



**SPACES OF REDEMPTION AND ENTRAPMENT:
FOUCAULDIAN HETEROTOPIAS IN RENE
DENFELD'S *THE ENCHANTED*, KATE
ATKINSON'S *BEHIND THE SCENES AT THE
MUSEUM*, AND NALO HOPKINSON'S *MIDNIGHT
ROBBER***

**2025
PhD THESIS
ENGLISH LANGUAGE AND LITERATURE**

Dulfqar Mhaibes ABDULRAZZAQ

**Thesis Advisor
Prof. Dr. Abdul Serdar ÖZTÜRK**

**SPACES OF REDEMPTION AND ENTRAPMENT: FOUCAULDIAN
HETEROTOPIAS IN RENE DENFELD’S *THE ENCHANTED*, KATE
ATKINSON’S *BEHIND THE SCENES AT THE MUSEUM*, AND NALO
HOPKINSON’S *MIDNIGHT ROBBER***

Dulfqar Mhaibes ABDULRAZZAQ

Thesis Advisor

Prof. Dr. Abdul Serdar ÖZTÜRK

T.C.

Karabuk University

Institute of Graduate Programs

Department of English Language and Literature

Prepared as

PhD THESIS

KARABUK

August 2025

TABLE OF CONTENTS

TABLE OF CONTENTS	1
THESIS APPROVAL PAGE.....	4
DECLARATION	5
FOREWORD	6
ABSTRACT.....	7
ÖZ.....	8
ARCHIVE RECORD INFORMATION	9
ARŞİV KAYIT BİLGİLERİ (in Turkish).....	10
SUBJECT OF THE RESEARCH	11
PURPOSE AND IMPORTANCE OF THE RESEARCH	11
METHOD OF THE RESEARCH	11
HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM.....	12
SCOPE AND LIMITATIONS / DIFFICULTIES	12
1. CHAPTER ONE: Introduction.....	14
1.1. Thesis Statement.....	15
1.2. Statement of Purpose	18
1.3. Research Questions	18
1.4. Definition of Key Terms	19
1.4.1. Emplacement.....	19
1.4.2. Heterotopia	20
1.4.3. Compensatory and Illusory Heterotopias.....	20
1.4.4. Crisis Heterotopia	21
1.4.5. Heterotopia of Deviation	21
1.4.6. Heterochronia.....	22

1.5.	Limitations and Delimitations.....	22
1.6.	Literature Review.....	23
1.7.	Methodology	29
1.8.	Theoretical Framework.....	31
1.8.1.	Theoretical Background: History of Space from the Medieval Era to Galileo	31
1.8.2.	Heterotopia and Heterotopology	32
1.8.3.	Principles of Heterotopia.....	33
2.	CHAPTER TWO: <i>The Enchanted</i>	42
2.1.	Behind Bars: A Short Journey Through Prison History.....	44
2.2.	Enchanted Worlds Within Walls.....	47
2.3.	Trapped Perspectives: The Cage and the Gaze.....	48
2.4.	Defying Norms, Defining Walls	50
2.5.	Enchanting Escapes: The Allure of Imagination	57
3.	CHAPTER THREE: <i>Behind the Scenes at the Museum</i>	67
3.1.	Parallel Spaces: Houses, Concentration Camps, and Museums as Foucauldian Heterotopias	70
3.2.	Crafting Spaces: Womb and Other Woman-Made Heterotopias	75
3.3.	Dreamscapes and Snapshots: Heterotopias of Memory and Photography	83
3.4.	War's Heterotopias: Navigating Battlefields and the Masculine Sphere	85
4.	CHAPTER FOUR: <i>Midnight Robber</i>	93
4.1.	From Toussaint to New Half-Way Tree: Mapping Crisis and Deviation in a Heterotopian Space	97
4.2.	Settlements: Order in Chaos or Chaos in Order?.....	106
4.3.	Daddy Tree and the Bush: The Wilderness as a Heterotopic Realm	109
4.4.	Carnival as a Heterochronic Space: Reimagining Time and Temporality.	114
5.	CHAPTER FIVE: Comparison	118
5.1.	Unhomely Spaces: Heterotopias of Crisis from the Domestic to the Deviant	120
5.2.	Flesh, Space, and Subversion: The Female Body as a Cultural Heterotopia	124
5.3.	Sanctuaries and Suffering: The Spatial Politics of Deviant Heterotopias ..	130

5.4. The Mind's Heterotopias: Imaginative and Psychic Spaces	134
CONCLUSION	143
REFERENCES.....	152
CURRICULUM VITAE.....	164



THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Dulfqar Mhaibes ABDULRAZZAQ titled “SPACES OF REDEMPTION AND ENTRAPMENT: FOUCAULDIAN HETEROTOPIAS IN RENE DENFELD’S *THE ENCHANTED*, KATE ATKINSON’S *BEHIND THE SCENES AT THE MUSEUM*, AND NALO HOPKINSON’S *MIDNIGHT ROBBER*” is fully adequate in scope and in quality as a thesis for the degree of PhD.

Prof. Dr. Abdul Serdar ÖZTÜRK

Thesis Advisor, Department of English Language and Literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a PhD thesis. August 1, 2025

Examining Committee Members (Institutions)

Signature

Chairman : Prof. Dr. Abdul Serdar ÖZTÜRK (KBU)

.....

Member : Prof. Dr. Sinan YILMAZ (KBU)

.....

Member : Assist. Prof. Dr. Mustafa CANLI (KBU)

.....

Member : Assist. Prof. Dr. Merve Feryal ASHMAWY (Sinop Univ).....

Member : Assist. Prof. Dr. Zamire İZZETGİL (Munzur Univ)

.....

The degree of PhD by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Assoc. Prof. Dr. Zeynep ÖZCAN

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Dulfqar Mhaibes ABDULRAZZAQ

Signature :

FOREWORD

It is with the utmost respect and heartfelt appreciation that I begin this thesis by extending my profound gratitude to Prof. Dr. Abdul Serdar ÖZTÜRK, whose guidance and mentorship have been instrumental throughout the course of my academic journey. His exceptional scholarly expertise, constructive feedback, and clear-sighted supervision provided me with direction and purpose, particularly during the most intellectually demanding stages of this work. His encouragement not only sharpened my academic thinking but also instilled in me the confidence to pursue and complete this research with determination.

His personal support and influence have been just as meaningful as his academic guidance. His generosity with time, patience in difficult moments, and genuine concern for my well-being went far beyond the expectations of an academic advisor. Over the past four years, he has been a source of moral strength, offering warmth, wisdom, and support that extended beyond the university setting. His kindness, humility, and integrity left a lasting impression on me—not just as a student, but as a person. I will always carry with me the values and perspective I gained from his example. Without his unwavering presence and guidance, this thesis would not have been possible, and I remain deeply indebted to him.

I would also like to express my sincere thanks to Assist. Prof. Dr. Mustafa CANLI for his academic guidance, moral support, and reassuring words throughout my studies. His kindness and willingness to assist, even in the smallest matters, have not gone unnoticed, and I am deeply thankful for his role in my academic development. I am likewise grateful to all the esteemed professors in the department. Their dedication, hard work, and commitment to academic excellence have left a lasting impact on me, and I am truly thankful for the opportunity to learn under their guidance.

I also dedicate all my humble efforts to my beloved mother and sister, whose endless love, unwavering support, and constant encouragement have been my greatest source of strength throughout this journey.

ABSTRACT

Power, identity, and resistance are the three sides of the critical triangle depicted within the diverse spatiotemporal fabric of Rene Denfeld's *The Enchanted*, Kate Atkinson's *Behind the Scenes at the Museum*, and Nalo Hopkinson's *Midnight Robber*. Incorporating Michel Foucault's influential analytical concept of heterotopia, the thesis seeks to fastidiously study distinct heterotopian spaces within the narratives of these texts. The research carefully examines primary physical, social, and imaginary heterotopias in the novels through a measured textual analysis using heterotopian principles, including heterotopias of deviation and crisis, illusory and compensatory heterotopias, and heterochronia. These spaces consist of public/social heterotopias contrasted with private/domestic heterotopias, including homes, prisons, human settlements, imagination, memory, and Creolean folklore. The discourse then postulates that, as replicas of the real world, public and social spaces constantly impose dominance over private and domestic heterotopias. As presented in the inquiry, the recurring heterotopia of the female body across these books is a formidable locus for the portrayal of this tension as it carries upon itself social codes and, within it, resisting forces. It is also argued that heterochronia within the heterotopias of these stories similarly provides a space within which the characters experience liberty from oppressive and suppressing societal norms. Therefore, the thesis concludes that the spatial experience of the characters and their identity is constructed through the subversion or conformity of these internal and external heterotopias to accepted norms. Ultimately, through the juxtaposition of these diverse spaces, the analysis confirms the continuing relevance of Foucauldian heterotopia within contemporary literary and social landscapes.

Keywords: Heterotopia; Heterotopia of Deviation; Crisis Heterotopia; Compensatory Heterotopia; Illusory Heterotopia; Heterochronia

ÖZ

Güç, kimlik ve direniş, Rene Denfeld'in *The Enchanted*, Kate Atkinson'ın *Behind the Scenes at the Museum* ve Nalo Hopkinson'ın *Midnight Robber* adlı eserlerinin çok yönlü mekânsal-zamansal dokusu içerisinde tasvir edilen eleştirel üçgenin üç köşesini oluşturmaktadır. Bu tez, Michel Foucault'nun etkili analitik kavramı olan heterotopyayı temel alarak, söz konusu metinlerin anlatıları içerisindeki belirgin heterotopik mekânları titizlikle incelemeyi amaçlamaktadır. Araştırma, romanlardaki temel fiziksel, toplumsal ve hayali heterotopyaları; sapma ve kriz heterotopyaları, illüzyonel ve telafi edici heterotopyalar ile heterokronya gibi heterotopik ilkeler çerçevesinde yapılan ölçülü bir metinsel analiz aracılığıyla dikkatlice incelemektedir. Bu mekânlar, kamusal/toplumsal heterotopyaların özel/ev içi heterotopyalarla karşılaştırıldığı alanları kapsamaktadır; bunlar arasında evler, hapishaneler, insan yerleşimleri, hayal gücü, hafıza ve Creole halk anlatıları yer almaktadır. Çalışma, gerçek dünyanın kopyaları olarak kamusal ve toplumsal mekânların, özel ve ev içi heterotopyalar üzerinde sürekli olarak bir tahakküm kurduğunu öne sürmektedir. İncelemede ortaya konulduğu üzere, bu kitaplarda tekrar eden kadın bedeni heterotopyası, toplumsal kodları taşıyan ve kendi içinde direniş güçlerini barındıran yapısıyla, bu gerilimin temsili açısından güçlü bir merkez oluşturmaktadır. Ayrıca, anlatıların heterotopyaları içerisindeki heterokronyanın da karakterlere baskılayıcı ve bastırıcı toplumsal normlardan özgürleşebilecekleri bir alan sunduğu savunulmaktadır. Bu nedenle tez, karakterlerin mekânsal deneyimlerinin ve kimliklerinin, bu içsel ve dışsal heterotopyaların yerleşik normlara karşı geliştirilen başkaldırı ya da uyum aracılığıyla inşa edildiği sonucuna varmaktadır. Nihayetinde, bu çeşitli mekânların yan yana getirilmesiyle yapılan analiz, Foucaultcu heterotopya kavramının çağdaş edebi ve toplumsal bağlamlardaki süregiden geçerliliğini doğrulamaktadır.

Anahtar Kelimeler: Heterotopya; Sapma Heterotopyası; Kriz Heterotopyası; Telafi Edici Heterotopya; İllüzyonel Heterotopya; Heterokronya

ARCHIVE RECORD INFORMATION

Title of the Thesis	Spaces of Redemption and Entrapment: Foucauldian Heterotopias in Rene Denfeld's <i>The Enchanted</i> , Kate Atkinson's <i>Behind the Scenes at the Museum</i> , and Nalo Hopkinson's <i>Midnight Robber</i>
Author of the Thesis	Dulfqar Mhaibes ABDULRAZZAQ
Thesis Advisor	Prof. Dr. Abdul Serdar ÖZTÜRK
Status of the Thesis	PhD
Date of the Thesis	1/8/2025
Field of the Thesis	English Language and Literature Department
Place of the Thesis	UNIKA / IGP
Total Page Number	164
Keywords	Heterotopia; Heterotopia of Deviation; Crisis Heterotopia; Compensatory Heterotopia; Illusory Heterotopia; Heterochronia

ARŞİV KAYIT BİLGİLERİ (in Turkish)

Tezin Adı	Kurtuluş ve Hapsolme Mekânları: Rene Denfeld'in <i>The Enchanted</i> , Kate Atkinson'ın <i>Behind the Scenes at the Museum</i> ve Nalo Hopkinson'ın <i>Midnight Robber</i> Adlı Eserlerinde Foucaultcu Heterotopyalar
Tezin Yazarı	Dulfqar Mhaibes ABDULRAZZAQ
Tezin Danışmanı	Prof. Dr. Abdul Serdar ÖZTÜRK
Tezin Derecesi	Doktora
Tezin Tarihi	1/8/2025
Tezin Alanı	İngiliz Dili Ve Edebiyatı Anabilim Dalı
Tezin Yeri	KBU/LEE
Tezin Sayfa Sayısı	164
Anahtar Kelimeler	Heterotopya; Sapma Heterotopyası; Kriz Heterotopyası; Telafi Edici Heterotopya; İllüzyonel Heterotopya; Heterokronya

SUBJECT OF THE RESEARCH

This study examines power, identity, and resistance within the spatiotemporal perspectives of Rene Denfeld's *The Enchanted*, Kate Atkinson's *Behind the Scenes at the Museum*, and Nalo Hopkinson's *Midnight Robber*. It follows Michel Foucault's concept of heterotopia to investigate various heterotopian spaces. The research explores predominant physical, social, and imaginary heterotopias through textual analysis, addressing principles including heterochronia and heterotopias of deviation, crisis, illusion, and compensation. These spaces encompass public, social, private, and domestic spheres, including homes, prisons, settlements, and the realms of imagination, memory, and folklore. The discourse proposes that public and social spaces, as smaller replicas of the real world, repeatedly impose hegemony over private and domestic heterotopias. The female body also appears as a recurring heterotopia across these novels, functioning as a critical site for depicting this tension. It personifies not only social codes of conduct but also the resisting forces embedded within private spaces.

PURPOSE AND IMPORTANCE OF THE RESEARCH

This thesis addresses the critical interplay of space, power, identity, and resistance. It examines Foucauldian heterotopias that mirror and subvert social conventions within contemporary "other spaces." The study explores the marginalization, ostracization, and confinement of social deviants within the cultural scope of the texts. This is portrayed in the carceral setting of *The Enchanted* and *Midnight Robber*, and through familial and social tensions in *Behind the Scenes at the Museum*. From a political perspective, the research scrutinizes patriarchal and authoritative systems. It critiques these systems' failure in establishing equitable spaces for the individuals experiencing crisis. Also, it emphasizes the oppressive and surveillance embedded within the very structure of expected norms and behaviors.

METHOD OF THE RESEARCH

The thesis uses an interdisciplinary approach for its methodology. It includes in-depth textual and subtextual analysis of each of the novels. This process demonstrates the alignment of the primary literary works with Michel Foucault's theory of heterotopia

and its principles. The research is grounded in Foucauldian concepts such as heterotopia of deviation, crisis heterotopia, compensatory and illusory heterotopias, and heterochronia. This inclusive exploration of the texts facilitates a comprehensive interpretation of each work. The methodology aims to identify and explain the significance of physical and abstract heterotopias within each author's respective fictional world. These spaces are later juxtaposed and compared to reveal whether they corroborate or repudiate Foucault's notions.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

The principal research problem suggests that Michel Foucault's concept of heterotopia thematically and critically connects the social and spatial frameworks of *The Enchanted*, *Behind the Scenes at the Museum*, and *Midnight Robber*. The central hypothesis proposes that these novels validate the transformation that occurs within heterotopian spaces and impact the cultural history of the societies within which they are located. Moreover, it argues that these "other spaces," public or private, determine individual identity. Research questions further study the presence of heterotopian principles across the novels. Furthermore, they juxtapose the spaces presented in these texts to determine whether they reinforce or challenge the norms. The role of character interactions with heterotopias in identity formation is also explored within domestic and public spheres.

SCOPE AND LIMITATIONS / DIFFICULTIES

The research's scope encompasses the primary novels and the critical lens of Foucauldian heterotopia and its contributing principles. These consist of crisis and deviation heterotopias, the universality of heterotopias, illusory and compensatory heterotopias, and heterochronia. This study is confined to an individual and comparative exploration of the three specified contemporary texts. These works were chosen not only for their distinct literary and cultural contexts, but also for the similarities they display in their portrayal of heterotopian spaces. While heterotopian principles have been thoroughly examined, the thesis refrains from dissecting other irrelevant aspects of the novels. It also avoids dissecting the sociopolitical reasons that originate such spaces in

the comparative chapter. Moreover, since Foucauldian heterotopias and the concept of space proved adequate, other spatial concepts are not included in this thesis.



1. CHAPTER ONE: Introduction

Spatial exploration of literature has long been an integral module of literary criticism. Michel Foucault's concept of heterotopia descends from this fascination with space. Since, according to Foucault, heterotopias dwell outside of societal conventions, they incarnate alternative spaces and realities that both mirror and devastate social institutions. Against this background, heterotopias substantially contribute to understanding power structure, history, and identity in real and fictional worlds. With the aid of Foucault's heterotopia and through its lens, literary works can be contemplated and dissected more effectively. Following heterotopia and its quintessential principles thus extends our knowledge of more indiscernible layers of works of literature.

