After that party, Leona follows Rufus to his apartment in Greenwich Village and spends a night with him in there.

When coming to find Rufus in the next afternoon, Vivaldo is amazed to see such a picture of "Rufus still in bed and Leona in the kitchen making breakfast. Leona,

muffled in Rufus's bathrobe. Rufus, sitting up in bed, and naked except for the blankets (Baldwin, *Another Country* 24), making him feel shocked and squirm. The scene that a woman cooks in the kitchen and a man lies in bed looks like a normal domestic life, but what makes him feel shocked is that a white woman and a black man live together, which shows the inversion of the racial order that blacks should serve the whites. Besides, the appearance of his white friend makes the identity of Rufus being a black man clear.

Faced with Vivaldo's queries and worries about it, Rufus tells him that like her... she's a sweet girl. We will find a bigger place (Baldwin, *Another Country* 27) to live so as to make a home with her. Redderyn argues that the "complex engagement of these terms of race and gender identity defines Rufus and Leona's relationship from initial meeting through his suicide" (121). In a sense, Rufus's Greenwich apartment witnesses his attempt to get rid of his racial identity by having an interracial relationship with white girl Leona and his attempt to make a home with his white girlfriend.

When Rufus shows Leona around the Greenwich Village on a Sunday they encounter a big world where people cast different looks on them. He suddenly realizes what his sister Ida, who has a strong race consciousness, will ask him: "You'd never even have looked at that girl, Rufus, if she been black. But you will pick up any white trash because she white. What's the matter, you ashamed of being black?" (Baldwin, *Another Country* 28). It is the first time that he thinks about such a question which once "bumped against his mind for an instant and then speedily, apologetically withdrew" (Baldwin, *Another Country* 28), showing his consciousness towards his blackness, though he wants to get rid of his racial identity in his Greenwich Village apartment through living with his white girlfriend Leona.

When they are walking together, Rufus feels that people look at him with hatred but Leona seems to be oblivious of everything and everyone (Baldwin, *Another Country* 29), which can show Leona's ignorance of racial difference and her indifference to Rufus's sufferings. In the novel, we can see that Leona's ignorance and indifference to the racial issues, in a way, are the major causes of the conflicts between

Leona and Rufus and the impossibility of their interracial love, which will be further discussed below.

White people's discrimination towards Rufus gets strengthened after his white girlfriend moves together with him. When living in Greenwich apartment, they are treated badly by the surrounding white residents, therefore Rufus has "fight with the landlord because the landlord is white... fight with the elevator boy because the motherfucker is white" (Baldwin, *Another Country* 68). Rufus suffers from white people's racial discrimination, but Leona can't understand his sufferings and always persuades him that "Rufus... ain't nothing wrong in being black" (Baldwin, *Another Country* 52).

Both the sufferings caused by his black skin and Leona's ignorance and indifference to his racial identity make Rufus become increasingly violent and afraid. What's more, Leona's racial identity of white race reminds him of his own racial identity as well as the painful memories of being a black all the time. Gradually, Rufus begins to put off going back to work until he began to be afraid to go to work (Baldwin, *Another Country* 53) and takes violent actions sexually and physically on Leona.

To some extent, Rufus's apartment becomes a battlefield of race instead of being a home he wants to make with Leona. Things happening in this apartment can make readers have deep understanding on the sufferings of the black young man caused by his racial identity and white people's discrimination.

1.1.3 St. James Slip Apartment

"Each apartment becomes increasingly squalid and far removed from the centrality of the Village, until finally, they find themselves exiled to a dead part of town 'on the very edge of the island'" (Reddick 121). The hostility of his white neighbors and the complaints on their loud fights force them to move away from this neighborhood to a more remote place of the city. In the last apartment, located in St. James Slip, Rufus makes his last attempt to make a home with Leona, however, in

accordance with the increasingly shabby place, their relationship becomes growingly worsening. Finally, Rufus fails to make it for he still can't escape the discrimination as well as the trauma of racism.

The apartment in St. James Slip is their last place to live together, located “on the very edge of the island” (Baldwin, *Another Country* 54). People living here can hear the whistles of boats day and night. From Baldwin's description of Rufus's last apartment, we can see the increasingly poor living environment where Rufus and Leona live. The increasingly remote locations of their apartments are caused by white people's discrimination; hence they have to move away from the center of the city to make a home far from the sufferings, but it seems impossible as depicted in the novel:

When Rufus had ceased working and when all his money was gone, and there was nothing left to pawn, they were wholly dependent on her. Leona brought home from the restaurant. Then she lost her job. Their domestic life, which involved a hideous amount of drinking, made it difficult for her to get there on time and also caused her to look more and more disreputable. One evening, half-drunk, Rufus had gone to the restaurant to pick her up. The next day she was fired. She never held a steady job again. (Baldwin, *Another Country* 54-5)

From the description we can know that Rufus has degenerated since he and Leona live together.

Unable to endure the trauma of racial discrimination, Rufus becomes falling and loses his job. The sufferings which Rufus has suffered force him to be more hostile to white people, so he takes revenge on Leona, the representative of white people. As Leona complains to Vivaldo about Rufus's violence, “I don't know...it can't be for nothing I did. He's always beating me, for nothing, for nothing” (Baldwin, *Another Country* 55). Beating Leona is a way for Rufus to take revenge on white people, because her white skin can remind him of the sufferings and the trauma of racism rooted in his mind.

Although he leaves the former place where he suffered discrimination a lot, Rufus can't completely free from the problem of racial discrimination, inasmuch as Leona loses her job for her relationship with a black man; that is to say, his racial identity makes Leona get driven by white people, just because their rooted thought about

discrimination for blacks.

In this apartment, there is a domestic scene that a woman cooks in the kitchen and a man sleeps in the bed but the growing quarrels and fights between them exist in there. When coming to visit them on one evening Vivaldo finds “Leona sitting on the bathroom floor, her hair in her eyes, her face swollen and wildly weeping” (Baldwin, *Another Country* 55), indicating that Leona is beaten by Rufus. This scene shows the worsening of Rufus and Leona’s relationship.

What’s more, the relationship is also “reflected in and defined by the increasing domestic squalor to which they are condemned” (Reddering 121), which can be seen from Baldwin’s description on the indoor environment of Rufus’s last apartment: “the bald kitchen light burned mercilessly down on the uncovered wash and bathtub. Dirty clothes lay flung in a corner. Beyond them, in the dim bedroom, two suitcases, Rufus’ and Leona’s, lay open in the middle of the floor. On the bed was a twisted gray sheet and a thin blanket” (Baldwin, *Another Country* 66). The irreconcilable racial contradictions make Rufus and Leona’s interracial love become a nightmare, because Rufus finally commits suicide and Leona becomes insane and is taken back to Georgia by her brother. Therefore, this interracial relationship ends in a tragedy.

In the narrative process, space is in close connection with the characters in a novel, where they exist, act, and display themselves. As for Rufus, his Harlem apartment is a place where he can enjoy more happiness than other places, but he still desires to leave for the center of the city to get ahead; his apartment in Greenwich Village is a space where he wants to make a home with Leona, but he suffers more discrimination from white people; his last apartment located on the very edge of St. James Slip witnesses his last try to create domestic life with Leona so as to get rid of his racial identity, but finally he becomes increasingly violent and fails to make it. Such topographical spaces not only are the narrating environment and space which are chosen by the narrator, but also serve as the places where the characters are constructed.

The distance between Rufus’s Harlem home and his last apartment symbolizes that he is far away from the black community which can also be seen from Baldwin’s

intention to make black characters live a life lacking of African American life but surrounding with white characters. Besides, space also can exert an influence on the characters and the characterization on some level. The marginalized location of Rufus' last apartment symbolizes the image of Rufus, a growingly violent black man who is continuously marginalized by racial discrimination. Thus, the absence of black community for Rufus leads to his destiny, and James Slip's apartment witnesses his failure of fleeing from the beat of Harlem. Baldwin claims that "I doubted my ability to survive the fury of the color problem here...I was as isolated from Negroes as was from whites, which is what happens when a Negro begins, at bottom, to believe what white people say about him" ("The Discovery" 137), which conforms to the condition of Rufus in the text.