Michel Foucault's concept of heterotopia, as a space of otherness that both reflects and subverts societal norms, provides a compelling lens through which to explore Rene Denfeld's *The Enchanted*, Kate Atkinson's *Behind the Scenes at the Museum*, and Nalo Hopkinson's *Midnight Robber*. While diverse in setting and narrative, these novels examine spaces that function as "counter-sites," revealing complex identity, temporality, and power dynamics. In *Behind the Scenes at the Museum*, the family home, the museum, and even the womb becomes heterotopic spaces where personal and collective histories intertwine. *Midnight Robber* portrays the planet Toussaint and its prison planet, New Half-Way Tree, as macro-heterotopias containing micro-heterotopias within them, each challenging and mirroring the societal expectation with respect to their set of rules. In *The Enchanted*, the prison is a heterotopia of deviation and a crisis heterotopia, where the temporal order is disrupted and the boundaries between the real and the imagined become blurred. By inspecting these diverse spaces through the principles of heterotopia, a deeper understanding of how these novels grapple with the interplay of individual experience and social structures can be reached. Foucault's ideas on heterotopia highlight how these spaces operate with their own internal dynamics and rules, often existing outside conventional time and societal norms. This approach allows a nuanced exploration of how characters navigate and negotiate their identities within these unique environments. Moreover, the concept of heterotopia, particularly as a "space of otherness," enables an analysis of how these novels address themes of marginalization, power, and resistance.

Moreover, as the novels occur in various cultural contexts (i.e., British, American, and Caribbean), it is possible to account for cultural heritage as another heterotopic space that fulfills an equivalent function in shaping identity. The authors utilize diverse forms of heterotopia to lay bare the intricate link between space, time, and the power hierarchy. Through the concept of heterotopia, these novels present narrative tapestries that expose power dynamics, challenge established norms, and underscore the human capacity to find agency and meaning, even in the most arduous environments. This thesis intends to examine and identify the spatial and temporal contexts of these novels in the following chapters. To do so, the interwoven connections among themes of identity, cultural heritage, and power in these narratives will be acutely observed and compared in the light of Foucault's theory of heterotopia and principles of deviation, crisis, and heterochronia. This approach will demystify the character arcs and thematic developments of the novels, enhancing the understanding of the works.

1.1. Thesis Statement

Rene Denfeld's *The Enchanted*, Kate Atkinson's *Behind the Scenes at the Museum*, and Nalo Hopkinson's *The Midnight Robber* appear to explore themes and subjects of different nature at first glance. Michel Foucault's theory of heterotopia, however, discloses and elucidates the affinities between social and spatial contexts, each of which develops. In this light, these works, separately yet comparatively, observe how "other spaces" transform, modify, and determine cultural history. What is more, Foucault's heterotopia delineates how these other spaces and their either exclusive or inclusive characteristics shape an individual's self-image and identity.

Atkinson, in *Behind the Scenes at the Museum*, constructs a world where history, space, and time intersect. Ruby, the narrator, constantly disrupts the linear assumption of time to unveil her family's transgenerational history against the backdrop of historical events. Family homes, mirrors, war, and the womb signify heterotopian spaces with their specific idiosyncrasies. Each of these heterotopias, individually and collectively, fashions and alters the course of this family's life. Thereby, Atkinson's fictional microcosm in *Behind the Scenes at the Museum* mirrors the macrocosm, which is the real world. She does this by effectively implementing in the narrative decisive and

critical moments in history, such as World War I and World War II, and the way in which these moments altered individuals' lives by reconstructing social hierarchy and accepted norms. Under these circumstances, Atkinson draws upon crisis heterotopias and heterotopias of deviation combined with heterochronia. Inevitably, she outlines a literary space that is, on the one hand, familiar and on the other, detached. Her protagonist adopts these techniques and defies and manipulates the conventional conceptions of time and place to recount past traumas. Ruby references physical and arbitrary heterotopias of the times past and present to uncloak their discriminatory constitution, especially concerning women. This particular narration captures the transformative essence of heterotopias and how it decides the power dynamics in a household. Additionally, Atkinson combines the existing heterotopias with textual heterotopia to give her characters distinct voices.

While Atkinson's heterotopias are often impalpable and inconspicuous, Denfeld's are overt and detectable. *The Enchanted* synthesizes a large heterotopic space that is comprised of several smaller, more discrete heterotopias. These "other spaces" encompass either the confining or the metamorphosing nature of incarceration. The prison's underground tunnels in Denfeld's story represent the social pyramid and classification within an already marginalized and immured space. Correspondingly, the tunnels not only perform as a place of peril and punishment but also as a site of solitude and tranquility, a crisis heterotopia within a heterotopia of deviation. In this respect, prison transforms into a locus of penance and redemption, reflecting broader societal attitudes toward justice and morality. Also, Denfeld's deployment of the execution chamber can be regarded as an extreme form of heterotopia of deviation. Within this context, the troubled inmates endure solitary confinement that leads to their inevitable death for their crimes as well as their individuality. The unnamed narrator, York, the lady, the young boy, and the priest exemplify various types of deviation that separate these individuals from what is considered the norm in society. Although they confront and handle their divergence differently, they suffer from the aftermath of their nonconformities while they live amongst people. Akin to Atkinson, Denfeld disrupts the spatial norms by creating a character who crosses the boundaries of prison merely with his imagination.

Like *The Enchanted*, *Behind the Scenes at the Museum*, Nalo Hopkinson's *Midnight Robber* challenges place, time, identity, and power dynamics; however, it also addresses diaspora and colonialism through the lens of heterotopia. The novel's world contrasts a sophisticated technological utopia with a primitive world of dangers and savagery, and it explores the conflict between the individual and urban spaces. The novel intertwines narratives of colonies, subjugated or hybrid agencies, and oppressed communities, with characters exploring their sense of belonging to time and space. Hopkinson uses the planet Toussaint and its penal planet, New Half-Way Tree, and spaces within these two major cosmos to show the nature of heterotopias. Toussaint appears as a crisis heterotopia before slowly shifting toward a technologically sophisticated yet surveillant and discriminating utopia substantiated by the pervasive Grande 'Nansi Web—a futuristic heterotopia diminishing public and private spheres. In contrast, New Half-Way Tree serves as a heterotopia of deviation, a space for the exiled that simultaneously mirrors and inverts Toussaint, housing diverse settlements that constitute varied attempts at social order within their boundless confinement. The novel juxtaposes multiple spaces, times, and meanings, demonstrating the dynamics of nature-culture relations and rejecting singular perspectives and imposed truths. The work also subverts traditional and epistemological thinking. Further, it layers Afro-Caribbean customs and folklore with future technology, creating a multi-faceted environment.

Through a close reading of these three novels, this thesis seeks to reveal how each author strategically employs the framework of heterotopia to compose narrative worlds that oppose and disturb conventional perceptions of space, time, and identity. By exploring the specific heterotopic sites within each text, such as the prison in *The Enchanted*, the womb and mirrors in *Behind the Scenes at the Museum*, and the planet Toussaint in *Midnight Robber*, this study aims to illuminate how these literary spaces function as microcosms echoing broader societal anxieties and power dynamics. Furthermore, the exploration draws attention to how these authors use heterotopia to create a sense of dislocation and otherness, offering unique perspectives on memory, diaspora, and incarceration. Ultimately, this thesis demonstrates the enduring relevance of Foucault's concept of heterotopia as a means for understanding the intricate relationship between space, power, and the construction of the self within complex and multifaceted narratives. This analysis underscores how these authors challenge the traditional notions of space and time by presenting locations that are both real and unreal,

fixed and fluid, and how they also delve into the complexities of human experience, emphasizing the interplay between individual and collective narratives.

1.2. Statement of Purpose

The interplay of concepts of space, power, identity, and resistance is a stirring topic in the current sociocultural and political climate. In an era characterized by its rampant virtual and physical “other spaces,” it is important to identify and explore Foucauldian heterotopias that are ruled by yet subvert real life’s accepted norms. From a social and cultural perspective, this thesis addresses the marginalization, ostracization, and literal or metaphorical confinement of those deemed deviant within society as portrayed in the carceral framework of *The Enchanted* and *Midnight Robber* and the familial and social pressures of *Behind the Scenes at the Museum*. It resonates with the modern discourse revolving around the formation and reclaiming of bodily autonomy among “other” individuals. Further, through a political lens, the research critiques the failure of contemporary patriarchal and authoritative systems in creating indiscriminately spaces of crisis rehabilitation. It scrutinizes the oppression, control, and surveillance of individuals through obsolete and barbaric rituals and norms of the past. Subsequently, employing a comparative literary study, the analysis seeks to define the borders of these heterotopian spaces within diverse cultural narratives and determine their conformity or defiance of social conventions. It also aims to observe the interplay of heterochronia within heterotopias to distinguish its role in the construction of resistance in private and public spheres.

1.3. Research Questions

1. Is the disruption of conventional time, as seen in Foucault’s concept of heterochronia, a consistent feature of the heterotopic spaces depicted across all three novels?
2. Does the portrayal of heterotopic spaces in each novel primarily serve to reinforce or challenge the prevailing social norms and power structures of their respective societies?

3. What role do the characters' interactions with heterotopias play in shaping or destabilizing their identities, and how do these interactions reflect the broader themes of each novel?
4. How does the interplay of internal and external heterotopias serve as spaces of agency and resistance for marginalized characters?
5. In what ways does the female body become a primary space for exercising patriarchal power and, simultaneously, a site for rebellious resistance and the reclaiming of gendered identity across the diverse frameworks of these novels?
6. How do the evolving functions and temporalities of specific heterotopias in these novels reflect and subvert the sociohistorical changes in power structures and the construction of "otherness" within their respective cultural contexts?

1.4. Definition of Key Terms

1.4.1. Emplacement

In modern civilization, "emplacement" has supplanted "extension" (which had previously superseded "localization") as the dominating spatial notion. While extension supplanted localization with the emergence of Newtonian science, emplacement is becoming increasingly significant as demographics, engineering, and technology change (Foucault et al., 2000b, pp. 176–177). The proximity connections between points or elements define the concept of placement. These relationships can be expressed using terms like series, trees, and lattices (p. 176). A train, for example, might be regarded as an exceptional bundle of relations: a passing item, a path to pass through, and a method of moving from one place to another. The prospect of emplacement possesses substantial demographic significance and moves the conversation away from concerns surrounding future space availability and onto more intricate issues. It depicts the necessity of prioritizing certain proximity connections, discovering the best ways to store, move, identify, and categorize human pieces, and investigating how emplacement might be strategically used to accomplish desired social results (pp. 176–177).

1.4.2. Heterotopia

In Michel Foucault's terminology, "heterotopia" refers to particular discursive, institutional, and cultural areas that serve as "other" locations inside society (Foucault et al., 2000b, p. 178). According to Foucault, heterotopias are actual, localized locations that are part of every society but are different from the areas they allude to; they are counter-sites that both mirror and defy social standards (p. 178). Heterotopias are real, physically present places that highlight the complicated and usually conflicting character of spatial experiences in modernity, in contrast to utopias, which are idealized and frequently imagined structures. According to Foucault, these settings are "actually realized utopias" in which genuine cultural locales are "represented, contested, and reversed" (p. 178). This dynamic offers a forum where the past and present converge, enabling a reexamination of cultural memory and identity. Heterotopias, thus, become essential for comprehending how physical environments can both mirror and challenge prevailing cultural narratives, emphasizing the complexity of the human condition within social frameworks. In order to demonstrate the intrinsic complexity of heterotopias, Foucault lays out six fundamental attributions. These guidelines offer a framework for comprehending the complex character of these areas and their important influence on social and cultural processes. He contends that every society in existence possesses at least one heterotopian principle. Heterotopias might be ephemeral, like festivals, or fundamentally everlasting, like the areas taken over for historical preservation in museums and libraries. It correlates with historical conservation and preservation sites.

1.4.3. Compensatory and Illusory Heterotopias

The last principle of heterotopias describes the nature of these other spaces "in relation to the remaining space" (Foucault et al., 2000b, p. 184). Foucault explains that, depending on their surroundings, heterotopias either compensate for the reality within which they are located or create an illusion "that denounces all real space" (p. 184). While the former heterotopia provides a "meticulous" and "well-arranged" real space in a chaotic and unsettling place, the latter heterotopia only offers an illusion "within which human life is partitioned off" (p. 184). Therefore, compensatory heterotopia is a counterpoint to the disorganized ordinary social space, whereas illusory heterotopias expose the perceived illusion of "normal" within society.

1.4.4. Crisis Heterotopia

Michel Foucault's first principle of heterotopia states that all cultures create heterotopias, even though the precise forms and purposes of these structures may vary depending on the historical setting (Foucault et al., 2000b, p. 179). Foucault divides these places into two main categories, the first of which he calls "crisis heterotopias" (p. 179). According to his description, these areas are "privilege, sacred, or forbidden places reserved for individuals who are in a state of crisis with respect to society and the human milieu in which they live" (p. 179). Crisis heterotopias serve as both refuges during times of crisis (Tamboukou, 2004) and places of exile for young people confined to orphanages, residential schools, or military camps. According to Foucault, crisis heterotopias are frequently nowhere locations that lack geographical labels or mapping of any type, yet local inhabitants understand where they are and what role they serve (Foucault et al., 2000b, p. 180). Crisis heterotopias are frequently gender-specific and have existed in numerous civilizations throughout history (Tamboukou, 2004). They correlate to areas dedicated exclusively to women menstruating, giving birth, or seeking safety from domestic violence. Men might find solace and camaraderie in their crisis heterotopias. According to Foucault's theory, crisis heterotopias alleviate crises by establishing a separate space where people may escape from the demands of public life. This separation is essential for maintaining social order, as it allows for the safe management of experiences that might otherwise disrupt societal norms. Thus, while crisis heterotopias may be less visible in modern society, their historical significance underscores their role in shaping cultural responses to individual crises.

1.4.5. Heterotopia of Deviation

Michel Foucault introduced the heterotopia of deviation as a subcategory of the first principle of heterotopia. Foucault (2000b) defines these heterotopias as environments created for those "whose behavior is deviant with respect to the mean or the required norm" (p. 180). Then, the heterotopia of deviation is designed to seclude and ostracize the individuals who defy conventions. This type of heterotopia includes mental hospitals, nursing homes, prisons, and concentration camps, which isolate the infirm, elderly, unlawful, and religiously or culturally deviant. These spaces function as institutions for moderating behavior and reinforcing norms within society. For instance, prisons and mental hospitals, despite their distinct details, confine those who upset the

normal façade of society in restricted spaces. Foucault deems nursing homes as the epitome of societal attitudes toward ageing and dependency (2000b, p. 180). Foucault also pinpoints that the existence of these heterotopias culminates in reconsidering the boundaries of conformity and the mechanisms by which it regulates and marginalizes individuals who challenge or deviate from established norms. As a result, establishing spaces for individuals who deviate from societal norms not only separates but also defines what is considered acceptable behavior within a culture. Consequently, heterotopias of deviation amplify the gap between individual agency and collective values.

1.4.6. Heterochronia

The fourth principle of heterotopia focuses on the intricate link between time and space. In Foucault's terminology, heterotopias are "temporal discontinuities" that renounce the orthodox perception of time and lead to heterochronia (2000b, p. 182). Heterochronias, then, signify the interconnectedness of heterotopias with time. The disruption of time, due to heterochronia, can occur in a plethora of ways, yet it chiefly entails an aberration from the linear and chronological flow of time (p. 182). Heterochronias materialize in three major forms of heterotopia: time-dissolving heterotopias, time-accumulating heterotopias, and chronic heterotopias (pp. 182–183). Cemeteries, museums, libraries, and festivals are examples of heterotopias with heterochronia.

1.5. Limitations and Delimitations

This study operates within specific boundaries that, while furnishing the research, pose several constraints. The primary delimitation of this thesis is its exhaustive focus on Michel Foucault's concept of heterotopia and its contributing principles. These principles consist of crisis and deviation heterotopias, the universality of heterotopias, illusory and compensatory heterotopias, and heterochronia. The thesis is further delimited to an individual and comparative study of three contemporary novels: Rene Denfeld's *The Enchanted*, Kate Atkinson's *Behind the Scenes at the Museum*, and Nalo Hopkinson's *Midnight Robber*. These particular texts were selected due to their diverse literary and cultural contexts and portrayals of heterotopian spaces.

Thus, the study emphasizes the thematic elements that illustrate heterotopian principles. Even though the research aims for a thorough examination, it is outside the scope of this thesis to dissect each and every aspect of the novels. The comparative chapter, for instance, focuses on identifying and addressing the similarities of the works' heterotopian spaces rather than delving into the sociopolitical grounds that lead to the creation of such spaces. Moreover, despite the comprehensive nature of Foucauldian heterotopia, other pertinent spatial concepts were left untouched.