In addition to that, it, to some extent, is the racial discrimination in American society that makes the increasingly bad living condition of the interracial lovers, Rufus and Leona. No matter what efforts they have done to maintain their relationship, Rufus' sufferings from racial discrimination keep torturing him and his lover Leona, which finally makes their love end in tragedy. From that we can see, the increasingly shabby topographical spaces not only show the worsening condition of the interracial relationship between Rufus and Leona but also indicate the severe racial relationship in American society.

1.2 Apartments Related to Ida: "Because I'm Black"

Ida Scott, the little sister of Rufus Scott, is a beautiful black girl protected well by her brother Rufus. However, after Rufus' death, Ida is no longer the little girl protected well from the racial discrimination and living pressure, so she leaves her Harlem home to get success. As she says to Vivaldo, "(T)here was one thing for me to do, as Rufus used to say, and that was to hit the A Train" (Baldwin, *Another Country* 418).

In the text, the topographical spaces related to Ida mainly include Ida's and Richards' new apartment and Vivaldo's apartment. The descriptions about these

topographical spaces and human activities happening in these spaces all help to show the survival condition of blacks and further demonstrate the theme of racial discrimination in the text.

1.2.1 Cass and Richard's New Apartment

Richard and Cass are the friends of Rufus and Vivaldo and they are in connection with Ida after Rufus's death. The descendant of Polish immigrants Richard Silenski, once was a writer making every effort to pursue his American dream, now he sells out to the mediocrity of popular success. He is married to Cass Silenski, a beautiful and kind girl from the upper class of New England. At the very beginning they live in an apartment on the West Side of the Village which is declining, then they move into a new apartment in the better part of the town when Richard makes a lot of money after the publication of his first novel. What's more, it is in the apartment that Ida suffers discrimination from powerful whites because of her racial identity.

To celebrate the publication of Richard's first novel, Cass and Richard invite their friends including Vivaldo and Ida to the party held in their new apartment. Vivaldo and Ida go into "a gray, anonymous building which had two funnels as pillars on either side of the door and an immense plain of marble and leather beyond it (Baldwin, *Another Country* 147), and there is an elevator man helping people operate the elevator in the building. This is the building where Richard's new apartment is located.

From the description of the external appearance of the building, we can see that the neighborhood of the new apartment is better than that of the old one, for the neighborhood of the old one is declining as a result of the influx of Puerto Ricans. In addition to that, the description of the internal environment of the new apartment can also support the idea: the "living room was down to two steps and the wide windows opened on a view of the river (Baldwin, *Another Country* 150), showing the improvement of their living environment and their social status.

As far as Kort is concerned, "descriptions of a room or house serve to indicate a

character's personality, taste, or social standing" (16), so the location of the new apartment in a richer area and the better living environment all symbolize the improvement of social standing of Richard and Cass. To some extent, the apartment can be seen as the miniature of the New York City where white people are the dominant power. In addition to Ida and Vivaldo, people invited to the party are Eric, Richard's agent, editors, and other successful people. Among these people, Steve Ellis is the typical representative of the successful New Yorkers whose hands which have the power to make or break (Baldwin, *Another Country* 161).

In the party, Ellis lures Ida to give her singing dream by using her body to get it, and he also tries to make Vivaldo become another Richard who gives up his artistic dream to follow the mainstream value of the city. As for Vivaldo, he is unwilling to deal with these arrogant successful people, for they hold different value and pursuit. And Vivaldo feels that Ellis treats Ida with a subtle lack of respect (Baldwin, *Another Country* 163), so she wants to leave this place. Although Ida "holds a clear understanding of her body as capital" (Reddinger 123) and knows that these white men treat her hypocritically, she still insists on staying there to take advantage of these white people for her dream.

Then, Vivaldo, together with Cass and another writer Ingram, stand in the darkening window, staring out at the highway and the shining (Baldwin, *Another Country* 168) to escape them. However, Richard, Ellis, and Loring were sitting on the sofa. Miss Wales and Mrs. Ellis were standing at the bar. Ida was not in the room (Baldwin, *Another Country* 169). So, we can have a clear picture that people in the center of the room are rich people while those who stand by the window in the room are the poor artists like Vivaldo and Ingram.

From the locations where these people are, we can see that the rich and powerful people are in the center of the apartment space, while the poor artists are in the place near the window although they are white people. The black girl Ida is even not in the living room though she really wants to be in the center of it for she is "so visibly rejected from the only world they knew" (Baldwin, *Another Country* 163), and the world refers to the powerful white people's world.

In the party, Ellis encourages Ida to quit her job to become a singer. It seems that Ellis is a good person who is glad to help people achieve their dreams, but the truth is that he is “under cover of a manner designed to hide whatever they might really be feeling” (Baldwin, *Another Country* 163). The real purpose of Ellis is to lure Ida to achieve success through selling her body, which shows his disrespect and discrimination for black women because he, like other American people, thinks that black women are whores and if they want to get something they have to sell their bodies.

As a black, Ida suffers racial discrimination from white people, and being a woman, she suffers gender discrimination from being forced to be a whore by the powerful white people. Thus, Ida suffers double discrimination, one is her black identity and the other is her sexual identity. Therefore, it is Ida's black identity and her poor condition that make her can't appear in the room, indicating the harsh living condition of blacks especially black women under racial discrimination in American society.

In addition, the attitudes of the elevator man in the building, where Cass and Richards' new apartment is located, also show the racial discrimination which the black people always suffer from. When the elevator man sees Ida and Vivaldo, he “rose from his chair, looking at them dubiously” and Vivaldo gave him the floor number and then, as the man still hesitated, the number of the apartment (Baldwin, *Another Country* 147). The reason why the elevator man has such a reaction is that he sees a white male together with a black female who should know someone living in here, which makes him feel unbelievable.

Feeling the man's discrimination to Ida, Vivaldo says to Ida that “we finally have a real date together” (Baldwin, *Another Country* 147) to make the man know the fact that though Ida is black, she is still important for him. At the same time, Ida also feels the man's unfriendly attitude, she talks about the success of Richards with Vivaldo, which makes him aware that she's speaking for the benefit of the elevator man” (Baldwin, *Another Country* 148).

To some degree, this new apartment can be regarded as the miniature world of the

of white American people and the elevator man can be seen as representative of the common white American people. The center of the apartment is the center of the world, the nearby window place and other rooms are the marginal part of it.

Therefore, the places where the characters stay in Richards' new apartment indicate their social status, the center area is the space which is dominated by rich and powerful people, and the marginal places of the society which are occupied by the lower-class people and the absent black woman in the living room shows that black people have no place to live in New York. Their black identity and indicates their survival predicament.

1.2.2 Vivaldo's Apartment

Another important topographical space having to do with Ida is Vivaldo's apartment located in Greenwich Village. When living with Ida in his apartment, he often suggests that they should move out of this neighborhood into the lower East Side, where they can find cheap lofts, because their apartment was too small. Even had they both kept regular hours, had worked all day and come home only in the evenings, they would have been cramped (Baldwin, *Another Country* 317).

However, Ida vetoes his suggestion because she suffered from discrimination in that place, when she went to see some white people at that time, three white men came to the apartment where they were staying, one with a blackjack, one with a gun and one with a knife, and then they drove Ida and Rufus out of there because they thought that Ida gave their street a bad name just for their black identity.

Ida tells Vivaldo that "let's just stay here, Vivaldo, until we can do better. It's rough, but it's not as rough as it might be" (Baldwin, *Another Country* 318), and "I wouldn't feel safe...they've never treated you the way they treated me" (Baldwin, *Another Country* 317). Things happening in their apartment do verify Ida's view that it's rough to live here and white people treat her in a disrespectful way.