1.6. Literature Review

Contemporary literature engages with integrative and universal themes that demonstrate the complexities of modern life, such as social justice, power dynamics, identity, and memory. The advent of postmodernism, characterized by its emphasis on fragmented narratives, unreliable narrators, and the deconstruction of established literary forms, has profoundly shaped contemporary literature as well. This movement has enabled authors to subvert conventional narrative structures, experiment with form, and interrogate the boundaries between fiction and reality. In doing so, postmodernist literature not only challenges established literary conventions but also opens new avenues for exploring complex themes such as identity, history, and the fluidity of truth. What is more, contemporary works undertake subjects reflecting modern issues, including cultural displacement, postcolonialism, and the intersection of personal and collective histories. These themes manifest the anxieties of a rapidly changing world. Within this literary landscape, Rene Denfeld's *The Enchanted*, Kate Atkinson's *Behind the Scenes at the Museum*, and Nalo Hopkinson's *Midnight Robber* were created. These novels epitomize how contemporary authors embed the previously mentioned concern into their worlds of fiction. Since *Behind the Scenes at the Museum* is the earliest among the three, it possesses a considerable range of critical literature. In contrast, *The Enchanted*, more recent as it is, has a limited number of scholarly works.

Behind the Scenes at the Museum is a critically acclaimed novel that has acquired considerable scholarly attention, with analysis spanning various perspectives. The existing scholarship on the novel can be broadly categorized into three major thematic dimensions: the representation of women and feminist readings, the exploration of

trauma and memory, and the use of postmodern techniques and historical metafiction. This categorization facilitates an understanding of the novel's multifaceted nature, revealing how critics have engaged with the text through different but often overlapping lenses. The novel's complex narrative structure and its use of multiple perspectives also invite diverse critical approaches.

A significant portion of the body of criticism examines the novel through a feminist lens, exploring how it portrays female experiences and challenges traditional gender roles. This includes analysis of the mother-daughter relationship, the representation of domestic life, and the way the novel revises traditional narratives and female stereotypes. Some scholars consider how the novel recovers the stories of women that are often left out of historical records. Fiona Tolan (2009) is one of the scholars who assumes a combination of several approaches to examine the novel. As Tolan posits, *Behind the Scenes at the Museum* incorporates elements of fairy tales and historiographic metafiction to recover and re-imagine the lives of those who are often absent or marginalized in traditional historical accounts (pp. 276–277). Tolan interprets the text with regard to its “mid-1990s feminist interaction with ideas developed in the 1980s about historiographic metafiction.” (p. 275). Whereas, Ayako Mizuo (2012) couples the complexities of female experiences, especially within the dynamic of the mother-daughter relationship, with the historical instances of post-war Britain. Mizuo underlines the significance of domestic items inherited through the female lineage as symbolic representations of these relationships (p. 94). Mizuo further examines the shifting social perceptions of motherhood that seek to re-imagine the mother in contemporary culture and its influence over Ruby's quest to “restore her maternal genealogy” (p. 86). In these readings of the text, however, it is mostly the daughter who receives the attention.

The next group of feminist scholars adopts a framework in which the mother, as well as the daughter, is central. Paola Splendore regards that *Behind the Scenes at the Museum* critiques the traditional concepts of family dynamics, particularly concerning mother-daughter relationships (Splendore et al., 2002). According to Splendore, the novel, along with *Oranges* by John McPhee, surpasses the idealized or demonized portrayal of mothers, rendering “the mother figure as a parody of the conventional maternal icon one finds in classic realist texts” (p. 206). In a similar fashion, Sinead

McDermott (2006) holds that Atkinson's novel disrupts the conventional literary representations of relationships within the family. McDermott contends that the mothers in *Behind the Scenes at the Museum* defy "the myth of the maternal instinct" and reveal the confines of traditional family structures (p. 67). McDermott further expands this concept by integrating it with the psychological aspects of Atkinson's novel. She highlights the recurring motifs of loss and trauma and the impact of these occurrences on individual identity. Most importantly, she delves into how the oppressive system turns loss and traumatic experiences into a "maternal family legacy" (pp. 70–71). Likewise, Roger Luckhurst (2013) opts for a psychological lens. Luckhurst maintains that *Behind the Scenes at the Museum* explores the idea of hidden or forgotten memories and traumas resulting from a family death (p. 87). Hence, the exploration of psychological themes and personal history has shed light on the complex emotional landscapes of the novel and has revealed its preoccupation with memory, trauma, and identity.

Ultimately, *Behind the Scenes at the Museum* has generated commendation and extensive research for the way it investigates the complexities of memory and selfhood using metanarrative and self-reflexivity. Nevertheless, another aspect of the text that lends itself to scrutiny is its temporal and spatial spheres. Surprisingly, this element has yet to receive the attention it deserves. Veera Rautavuoma (2001) deconstructs Atkinson's novel from this standpoint, employing new historicism and museology. Rautavuoma views the inherited items in terms of their museological significance as well as their "feminine heritage" (p. 76). Moreover, Rautavuoma highlights the power of objects in structuring the collective and individual experience. Rautavuoma further inspects the text's historiographic inclinations through Walter Benjamin's concepts of history. Similarly, while primarily focusing on feminist themes, Hargreaves (2009) also touches on the novel's postmodern elements. The analysis of Ruby's narrative as a re-imagining of history and how *Behind the Scenes at the Museum* blurs the lines between history and fiction relates to its metafictional qualities (p. 36). Hargreaves also notes that the novel resists traditional historical narratives and offers a more personal, subjective account of the past.

The comprehensive and collective research on the feminist, postmodernist, and psychological layers of this novel has contributed to a more nuanced understanding of

the work. Research into Kate Atkinson's *Behind the Scenes at the Museum* has extensively explored its engagement with feminist perspectives, postmodern techniques, and psychological insights, contributing to a rich and multifaceted understanding of the novel. The novel's deviceful structure, which weaves together a personal narrative with family history, and its use of footnotes have also drawn significant attention. As it is beyond the scope of any one study to encompass the entirety of reviews addressing its various aspects, a range of random perspectives have been identified in this review to portray the complex body of research done on Kate Atkinson's *Behind the Scenes at the Museum*. However, the less traveled critical road of the text is its capacity to be studied concerning the spatiotemporal inclination. This research aims to examine the novel through the lens of Michel Foucault's heterotopia, notably the crisis heterotopia, heterotopia of deviation, and heterochronia.

Similar to Atkinson's *Behind the Scenes at the Museum*, Nalo Hopkinson's *Midnight Robber* has garnered significant critical attention. The acclaim for *Midnight Robber*, however, lies in its innovative blending of science fiction, folklore, and Caribbean culture, canonizing it as a key text within Afrofuturism and postcolonial literature (Mukherjee, 2012, p. 202). The first area addresses the novel's distinctive use of language, especially Creole, and its contribution to Caribbean national identity and discourse. These studies explore how Hopkinson's linguistic choices confront conventional literary norms and mirror the hybridity of Caribbean culture. A second group of critics investigates the work's engagement with science fiction and utopian themes, exploring how Hopkinson reworks established genre conventions to address issues of colonialism, globalization, and social justice. This scholarship often categorizes *Midnight Robber* within the context of postcolonial science fiction, emphasizing its capacity to reimagine the future from the margins. Finally, a significant body of work studies the narrative's complex depictions of gender, race, and identity, examining how Hopkinson employs the Carnival tradition to subvert societal expectations and strengthen marginalized voices. This line of inquiry often combines feminist viewpoints, inspecting the text's portrayal of motherhood, sexuality, and female agency. As these subjects contemplate one another, the scholars enrich their review by grappling with several themes in their research.

The study of gender, race, and the subversion of norms in Hopkinson's novel is among the most extensively researched areas. This cluster of studies explores the way in which *Midnight Robber* defies conventional concepts of gender, race, and identity through its use of folklore and the Carnival tradition. Critics in this group closely observe the novel's representation of women's empowerment and how Hopkinson reclaims and redefines cultural narratives. Giselle Anatol (2006), for instance, studies the novel's complex and unconventional representations of motherhood, emphasizing the importance of chosen families and alternative forms of caregiving, particularly in the context of the African diaspora. To do so, Anatol illustrates how Hopkinson promotes the idea of communal child-rearing, drawing on traditions found in the African diaspora (p. 120). Further, Anatol insists that *Midnight Robber* emphasizes the strength and importance of female bonds and chosen families, which offer support and sustenance beyond traditional family structures (p. 118). Additionally, Elizabeth Boyle (2011) explores how the female characters of the novel disestablish orthodox gender roles, noting the way Tan-Tan composes herself as both a "masculine warrior" and a "goddess figure" (p. 105). Comparably, Ruby Ramraj (2007) reads the novel in the light of African diasporic concepts. Ramraj acclaims Nalo Hopkinson for creating a "fresh and unique setting of her futuristic Caribbean worlds" that challenges the colonized and demonized version of folk tales (p. 132). According to Ramraj, narrative functions as a means of disclosing and normalizing hidden and forbidden aspects of dominant cultures. Ramraj argues that inflicting oppressive measures in societies is commonly justified as they possess "a civilizing effect;" however, Hopkinson "resists such seductive reasoning" (p. 135). Although Cienna Davis surveys *Midnight Robber* through the framework of the African diaspora, she opts for a more recent topic, Afrofuturism (Davis et al., 2019). Davis states that the novel avoids this pitfall of other Afrofuturistic works by embracing ambiguity and "placing Blackness at the center of a utopian technofuture" (p. 263). These scholars explore themes of exile, displacement, and the complexities of belonging in a world shaped by colonial legacies in *Midnight Robber*.

On the contrary, N. A. Pierce analyzes the significance of spatial instances throughout the novel; yet, she combines it with the role of hybridity and polyphonic language in Caribbean culture (Pierce et al., 2017, p. 216). Pierce centers her study on how the protagonist utilizes the transformative nature of the Caribbean Carnival and the power of masks to resist social hierarchies and subvert the power imbalances that

marginalize her (p. 223). This reading directly connects the spatial and linguistic power to themes of diaspora, identity, and culture. Parting from the significance of carnival, Eric Smith (2009) observes the novel as a postcolonial science fiction that comments on global order and its influence over Caribbean identity and culture. As Smith suggests, the novel's twin worlds symbolize the division between the First and the Third World, with Half-Way Tree serving as "the political unconscious of Toussaint" (p. 146). Smith further associates this spatial division with the concept of the free zone, a real-world example of a space of exception where labor is exploited and history is effaced (p. 152). Moreover, Smith sees Hopkinson's novel as a more effective representation of the complex realities of globalization, as it offers a way to imagine the possibility of resistance through the figure of the multitude (p. 155). Following this concept, Paromita Mukherjee (2012) notes that Hopkinson's characters achieve a sense of hope and belonging through their use of language (p. 5). As Mukherjee expresses, the textual examples of "code-sliding" and "code-switching" in the novel depict how language shapes Caribbean national identity and discourse (p. 2). What sets this group of scholars apart from the previous group is their use of space and language in their focus of study.

Taken together, the critical landscape surrounding *Midnight Robber* reveals a rich engagement with the text's multilayered themes and distinguishable narrative strategies. Existing research effectively covers the layers of linguistic ingenuity, its complex negotiation of science fiction and utopian conventions within a postcolonial framework, and the powerful subversion of gender, race, and identity norms. The discourse displays the significance of Hopkinson's use of Creole as a means for cultural resistance and identity formation, along with the novel's critical engagement with power dynamics within the context of globalization. However, despite this comprehensive coverage, certain avenues of inquiry remain ripe for further exploration, particularly the spatial and psychological dimensions of the novel and how these spaces are shaped by the concept of heterotopia. This thesis intends to add to the existing scholarship by building upon Foucault's concept of heterotopia and its principles as its theoretical pillar, and further unpacking the complex interplay between the spaces of Toussaint and New Half-Way Tree, and how they relate to the themes of displacement, hybridity, and resistance.

Unlike Atkinson's *Behind the Scenes at the Museum* and Hopkinson's *Midnight Robber*, Rene Denfeld's *The Enchanted* has yet to receive the critical attention it deserves. Despite extensive investigation, no research or article with *The Enchanted* as the subject was found. The scholarly work surrounding Rene Denfeld often covers her other works or her general writing style. In describing Denfeld's writing style, Maggie Messitt (2015) passingly mentions *The Enchanted*. As Messitt points out, "Whether she's writing or working as a death penalty investigator (work that often requires spending years talking to families), she's a truth seeker" (p. 12). Denfeld's work encompasses multiple genres, including fiction, nonfiction, and court documents, suggesting that her approach to writing *The Enchanted*, a novel, might be influenced by her non-fiction and investigative practices (Messitt, 2015, p. 14). While scholarly analysis of *The Enchanted* remains insufficient due to its recent publication, the novel provides a significant contribution to contemporary literature, particularly given Denfeld's unique approach to storytelling, which combines elements of investigative journalism, immersion, and fiction. This paper attempts to fill the existing gap in scholarship by examining the prison as a space of otherness and its influence over the inmates' sense of time, identity, and reality. To do so, the narrative is explored through Michel Foucault's theories on heterotopia and its principles.

1.7. Methodology

This thesis incorporates an interdisciplinary approach to deconstruct Rene Denfeld's *The Enchanted*, Kate Atkinson's *Behind the Scenes at the Museum*, and Nalo Hopkinson's *Midnight Robber*. Initially, it fosters a painstaking textual and subtextual analysis of each of these novels to unearth the nuanced ways in which these literary works converge with Michel Foucault's theories of heterotopia. Constituting largely on the concept of emplacement, heterotopia of deviation, crisis heterotopia, and heterochronia as the foundation for this research enabled an extensive interpretation of each work. Not only is each respective work analyzed for any traces of other spaces, tangible or intangible, but the literary spaces have been observed to deduce their dominant heterotopias. Furthermore, these heterotopias are juxtaposed to unveil how they corroborate or repudiate Foucault's concepts. This method facilitates a more comprehensive understanding of how heterotopias beget systems that dictate isolation,

identification, confinement, and excommunication. The thesis will dissect the physical and metaphorical spaces within each novel. In *Behind the Scenes at the Museum*, the inquiry will include the family home, museums, mirrors, and the womb as key heterotopic spaces. *The Enchanted* will be analyzed by emphasizing the prison as a heterotopia of deviation. In *Midnight Robber*, the research will revolve around the planets Toussaint and New Half-Way Tree, the Carnival, settlements, the bush, and the daddy tree, examining how these spaces function as counter-sites.

Next, it derives from Foucault's principles of heterotopia to compose elaborate research; over half of the central characters are purposefully studied regarding their similarities and differences while engaging with the heterotopias in which they are situated. Female and male characters are also considered separately to ascertain how heterotopias condition each sex to behave and think in a certain way. Thereafter, a selected number of the characters will be inspected to detect whether their behavior is anomalous based upon Foucault's notions. Employing Foucault's interpretation of heterotopia, the characters will be bisected in terms of whether they conform or challenge the established norms. These occurrences seek to unravel the spatial and temporal control that heterotopias exert on societies to exclude specific groups of individuals.

This process, on the one hand, provides a meticulous observation of the intricate interplay between the narrative of these novels and Michel Foucault's philosophical ideas. By implementing these analytical and comparative approaches, on the other hand, the thesis aspires to propound the assimilation of thematic elements introduced by Foucault within contemporary literature. It also provides a nuanced understanding of how the authors use physical and metaphorical spaces to represent themes of control, resistance, and the construction of self. Further, by exploring the narratives through the lens of heterotopia, heterochronia, and other related concepts, this research aims to uncover the intricate ways in which these texts conform to or oppose societal norms and power structures. The juxtaposition of literary analysis and philosophical inquiry sheds light on their social and cultural significance and their place within a broader discourse on space and identity.

1.8. Theoretical Framework

1.8.1. Theoretical Background: History of Space from the Medieval Era to Galileo

Spatial understanding in the Middle Ages contrasts starkly with its modern counterpart. Whereas the modern conviction regards space as infinite and open, the medieval understanding contemplated it as “a space of localization” (Foucault et al., 2000a, p. 176). Space, in the medieval period, was perceived as “a hierarchized ensemble of places” with an entangled network of symbolic and social relations weighing its significance (p. 176). These spaces encompass a range of dimensions: sacred and profane sites, protected and open areas, urban and rural environments, as well as cosmological hierarchies (p. 176). Sacred places, such as churches and monasteries, ranked high within the medieval spatial hierarchy, while profane spaces, including brothels and taverns, held less significance. Medieval culture also discriminated in favor of protected places—castles and fortified cities, which afforded security, were markedly superior to the vulnerable countryside. In the same vein, society valued urban areas as the kernel of culture and trade. However, the most glaring example was medieval cosmology, which halved the universe into celestial and terrestrial spheres, with the heavens above in the supracelestial realm. This doctrine informed every aspect of the lives of individuals, from religion to social hierarchy. Yet, this localization of space succumbs to a modern space of infinite extension in the seventeenth century. Galileo’s discoveries on the subject of astronomical observations disproved the localized and hierarchical notion of space and brought forth the idea of an infinite and open universe (p. 176). His work refuted the hypothesis about the central position of the Earth in the cosmos and the hierarchy of places and laid the groundwork for the modern spatial paradigm.

The contemporary thought departs from the positions and measurement of space and, instead, opts for “emplacement” that prioritizes proximity and interconnectedness (Foucault et al., 2000b, p. 176). It then features a network of associations that epitomize structures like lattices, trees, and series (p. 176). Not only has emplacement contributed to contemporary engineering and demography, but it has drastically converted the modern view of space. Foucault emphasizes the significance of emplacement in molding the human experience and the organization of social life (p. 178). He describes the

different emplacements by “looking for the set of relations by which a particular emplacement might be defined” (p. 178). For instance, emplacements of transit, such as streets and trains, are either spaces or means of transport. Similarly, spaces like cafes, movie theaters, and beaches are characterized by their function as temporary way stations, where people engage in brief pauses or social interactions. Foucault then turns to more enclosed spaces of rest, such as houses and beds, which serve as places of repose. However, he is most interested in emplacements that, while connected to other spaces, have the ability to “suspend, neutralize, or reverse” the usual relationships between spaces (Foucault et al., 2000a, p. 179). These unique spaces are set apart by how they disrupt or alter traditional spatial relationships, suggesting a deeper complexity in the way space operates in human experience.

1.8.2. Heterotopia and Heterotopology

Within this modern framework, Foucault presents the notion of heterotopias. As Sohn (2008) puts forth,

Etymologically, heterotopia denotes the contraction of ‘hetero’ (another, different) and ‘topos’ (place). [...] From the 1920s onwards, heterotopia increasingly appears in medical literature to describe a phenomenon occurring in an unusual place, or to indicate ‘a spatial displacement of normal tissue’, but which does not influence the overall functioning and development of the organism. (p. 41)

Although the term was initially applied in medical contexts, Foucault introduced it to the realm of spatial disciplines. Foucault (2000b) describes heterotopias as real and localized places that exist within every society yet stand apart from the spaces to which they refer or correspond (p. 178). These heterotopias offer a counterbalance to utopias, which remain unreal and imagined (p. 178). Furthermore, unlike utopias, heterotopias are distinctly real, physically present, and function in ways that reveal the layered, often contradictory nature of spatial experience in modernity. In other words, these spaces function as “actually realized utopias” where the real locations within a culture are “represented, contested, and reversed” (p. 178). Foucault’s assertion that “we are living not in a homogeneous and empty space but, on the contrary, in a space that is laden with qualities, a space that may also be haunted by fantasy” underscores the complexity of spatial experiences that shape our understanding of heterotopias (p. 177). By drawing on phenomenological perspectives, he highlights that space is imbued with emotional and perceptual dimensions, qualities that not only influence how we navigate our

surroundings but also reflect deeper social and cultural dynamics. This idea aligns with the characteristics of heterotopias.

To add to this, Foucault's (2000b) distinction between "internal space" and "the space outside [du dehors]" invites consideration of how external environments shape lived experiences (pp. 177–178). Examining heterotopias through this lens enhances our understanding of how they challenge conventional spatial norms and reflect the intricate interplay between individual perceptions and societal structures. Foucault then proposes a systematic approach to understanding and analyzing these spaces, which he terms heterotopology (p. 179). He presents heterotopology as a framework for examining the purposes and ramifications of heterotopias in society as part of his investigation of spatial dynamics (p. 179). Heterotopology encourages an examination of how these areas operate within social institutions and how they either challenge or uphold established hierarchies of power. Thus, this framework enriches our comprehension of spatial relations and highlights the transformative potential of heterotopias in contemporary discourse.

1.8.3. Principles of Heterotopia

Foucault outlines six fundamental principles that define heterotopias, each highlighting their complexity. As Foucault (2000b) states, heterotopia is a universal practice among all human groups, although the forms that heterotopias take vary considerably within each culture (p. 179). Universal though they are, each heterotopia has a distinct function within its respective society and time period that can fluctuate over time (p. 180). They can unite disparate and juxtaposing elements in a single space (p. 181). Moreover, they are linked to temporal discontinuities or heterochronias; they can accumulate time, cease time, or dissolve time entirely (p. 182). Accessing and exiting a heterotopia is conditional and restricted, as it may involve permission or purification rituals (p. 183). Lastly, they are related to the space and society in which they exist, either producing an illusion or serving as a compensatory mechanism (p. 184). Understanding these principles is essential for interpreting how various narratives construct and utilize heterotopian spaces to reflect societal norms and individual experiences.

The first principle of heterotopia emphasizes its universality across all cultures and its incorporation into society, even though its forms and functions may vary throughout history (Foucault et al., 2000a, p. 179). Foucault asserts that although no single form of heterotopia is universally applicable, they can be classified into two primary categories. The first category includes what he terms “crisis heterotopias.” As Foucault describes, these spaces are “privileged or sacred or forbidden places reserved for individuals who are in a state of crisis with respect to society and the human milieu in which they live.” In primitive cultures, a crisis heterotopia was allocated for individuals undergoing a pivotal transformation, requiring separation from everyday life, such as old people, parturients, and adolescents. Nonetheless, Foucault argues that crises heterotopias have mostly disappeared from modern society, though remnants can still be encountered in some institutions or cultural practices. As a case in point, boarding schools effectively grant young boys their initial experiences of male sexuality. Another example that unmasks the predominantly discriminatory nature of heterotopias is the “honeymoon trip,” where even the most intimate transition is spatially governed. Within this frame of reference, the honeymoon hotel and the train signify a heterotopia “without geographical coordinates” that provides a symbolic separation from the familiar (p. 180). Crisis heterotopias, hence, demonstrate the system through which societies navigate periods of transition.

As crisis heterotopias become less prevalent, another type of heterotopia emerges and assumes dominance. Foucault (2000b) observes that crisis heterotopias are increasingly being replaced by what he calls “heterotopias of deviation” (p. 180). These heterotopias contain and control individuals who exhibit behaviors outside the accepted norm (p. 180). Prison, as an illustration, fulfils the function of chastising those who transgress the laws and norms of society. This dynamic, coupled with the isolating disposition of these heterotopias, strengthens the prevailing norms and entertains the illusion that the outside world is superior and perfect (p. 184). Criminals, in this defective system, are marginalized and condemned as they corrupt this immaculate fantasy. On top of that, the stigma of criminality further dehumanizes and alienates the prisoners from the rest of the community (Foucault et al., 2013b, pp. 79–80). This results in harsh and inhumane treatment of prisoners and the social ostracization of individuals carrying this title. Furthermore, akin to the repurposed hospitals, prisons historically housed a heterogeneous population of the poor, the unemployed, the criminal, and the

insane (Foucault et al., 2013c, p. 47). This melting pot of disaster only worsened the conditions of these already unfortunate groups. With the emergence of the nineteenth century, however, these spaces were separated, and asylums were designated to treat the mentally ill.

Analogously, Psychiatric hospitals satisfy the need to alienate those whom society deems mad. This, nevertheless, is a relatively new practice. Madness and unreason before the Renaissance were tolerated to some extent:

In the Middle Ages and during the Renaissance madmen were permitted to exist in the midst of society. What is called the “village idiot” did not get married, did not participate in games, and he was fed and supported by others. He would roam from town to town, sometimes he would enter the army, he would become a peddler; but when he became too worked up and dangerous, the others would construct a little house outside town where they would temporarily confine him. (Foucault et al., 2000b, p. 341)

While the Renaissance “liberated the voice of Madness” after neutralizing it, the Age of Reason swiftly suppressed and silenced it once more (Foucault, 2013d, p. 44). Madness during the mid-eighteenth century “was recognised before it was known” (Foucault, 2013e, p. 387) and required an immediate response. The quarantine of the lepers and the ritual of segregation that was practiced to stop the disease from spreading led to the idea of distancing any form of deviancy from the community (Foucault et al., 2013b, p. 5). The madman, once a figure of religious significance, becomes a problem of the “police,” representing a disruption to the social order (Foucault, 2013d, p. 62). Mass confinements of the mad or the libertine were a direct result of this new perception of madness.

Nursing homes, similarly, can be considered as another prime example of heterotopia of deviation. Yet, what distinguishes nursing homes as a heterotopia from asylums and prisons is the unique quality that places it between heterotopia of deviation and crisis heterotopia (Foucault et al., 2000a, p. 180). As Foucault postulates, since “leisure activity is the rule,” indolence is considered a deviation (p. 180). The practice of confining unproductive individuals is linked to the changing economic landscape and the emergence of a new work ethic. The capitalist industrial society had minimum tolerance for groups of “vagabonds” who did not contribute to production (Foucault et al., 2000b, p. 341). As the old could no longer participate in wars or the workforce, they were pushed to the margins of society. The elderly, once cared for by families or religious institutions, have become associated with idleness and a burden on society, leading to their confinement in heterotopias of deviation like nursing homes. This is in

contrast to primitive societies, where individuals in a state of crisis—including the elderly—were placed in privileged or sacred crisis heterotopias. Nursing homes, then, reflect the ambiguous position of the elderly in modern society. Thus, old age, much like madness and crime, becomes an issue that needs to be concealed and removed from mainstream society. Likewise, nursing homes emplace the abnormal under the authority of an institution devised to enforce exclusion.

The second characteristic of heterotopia, as described by Foucault, lies in its specificity. Foucault (2000b) explains that heterotopias fulfill distinct roles within a society, and their functions can shift over time (p. 180). A prime example is the cemetery, which has been an integral part of Western culture, but its heterotopic significance has changed throughout history. Cemeteries served as essential components of urban areas and were located in the center of cities in medieval culture. This design not only accommodated community mourning, but it also signified the intrinsic relationship between life and death in everyday existence, acting as a continual reminder of mortality's inevitability. However, the current practice of siting cemeteries on the fringes of metropolitan areas represents a significant shift in how death is understood and administered. Death is no longer an integrated or tangible part of community life; instead, it is a distant concept that reflects society's discomfiture with mortality and desire to be apart from the living. As Foucault explains, this spatial reorganization results from the "individualization of death and the bourgeois appropriation of the cemetery" (p. 181). Hence, by relocating burial grounds to the periphery, death becomes more private, less visible, and detached from everyday life. This shift indicates a broader cultural move toward privatization and personal management of death, leading to a disconnection between living spaces and places of remembrance. Consequently, the once integral role of cemeteries in urban life has diminished, transforming them into isolated zones that reflect contemporary society's ambivalence toward death and its significance within the public sphere.

Hospitals serve as another example of the evolving nature of heterotopias. They were not solely focused on medical care but also played a role in the broader societal project of controlling and managing deviance. With leprosy abiding and the leper houses rapidly vacating, hospitals would serve another objective: social and moral exclusion of the mentally challenged, elderly, and criminals. Since these hospitals were located on

the outskirts of the cities to prevent the spreading of the disease, they created divided heterotopias that confined the so-called mad of society:

The forms this exclusion took would continue, in a radically different culture and with a new meaning, but remaining essentially the major form of a rigorous division, at the same time social exclusion and spiritual reintegration. (Foucault et al., 2013b, p. 6).

The process of repurposing these hospitals was lengthy. Yet, with the medicalization of Madness and the advent of capitalism, confinement houses came into play once more to excommunicate the deviant individuals. The focus on the insane as a distinct category of deviance resonates with the growing influence of medical thought and the emerging concept of mental illness. Asylums sought to create a controlled environment for observation and treatment, marking a transition from the purely moral correction of the classical period towards a more medicalized approach.

The third principle of heterotopias emphasizes their capacity to bring together incompatible spaces within a single location. Foucault (2000b) elucidates that heterotopias “juxtapose in a single real place several emplacements that are incompatible in themselves” (p. 180). He illustrates this with the example of Persian gardens, which are designed as sacred spaces representing a microcosm of the world, with different sections symbolizing various regions and a central basin signifying the most sacred point (pp. 181–182). Persian carpets, originally inspired by these gardens, reflect the same symbolic structure, embodying a miniature world within a contained space. Historically, these gardens have functioned as universal heterotopias, blending nature and culture. This concept continues in spaces like zoological gardens (p. 182). In this light, nature and society are similarly juxtaposed.

A more striking example of this principle is the theater, where a single stage brings to life a unique spatial experience that defies the logic of everyday life. Theaters, by their very nature, embody a heterotopia that juxtaposes disparate locations and temporalities within a single, confined space. Often with little regard for geographical accuracy or logical coherence, they transform the stage into a microcosm of the world. The multiple layers of production in a theater create a sense of spatial disorientation, blurring the boundaries between real and imagined spaces. Similarly, cinema is a “curious rectangular hall at the back of which one sees a three-dimensional space projected onto a two-dimensional screen” (Foucault et al., 2000a, p. 181). As a result,

cinema and theater construct a multifaceted reality that engages the audience in the process of creating the heterotopia.

Heterotopias' fourth principle, stemming from their ability to disrupt temporal norms, manifests during interruptions in conventional time. According to Foucault (2000b), heterotopias are intricately linked with temporal discontinuities, termed heterochronias, which mirror their spatial counterparts. Heterotopias begin to function fully when individuals are in a state of absolute break with the traditional time. For instance, cemeteries exemplify heterotopias by embodying a profound heterochronia—the transition from life to death—marking a perpetual dissolution and fading away (p. 182). Foucault further delineates modern heterochronias, contrasting museums and libraries that accumulate time indefinitely with spaces like fairs and festivals, which celebrate the ephemeral and precarious aspects of time (p. 182). In the former heterotopias, time is seemingly halted and shielded from the usual processes of decay and change, while in the latter, time is “futile” and “transitory” (p. 182). Moreover, he identifies a hybrid heterotopia in contemporary society—the vacation village or Polynesian resorts—where urban dwellers experience a temporary escape into a primitive and timeless environment (p. 183). The hybrid heterotopia, then, represents time in its most fleeting form and provides a glimpse into alternative realities. In essence, these heterotopias challenge conventional notions of time, creating spaces where diverse temporalities intersect and coexist.

The fifth principle of heterotopias concerns the conditions for access, which are typically restricted and regulated. Foucault (2000b) mentions that these spaces are governed by systems of opening and closing, isolating them while simultaneously allowing controlled entry. Access often requires permission, specific actions, or the completion of rituals. Foucault further elaborates on this characteristic by explaining:

In general, one does not gain entry to a heterotopian emplacement as if to a windmill. Either one is constrained to enter, which is the case with barracks and prisons, or one has to submit to rituals and purifications. One can enter only with a certain permission and after a certain number of gestures have been performed. (p. 183)

For example, barracks and prisons are heterotopias with regulated and constrained entry. This careful access highlights the inherent power dynamics of such heterotopias. Other heterotopias, such as Muslim baths and Scandinavian saunas, require “a half-religious half-hygienic purification” to access entry (p. 183). This selective entry emphasizes the

distinct societal functions of heterotopias, which exist both as secluded spaces and ones requiring deliberate participation.

What is more, he observes that certain spaces, though seemingly open and accessible to everyone, often conceal mechanisms of exclusion. While individuals might believe they are gaining access, their entry simultaneously distances them from the central space. Foucault (2000b) provides the example of old farms in Brazil and South America, where travelers were allowed to rest in designated rooms. These rooms, however, were separated from the main living areas, ensuring that visitors never fully integrated into the family's private domain (pp. 183–184). A contemporary equivalent is found in American motels, where individuals might secure privacy for discreet purposes yet remain detached from the public sphere. This spatial arrangement highlights how heterotopias can simultaneously offer access and enforce separation.

The final attribute of heterotopias pertains to their specific function in relation to their surrounding spaces. This principle, which may be referred to as the relational function of heterotopias, clarifies that heterotopias are dynamic interplays with the larger physical and social settings they occupy rather than being isolated or self-contained entities. This relational function is communicated via two primary functions. According to Foucault (2000b):

This function is spread between two extreme poles. Either the heterotopias have the role of creating a space of illusion that denounces all real space, all real emplacements within which human life is partitioned off, as being even more illusory. (p. 184)

Firstly, heterotopias can create spaces of illusion, drawing attention to the illusory nature of real spaces (p. 184). By offering distinct perspectives and experiences that upend the perceived order of things, they challenge our presumptions about reality. One such case is the brothels that have historically served this purpose by offering an alternate reality that diverged significantly from everyday life. Secondly, heterotopias can provide alternative spaces that are more organized and ideal than the chaotic and disordered environments of everyday existence (p. 184). This latter type of heterotopia operates as a compensatory space and seeks to establish utopian worlds that compensate for the flaws of current social arrangements. An example exists in the Puritan societies established by the English in America, which embodied the notion of an ideal and meticulously arranged community, standing in stark contrast to the complexities and disorder of the world outside (p. 185). Examining these relational functions yields

further information on how heterotopias reflect and actively affect society's ideals and individual experiences within their respective settings.

Additionally, to Foucault (2000b), the ship serves as a potent symbol of heterotopia, representing a self-contained space that moves across vast expanses, connecting disparate worlds while embodying human imagination. He describes the ship as a "floating space, a placeless place," existing autonomously yet traversing the limitless ocean. It travels "from port to port, from watch to watch, from brothel to brothel, all the way to the colonies" in search of treasures, illustrating its role not only in economic expansion but also as the "greatest reservoir of imagination" (pp. 184–185). The ship's ability to exist simultaneously within and outside societal boundaries makes it the ultimate heterotopia. Foucault contends that in civilizations without ships, "the dreams dry up, espionage takes the place of adventure, and the police that of the corsairs" (p. 185). This comparison reinforces how essential the ship has been to human exploration and fantasy, embodying the tension between freedom and control, adventure and surveillance, in a world that constantly seeks to define its borders. This final principle, thereby, underlines that heterotopias, despite their distinct characteristics and functions, are inherently intertwined with the broader spatial and social fabric. They serve as counterpoints, mirrors, and alternatives to the dominant spaces of social life, constantly challenging our perceptions of reality and offering new ways of experiencing the world. The relational function of heterotopias, therefore, highlights their transformative potential and their capacity to disrupt established norms and introduce new possibilities for social and spatial organization.