People living in the same building always treat Ida as a whore. In order to alleviate the summer heat in their tiny apartment, they leave the door open. However,

the open door “acts as an invitation for neighbors to glimpse Ida and Vivaldo’s taboo lives...creates a desire to see and hear Ida” (Reddinger 122), thus a white boy furtively masturbates through watching her body to do sexual imagination. Although there are so many black women being a whore in Harlem to make a living, not every black woman is a whore.

“The practice of prostitution in Harlem must be understood as linked to the history of racial slavery in the U.S.” (Reddinger 122), so white people’s attitudes towards Ida reveal the discrimination for black women by treating them as a whore unconsciously, which also reflects black people especially black women’s terrible living condition. Thus, Vivaldo’s apartment symbolizes the New York city where black women suffer from racial and gender oppression.

When in Cass and Richards’ new apartment, which is like the miniature of New York City, Ida’s situation is just like that of other blacks in this city. She suffers the humiliation from whites and can’t get to the center of the world dominated by white people for her racial identity. When in Vivaldo’s apartment, Ida also suffers from discrimination because she is regarded as a whore, a sex object, by white people for her racial identity.

To sum up, things happening in these apartments related to Ida can show her struggle to achieve success, indicating black people’s survival predicament in American society, which is filled with racial discrimination, and can help to show the theme of racial problems. In addition, the descriptions of these two topographical spaces related to Ida Scott help to construct the narration and promote the narrative process in *Another Country*, and it also can make the readers aware of the terrible current condition of black people.

Chapter Two Textual Space in *Another Country*

Zoran puts forward the notion of textual space in *Towards a Theory of Space in Narrative*, and the notion refers that the textual space “encompasses the structure which is imposed on space by the fact that it is formed within the verbal. rather an organization of the reconstructed world” (319).

He further explains the organization of it on three aspects of the verbal text: “(1) the essential selectivity, or the incapacity of language to exhaust all the aspects of given objects; (2) the temporal continuum, or the fact that language transmits information only along a temporal line; (3) the point of view, and the perspective structure of the reconstructed world due to it” (320). In other words, textual space is influenced by three aspects which are “the selectivity of language, the linearity of the text, and the perspective structure” (Zoran 320-22).

This chapter will focus on the analysis of textual space in *Another Country*. It is the choice of language in the novel that presents readers with a clear and obscure spaces, helping to reconstruct the textual space characterized by multiple dimensions. The use of the writing technique analepsis in the novel breaks the temporal sequence to some extent, making the textual space a disconnected, but it helps to make the story more complete and more coherent. Thus, in general, the text is still narrated in temporal sequence. The analysis of Baldwin's choice of language and the disruption of linear narrative in the novel show how he makes the text spatial and what he wants to express in such an organization, helping to catch people's attention on the racial problems between white and blacks in American society.

2.1 The Selectivity of Language: Stressing the Doomed Interracial Sexuality in Clear Spaces

As far as Zoran is concerned, language can't express all aspects of the given things, thus “it may express some things in a concrete way, others in a vague or general way, and may ignore still others altogether” (320). In a specific text, language

can't give a detailed and complete depiction on the space, and the readers do not always need such a clear report on space on the information on narrative plane. Therefore, the appearance of the gaps in the space can often be seen in a text, and the existence of these gaps "causes a permanent distinction in space between absolute, clear, specific elements and unclear, specific elements" (Zoran 320).

Space is the place which has a close connection with the characters and their activities happening in it. There are various different spaces related to the major characters in *Another Country*, some of them are described clearly, others are depicted in general or even ignored through a certain way. The choice of language according to the theme of race Baldwin wants to express, he makes a choice on what should be described in enough detail and what should be described obscurely. In view of the plots, this section will discuss the choice of language on sketching the spaces in connection with Rufus and Vivaldo respectively involving in interracial sexuality.

2.1.1 The Spaces Related to Rufus

As we mentioned in the first chapter, the spaces related to Rufus mainly include the apartments situated in Harlem, Greenwich Village, and St. James Slip. Although all these topographical spaces have something to do with the characters, only a few of them are sketched in great length or in enough detail to show the author's purpose of highlighting the hard condition of interracial relationships in the novel.

After reading the novel, we can see the description of Rufus' Harlem home is very few, there is only one piece of direct depiction in the text describing the dirty yard which is full of cans, bottles, paper and filth. Besides the direct description of the yard in Rufus' Harlem apartment, the description of the living environment is made through the characters' dialogues and their reactions. After attending Rufus's funeral in Harlem, Cass considers this place as "the dark, the violent scene" (Baldwin, *Another Country* 124).

In addition to that, when passing the Central Park one night, Cass asks about white people's racial discrimination, "wouldn't you hate all white people if they kept

you in prison here” (*Another Country* 350), indicating that Ida thinks Ham is a prison. Rufus seldom returns to his Harlem house, for he has set ahead not to disappoint his family and he is also afraid of facing the wretched living conditions described in the novel, Rufus seldom goes home, which is identical with the writer’s general language selection presented by the little description of his Harlem home and the vague description of its living condition. Thus, the background description of Rufus’s Harlem apartment can make the author have enough space to depict what really wants to express.

With regard to Rufus’ Greenwich apartment, there is also lack of full description of the external and internal appearance of the space in the text; what we can know is the location and the small size of the apartment. Baldwin, however, portrays a scene of domestic life in this apartment at length. One day when Vivaldo comes to visit Rufus, it is Leona who opens the door for him, and he sees that Rufus is in bed while his white girlfriend Leona is making breakfast in the kitchen. She serves some beer to Vivaldo and then goes back to the kitchen to do the housework, her laughter can be heard by him. There is also a conversation between Vivaldo and Rufus about the future of Rufus and Leona happening in this house, and it is also given perfect description in the novel.

As we mentioned above, the spatial image can be reconstructed through character’s dialogues. The conversation reflects Rufus’ desire for creating a home with a woman in spite of her racial identity. Thus, to some extent, Rufus’s Greenwich apartment can be seen as a space where domestic life composed of a white and a black can be realized, and it also shows author’s wish to live in a place where everyone can equally enjoy their life regardless of race.

In terms of their different racial identities, this domestic scene of a white man and a black man is rather shocking for other people. Although this kind of domestic life is hard to make, the lack of the full description of the apartment and the elaboration of the domestic events occurring in the Greenwich house show the writer’s intention of expressing Rufus’ attempt at domestic life or at life itself (Baldwin, *Another Country* 317). Compared with the image of the Harlem apartment,

the description of the Greenwich apartment is more detailed than that of the Harlem one. In other words, the Harlem apartment is a vague image, but the Greenwich apartment is a clear one which shows the harmonious phase of this interracial relationship

The image of the last apartment ~~where~~ Rufus lives is the clearest one. This apartment is situated on the very edge of the St. James Slip in the Lower East Side where few people live. To further express the remote ~~id~~ of Baldwin makes various description in the text. For instance, people ~~can~~ hear “the whistles of tugboats all day and all night long” (Baldwin, *Another Country* 55) in there; the light in Rufus apartment is “the only light on down here” (Baldwin, *Another Country* 61); his house seems to be “very far from the life breathing ~~ab~~ around them, all over the island” (Baldwin, *Another Country* 67). In addition to the detailed ~~po~~rtrayal on the location and the neighborhood of this apartment, the depiction of its inner environment and the events happening in there is also made in great detail.

In this apartment, the light is bald and burns mercilessly in the dim room, dirty clothes are scarred in everywhere, and things on the bed are ~~scattered~~ ^{scattered}. Such a terrible indoor environment helps to show the current ~~time~~ of Rufus and Leona's domestic life which “involves a hideous amount of drinking” (Baldwin, *Another Country* 54). Under the pressure of racial discrimination, Rufus begins to take revenge on Leona, a representative of white people, ~~by~~ ^{by} beating and making violent sexual behaviors. Besides, Leona often tells Rufus that you “ain’t nothing wrong in being colored” (Baldwin, *Another Country* 52). For Rufus, these words ~~do~~ hurt his feelings instead of comforting him, because these words show Leona's indifferent attitude towards black people's sufferings caused by racial discrimination. Thus, Rufus becomes increasingly violent to her.

The writer gives a detailed description of their fight occurring in this apartment in the text

They fought each other with their hands and their voices and then ~~the~~ ^{with} bodies. He had, suddenly, without knowing that he was going to, thrown the whimpering, terrified Leona on to the bed, the floor, pinned her against a table or a

wall; she beat at him, weakly, moaning, unutterably abject; he twisted his fingers in her long pale hair and used her in whatever way he felt would humiliate her most. was not love he felt during these acts of love: drained and shaking, utterly unsatisfied. (53)

There are some other depictions about it. When coming to visit them in their last apartment, Vivaldo finds “Leona sitting on the bathroom, her hair in her eyes, her face swollen and dirty with weeping. Rufus had been beating her sat silently on the bed” (Baldwin, *Another Country* 55). The description of the indoor condition and the fight occurring in the apartment make the spatial image clear, showing the phase full of fights and quarrels in the interracial relationship.

Through the selectivity of language, the description of these three spaces helps to reconstruct the textual space having to do with Rufus. The vague image of Harlem apartment serves as a background to provide the information of people's living environment and to pave the way for Rufus and Leona's worsening interracial relationship. Although there is lacking the direct depiction of its appearance, the image of Greenwich apartment is clearer, for it is given a detailed description of the domestic life in the text, which indicates Rufus's attempt at creating home life at that time; the clearest image of the last apartment highlights the racial conflicts reflected by the detailed depiction of Rufus's violent behaviors happening in this domestic space.

So, the writer's choice of language creates the vague and the clear images of apartment, showing the hard condition of interracial sexuality between blacks and whites. What's more, the clear image helps to highlight the racial contradictions in American society at Baldwin's time.

2.1.2 The Spaces Related to Vivaldo

The spaces that are relevant to Vivaldo mainly include his tiny apartment and several bars in New York City. As a poor artist, he lives in a first-floor apartment on Bank Street (Baldwin, *Another Country* 46) in Greenwich Village. There is a direct description of the apartment in the text:

Besides Vivaldo's phonograph, there was much else in his apartment. There was a homemade lamp, brick-supported bookshelves, records, a sagging bed, the sprung easy chair, and the straight-backed chair. There was a high stool before Vivaldo's worktable. The table held his pencils, papers, his typewriter, and the telephone. A small alcove was the kitchen in which the overhead light was burning. The sink was full of dirty dishes, topped by a jaggedly empty and open tin. A papersack of garbage leaned against one of the kitchen table's uncertain legs. (Baldwin, 1949)

The detailed sketch of the messy and simple indoor environment helps to portray the image of Vivaldo, a poor white artist dedicating to his fiction writing.

In addition, the events happening in this topographical space are depicted at length. After falling in love with Ida, they live together in this apartment. However, their different racial identity and Ida's hatred towards the white world cause them to get into trouble. Thus, Ida feels growingly confused on her love to Vivaldo under the influence of her hatred for white people. At the same time, Vivaldo feels increasing alienation from Ida, for "she was in his bed but she was far from him; she was with him and yet she was not with him" (Baldwin, *Another Country* 172).

At the end of the novel, Ida finally makes a confession to Vivaldo, and what more, it is in this apartment that she does. As for Ida, this apartment is not a home but a place to take revenge on Vivaldo, and she never gives him any chance to know her. However, after meeting the powerful white man Ellis who humiliates her and lures her to do body trading, Ida begins to tell her boyfriend the sufferings under the persuasion of him in the kitchen of the apartment.

The description of the process of Ida's confession on her affair with Ellis and her trauma of being a black takes up about twenty-three pages, where the writer depicts Vivaldo's persuasion, Ida's inner struggle of letting a white man know her inner world, her complaint against white people, the fear of Vivaldo, and their racial reconciliation with love.

This long and detailed confession process indicates the trauma of black people which has been caused for a long time, and it is a hardship for blacks to speak out, just as what Vivaldo says to Ida "Thank you for telling me — everything you've told me. I know it wasn't easy" (Baldwin, *Another Country* 430), because such a retelling process will force them to experience the sufferings they have once again. The

elaborated description of the confession and the indoor condition make the image of Vivaldo's apartment clear and help to present the racial conflicts and the sufferings of blacks under racial discrimination

Besides the space of apartment, there are many bars Vivaldo often goes to, which mainly include Benno's bar and workingman's bar. Every time, the reason why going to a bar is that he wants to escape the things in connection with his black friend Rufus and his black girlfriend Ida. Though not being a black man suffering from racial discrimination, he is still under the influence of it because of his black friend and black lover.

The appearance of these bars is not given the detailed depiction, but the people in there and their behaviors in it are elaborated. Even though there are many different bars, their circumstances are similar. Different kinds of people drink in a bar to make themselves far away from the troubles for a moment and all of them are lonely, which presents modern people's confusion and emptiness in American society. Vivaldo is just a common one among the men, for, like other people, he also takes bars as his refuge to escape from the harsh reality. In a word, he fears to face other white people's discrimination towards his black friend and lover and the sufferings they have all the time.

The general description makes the images of the bars obscure, and the detailed description makes the image of Vivaldo's apartment clear. The detailed sketches of Ida's confession in the space indicate the possibility of successful interracial love in American society and show the writer's hope to create a harmonious interracial relationship, not like the miserable one between Rufus and Leona. Vivaldo, the bars are his safe house, protecting him from the racial issues. On the contrary, his apartment serves as a place forcing him to face it. What's more, the doomed interracial sexuality reflects the racial conflicts between blacks and whites.

To sum up, in terms of the writer's selectivity of language, both the clear and the vague spaces can help to reconstruct the textual space with multiple levels. The creation of clear spaces related to Rufus and Vivaldo as well as their doomed interracial sexuality with Leona and Ida respectively show Baldwin's purpose of

highlighting the doomed fate of interracial relationship between white and black at his time to attract reader's attention on the severe racial conflicts in America society.

2.2 The Disruption of Linearity: Highlighting the Information of Racial Contradiction

As far as Zora's opinion, another important aspect about the verbal text which influences the organization of textual space is the temporal continuum, or the fact that language transmits information only along a temporal line" (321), which means the linearity of the text.

In general, the fiction is narrated on the temporal flow, but the author also uses the writing technique of analepsis which breaks the narrative line and makes the textual space into a disconnected one. The analepsis takes the story time is earlier than that of narrative, and the narration begins to recall the past from" (Shen and Wang 116), which serves to provide readers with the relative information about the past for the major events, and the length of which can be long or short mainly according to the plot.

What's more, the important information about the racial contradiction is presented through the inserting of the analepsis into the disconnected textual space. Besides the words marking the time, the use of analepsis can be identified by the change of tenses, for the narrative time of the text is in the past and the things described in the flashback parts happen before the narrative time of the text. There are three narrative strands involving interracial relationships related with Rufus Scott, Valdo Moore, and Eric Jones in the novel, and we will discuss the disruption of linearity through these narrative strands.

2.2.1 The Narrative Strand Connected with Rufus

At the very beginning of the novel, Baldwin describes the homeless Rufus Scott wandering on the streets of Manhattan in midnight. This cold and hungry man wants to enter a bar, but he has no courage to do it with such a mess. After reading the

text, we can know, in terms of the temporal sequence, the next scene where Rufus commits suicide after meeting his friend Vivaldo, however, it changes the depiction of the past and starts with the words “seven months ago, a lifetime ago he had been playing a gig” (Baldwin, *Another Country* 7) when working in a jazz bar. From the words “seven months ago” and the past perfect continuous tense in the above quoted sentence, we can know the part starting from the sentence uses the technique of analepsis. It is in the bar where he works that he meets his white girlfriend Leona whose racial identity adds the sufferings of Rufus under the racial discrimination.