The theoretical framework of heterotopia, with its roots in medieval spatial understanding and its evolution through the concepts of emplacement and heterotopology, extends a robust lens for examining the selected literary works. Foucault's principles of heterotopia, including the concepts of crisis heterotopias, heterotopias of deviation, and illusory and compensatory heterotopias, offer a detailed structure for exploring how these spaces operate within the novels. Heterochronia further enriches the analysis by highlighting the disruption of conventional time within these spaces. By understanding heterotopias as spaces that reflect and challenge societal conventions, this concept provides a means to investigate the intricate relationships between space, power, and identity in the chosen texts. Finally, this theoretical pillar

allows for research into how authors use these concepts to build narrative worlds that subvert traditional perceptions of space and time.



2. CHAPTER TWO: *The Enchanted*

There is no Frigate like a Book
To take us Lands away
— Emily Dickinson

Rene Denfeld's fictional novel, *The Enchanted*, offers a profound exploration of injustice, trauma, and the dehumanizing effects of incarceration. Interwoven with the main plot are the stories of several inmates, highlighting their individual struggles and the systemic issues within the prison. This chapter deploys Michel Foucault's concepts of heterotopia of deviation, crisis heterotopia, heterochronia, and the evolving and transitory nature of heterotopias to reflect on the prison as a space of otherness, where societal norms are both reflected and subverted. Simultaneously, Foucault's notions on the history of Madness, how Madness emerged as a disease and evolved, provide a critical framework to interrogate how the novel depicts the intersections of madness, marginalization, and power in a heterotopian space. An analysis of these elements provides a lens through which the novel's discourse is better understood.

Deviation and its subsequent repercussions are the most noticeable theme in the narrative of *The Enchanted*, as Denfeld presents a critical examination of society's relentless pursuit of excommunication and confinement of these oddities. Employing Foucault's theories on heterotopia of deviation demonstrates the hierarchies between the normal and the deviant and a desire to suppress individuality and enforce conformity. Moreover, through Foucault's heterotopia of deviation, prison becomes a site for illustrating the contradictory nature of societal norms. In this sense, the invisible tensions between societal exclusion and potential transformation are within this heterotopia. This assessment renders an insight into this work's exploration of the defective system of the prison. Crisis heterotopias are also indirectly applicable to the prison setting in *The Enchanted*, as the prisoners potentially experience a form of crisis within their confinement. The constant surveillance, lack of privacy, and exposure to suffering create a perpetual state of crisis for the inmates. From this perspective, the dungeons and the solitude they offer transform these places of punishment into safe havens for the inmates undergoing brutal and inhumane treatments. This constant crisis also leads to the creation of an imaginary world, the enchanted world, by the prisoners as an escape from the harsh realities of their living conditions.

Prison in *The Enchanted* also serves as a transitory heterotopia. Like prisons in general, the prison in *The Enchanted* functions as a space of temporary confinement for individuals who have committed crimes, with the goal of correction or rehabilitation. The narrative follows characters, including the white-haired boy and York, processed through the system upon arrival, assigned work and cellblocks, and subject to the prison's disciplinary rules. Their sentences reflect a designated period of removal from mainstream society. However, while the prison's primary concern should be the possibility of rehabilitation and a return to normalcy, the novel quickly dispels this simplistic notion of transience, revealing the brutal realities of prison life that often hinder genuine transformation. For instance, the unnamed narrator, trapped in the dungeon, finds solace in books and constructs a magical world to cope with the trauma and isolation. This suggests that the experience of imprisonment, notably in such extreme conditions, leads to profound psychological shifts that persist even after release. The novel depicts the prison as a space where violence and abuse are not only tolerated but often thrive. The unchallenged power dynamics among inmates indicate how the prison environment perpetuates cycles of harm, shaping individuals' identities and limiting their opportunities, making a true return to society difficult, if not impossible. That is to say, the transitory nature of the prison originates not from its temporary confinement of individuals but from its constant adaptation to the evolving demands of power and control. Therefore, applying Foucault's heterotopia to the narrative of the novel demonstrates the prison not just as a physical structure but as a complex microcosm reflecting the anxieties, desires, and contradictions of society.

Lastly, Foucault's concept of "heterochronia" extends a conclusive lens through which to analyze *The Enchanted*. Heterochronias, as spaces that disrupt the conventional experience of time, forge alternative temporalities within the dominant flow. With its setting in a death row prison and its infusion of magical realism, *The Enchanted* offers an alluring example of how heterochronia manifests in both physical and psychological dimensions. The prison in the novel can be interpreted as a physical manifestation of heterochronia, as it stands as a stark contrast to the temporal rhythms of the outside world. The routines, the endless repetition, and the looming specter of death all contribute to a distorted sense of temporality. This resonates with the narrator's experience in the dungeon. Time becomes fluid and unreliable, marked by a blurring of past, present, and future. The narrator's visions and their profound connection to

literature offer a form of escape from the crushing weight of linear time, creating moments of reprieve within the oppressive reality of confinement. Further, prisons perform as time capsules, preserving archaic practices and social structures that have long since disappeared from mainstream society. This is evident in *The Enchanted's* depiction of the prison's antiquated architecture and brutal punishments, which hark back to earlier eras of penal practice. The framework of heterochronia manifests the complex interplay of individual and collective temporalities in the novel, affirming the prison as a site where the past, present, and future collide.

2.1. Behind Bars: A Short Journey Through Prison History

To fully comprehend the heterotopia of prison, it is essential to explore the historical and social backdrop of the prison and how its function has shifted and evolved. Prior to the nineteenth century, imprisonment was neither the primary form nor the dominant manifestation of punishment. Instead, public executions with elaborate rituals of torture and corporal punishment were favored. This was a public spectacle intended to deter crime and reassert the sovereign's power (Foucault, 1995, pp. 32–33). This approach focused on the body of the condemned as the primary site of punishment (p. 131). The issue with this system was not only the extreme form of punishment but also the immunity of a select few to these penalties. According to Giorgio Agamben (1998), a fundamental paradox at the heart of sovereignty is that the sovereign, who holds the power to decide on the exception and suspend the law, is simultaneously “outside and inside the juridical order” (Agamben et al., p. 15). This also instigates a situation where the law can be abolished by the very entity that it empowers. The paradox of sovereignty, therefore, pinpoints the inherent inconsistency and ambiguity of the juridical order, disclosing the exception as the bedrock of the rule. However, there was a shift in the eighteenth and nineteenth centuries towards a more discreet and “humane” approach to punishment, with a focus on reforming the individual:

Punishment had gradually ceased to be a spectacle. And whatever theatrical elements it still retained were now downgraded, as if the functions of the penal ceremony were gradually ceasing to be understood, as if this rite that ‘concluded the crime’ was suspected of being in some undesirable way linked with it. It was as if the punishment was thought to equal, if not to exceed, in savagery the crime itself, to accustom the

spectators to a ferocity from which one wished to divert them, to show them the frequency of crime, to make the executioner resemble a criminal, judges murderers, to reverse roles at the last moment, to make the tortured criminal an object of pity or admiration. (Foucault, 1995, p. 9)

The transition from public executions involved a process of gradual changes, including the abolition of the pillory and the use of prisoners for public works. This shift was stimulated by a confluence of factors, such as Enlightenment ideals of reason and human perfectibility, concerns surrounding the efficacy and barbarity of public executions, and the emergence of new prison models (pp. 55–56). This shift was mirrored in legal reforms and the development of new theories of law and crime. Nonetheless, public executions continued to haunt penal systems, leading to further measures to conceal executions from public view. This transformation in punishment reflects a broader shift in power dynamics.

With the objectives of punishment shifting, the need for a more cautious practice emerged. Imprisonment initially held a marginal position in the penal system, often attributed to arbitrary royal decrees and regarded as a symbol of despotism (Foucault, 1995, p. 119). Thus, the rise to prominence as the dominant form of punishment in the nineteenth century marks a turning point in how society handles crime and deviance. The prisons intended to morally and spiritually rehabilitate individuals and prepare them for reintegration into society through a series of disciplinary acts (pp. 119–120). The “body” of public torture, then, succumbed to a new focus on the “soul” (p. 16). This shift indicates a transformation in the way power functioned. This newfound disciplinary power, unlike sovereign power, is characterized by its focus on the scrupulous control of bodies and minds, rather than inflicting pain and inducing terror (pp. 136–137). Discipline, contrary to earlier forms of power like slavery, operates through subtle techniques of surveillance, normalization, and individualization to produce docile and useful subjects. The prison, to Foucault (1995), is the prototypical example of disciplinary power in action (p. 209). The institution of prison, therefore, aims to govern and subjugate every aspect of the individual’s existence. This extends beyond simply depriving humans of liberty; it encompasses their physical training, work habits, daily conduct, moral attitude, and state of mind (p. 236). This system, however, blurred the lines between disciplinary control and legal punishment, subjecting individuals to

accelerating levels of surveillance and regulation rooted in minor infractions or perceived deviations from societal norms.

Despite its focal position in the carceral system, the prison has consistently been censured for its failure to effectively diminish crime and sustain social control. One such critique is that prisons, in reality, increase the number of criminals through the inhumane conditions of confinement, the encouragement of recidivism, and the creation of a closed milieu of delinquency (Foucault, 1995, pp. 266–267). The recurring failure of the prison indicates that its function transcends simply eliminating offenses. The prison instead contributes to “differentiate” illegalities, establishing a hierarchy of deviance and control, and using delinquency as a tool for broader social surveillance (pp. 272–273). Therefore, the prison, although purported as a humane alternative to earlier forms of punishment, ultimately functions as a more pervasive mechanism of social control, blurring the lines between deviance, criminality, and punishment.

However, the delinquents were not the sole demographic experiencing imprisonment. Initially interwoven with social and economic elements, confinement arose as a response to poverty, unemployment, and moral transgressions. In the seventeenth century, this practice, termed the Great Confinement, saw the establishment of institutions like the Hôpital Général in Paris, where individuals deemed deviant were incarcerated (Foucault et al., 2013d, pp. 47–54). These repurposed hospitals were not only medical establishments but also places for moral correction, where inmates were subjected to strict discipline and forced labor with the purpose of reforming their character (p. 73). Since the ethical framework of the time perceived poverty and idleness as moral failings, confinement was justified and considered both punishment and support (p. 60). Rather than being propelled by humanitarian concerns, this shift was facilitated by an intricate interplay of social, political, and economic factors. The primary reason for this change was the advance of industrial capitalism, which generated a decline in the economic benefits of confinement, as industrial institutions failed to effectively manage poverty and unemployment (pp. 67–70). Another important factor in this shift was the evolving nature of work under industrial capitalism, which demanded an available workforce, rendering the restrictive nature of confinement obsolete. This realization, coupled with increasing criticism of the inhumane conditions within these

institutions, led to a gradual decline in the practice of confinement, at least for the poor and unemployed.

Detention and confinement extended beyond the poor and unemployed. It also included the insane, venereal-disease afflicted, homosexuals, and religious dissidents (Foucault et al., 2013c, p. 78). This combination of individuals depicts an ambiguous understanding of deviance, where moral transgressions, mental illness, and social inadequacy are conflated under the umbrella of “unreason” (Foucault et al., 2013). Over time, the confinement’s focus realigned towards the insane, as other categories of deviance were gradually detached and governed through other systems of control (2013e, p. 396). Moreover, with the growing discernibility of madness within these institutions, along with their protests against their treatment, the issue of mental illness required immediate attention. The liberation of the insane from traditional captivity lacked a definitive break from the past. Instead, it constituted a restructuring of control. While physical restraints were removed, a new type of confinement emerged in the form of the asylum, where medical authority substituted moral correction (2013f, p. 426). The asylum objectified and medicalized madness, transforming it from a manifestation of unreason—a societal and moral issue—into a mental illness requiring specialized treatment (2013c, p. 87). However, this shift exceeds scientific advancements. The asylum, like the prison, and despite its medical façade, perpetuated the power dynamics of confinement, imposing upon the insane a new system of surveillance, judgment, and control.

2.2. Enchanted Worlds Within Walls

Within the periphery of *The Enchanted*, two distinct heterotopias emanate, each reflecting contrasting dimensions of power, confinement, and the human experience. The prison as a tangible spectacle of societal control operates as a space of deviation, forcibly isolating individuals deemed deviant and subjecting them to unrelenting networks of discipline and surveillance. Contrarily, the enchanted world, conceived from the collective imagination of the inmates, constructs a heterotopia of illusion and resistance, presenting an ethereal refuge from the grim realities of their imprisonment. This fantastical realm, prevailing solely within the minds of its creators, provides for the

exploration of alternative realities and the articulation of autonomy within an environment devised to deprive them of both. By juxtaposing these two heterotopias, *The Enchanted* encourages the reader to assess the dynamic interplay of the concrete forces of social regulation and the interminable aptitude of human imagination, ultimately provoking inquiry about the nature of freedom, truth, and the power of storytelling.

The act of confinement strictly segregates the normal and the abnormal within a society, solidifying the power structures that define orthodox and conventional behavior. In this context, madness, homosexuality, criminality, poverty, and even senescence are deemed as divergence. Foucault (2013d) contends that confinement transcends the physical boundaries and is a technique of power purposed to cut off and oppress deviancies while simultaneously settling their place in the community (Foucault et al., p. 47). Moreover, prisons embody all six principles that Foucault attributes to heterotopia, including being linked to crisis, reflecting societal values, juxtaposing different spaces within themselves, representing both temporal and eternal aspects, creating illusions, and serving as spaces of compensation (Shamma et al., 2023, pp. 103–104). In *The Enchanted*, the prison's physical structure and governing culture epitomize these principles.

2.3. Trapped Perspectives: The Cage and the Gaze

The walls, the dungeon, and the locked doors demonstrate concrete barriers barring the inmates from the outside world. The Dugdemonia cage, as a case in point, serves as a striking symbol of the physical and psychological control exerted within the prison:

The cage is just big enough to hold one man. It stands nine feet tall and is made of lathe-carved wooden bars as hard as iron. Back in the early 1800s, a company in Louisiana called Dugdemonia Holdings made these cages from wood they imported from Africa on the slave ships. The slaves made the cages and sometimes died in them. The cages were sold to small towns where jailers needed a place to hold the ranting or insane, and to plantations where owners needed a holding cell for runaways. The Dugdemonia cages became popular with correction officers and revolutionaries, as cells for prisoners and for torture. More than one man has died of starvation in a Dugdemonia cage. (Denfeld, 2014, p. 14)

The cage within the prison, much like the prison itself, operates as a space within a space where individuals deemed most deviant, i.e., death row inmates, are further segregated

and subjected to heightened control. Originally designed for “ranting or insane” individuals and later used for torture, the cage’s history exemplifies the shifting function of confinement, evolving from a tool for regulating deviance to an instrument of punishment. In this context, it represents the ultimate form of dehumanization and control, where individuals were stripped of their freedom and treated as mere commodities.

Moreover, the cage in *The Enchanted* produces an evolutionary trajectory. While still an emblem of captivity and control, the cage now offers a supposedly more humane purpose: to facilitate legal counsel and maintain order during interactions between inmates and the outside world. This evolution exhibits a changing societal understanding of punishment and the rights of prisoners in society. This evolving nature of the cage also positions it as an exemplary manifestation of a heterotopia. According to Foucault (2000b):

The second principle of [...] heterotopias is that, in the course of its history, a society can make a heterotopia that exists and has not ceased to exist operate in a very different way; in fact, each heterotopia has a precise and specific operation within the society, and the same heterotopia can have one operation or another, depending on the synchrony of the culture in which it is found. (p. 180)

Therefore, the cage transforms from a site of torture to a place of social justice. The shift, however, only occurs on the surface. The continued use of the cage as a means of confinement perfectly demonstrates that power structures are not easily dismantled. In its current form, the cage represents a compromise between authoritative control and individual rights to privacy, a tension that is incessantly addressed within the context of the prison system.

What is more, the cage makes the inmate hypervisible, exposed to the gaze of those outside. This mirrors Foucault’s (1995) exploration of the gaze as a mechanism of power, especially within institutions like asylums and prisons. In this sense, the cage acts as a Panopticon, “ [inducing] in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power” (Foucault, 1995, p. 201). Therefore, the cage intensifies the sense of constant observation and control, turning the inmate into an object of scrutiny, stripped of privacy and agency. The cage’s physical structure, with its open bars and deliberately limited visibility, facilitates an unchallenging system of observation for the guards and other authorities. This

surveillance is further extended by the isolation of the death row inmates. The lady, as an agent of the authorities, uses this feature of the cage to her advantage and carefully studies York when they first visit (Denfeld, 2014, p. 15). Hence, the cage operates as an architectural design that prioritizes surveillance and control, isolates and objectifies individuals deemed deviant, and enforces conformity to societal expectations.

Another function of the cage is creating a third space that balances the We-They dichotomy. Lashchuk (2024) addresses the ways in which the Ukrainian youth organizations use We and They to define themselves and their relationship with the outside world. The organizations frequently use “We” to highlight their shared values, mission, and sense of community, which sets them apart from the “They” of mainstream society (Lashchuk, 2024, p. 54). In *The Enchanted*, the heterotopia of prison becomes a powerful symbol of the “We” versus “They” divide. The inmates form a distinct “We” united by their shared experience of confinement and their removal from the community. Within this “We,” individual identities are often reshaped or even replaced by prison personas. The “They” for the inmates encompasses the guards, the legal system, and the outside world. Amidst this climate, the Dugdemonia cage stands as a heterotopia that blurs the lines between the dichotomies, enabling unique interactions and transformations. This physical separation illustrates the inmate’s liminal status—they are still within the prison’s “We,” although temporarily placed in a space that facilitates interaction with the outside “They.” This interaction within the confines of the cage represents a bridge between the two worlds, a third space where communication and understanding potentially flourish.