Under the racial discrimination, such an interracial relationship can't be received by the surrounded white people and Rufus suffers from insult and bullying, so their relationship begins to turn bad with endless fights and quarrels. Therefore, Leona's indifference towards Rufus's sufferings and Rufus's hatred to her racial identity, to some degree, promote the degeneration of Rufus and finally leads to his death.

The narration of the things related with Leona happens in seven months before not only breaks the narrative linearity in the text, but also offers more past information which has to do with Rufus' current messy appearance and sufferings caused by racial discrimination and his racial identity, all of which force him to commit suicide and drive Leona insane. The sexual violent behavior and quarrels between Rufus and Leona described in this analepsis show the racial conflicts between whites and blacks in American society, which highlights the racial contradiction of the text.

2.2.2 The Narrative Strand Connected with Vivaldo

After the death of Rufus, the novel pays attention to the narration of the important character Vivaldo, a poor white artist growing up in Brooklyn, who is involved in an interracial relationship with a black girl Ida. According to the temporal sequence, the second chapter of the Book One starts with Ida looking for her brother for she doesn't know the death of Rufus, and then Vivaldo meets her again in Cass's home. It marks the beginning of the narrative strand of Vivaldo and Ida, which

centrals to the movement of the text.

In Cass's home, Ida meets Vivaldo again after several years and they stared at each other, having, it seemed, become strangers in the course of the afternoon (Baldwin, *Another Country* 102), which shows that this meeting makes their relationship get closer. After that, they come to the party held in Richards' new home to celebrate the publication of Richard's first novel, and it is also their first real date. There are many successful and powerful white people represented by Steve Ellis, the party a successful television executive, who tries to seduce Ida to get ahead through selling her body.

The strong desire for success makes Ida try to get close to these powerful white people so as to take advantage of them to make a hit although she hates that she even overlooks Vivaldo's suggestion of leaving the party when he can't bear such a situation. Then, the fiction describes the conflicts between Ida and Vivaldo, Ida's affair with Steve Ellis and her final confession to Vivaldo.

However, just before their visiting to Richard's apartment to take part in the party, the text narrates Vivaldo's first visit to Rufus' Harlem home seven years ago where he met Ida for the first time. This analepsis begins with such a description: "It had been a day rather like today, bright, cold, and hard" (Baldwin, *Another Country* 135). In his memory, Ida is just a little girl looking at his brother "with an enormous, childlike smile" (Baldwin, *Another Country* 137), and she feels safe when staying with her brother, who can offer her a safe harbor away from racial discrimination to some extent.

Nevertheless, Ida looks at Vivaldo "differently, as though he were a glamorous stranger, glamorous not only in himself and his color but in his scarcely-to-be-imagined relation to her brother" (Baldwin, *Another Country* 138). From Ida's attitude towards Vivaldo, we can see the racial conflicts between whites and blacks. Ida is amazed at the friendship of a black and a white, because the existence of racial contradictions makes it hard for different races to form such a sound interracial friendship.

The recalling provides readers with more information about young Ida and that the

same time paves the way for the rest of the novel where she takes revenge on the white world and tries to achieve success by all means, because she blames Rufus' death on white people even including her white brother Vivaldo. Without the protection from her brother, Ida has to leave Harlem to get ahead to escape the miserable fate of blacks, as a black woman, however, it is more difficult to get ahead, so she takes advantage of white people to help her achieve success, which is also a kind of revenge on white men. Her affair with Ellis tortures Vivaldo, which can be seen as a kind of revenge on Vivaldo, and it also causes great damage on herself as she can't bear the humiliation of being a sex object by white and black men.

The description of young Ida in seven years ago provides the readers with more information to help them know her attempt at getting ahead by all means and her attitudes towards white people and Vivaldo's love. Therefore, the narration in the flashback part shows the racial contradiction and helps the readers know more about the doomed future of the interracial couple Vivaldo and Ida.

2.2.3 The Narrative Strand Connected with Eric

The narrative strand of Eric mainly begins from the first chapter of Book Two, though he is mentioned several times in the former section of the novel, he is not given a detailed introduction. From the former section, we know that Eric is a white homosexual man from Alabama, and his love is despised by Rufus, then he flees from New York to Paris. However, we do not have a full picture about all his life, especially his life in his hometown, which is an indispensable part because it exerts a big influence on him.

From Eric's point of view, this section starts with the description of his happy and leisure time with Yves, his French lover, in a big house with a garden in France. However, their happy life is disrupted by an offer inviting Eric to be a principal supporting part in a Broadway play that can help him achieve success. Eric hesitates about it for he doesn't want to come back to New York, but after Yves' persuasion he finally decides to accept it. During the days before they leave to New York, the news

of Rufus' death reminds him of his old life, he realizes that part of Rufus' great power over him had to do with the past which Eric had buried in some deep, dark place; was connected with himself, in Alabama with the cold white people and the warm black people, warm at least for him (Baldwin, *Another Country* 193-94).

If the writer follows the temporal sequence, the next part narrate their return to American and their new life in there, but before that Baldwin inserts an analepsis part dating back to Eric's old time in his hometown with the narration: "When he was little he had been very much alone...he had loved Henry" (Baldwin, *Another Country* 197). At the beginning, this part depicts Eric's love for Henry, a black handyman working in his home, but this relationship ends in Henry's banishment for their unacceptable relationship. Then he falls in love with a poor black boy LeRoy, which makes LeRoy being considered 'abused', as lacking, that is, in respect for white people..and the Negroes did not like him, either (Baldwin, *Another Country* 202). As for Eric, he loves black and can get warm feelings from them, on the contrary, other white people in his hometown hold quite different view on them, so his racial attitudes receive extreme unpopularity and can't be tolerated by them.

The analepsis part shows us the racial contradiction between whites and blacks in South of America where black people suffer from racial discrimination. Although Eric flees to New York, the racial conflicts still exist and he gets harmed from it, which can explain why he is reluctant to go back to America and his dislike for New York presented in the following text. Being a white, Eric should never suffer from racial contradiction, but his friendly racial attitudes and his love for black men make him get injured from both whites and blacks.

In conclusion, the technique of analepsis, inserted in these narrative strands of Rufus, Vivaldo and Eric, break the linearity of the text, creating a disconnected textual space and making the text spatial. What's more, the use of this method also provides the important information of racial conflicts, making the stories narrated in temporal sequence coherent and complete. It also shows the author's intention to draw the reader's attention on the information about the severe racial contradiction in American society, and it, meanwhile, highlights the theme of race in the novel.

Chapter Three Social Space in *Another Country*

In *The Production of Space*, Henri Lefebvre put forward the notion of “social space”, including spatial practice, representations of space and representational spaces and these three aspects are interrelated and interplayed, and no one is independent of the other two. He also argues that “(social) space is a (social) product” (26), and “the space thus produced also serves as a tool of thought, a means of control, and hence of domination, of power” (26), and “an already produced space can be decoded, can be read” (17).

This chapter will focus on the discussion of the representation of space created by white people in the social spaces of Harlem streets and parks in New York to further highlight the severe racial relationship in American society. The representational space in *Another Country* is made by Baldwin to attempt to solve the harsh racial problem. Through the creation of “another country”, Baldwin expresses his wish to create a space where all people can enjoy love and freedom in spite of race, gender and class. All of these can show the narrative function of social space, which indicates the severe racial relationship in New York, one of the important themes showed in *Another Country*.

3.1 White People’s Representations of Space: The Severe Racial Relationship in New York City

Emancipation Proclamation issued by Lincoln was taken into effect in 1863. However, in Baldwin’s time, about one hundred years later, racial discrimination and contradiction were still alive and persisted and exerted devastating influence on black people’s lives.

As far as Lefebvre’s opinion, representations of space refer to “conceptualized space, the space of scientists, planners, urbanists, technocratic subdividers and social engineers” (38), so the social spaces of Harlem streets and parks in New York are white people’s representations of space, where white people dominate black people

who not only suffer from poverty and all kinds of pain but also ~~da~~ pressure spiritually and psychologically.

3.1.1 Harlem Streets: “they kept you prison here”

As a man who is born and grows up in Harlem, Baldwin has a deep understanding and profound experience of this place. The description of racial relationship between white people and black people in his novel *Another Country* reveals Baldwin's feelings and opinions towards racial discrimination. Just as Monika Gehlawat says, “the world is never far from Baldwin's artistic or philosophical experience and what he seems to despise most in it is not conflict but indifference” (147).

In the novel, when going uptown to Rufus's funeral, Vivaldo and Cass pass Lenox Avenue of Harlem, which once was a bustling place for horse carriages had once paraded proudly up this wide avenue and ladies and gentlemen, ribboned, be-flowered, brocaded, plumed, had stepped down from their carriages to enter these houses (Baldwin, *Another Country* 114). Lenox Avenue depicted in the novel is located in Harlem, which once was the place where white people lived. The influx of black people met strong opposition from white people. Hence, they take a series of measures to resist the influx, such as rejecting to sell or rent houses to black people, buying houses to drive blacks away, or persuading the banks not to loan money to them.

Though many resisting measures are taken, these black people do not move away and an increasing number of blacks move to this area which finally makes white people leave Lenox Avenue. Therefore, Harlem turns into a ghetto as Baldwin says, “it had once been home, whereas now it was prison” (*Another Country* 114). The reason why this place is from “home” turning into a “prison” is white people's representations of space. As Lefebvre states in his book, representations of space also mean “the space of today's planners, whose system of localization assigns an exact spot to each activity” (45).

In the text to some extent, the planners refer to “the bourgeoisie economically and the whites racially, and they hold the discourse power of constructing spatial order and can make the racist ideology like race, white supremacy and American dream objectively to brainwash all the people in the society” (Zhou and Zhao 39). From what we have discussed above, white people who once lived in the block of Lenox Avenue are the “planners” and their countermeasures against the influx of black people can be considered as a kind of “discourse power” of controlling social space.

Just as Baldwin says, “(T)he idea of white supremacy rests simply on the fact that white men are the creators of civilization...and are therefore civilization’s guardians and defenders. Thus, it was impossible for Americans to accept the black man as one of themselves, for to do so was to jeopardize their status as white men” (“Stranger in the Village” 127). The ideology of white supremacy successfully brainwashes the white people in American society which makes discrimination deeply root in the mind of white people. Thus, these white people unconsciously make the corresponding spatial practice.

After failing to drive black out of their neighborhood, these white choose to stay away from black, which is also a good way for them to maintain the superiority. Therefore, moving away from the block of Lenox Avenue is the spatial practice which shows white people’s representations of space. “The people in Harlem know they are living here because white people do not think they are good enough to live anywhere else” (Baldwin, “A Letter from Harlem” 175), from these words we can see black people’s recognition to their social position is influenced by the powerful majority, white people, for these people have the discourse rights but black people have nothing. What white people do to black people can be seen from Baldwin’s words: “It is only ‘the so-called American Negro’ who remains trapped, disinherited, and despised, in a nation that has kept him in bondage for nearly four hundred years and is unable to recognize him as a human being” (Baldwin, “Letter from a Region” 115-16).

The racial discrimination makes white people refuse to accept black people as the members of their own community. The alienation of white people towards black

people makes them become the otherness in American society, and Harlem becomes the social space of racial segregation. The spatial planning of the powerful group segregates whites from the disadvantaged group. So, Harlem is becoming a dangerous place making white people who know nothing about Harlem feel afraid.

When Cass is at the corner of 125th Street and Eighth Avenue of Harlem, she realizes that “she was mysteriously afraid: afraid of these people, these streets, the chapel to which she must return” (Baldwin, *Another Country* 117). In addition to that, in a store located on the Harlem street, Cass also feels uncomfortable and afraid when seeing the smile on a black salesgirl's face, though all the salesgirls always wear the same smile in all the stores. It is white people's representations of space that make Cass feel afraid of blacks and Harlem streets.

According to Lefebvre, the social space serves as “a means of control, and hence of domination, of power” (26). The social space planned by white people symbolizes the weak position of blacks dominated by white people, which highlights the severity of racial relationship. As Ida, the black female character, says in the novel “they keep you here because you're black, the filthy, white cock suckers, while they go around jerking themselves off with all that jazz about freedom of the free and the home of the brave” (Baldwin, *Another Country* 351).

In Harlem, “its inhabitants are restricted, their options for free choice stifled, and they are psychically unable to appropriate their neighborhood” (Gehlawat 167). Therefore, Harlem streets are social spaces where white people perform their discrimination on black people and further alienate them, making this place turn into a “prison” for black people. In a word, Harlem streets are marked by the racial discrimination and conflicts.

3.1.2 Parks: “the world's great jungles”

Parks are considered as public spaces where people can take a walk, exercise, relax, have a talk with someone, and even make a living, of which show the different functions of parks. At the same time, parks can also be used as a total

discipline lowerclass people and racial bodies, ~~also~~ to redirect racial and class tensions” (Talen 473).

There is a depiction about the functions of the park in Greenwich Village in the novel. When Rufus getting together with his girlfriend Leona and his friend Vivaldo reach to the park, he sees such a scene:

Old, slatternly women from the slums and from the East Side sat on benches, usually alone, sometimes sitting with ~~grayer~~, matchstick men. Ladies from the big apartment buildings on Fifth Avenue, vaguely and desperately elegant, were also in the park, walking their dogs; and Negro nursemaids, turning a stony face on the grown-up world, crooned anxiously into baby carriages. (Baldwin, *Another Country* 28)

From the description we can see that different people use the park in a different way, which shows the different living condition among different classes and races. Ladies from the upper class walk their dogs to enjoy the happiness of life in the park, while the black women from the lower class can enjoy the functions for leisure provided by the park. For black women, park is just a space of earning a living because they have to take care of the babies of white people in baby carriages instead of enjoying themselves in the park. This survival situation showed in the park of Greenwich Village indicates the people's living predicament in American society.

Owing to the prevailing racial discrimination in American society, black people especially black women can find a good job. As for black women, being a nursemaid is a good job because many of them have to become prostitutes to survive in such a terrible society. When passing the Central Park in the taxi, Ida tells Cass that “the whole world was just one big whorehouse and so the only way for you to make it was to decide to be the biggest, coolest, hardest whore around, and make the world pay you that way” (Baldwin, *Another Country* 347). Liu Baoqing states that different spaces have different cultural and social meaning, and the stimulus coming from different spaces and association with various people can motivate the desire and impulsion of narration (177), so it is in the social space Central Park that Ida is stimulated to complain black people's miserable life to Cass.

For Ida, the park is a space where unjust things happen every day especially for

blacks, which motivates her narrative desire. Her words reveal black people's hard living condition, because as a black, especially a black woman, one can't live in the world freely and be treated fairly. To survive in the world, they have to do some inglorious jobs and keep struggling in the bottom of society, which is caused by the "representations of space of whites. Therefore, the racial space order of binary opposition is formed, which is embodied by the distinct living conditions between whites and blacks.