2.4. Defying Norms, Defining Walls

The prison in *The Enchanted* is depicted as a space with its own set of rules and social dynamics. To Foucault (2000b), heterotopias possess “a system of opening and closing that isolates them and makes them penetrable at the same time” (p. 183). The prison’s heavily guarded entrances, its system of lockdowns, and the constant surveillance all reinforce this sense of separation and control. Entering this confined and enclosed heterotopia entails “certain permission” and performing predetermined actions (p. 183). After their mandatory entrance, this heterotopian emplacement constrains

individuals and denies them exit before they serve their time. The prison in *The Enchanted* exemplifies a heterotopian space as it creates a separation from the dominant social space, operating as a self-contained world with its own distinct rules, hierarchies, and social dynamics. Spaces of deviance, while distinct from mainstream society, are not entirely separate; instead, they feature a complex interplay of internal and external forces that shape their social dynamics (Helten, 2015, p. 171). However, as Errol Francis argues, Foucault's concept of heterotopia often neglects the subjective experience of individuals within spaces such as prison (Francis, 2019, p. 20). *The Enchanted* addresses this gap, delving into the psychological complexities of the inmates' lives and the ways in which they navigate the paradoxical nature of their confinement. Even inside the prison, the rules of the outside world are distorted or inverted. While in society, criminality is frowned upon, inside the prison, crime loses its significance and becomes irrelevant (Denfeld, 2014, p. 83). Instead, power is established through physical dominance and control, embodied through the character of Risk and his crowd of "cronies" who rule through intimidation and violence. Figures like Risk represent a second power structure that operates within the prison walls, often undermining the official authority of the guards. Their control over contraband, information, and even violence generates a shadowy network that dictates the lived experiences of many inmates, particularly those vulnerable to exploitation or manipulation. This parallel hierarchy flags the limitations of the institution's power, showcases how order can be subverted and adjusted within a heterotopic space.

Rape and its looming threat have always been used as a means of control and dominance. In her study of post-apartheid South Africa, Helen Moffett (2006) discusses how structural power, particularly as a legacy of apartheid, commences a rape culture. Moffett argues that under apartheid, the dominant white minority appropriated violence, not just in public and political spheres but also in private and domestic spaces, to control the Black majority and reinforce their subordinate status (p. 132). This created a social script where violence was seen as a legitimate means of regulating those deemed "inferior" or "subversive" (p. 138). While this study is done specifically on post-apartheid South Africa, it indubitably communicates the underlying control in the act of rape. In *The Enchanted*, the "rape shed", as the name suggests, is a site of extreme violence and subjugation. This space embodies the darkest aspects of power relations

within the prison, where the dominant group exerts control over the vulnerable. In this environment, rather than the rapist, the victim of rape is outcasted:

He never sits with Risk and his cronies. That would be unthinkable. He sits with the other punks at the worst table in the mess. The men at that table are broken, and even the kindest among us treat them like refuse. The white-haired boy sits with the others as if he is not there. (Denfeld, 2014, p. 91)

For the victims, the rape shed, Hall of Lifers, and the prison itself become a locus of extreme deviance within an already deviant population. The rape shed also creates a distorted experience of time. While for the victims, the trauma inflicts lasting psychological wounds, affecting their perception of time and memory, for perpetrators, it opens a space to enact their desires, operating outside conventional morality and temporal constraints. Moreover, the rape shed functions as an illusory heterotopia for perpetrators, masking their brutality behind a façade of power and dominance. Whereas, for victims, it exposes the prison's failure to protect, sustaining the fictitious nature of rehabilitation, and revealing the institution's potential for harm. Thus, the prison, contrary to its initial promise of fostering rehabilitation, ultimately reinforces its foundational purpose: the torture and punishment of individuals deemed deviant.

However, this heterotopian space of suffering and pain generates opportunities for the inmates who comply and conform to the authoritative power. Risk and his crew, through a monopolization of the prison currency, have access to an exclusive heterotopia that grants them power over the rest of the inmates (p. 84). This micro heterotopia within the macro heterotopia of prison is impenetrable for the ordinary inmates and only accessible for a select few. In this light, the prison in *The Enchanted*, while undeniably cruel and controlling, also produces a space of compensation for some inmates. Heterotopias, as attested by Foucault (2000b), serve a specific function with respect to their surrounding space. (p. 184). This trait results in two extremes:

Either the heterotopias have the role of creating a space of illusion that denounces all real space, all real emplacements within which human life is partitioned off, as being even more illusory. [...] Or, on the contrary, creating a different space, a different real space as perfect, as meticulous, as well-arranged as ours is disorganized, badly arranged, and muddled. (Foucault, 2000b, p. 184)

In Denfeld's *The Enchanted*, Risk and his cronies live in relative luxury, with "gourmet concoctions" and "hot, delicious smells" drifting from their cells (p. 84). This disparity not only underlines the corruption and injustice within the carceral system but also

indicates that the prison can offer a perverse form of success and even pleasure for those who effectively navigate its internal power dynamics.

Yet another vivid example of this extreme heterotopian space existing in *The Enchanted* is York's childhood home and hometown. In this heterotopia, York and his mother, Shirley, are constantly exploited and sexually assaulted. Similar to brothels that partition human life into real and illusory, this house defies the real-life values of virtue and humanity. Shirley's body becomes the property of all men, and the house, by proxy, becomes an emplacement heterotopia for the community's men to experience moments of pleasure outside societal norms. As White (2018) posits, power fails to "recognize the individual body" and "sees the body as a component part of a network – a constitutive element of a wider political problem, the body-politic" (pp. 86–87). Shirley's body, marked by syphilis, becomes a site of difference, a space of "otherness" due to the disease. Although, as mentioned by Foucault (2013b), venereal diseases were treated medically since the sixteenth century (p. 7), Shirley and York's syphilis remains neglected and untreated as it provides an easy and moral escape for the rape and violation. Even the doctor participates in perpetuating this cruelty (Denfeld, 2014, pp. 50–69). Since, as long as Shirley and York are unaware of the severity of the violence they are subjected to and are willing to endure it "for a piece of candy" (p. 36), the abuse can persist. The deviance and medicalized madness of these characters in the novel, therefore, condemns them to harsh and uncompassionate treatments by all the members of the community, even their families.

Maltreatment of the mad in society has been widely recognized and has a longstanding history of discussion. Foucault (2000c) believes that despite the massive progress in the field of psychiatry and treatment of madness, the position and status of the mad "has not fundamentally changed in modern industrial society" (p. 336). Foucault divides human activities into four major groups: production, procreation, discourse, and recreation (p. 336). Societies value productivity and participation in the economic system, establish norms around family structures and sexual behavior, endorse coherent and rational forms of communication, and have rituals and celebrations that reinforce social bonds and values. The "marginal individuals" who are voluntarily or involuntarily excluded from these activities are ostracized (p. 336). The "village idiot" or the mad, according to Foucault (2000c), is erased from all the aforementioned activities and

“ordinary society” (p. 337). Therefore, individuals in this position are denied access to certain heterotopias and are restricted and limited to the heterotopia of the deviant and the poor. Prior to the advent of industrial society, the village idiot, while barely tolerated, was an “acceptable social role” (Oliver & Barton, 2005, p. 10). However, institutions like asylums and workhouses were established to control the “economically unproductive people” (p. 10). The deviant characters of *The Enchanted*, living in a modern society, increasingly receive less and less empathy due to their idle and unproductive way of life.

While neither York nor Shirley perfectly fit the historical archetype of the “village idiot,” their stories and their heterotopia reflect aspects of this historical and social dynamic, notably the move from relative integration to exclusion and control. Shirley’s experience as the “town slut” (Denfeld, 2014, p. 53) demonstrates a community’s failure to protect a vulnerable member, while previously it was the norm for the village idiot to be sheltered (Foucault et al., 2000c, p. 341). Though Shirley is never formally labeled a “village idiot,” her social marginalization and vulnerability mirror the precarious position of such figures, particularly in transitional periods. Unlike the later trend of confinement, Shirley initially remains within the community, albeit marginalized and exploited. However, since this integration, in Shirley’s case, is marked by abuse and neglect, it suggests a dark side to community acceptance. Additionally, the village idiot roams the town freely unless he poses a threat or becomes “too worked up” (p. 341); Shirley and York, on the other hand, are doomed to live on the margins and in a discriminatory heterotopia from birth.

This treatment of deviance within heterotopias is profoundly intertwined with broader social and cultural contexts. The specific practices, moral judgments, and evolving medical approaches echo shifting understandings of what constitutes “normal” and “abnormal” behavior. According to Foucault (2000b), heterotopias of deviation are the dominant heterotopias of the modern age (p. 180). These heterotopias function as spaces in which “whose behavior is deviant with respect to the mean or the required norm” is contained and confined so that the society can maintain its normal façade. These spaces often also seek to correct or normalize deviant behavior, as seen in the historical evolution of the treatment of madness (Foucault, 2013). In this context, the prison in *The Enchanted* suggests a world apart, distinct from the outside world.

Moreover, prison has long been a heterotopia of deviation. Foucault traces the evolution of confinement from the exclusion of lepers to the outskirts of the cities to the confinement of individuals deemed mad, which encompassed a broad range of behaviors considered socially disruptive (2013c, pp. 79–80). While *The Enchanted* refrains from explicitly depicting the historical practices of confining the mad, the prison's emphasis on disciplinary rules and the guards' authoritarian presence correspond to this historical function of confinement.

York is a product and a resistor of heterotopia. He instantiates how deviance operates within the heterotopia of confinement and society as well. His defiance of the prison's power structures, his curious resilience against the dehumanizing effects of confinement, and his alarming desire for death all contribute to his complex deviant identity. It is implied throughout the narrative that York committed acts deemed so severe by society that he has been condemned to death. This "criminal" title inevitably positions him as a figure of transgression within the prison's hierarchical structure. York actively defies the prison's attempts to control and manipulate his narrative by remaining silent until he encounters the right person to speak with:

In a prison full of liars, the lady has the advantage of being completely authentic. Even a man like York—especially a man like York—can see there is no game in her smile. There is warmth and kindness and something that looks like steel. You can tell me anything, her eyes say, because I will see the beauty in everything you say. (Denfeld, 2014, p. 17)

While York admits that the lady "hears" him, he refuses to conform to the expectation that he needs to tell his story, remaining silent and withholding his past from the lady's probing. This resistance depicts his knowledge of the malfunctioning system of the prison. However, the most compelling aspect of York's deviance is his desire for death. While the prison is designed to punish and control, York actively seeks its ultimate sanction—execution. He articulates his wish to "feel the sun again just once," framing his desire for death as a yearning for a sensory experience denied to him within the confines of the prison (p. 17). Although heterotopias do not necessarily serve as spaces of complete liberation, as they exist within the power relations of society, they facilitate the practice of freedom by enabling individuals to think and act differently (Beckett et al., 2016, pp. 172–174). York's desire for death can be interpreted as a rejection of the prison's power to dictate his fate, a subversive act that challenges its authority and control over his life.

Furthermore, a desire for death, in essence, is a desire for ultimate liberty. It is the ultimate transition to a space beyond the norms and structures of the living world. Shirley's death from syphilis can be interpreted as a movement into this other space of death. This transition further displays the impact of the disease, which not only marks Shirley's life and changes its trajectory but also determines her death. The impending doom also shadows York's life. With "individualization of death and the bourgeois appropriation of the cemetery," however, death is perceived as a disease rather than freedom (Foucault, 2000b, p. 181). Hence, York's desire increasingly distances him from the public and confirms his deviance.

Nevertheless, York's deviance extends beyond the confines of prison and originates in his childhood. Foucault (2013c) posits that the bourgeois family plays a key role in shaping and enforcing societal norms, particularly regarding madness and sexuality (p. 82). Individuals who desist from conforming to the expectations of the bourgeois family structure are categorized as deviant. This includes mothers who fail to meet societal standards of motherhood, those who exhibit unconventional behaviors, or those who challenge patriarchal authority (Foucault et al., 2013a, p. 490). In such a society, individuals who transgress these norms, especially women and children, experience social exclusion, punishment, or confinement within heterotopias designed to correct their behavior. However, not only institutions such as prisons and asylums but also the community become a space of perpetual judgement, where individuals are constantly observed and evaluated against societal norms:

[unreason] was caught in a perpetual judgement, which never ceased to hound it and apply its sanctions, proclaiming faults and demanding a frank admission of wrongdoing, banishing anyone whose errant ways risked compromising the social order for a long time. (Foucault et al., 2013a, p. 500)

Against this background, since Shirley is committing a "social crime", she is subjected to severe treatments and cruel judgments. The townspeople ostracize and dehumanize her while simultaneously manipulating her and taking advantage of her "daftness" (Denfeld, 2014, p. 104). Being an outcast and an offspring of such a salacious act, York is exposed to the same horrible sexual abuse and inhumane treatment without any eligible adults to rescue or help him.

Shirley and York's abject poverty further alienates these characters from the townsfolk and reinstates their deviation. While the medieval period regards poverty as a

path to spiritual elevation and an opportunity for charitable acts, the Reformation generates a change in perspective, associating poverty with God's punishment and a sign of moral failing (Foucault et al., 2013d, p. 55). As the leper houses were being repurposed to confine and contain the mad, they were also used to "assist" and imprison the poor (p. 51). Confinement was no longer an economic measure; it reflected a moral judgment on poverty. The poor were seen as having chosen a life of idleness and deviance, a choice that needed to be corrected through the discipline and moral instruction provided within the confines of institutions (p. 57). York and his mother's poverty constrain their access to essential resources such as proper housing, food, and education. This limited access divorces them from mainstream society and forces them to navigate life on the margins. Moreover, poverty often carries a social stigma that leads to discrimination and exclusion. York and his mother face prejudice and judgment from those in more privileged positions, further solidifying their status as outsiders. Plus, the novel also highlights that delinquency is a potential byproduct of poverty:

There is a saying among death penalty investigators, the lady knows, that you always end up in the worst house on the block. No matter how poor the neighborhood, no matter how depressing the trailer court, the worst home on the street is always where the family of your client lives. Or the family of the victim. (Denfeld, 2014, p. 32)

As such, the experience of poverty and exposure to criminal activities catalyze a higher likelihood of criminal behavior, perpetuating the vicious cycle of poverty and social exclusion. Thus, poverty restricts and confines individuals into a heterotopia from which an escape is nearly impossible.

2.5. Enchanting Escapes: The Allure of Imagination

The enchanted world of the novel *The Enchanted* starts in a high-security prison, stark and unforgiving. Within this harsh reality exists another world, visible only to some. This is the world the unnamed narrator, a prisoner, sees, a world rich in symbolic imagery that blurs the line between reality and fantasy. Foucault (2000b) posits crisis heterotopias as spaces designed for individuals experiencing a crisis or a period of liminality and transformation (pp. 179–180). Prison, as well as being a heterotopia of deviation, creates a perdurable state of crisis as an organization for punishment and rehabilitation. Not only is it physically set apart from the outside world, but it also exists in a liminal space that challenges societal norms. The setting emphasizes the status of

the prisoners as outsiders, individuals who have transgressed societal boundaries and are now subject to a different set of rules and expectations. Many of the characters in *The Enchanted* grapple with profound personal crises produced by traumatic experiences, mental illness, or the consequences of the inmates' actions. The prison alters to a space where the prisoners confront these crises, albeit in a distorted and often violent manner. What is more, crisis heterotopias accommodate contradictory elements. Joseph Pugliese (2009), drawing upon this concept, explores two particular islands that function as both penal colonies and tourist destinations (p. 663). According to Pugliese, these islands simultaneously house two contrasting realities:

The 'epoch of simultaneity' articulates the possibility of temporally juxtaposing two absolutely dichotomous figures – the wealthy tourist from the Global North and the utterly disenfranchised refugee from the Global South – within the same geographical space (Lampedusa); this same space at once positions the 'near and the far' 'side-by-side' in order to bring into focus the faultline of the border that assembles and configures the 'dispersed' in its matrix. (Pugliese, 2009, p. 664)

This contradiction attests to the discriminatory nature of crisis heterotopias for the less fortunate and marginalized communities. *The Enchanted's* prison constitutes a similar heterotopia to these islands. For the inmates with connections and resources, the prison is safe and a place of relative leisure, while for the ordinary and the deviants, it is a space of inconceivable torture and punishment. Plus, the inmates' suffering and the "rape shed" in *The Enchanted* are as invisible or unimportant to the outsiders as the refugee crisis is to tourists in the islands.

This duality in the idea of prison for the outsiders has its roots in the different perspectives the outsiders have of this heterotopia. Hanneke Stuit explores how the experience of playing a prison escape game in a former prison in Breda, the Netherlands, disrupts players' preconceived ideas about prisons and prison cells (Stuit et al., 2020). According to Stuit, escape rooms rely on the common tropes and images found in carceral imaginary, such as the "lure of the prison cell," which presents the cell as a space of liminality and escape (p. 307). This lure is furthered by popular prison escape narratives and metaphorical constructions of transcendence, often centred on the prisoner's ingenuity and heroism. In this light, York's focus on his upcoming execution as a kind of escape complicates this notion, presenting it not merely as freedom but as a release from the confines of the broader heterotopia of deviation. However, the experience of playing the game inside the former prison disrupts this romanticized

perception of the prison cell (Stuit et al., 2020, pp. 315–316). Thus, the physical space of the prison, particularly the panoptic design of the building, makes players feel trapped and surveilled, much like the real prisoners. *The Enchanted* similarly and vividly portrays the constant surveillance and lack of privacy experienced by prisoners: “Here we have no privacy. We are trapped, naked to one another at all times” (Denfeld, 2014, p. 140). Therefore, the real-life experience of being a prisoner in an actual prison, even though it is an escape game, shatters the wall between the individuals within and beyond the scope of heterotopias.