In addition to black people's living predicament in American society showed in the park, white people's discrimination to blacks can also be seen in this public space. One Sunday, when Rufus together with his white girlfriend Leona was walking in the park of Greenwich Village, an Italian boy looked at him with hatred, his glance flicked over Leona as though she were a whore" (Baldwin, *Another Country* 30). As far as white people's opinion, black people can't be together with white people because they don't deserve white people and interracial relationship is intolerant not only for whites but also for blacks.

Just as Baldwin depicts in his novel, there was a difference in the eyes which watched them. Villagers, both bound and free, looked them over as though where they stood were an auction block or a stud farm (Baldwin, *Another Country* 29). If a black man stays with a white woman, people will look them in an unfriendly way and take it for granted that the white woman is a whore. Only in this way, can they accept this weird relation. Being treated in such an impolite way, Rufus thinks that if he was Vivaldo, the thing would be totally different. His hypothesis is confirmed in the novel: "No one dared to look at Vivaldo, out with any girl whatever, the way looked at Rufus now; nor would they ever look at the girl the way they looked at Leona. The lowest whore in Manhattan would be protected as long as she had Vivaldo's arm. This was because Vivaldo was white" (Baldwin, *Another Country* 30-1).

In terms of the theory of social space, representations of space combine "ideology and knowledge within a (social/spatial) practice" (Lefebvre 45). The ideology of white supremacy and white people's discrimination towards blacks showed on many ways exert an influence on blacks, making them gradually accept and admit their

status in American society. Therefore, Rufus and Leon are considered as subjects or livestock by black people in the park, and also makes Rufus think that things would be different if he is white. All of these indicate the influence of white people's representation of space on blacks, which influences their spatial practices of both whites and blacks.

“Social space thus remains the space of society, of social life...all ‘subjects’ are situated in a space in which they must either recognize themselves or lose themselves” (Lefebvre 35). In Ida's view, the park is one of the world's great jungles (Baldwin, *Another Country* 348), but Cass thinks it is just a common place for people to use. In the park space, white people recognize themselves through making a park as a leisure place while black people lose themselves showed by the appearance of black prostitutes in there, which is a good example to explain what Lefebvre says above.

In this great jungle, in an attempt not to lose themselves, the blacks have to struggle for a living without enjoying lives or they will be weeded out. Hence, the living predicament of black people and the racial discrimination suffered by blacks can be showed through the social space of park. Greenwich Village and Central park described in the novel.

3.2 Baldwin's Representational Space: “Another Country”

In Lefebvre's opinion, representational space is not only “the space of ‘inhabitants’ and ‘users’”, but also of some artists and perhaps of those, such as a few writers...who *describe* and aspire to do no more than *describe*” (39). In other words representational space is not only the space of inhabitants and users, but also the space described by some artists or writers. What's more, representational space “the dominated and hence passively experienced space which the imagination seeks to change and appropriate” (Lefebvre 39). In the text, New York City is a representational space created by James Baldwin. It shows the representations of space made by the dominant group.

Barbara Piatti, a German scholar in geography and literature, comes up with the

notion of “literary space”. Zhang Yun in her article “America as ‘Literary Space’: American Images in German Literature” illustrates the concept which means “different literary genres, such as poetry, drama, fiction are employed to make various geographic spaces existing in the world...as the objects to present and construct” (26). Although New York is a real city in America, it is fictionalized social space in the novel. Fictionalized space is a subconcept of “literary space” which refers that “all the real geographical spaces are shaped and constructed through literary techniques in a fictional text” (Zhang 27).

In *Another Country*, Baldwin describes two interracial couples, Rufus and Leona, Ida and Vivaldo. Owing to the racial discrimination in American society, however, their relationships are not being accepted by white people and black people, and black people are restricted in exact spot Harlem. As a drummer in a bar, Rufus, to some extent, is a successful black man, and Ida, his little sister, considers him as the light in a house. It is difficult for a black to have a good job because most of black people can't flee from the “beat” of Harlem under the influence of racial discrimination.

On the beat of Harlem, which is mentioned in the first chapter for the first time, specifically, it refers that a black's whole life progresses according to a beat which refers to the established and miserable life of black people forced by white people. From that we can see, a black man's life follows a “beat” which is planned and dominated, and one can hardly flee from the beat. In terms of Lefebvre's opinion, the “beat” is a sort of representation of space of white.

After meeting the white Southern girl Leona and having a relationship with her, the life of Rufus begins to change gradually. When Rufus and Leona walk together, white people look at him with hatred (Baldwin, *Another Country* 30), and Leona even gets fired from the restaurant where she works in downtown because her boss finds her boyfriend is a black whose racial identity can't be tolerated by her white coworkers and boss.

The discrimination of white people, Leona's ignorance of race difference and the racial identity of Leona make Rufus feel tortured psychologically. Gradually, he starts to beat and humiliate Leona for the unspeakable pain he has suffered. What's worse,

he “began to pick fights with white men. He was thrown out of bars. The eyes of his friends told him that he was falling. His own heart told him so” (Baldwin, *Another Country* 53), which shows the degeneration of Rufus and his incapability of fleeing from the Harlem beat.

At first, in an attempt to flee from the beat, Rufus goes to a boot camp in the Southern America, but the beat he wants to escape is “simply the beat of his own heart” (Baldwin, *Another Country* 7). When in New York, especially after having a relationship with Leona, Rufus’s life is surrounded with hateful stares from white people and his sense of hopelessness is growingly stronger. Rufus’s misfortune shows the representational space crafted by Baldwin, which conforms to the reality of black people’s living condition in his time, that is to say, “representational spaces can interpret representations of space” (Zhao 18) and the miserable life of Rufus is the representative of white people’s representation of space.

In addition, Rufus and Leona’s attempt at love also indicates the author’s representational space which is a created space where different races can fall in love with each other. According to Zhao “on the other hand, representational spaces can challenge representations of space within a very limited extent” (18), that is to say the challenging representational spaces are the space which the artists create to fight against representations of space of the dominant group. Therefore, the description of Rufus and Leona’s attempt at love is a challenge for white people’s racial discrimination. Besides, Rufus’s rejection of going back to his Harlem home is a symbol of rejecting following the beat of Harlem.

In the view of Reddinger, on the night when Rufus dies, his journey on the A-train shows “the limitations of race, space, and the effects of the segregation within the city limits” (128). Although Rufus dies, his choice of committing suicide, on some level, is a challenge for the fixed beat of black people, and the representation of space controlled by white.

In addition to Rufus’ survival in New York filled with racial discrimination and racial contradictions, the description of Ida’s struggle to survive after the death of her brother Rufus is also a challenge for the representations of space of white people. In

the novel, Ida lives with her parents in Harlem, but after her brother's death, she feels that she loses the support. When Rufus died, all the light went out of that house, all of it. That was why I couldn't stay here. I knew I couldn't stay here. I'd grow old like they were, suddenly, and I'd end up like all the other abandoned girls who can't find anyone to protect them. I'd always known I couldn't end up like that" (Baldwin, *Another Country* 416).

So, Ida finally decides to leave her home so as to avoid the fate of being a whore on Seventh Avenue like other abandoned girls in Harlem. Reddinger argues that the space of New York crafted by Baldwin is "thick with social, historical, material and other meanings made through generations of dwelling and habitation" (129). The miserable life of black women in Harlem is connected with the history of racial slavery in America, and Seventh Avenue is a particularly deeply layered spatial history of New York City and the larger U.S. in which black women's bodies are sold for the pleasure of both black and white men. (Reddinger 125)

To escape the dead-end fate of young black women in Harlem, Ida decides to sleep with white men to gain power over them. At first, she chooses Vivaldo, a white friend of her brother, as her lover, which is a kind of revenge for her brother on some level, because she puts the blame of the death of Rufus on white people, especially for Vivaldo, which can be seen from the conversation between Ida and Cass: "Vivaldo was his best friend and Rufus was dying, but Vivaldo didn't know it. And I was miles away, and I did!" (Baldwin, *Another Country* 347). After being together, Ida successfully leaves her home and moves into Vivaldo's apartment in Greenwich Village.