The prison environment also manipulates the perception of time, producing a sense of temporal disorientation. Characterized by a blurring of past, present, and future, the narrator’s experiences underline the dungeon’s function as a heterochronia. Foucault (2000b) introduces the concept of heterochronia as a disturbance or distortion of linear time, often involving the accumulation of different temporal layers within a single space (p. 182). In *The Enchanted*, with its historical weight and the narrator’s layered experiences, the dungeon integrates disparate temporal elements, building a sense of temporal disjunction. Furthermore, the dungeon exists as a palimpsest, a repository of past experiences and narratives, layering the present moment with reverberation of former occupants and events. The physical structure, as well, conjures up a sense of historical depth, suggesting the passage of time and the piling of stories within its walls. Then, the narrator’s creative imagination and power of storytelling play a crucial role in establishing the dungeon as a heterotopia. The dungeon becomes a site where the tangible and the imagined intersect, creating a layered spatial experience. It is through his detailed descriptions and imaginative leaps that he invites the reader to enter his enchanted world, a space that resides within and beyond the physical confines of the prison.

The narrator’s enchanted world, existing within this environment, represents a counter-site and a personal heterotopia within a broader heterotopic space. His engagement with literature, facilitated by the prison library, is crucial in shaping his perception of reality and creating a personal space that resists the dominant order of the prison. Although the inmates never set foot in an actual library, their solitary cells transform into a library-like heterotopia in which they experience the literature they read. As Catherine Moran states: “A library in the middle of a community is a cross between

an emergency exit, a life raft, and a festival. They are cathedrals of the mind; hospitals of the soul; theme parks of the imagination” (Moran, 2012, as cited in Radford et al., 2015, p. 733). To Foucault (2000b), libraries, as repositories of knowledge and imagination, accumulate time ad infinitum; in this heterotopia, “time never ceases to pile up and perch on its own summit” (p. 182). Books and reading, subsequently, induce a heterotopic experience since they liberate impossible worlds within the confines of solitary imprisonment and create portals to alternative realities, capable of eliciting “dreams and visions” (Denfeld, 2014, p. 25). In Foucault’s (2000a) words:

Dreams are no longer summoned with closed eyes, but in reading; and a true image is now a product of learning [connaissance]: it derives from words spoken in the past, exact recensions, the amassing of minute facts, monuments reduced to infinitesimal fragments, and the reproductions of reproductions. [...] The imaginary is not formed in opposition to reality as its denial or compensation; it grows among signs, from book to book, in the interstice of repetitions and commentaries; it is born and takes shape in the interval between books. (p. 106)

The magic world, as the product of imagination and reading experience, in turn, fosters a heterotopia that reproduces the heterotopia of the library. Foucault (2000b) also describes heterotopias as spaces that create multiple places or times simultaneously within the same physical space (pp. 178–179). Libraries offer this experience by containing within their finite physical space a vast and potentially infinite virtual space of knowledge and imagination accessible through books (Radford et al., 2015, p. 736). Much like how the physical layout of the library fosters unexpected discoveries and encounters with new knowledge and perspective, the inmates who delve into literature and transform their cells into small libraries form and encounter ultimate realities.

Contrary to heterotopias of deviance that suppress the non-normative based upon the dominant culture, crisis heterotopias constitute a safe space for the deviants to exist. In fantasy literature, a portal creates a metaphorical transition for the characters, transmitting them from a dystopia to a utopia and vice versa (Conkan, 2016). The experience of reading, similarly, transports the inmates, particularly the omniscient narrator, to a different realm, cultivating a compensatory, idealized alternative to the real world. According to Regan (2020), there exists an underlying tension between crisis and deviant heterotopias (p. 22). Within this oppressive environment, the characters of *The Enchanted* carve out crisis heterotopias as spaces of refuge and meaning-making. Whether it is the libraries or the experience of reading books in the dungeons, the characters in *The Enchanted* use books to mold a “magic world” to “shelter the tender

nugget of life within” (Denfeld, 2014, p. 54). The narrator’s emphasis on the transformative power of stories also reinforces this concept: “Life is a story. Everything that has happened and will happen to me is all part of the story of this enchanted place” (p. 25). This function is reminiscent of the compensatory and illusory principle that Foucault attributes to heterotopias (2000b, p. 184). Therefore, the enchanted world offers a sense of order and meaning in an otherwise chaotic and dehumanizing place. Moreover, building upon Daniel Defert’s ideas, Kelvin Knight (2016) argues that Foucault’s heterotopian sites function as a textual space of contestation (pp. 15–16). Heterotopia, according to Knight, is not a real urban place, but rather a fictional representation of simultaneously mythic and real sites such as the mirror, the garden, the library, and the prison (2016, p. 15). These sites constitute an unimaginable textual space due to the juxtaposition of incompatible and contradictory dimensions in the same place. Thus, literature and the literary world of books constitute a heterotopia as significant as any real site and place.

The narrator’s enchanted world, however, is not merely a passive escape into fantasy; it is an active process of meaning-making and resistance through storytelling. Robert Topinka (2010) believes that:

fictional heterotopia operates much like the real heterotopias Foucault describes: It is a space where the telescoping of many spaces in one site leads to the intensification of knowledge and the revelation of the governing principles of its order. For Foucault, heterotopias map the space of existing knowledge, making order legible. (p. 56)

In the novel, this telescoping of spaces within the prison disrupts conventional understandings of justice, morality, and human nature, forcing the reader to reconsider the systems of order that govern society. Moreover, as Topinka argues, it clearly demonstrates that heterotopias problematize received knowledge and destabilize the ground on which knowledge is built (Topinka, 2010, p. 56). The novel further explores this by emphasizing the power of stories and imagination in shaping reality within the prison walls. Thus, the narrator’s fantastical stories offer an alternative form of knowledge and power within the confined space of the prison. The narrator’s ability to find enchantment amidst the bleakness of the prison brings to light the stark contrast between the illusory space of their imagination and the harsh reality of the physical prison.

Since this magical world is visible to a few of the inmates, it possesses a system of isolation and openness only available to the prisoners. They see “every cinder block, every hallway and doorway” as leading to “secret stairs” and “stone towers” that open up to “wide, clear air” (Denfeld, 2014, p. 7). This points to a space that is simultaneously hidden from others but completely open to the narrator, which further echoes Foucault’s observation that heterotopias have systems of opening and closing, making them both isolated and penetrable (2000b, p. 183). The magical world only exists because of, and in contrast to, the oppressive conditions of the inmates’ confinement. However, the prison environment, as a heterotopia of deviance, actively works to suppress the emergence of crisis heterotopias, enforcing conformity and limiting individual expression (Denfeld, 2014, pp. 121–122). The protagonist’s access to books is also subject to the whims of the prison authorities (p. 94), depicting how even small spaces of freedom are fragile and vulnerable. This magnifies the interdependence between the heterotopia and the dominant social space, as described by Foucault (2000b, p. 184). Thus, the enchanted world offers not simply a retreat from reality but also a form of resistance, a way of asserting individuality and finding meaning in a space designed to crush the human spirit. In other words, the transformation of the prison’s physical space into a world of magic and enchantment helps the narrator to reclaim a sense of agency and freedom. On this basis, the narrator’s enchanted world is not a separate reality but a reimagining of the existing one, where the oppressive features of the prison are transformed into sources of wonder and possibility. However, despite creating a different world within the prison, the reality of confinement, violence, and the death penalty remains. The heterotopia of the prison reveals the power structures at play but offers no transcendence.

York might also possess such an enchanted world. However, his enchanted place is less clearly defined and more personal. His enchanted world is deeply intertwined with his personal history and experiences. His “magic world” is a mental construct, a space where he shapes his identity and navigates the complexities of his past and current reality (Denfeld, 2014, p. 54), highlighting the heterotopia’s ability to juxtapose seemingly incompatible elements. The narrative hints at York’s need for a “safe place”, suggesting an internal refuge rather than a tangible, external space (p. 54). His enchanted world, accordingly, is a form of compensation for this lack, providing him with the sense of security and wonder that was absent from his reality. This perfectly resonates with

Foucault's concept of heterotopias as spaces that compensate for deficiencies or imbalances in the dominant social order (2000b, p. 184). More importantly, however, is that this interpretation perfectly aligns with a more uncommon form of heterotopia, i.e., the heterotopia of festival or the Polynesian villages. As Foucault outlines, the fourth principle of heterotopias, festivals, fairs, and these villages simultaneously "abolish" and "regain" time (p. 183). York and the lady's magic world similarly function as a liminal, chronic, and transitory heterotopia that temporarily breaks the connection between the self and the reality of the surroundings. While this magic world is private and internal for York, it is also accessed through multiple interactions with the lady and Troy. The lady's visits and attempts to understand his inner world establish a point of connection, suggesting a system of "opening and closing" that regulates access to this heterotopia. The lady's attempts to "build him a castle" further blur the lines between the tangible and the imagined (p. 63). Nevertheless, this heterotopia eventually loses its soothing power as York grows older and becomes aware of the extremity of his conditions.

Additionally, York experiences the heterotopia of deviation due to his physical appearance as well as his psychological state. According to Susan Schweik (2009), "modernity [...] was controlled appearance" (p. 86). Schweik states that the "ugly laws," enacted across the United States starting in the late nineteenth century, were ordinances that prohibited individuals deemed "unsightly" or "deformed" from appearing in public (p. 86). These laws aimed to remove individuals with disabilities from public view (p. 89). Often targeting the poor and other "undesirable" individuals, these laws were predicated on flawed assumptions about disability being contagious and burdensome to society (pp. 90–95). Suffering from the effects of congenital syphilis, York bears physical deformities, specifically notched teeth and a misshapen body (Denfeld, 2014, p. 204). Beyond the physical, York also tolerates psychological effects, described as "strange currents" and a "hard tree that wanted to push and push" inside him, potentially connected to the disease's impact on his brain (p. 116). His unconventional appearance directly corresponds to the language of the ugly laws, which targeted individuals who were "diseased, maimed, mutilated, or in any way deformed" (Schweik, 2009, p. 85). Moreover, it is Shirley's untreated syphilis that leads to York's congenital condition. This generational impact of disease and societal neglect further emphasizes the far-reaching consequences of inadequate healthcare and discriminatory practices like those

embodied by the ugly laws. These laws thus significantly define the borders of the heterotopia of deviation that surrounds York and his mother.

A deep sense of understanding and similar experiences connect York and the lady. The lady's past, particularly her experiences with her mother's deviance, can also be connected to Foucault's concept of heterotopias, not as physical spaces but as psychological and experiential zones that reflect and refract societal norms and anxieties. Her upbringing, shaped by her mother's intellectual disability, signifies a form of heterotopia. Her childhood home and the social interactions stemming from her mother's difference produce a distinct space operating under different rules and expectations compared to the normal world. Much like Shirley and York, the lady and her mother are exposed to sexual abuse on account of the mother's deviance:

Her mother seemed to wear an invisible beacon when the lady was a child. Even a trip on the bus could be a hazard—invariably, some creep would want to sit next to the retarded woman and her pretty daughter. How many times she had hopelessly tugged her mom's dirty sleeve only to be shushed—you be quiet!—her mom thinking the nice man wanted to talk to her, when it was really the tiny dark-haired girl sitting next to her whom he met with his gloaming eyes. (Denfeld, 2014, p. 111)

The lady's childhood exists in an eternal state of juxtaposition. She explores the contrast between the normal world, with its expectations of conformity, and the world she shares with her mother, where difference is the norm. Her past is not merely a collection of memories; it is a living force that continues to influence her present. The invisible heterotopia of deviance that shadows her entire life and the constant negotiation of contrasting realities shape her social skills, her ability to empathize with others, and her understanding of the world.

In contrast to York, the lady's understanding of and relationship with her mother's deviance evolves over time. Initially, she feels compelled to distance herself from her mother's world, seeking refuge in books and striving to be normal. However, as she matures, she develops a deeper appreciation for her mother's love and resilience. She learns this skill by listening to the stories of people in similar situations. Storytelling and sharing individual histories, if inclusive, facilitate empathy and help “develop a shared culture as a first step in ending and recovering from cycles of traumatic events” (Zembylas & Ferreira, 2009, p. 7). The lady, through her work, begins to heal and recover from her traumatic past. This leads to a different attitude towards life and, as a result, a different life from that of York. The lady moves between the prison and the

outside world and has access to more liberating heterotopias. Though her work exposes her to the darkness of the prison, she maintains a sense of freedom and detachment. Her character further complicates the relationship between crisis and deviant heterotopias. She operates within the deviant heterotopia of the prison, yet demonstrates an understanding and appreciation for the crisis heterotopias that her clients create. She recognizes that these spaces, though often born from trauma, are essential for their survival and sense of self. While York personifies the deviant subject detained and shaped by the system, the lady attempts to bridge the gap between these two opposing spaces, seeking understanding and a degree of agency for those trapped within. Still, the lady grapples with the ethical implications of her work as she questions the effectiveness of freeing individuals so profoundly influenced by the heterotopia. This internal conflict is intensified when she discovers the truth about York's syphilis. On the one hand, she believes this information could exonerate him of the crime. On the other hand, she recognizes his right to make the decision of whether or not he wants to pursue a new trial. Thus, by giving him the chance to choose the trajectory of his life, the lady returns agency to York, allowing him to determine his own path within the confines of the heterotopia.

The unmarked grave of York's mother portrays a heterotopia where societal norms of remembrance and individual recognition are disrupted. This disregard for Shirley's existence underscores the demeaning effects of these spaces and a broader dismissiveness of the soul. This pushes the marginalized community further into their arbitrary heterotopic space. According to Foucault (2000b), the individualization of death, coupled with "the bourgeois appropriation of the cemetery," and "an obsession with death as a 'disease'" generated a culture that feared death as much as any fatal disease (p. 181). Since this shift emerged as a result of a decentralization of the soul in the nineteenth century, it converted cemeteries from emblems of social hierarchy to places "where each family possessed its dark dwelling" (pp. 180–181). In the world of *The Enchanted*, however, the class system remains as untouched in the cemetery and the society as the mad and the "town slut" is deprived of a proper burial and a decent grave in an act of absolute erasure (Denfeld, 2014, p. 53). Nevertheless, the lady's determination to ensure her mother has a proper grave upon her passing signifies a resistance against this exclusion and elimination. In this sense, this act is an attempt to disrupt the heterotopia of the graveyard and reclaim her mother's individual identity.

As demonstrated, *The Enchanted* hosts two general heterotopias; one is a tangible and physical construct, while the other is a mental and imaginary space. Each of these spaces contains microheterotopias that reflect the same principles Foucault attributes to these displacements. Whereas prison and the cage create concrete and visible barricades to separate the deviants, reading and imagination build illusory realms that shelter the deviants from the real world. Denfeld's *The Enchanted* also utilizes the prison setting, a quintessential Foucauldian heterotopia, to explore the complex and often contradictory relationship between madness, reason, power structure, and society. The novel refrains from offering easy answers or solutions; it rather invites readers to confront the uncomfortable realities of confinement, punishment, and the limits of human understanding. By weaving together fantastical elements with gritty realism, Denfeld creates a space where the boundaries between deviant and normal become blurred, prompting reflection on how society constructs and defines these concepts. The novel serves as a powerful reminder that the spaces individuals create to confine and control those deemed "other" are ultimately reflections of their own anxieties and fears. Ultimately, the narrative portrays the ways in which heterotopias discriminate against one group and favor another.

3. CHAPTER THREE: *Behind the Scenes at the Museum*

Space is not a scientific object removed from
ideology and politics; it has always been
political and strategic.
— Edward William Soja

Kate Atkinson's book *Behind the Scenes at the Museum* intricately navigates themes of memory, identity, and cultural history within complex spatial and temporal structures. The novel, with its ingenious narrative techniques and profound interpretation of familial and personal histories, constitutes fertile ground for utilizing Michel Foucault's theory of heterotopia. Atkinson's account of physical and metaphorical spaces, whether it is the domestic settings and museums or mental landscapes, reveals the complicated dynamics of heterotopias as spaces of crisis, deviation, and societal reflection. In doing so, *Behind the Scenes at the Museum* demonstrates the discord between the individual and the public and examines the construction and preservation of history and memory. This chapter delineates the depth and significance of the current study by placing it within the existing literary scholarship and Foucault's theory. It also aims to disclose the ways in which Foucault's concept of heterotopia and its principles offer a compelling avenue for understanding Atkinson's novel and its rich tapestry of narrative rubric.