Like Rufus and Leona, this interracial couple is also treated badly. Vivaldo beats a boy who is masturbating himself before Ida, and the boy's insulting behavior makes Ida very angry with furious cries and curses. After that, they kept the doors not only closed but locked. Yet, the entire shapeless, unspeakable city seemed to be in the room with them (Baldwin, *Another Country* 319). The boy's behavior shows white men's cognition that black women are whores who provide pleasure for men, which indicates Baldwin's illustration of white people's representation of space.

When going to the party held in Cass home, Ida meets Steve Ellis, a white producer, who can help her become a singer. The strong desire of achieving success makes Ida decide to sleep with Ellis to get ahead as a jazz singer. However, Ida's game of using her body to gain power finally comes to an end when she meets Ellis in Small's Paradise bar. Forced by Ellis, Ida sings a song with the band in the bar, when she is going to leave the stage, a bass player of the band whispers to her, "You black white man's whore, don't you never let me catch you on Seventh Avenue, you hear? I'll tear your little black pussy up" (Baldwin, *Another Country* 425), and then he drops Ida's hand hardly making her almost fall off the stand.

The humiliation Ida receives shows that she is still subject to white men's will and to the violence of black men. The way of selling body to achieve success and gain power indicates Ida fails to flee from the fate of most black young women in Harlem. As Gehlawat quotes Jane Jacobs' critique of urban renewal projects in postwar New York in her dissertation, "any attempt to flee the menial imprisonment of this life for other parts of the city rarely met with success" (Baldwin, *Another Country* 152). Although Ida fails to get ahead, her practice of pursuing success and escaping the life of Harlem is also a challenge for the racial discrimination of white people.

As to the interracial relationship between Ida and Vivaldo, at the end of the novel, Ida makes a confession to Vivaldo not only about her affair with Ellis but also about the feelings of her racial identity. She feels regret to do that thing but she can't stop doing it. Although Ida's affair with Ellis "grows out of her desire to succeed as a singer and escape the ghetto (since she can no longer rely on Rufus's help), the cause of her suffering is her love for Vivaldo and the sense that his knowledge of the affair will cause him pain" (Conn 166). The words Ida says to Vivaldo in the novel support Conn's idea: "Vivaldo...I don't want you to be understanding. I don't want you to be kind, okay?" (Baldwin, *Another Country* 430-31). Vivaldo's tolerance and trust make Ida feel guilty, and her love for him makes Ida don't want to hurt him. Ida's confession makes him get what he wants and finally know the true Ida, which makes him have a deep understanding of racial difference, and understand the sufferings of Ida caused by racial discrimination.

In the end of the novel, Ida and Valdo “stared at each other, he reached out and pulled her to him, trembling, with tears starting up behind his eyes. She clung to him; with a sigh she buried her face in his chest. There was nothing erotic in it; they were like two weary children (Baldwin, *Another Country* 431). It seems that they reach an accommodation and mutual understanding, which is different from the end of another interracial lovers Rufus and Leona who, except quarrel and violence, can understand each other and have never seriously talked and listen to each other’s feelings.

Though Baldwin doesn’t give a clear depiction to Ida and Valdo’s future, Ida’s confession and Valdo’s understanding indicate a happy ending for them. Whether they will continue getting together or not, this conversation between a black and a white woman shows the possibility of interracial relationship existing in American society, which shows the writer’s creation of representational space where all people can enjoy love and freedom no matter what races one belongs to.

In addition to the describing of interracial love, Baldwin also tells the story of a male gay couple Eric and Yves. Eric, fleeing from his Southern hometown to find love, meets his French lover Yves in France and has some happy days in there. Yves wants to leave his country and says to Eric, “I have no wish to stay here in this wretched mausoleum of a country. Let us go to New York. I will make a future there. There is no future here, for a boy like me (Baldwin, *Another Country* 185). As for Yves, New York is an “another country” to make his future, and he finally goes to this strange country and reunites with his lover Eric there.

Strictly, homosexual relationship described in the novel has a better and clearer ending than that of interracial heterosexual relationships. Anyway, those people who fall in love with the people from different race and of the same sex are minorities in American society. As Baldwin says, “I think that what we really have to do is to create a country in which there are minorities—for the first time in the history of the world” (“In Search of a Majority” 221).

As regard to New York City crafted by Baldwin, Amy Reddinger makes such a comment in the article “Just Enough for the City”: Limitations of Space in Baldwin’s

Another Country:

Baldwin renders New York as a segregated, violent, passionate city in which love, sex, race, and gender all are constituted by the city while they at the same time demand a persistent retelling of the city as a space in which borders are crossed and sexual, racial, and class boundaries are blurred. As Baldwin makes painfully clear, the black and white bodies mingling on the A train to Harlem cannot exist without one another. They are rather condemned to a long struggle in which they only occasionally glimpse moments of hope of another country (129)

In fact, these relationships described in the novel are impossible to exist in the U.S. in Baldwin's time. From what we discussed above, however, we can see that black people's practice of attempting to flee from Harlem, the reconciliation of interracial lovers, and the happy ending of homosexual love show Baldwin's representational space as another country, where all the people can equally and freely love each other in spite of race and gender. Therefore, such a social space indicates the severe racial problems and the harsh condition of interracial relationships and homosexual relationships in American society.

Conclusion

In *Another Country*, James Baldwin attaches great importance to the racial theme. The spaces constructed by the writer can help to show his views and reflection on racial issues, and it can also help readers have a more comprehensive understanding about the text and reflect on the severe racial problems in American society.

In the text, the topographical space related to the main characters is a variety of apartments. The increasingly marginalized locations and the growing domestic squalor of Rufus and Leona's apartments indicate their worsening relationship and show the living predicament of black people under white people's racial discrimination. For Ida, she has no sense of security and is not respected in Cass and Richards' new apartment and Vivaldo's apartment. Because in this white couple's apartment, Ida is marginalized and disrespected by the white guests, which makes the survival of black people in American society difficult. Thus, the author uses this apartment to refer to the white world. When in Vivaldo's apartment, Ida is considered as a whore by her white neighbors just because of their prejudice for black women.

Baldwin devotes himself into the Civil Rights Movement to fight against white people's racial discrimination in American society. In the novel, he elaborates the social spaces of Harlem's streets and parks in New York. White people's "representations of space" makes Harlem become a ghetto where black people are trapped, and black people's survival in American society can be fully showed in the social space of parks. To express his opinion on racial problems, Baldwin creates a new social space—another country, a representational space showing his wishful thinking. It is the various apartment spaces and the social spaces of Harlem's streets and parks carefully chosen by the writer that can highlight the racial discrimination and contradiction, making the racial theme get well performed.

The spatial narrative in the novel can be also seen from the textual space characterized by the selectivity of language and the disruption of linear narrative. Because "the construction of textual space is not simply equivalent to the spatial

presentation of the real world and not completely independent of the time, but it, an abstract composition, exists in the text and the reading experience of readers” (Wang, “On the Functions of Museums” 98). So, in the text, Baldwin depicts some clear spaces where racial discrimination and contradiction showed in main characters are obvious. He also uses the method of analepsis to present the important information of racial problems encountered by Rufus, Vivaldo and Eric. Making the stories narrated in time sequence coherent and complete. What the author does on the textual level make the text more dimensional, and the readers have to read the text from different aspects, which can help them have a deeper understanding of the theme of racism expressed in the novel.

In conclusion, the reveal of racial discrimination and contradiction is highlighted in these spaces depicted by James Baldwin, and the racial theme is fully showed in these two interracial relationships. Most of the works of James Baldwin deal with the racial problems, and he doesn’t intend to make the novel as a black protest novel. Therefore, Baldwin wants to go beyond the personal experience about racial discrimination and contradiction and appeals to blacks and whites to get out of the cages of race to create “another country”.

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