While Atkinson refuses to venture into the deep layers of violence, rape, and misogyny, she creates a fictional world that candidly depicts the non-verbal rules of heterotopias. *Behind the Scenes at the Museum* comprises various physical and immaterial heterotopias that govern, or subvert, the accepted ethos and practices of its given society. Atkinson uses physical heterotopias such as the family home, concentration camp, and museum, along with metaphorical spaces like literature, memory, history, mirror, and even Bunty's womb as counter-sites and public spheres. As a literary form, the novel can be identified as a heterotopia because of its defining characteristics. For instance, it creates a fictional space that allows for an exploration of experiences, ideas, and possibilities that might be excluded from mainstream culture or everyday life. In addition, it possesses the ability to juxtapose incompatible displacements, using distinct settings, periods, and characters. Also, much like physical heterotopias, the literary heterotopia of *Behind the Scenes at the Museum* accumulates time through multi-generational sagas and narratives. Lastly, it disrupts the conventional flow of time with footnotes and flashbacks.

Although an ordinary dwelling in appearance, the Lennox family home embodies several key characteristics of heterotopias. The Lennox home, particularly the flat above the pet shop, functions as a site of convergence of incompatible elements. The vibrancy of family life—births, deaths, celebrations, arguments—develops against the backdrop of the pet shop below, where animals are confined and traded and sometimes meet their demise. This juxtaposition of life and death, and joy and sorrow, emphasizes the heterotopic nature of the space and the complexities of human existence within the confines of a seemingly ordinary home. Furthermore, for Ruby, the Lennox family home is fundamentally a crisis heterotopia as she navigates the complexities of childhood, adolescence, and young adulthood. The home operates as a crucible where she tackles societal expectations, engages in familial relationships, and constructs her sense of self. This transformative function underpins the home's status as a heterotopic space, a site where personal growth and upheaval cross paths. The Lennox home is also deeply intertwined with the characters' memories, becoming a repository of their shared past. The physical space triggers reminiscences, evokes emotions, and molds their identity. Despite its physical accessibility, the home is marked by boundaries and thresholds. Characters appear and disappear, relationships shift, and secrets are concealed within its walls. This selective permeability strengthens the home's status as a heterotopia, a space with its own internal dynamics and rules of arrangement. The titular museum and the concentration camp also display these heterotopic characteristics.

Bunty's womb, as a site of gestation and potential life, is a distinct space from the external world, a self-contained environment where the fetus develops and exists in a liminal state between nonexistence and life. It is an actually realized utopia, representing, contesting, and reversing other real places in a culture (Foucault et al., 2000b, pp. 178–179). Bunty's womb operates as a site of creation and transition, facilitating the development of a new life. Its specific function is to nurture and shelter the fetus until birth. In the broader context of *Behind the Scenes at the Museum*, however, the womb serves as a narrative device, allowing Ruby to narrate her existence from a prenatal and semi-omniscient standpoint, offering an exceptional and unconventional perspective. Moreover, Bunty's womb is a heterotopia as it brings together seemingly incompatible emplacements. The fetus exists in a state of both dependence and potential independence, connected to the mother's body while developing its own unique identity.

Then, the womb is not only a site of confinement but limitless possibilities, as Ruby's narration demonstrates.

In addition, Ruby's narration from the womb corroborates the existence of heterochronia, a term coined by Foucault that describes the phenomenon in heterotopias in which conventional time is disrupted (p. 182). Existing outside of linear time, she can perceive past, present, and future, blurring the boundaries between these states. On top of these, heterotopias are typically characterized by "a system of opening and closing" that simultaneously "isolates them and makes them penetrable" (p. 183). The womb, in this sense, is a space that one is constrained to enter through birth and can only leave through a similarly transformative process. This controlled entry and exit further aligns the womb with Foucault's concept of heterotopia. Finally, Bunty's womb, as a heterotopia, has a clear function in relation to the rest of the novel's world (p. 184). It constitutes the origin point for Ruby and shapes her initial experiences and understanding of the world. The womb is a space of security and anticipation, influencing Ruby's subsequent interactions with the external world and the people with whom she interacts.

Mirrors, in Atkinson's novel, perform as portals to alternate realities and personal utopias. Similar to Foucault's example of the cemetery (2000b, p. 182), mirrors in the narrative evoke a sense of heterochronia. They allow characters to glimpse into past events, foreshadow future occurrences, or even imagine different timelines and realities. This distortion of time, a pivotal feature of heterotopias, places mirrors as spaces that exist outside of normal temporal boundaries. Furthermore, mirrors are spaces in which different realities converge as they reflect both the self and the external world. In *Behind the Scenes at the Museum*, mirrors often epitomize points of intersection between the tangible and the intangible, the real and the imagined. This blending of disparate elements is in accord with Foucault's third principle of heterotopias, observing that they can juxtapose incompatible emplacements in a single real place (p. 181). Equally important, Foucault notes that heterotopias often have a system of opening and closing, regulating access, and creating a sense of separation from the surrounding world (p. 183). Symbolically, mirrors embody this characteristic. The act of looking into a mirror can be regarded as a form of entry, offering access to a reflected reality that exists in a separate but connected realm. The closure occurs when one looks away, returning to the

immediate space while carrying the residual images and emotions evoked by the mirror's reflection.

In *Behind the Scenes at the Museum*, memory performs as a tangible force shaping characters' lives and identities. It is a space they inhabit and constantly revisit, yet it is also fundamentally unreal, which suggests that it cannot be physically located. This duality in nature makes memory a Foucauldian heterotopia. Ruby, as the narrator, observes and recollects past events through footnotes in the novel, marrying literature with memory to create a heterotopic space that transcends spatiotemporal limitations. Memory as a heterotopia, in the context of this novel, grants Ruby the power to experience time non-linearly, jumping between past and present, reliving past traumas, or even glimpsing potential futures. Since she possesses this temporal fluidity, i.e., a consciousness that exceeds orthodox boundaries and understandings of time, her mental castle serves as a heterotopia that disrupts traditional temporality and exists outside of the normal progression of time. She gains access to the past through various objects, such as pictures, locket, and buttons. Although Foucault primarily describes heterotopias as physically locatable, this storytelling technique recaptures the heterotopic quality of memory, where the past and present traverse in a non-linear manner. Lastly, while memory seems readily accessible, the novel implies that certain memories remain buried, concealed behind psychological barriers or societal taboos. In this light, the act of remembering symbolizes an opening, allowing access to these unconscious spaces, while forgetting or repression represents closure, protecting individuals from the potentially overwhelming or traumatic aspects of the past.

3.1. Parallel Spaces: Houses, Concentration Camps, and Museums as Foucauldian Heterotopias

More than just physical structures offering shelter and privacy, the houses in Kate Atkinson's novel *Behind the Scenes at the Museum* function as intricate, Foucauldian heterotopias. Foucault (2000b) classifies heterotopias as real places that function differently from ordinary spaces, often serving to contest or reverse the dominant order; they exist in contrast to utopias, which are idealized but unreal spaces (p. 178). In her novel, Kate Atkinson portrays houses as dynamic spaces that can be related to Foucault's

concept of heterotopia, particularly emphasizing the principles of illusion, heterochronia, and exclusion. The Lennox family home, Above the Shop, is a place steeped in history, its ancient structure tilting and sloping, and is inhabited by ghosts that murmur of past events. It exists as a microcosm within the larger city, separated by its unusual position and historical significance. It becomes a site of illusion, creating a space that critiques the real world. Simultaneously, while the flat above the shop is a real place with a specific location, it performs as a separate world with its own rules and hierarchies. This duality and juxtaposition make Above the Shop a heterotopia. For Ruby, this childhood home incarnates a unique social and emotional space; it is a “self-contained” world, “a seething kingdom with its own primitive rules” (Atkinson, 1966, p. 12), in which the power dynamics between her parents, George and Bunty, determines their interactions and daily life. Moreover, as Foucault (2000b) mentions, heterotopias can “suspend, neutralize, or reverse the set of relations that are designated, reflected, or represented [reflechis] by them” (p. 178). The flat, in this light, is a stage for the family’s conflicts, desires, and ambitions, operating independently of external societal norms.

Moreover, the Lennox family home, Above the Shop, transcends the boundaries of private and public spaces and emerges as a liminal space. The liminality of Above the Shop creates a unique dynamic. Foucault’s concept of heterotopia describes places that are other spaces, distinct from ordinary places, with specific functions and meanings (Foucault et al., 2000, pp. 178–179). As a heterotopia, the Lennox family home is a space where the private home and the public shop overlap, blurring the lines of their distinct purposes. With patriarchy as the dominant system, women use the private space of their household as a “domain of power” (Ismail et al., 2017, p. 155). While in *Behind the Scenes at the Museum*, the Lennox family home is not necessarily a masculine heterotopia where George exerts overt dominance; it is a place where his actions and absences create a sense of instability and unease, particularly for Bunty. She resents the “promiscuity of behind-the-counter contact” (Atkinson, 1996, p. 17). She longs for a clear separation between her private life and the public sphere of the shop, but the physical structure of their living situation makes this impossible. This is an example of Foucault’s principle that heterotopias are often not accessible to all and have systems of “opening and closing” (Foucault et al., 2000b, p. 183). Bunty is forced into the open public space of the shop, while she longs for the privacy of her own home. This is very different from George’s experience. The shop is a space where George exercises a

certain type of power, controlling his interactions with customers while also maintaining a “mask” that he drops when he comes “backstage” (Atkinson, 1996, p. 17). This portrays how the same space can be experienced differently based on the gender of the individual.

Furthermore, Ruby’s perception of her home is shaped by her family’s secrets and her own burgeoning awareness of life’s complexities. The seemingly ordinary setting becomes imbued with hidden meanings and unspoken truths, blurring the lines between reality and fabrication. Moreover, Above the Shop, the doll house, and the house on Mirthroyd Road are heterotopias that accumulate time. The ghosts, for instance, carry memories and histories of times past:

Our ghosts are particularly thick on the staircases, of which there are many. They have much to gossip about. You can hear them if you listen hard, the splash of water from Viking oars, the Harrogate Tally-Ho rattling over the cobblestones, the pat and shuffle of ancient feet at an Assembly Rooms’ ball and the scratch-scratch of the Reverend Sterne’s quill. (Atkinson, 1996, p. 12)

As Foucault (2000b) notes, heterochronia emerges “when men are in a kind of absolute break with their traditional time” (p. 182). Ghosts and spirits in the novel catalyze this effect and sever Ruby’s connection with the conventional flow of time. Just as museums collect and preserve artifacts, houses, particularly Ruby’s childhood home, Above the Shop, act as vessels for accumulated memories and past experiences embodied by the ghosts. Rather than supernatural occurrences, these spectral figures are manifestations of the persistent past that coexist with the present. Their inability to break free and leave the house demonstrates the “temporal discontinuities” associated with heterotopias (Foucault et al., 2000, p. 182). They are trapped within the house, unable to depart from the temporal confines of their past experiences. This notion is further emphasized by Foucault’s (2000b) assertion that time-accumulating heterotopias establish a “general archive [...] that is itself outside time and protected from its erosion” (p. 182). Thus, the ghosts in *Behind the Scenes at the Museum* exemplify this archive of time, containing fragments of different eras and experiences that layer the narrative’s temporal landscape. This temporal peculiarity further isolates Above the Shop from the regular flow of time, allowing past experiences and memories to seep into the present and influence the lives of its inhabitants.

What is more, in *Behind the Scenes at the Museum*, the past is constantly present and actively shapes the lives of the characters. This is similar to how a museum functions as a repository of the past. According to Foucault (2000b), “Museums and libraries are heterotopias in which time never ceases to pile up and perch on its own summit” (p. 182). The novel’s nonlinear narrative, with its constant shifts in time and perspective, is comparable to how a museum brings together different eras and stories within a single narrative space. The characters and their histories can be viewed as artifacts that the reader examines and interprets, just as museum visitors do with objects on display. Just like a museum exhibit, the novel presents these different periods together, allowing the reader to experience the past in the present and the present in light of the past. The museum setting in the novel is a physical representation of this layered experience, where the past is made present. As Ruby describes a dream in which the museum comes to life at night (Atkinson, 1996, pp. 305–306), she showcases the potential of a museum space to transcend mere static displays.

This dream demonstrates how the museum itself is a heterotopic space where the past comes alive, blurring the line between the inanimate and the animated. It confirms the idea that a museum is more than a collection of artifacts, rather a space that can ignite the imagination. More importantly, thinking of a museum as a heterotopia moves away from a simple definition based on objects and display, instead positioning the museum as a “philosophical problem” (Walklate, 2018, p. 34). The novel also treats the past as a philosophical problem through the characters’ reflections on their family history and the unreliable nature of memory. As an example, Ruby muses, “Who is to say which of these is real and which a fiction?” when discussing historical figures associated with her street (p. 332). The past, in the text, is presented as something that is constantly reinterpreted in the present, akin to the way objects and stories are recontextualized within a museum space. With this in mind, the novel itself can be considered a museum of one family’s history, offering a way for the reader to interpret and re-interpret their stories.

Further, the museum is a liminal space, in which, upon entering, it transitions the “spectators into protagonists, aided by ritual and rites to transition them” (Crosby, 2016, p. 5). This transition is a wavering “between two worlds,” reflecting the mix of sacred and profane that is central to heterotopia (p. 64). Similarly, Ruby often finds herself in

liminal states between different times, experiencing the weight of her family's history. She is also moving through different emotional states as she unpacks the secrets of the family. The museum, in this interpretation, operates as a physical space that embodies this liminality, a place between the past and present, where history is both preserved and experienced. In this context, comparable to how a museum might bring together objects from different cultures or historical periods, the novel itself and *Above the Shop* integrate the different strands of the family's history. However, unlike museums, "where the cultural heritage get exhibited and are storehouses of memory" (Shamla, 2018, p. 29), the family shop can shift function through its changing inventory. As Foucault (2000b) remarks:

in the course of its history, a society can make a heterotopia that exists and has not ceased to exist operate in a very different way; in fact, each heterotopia has a precise and specific operation within the society, and the same heterotopia can have one operation or another, depending on the synchrony of the culture in which it is found. (p. 180)

The shop, then, has become a new and different heterotopia. When Ruby revisits the shop, now a men's clothing store, she notes that no part of the original shop remains, no "atom or molecule" (Atkinson, 1996, p. 329). This changing function signifies the loss of personal history and memory. The shop, once a heterotopic space of family life and local commerce, has been replaced by an utterly different space.

Another vivid yet unsettling example of physical heterotopias within the narrative is the concentration camp that houses German and Austrian inhabitants of the city. Like the Lennox family home and the Castle Museum, while having clear boundaries, the camp exists in close proximity to the everyday life of the town:

And on Sundays they often walked all the way over to Leeman Road to see the concentration camp that had been built to house the aliens and Lillian used to take apples to throw over the wire because she felt so sorry for them. 'They're people just like us,' she said sorrowfully, and as one of them was Max Brechner, their butcher on Haxby Road, Nell supposed Lillian was right, but it did seem odd to be taking fruit to an enemy that was trying to kill their own brother – although Max Brechner, who was sixty if he was a day and got out of breath if he walked a few yards, hardly seemed like the enemy. (Atkinson, 1996, p. 53)

This mirrors a key characteristic of heterotopias: their existence in relation to, and yet apart from, the spaces of normal life (Foucault et al., 2000, p. 181). Moreover, while the camp is ostensibly meant to protect the community, no harm threatens the townspeople from the ordinary individuals inside it. Much like Nazi extermination camps, built "to erase Jews (and other undesirable peoples) from the world" (Wanenchak, 2019, p. 41), the concentration camps, in *Behind the Scenes at the Museum*, purposefully

excommunicate and erase the Germans from everyday life. Even with initial humanitarian intentions, camps essentially function as sites of imprisonment with highly restricted movement by external forces to exert power (Laker, 2022, p. 211). This power can be seen in the way camps are managed, the distribution of resources, and the imposition of rules (p. 143). Further, Nazi extermination camps created a deceptive illusion of order to mask the reality of their purpose (Wanenchak, 2019, pp. 43–44). Similarly, the camp in the novel is presented to the public as a place of containment for “aliens,” rather than as a site of oppression. In both cases, the stated purpose hides the violence of the reality. These camps, then, are heterotopias of deviation, installed in the heart of the city, to dehumanize and “other” the once harmless members of the society.

The concentration camp, as a counter-site that alienates certain groups of society, displays numerous other principles of heterotopia. For example, along with the inversion or distortion of the usual order of things, concentration camp echoes Foucault’s concept of heterotopias as spaces that are set apart, often for those who are deemed deviant, marginalized, or “other” (Foucault, 2000b, p. 178). In this context, the camp functions as a physical manifestation of the distinction between us and them during wartime. In addition, the camp is a heterotopia of confinement and control, while the town is a place of freedom and normalcy, yet they exist side by side. Finally, like Foucault’s cemetery, the camp symbolizes a break in the traditional flow of time. For the insiders, time feels suspended or distorted, whereas for the outsiders, the camp serves as a reminder of the unsettling times of war and displacement.

3.2. Crafting Spaces: Womb and Other Woman-Made Heterotopias

Physical heterotopias, save for a few outliers, often restrict and suppress women. Horror films demonstrate this quality by using the domestic setting, first as a space of comfort and intimacy and then disrupted by the intrusion of the “other” (Lukić & Parezanović, 2016, p. 27). Similarly, in *Behind the Scenes at the Museum*, the Lennox family’s various homes, particularly Above the Shop, should be a place of safety and routine, but are often permeated by the family’s complex history and secrets. The past, like a dark heterotopia, constantly intrudes upon their present. Throughout history, to cultivate their subjectivities and reevaluate their identities while navigating the

expectations of their gender and time, women have used and created certain crisis heterotopias to escape from the dark domestic heterotopia. Voela (2011) notes that for some women, the ancestral home emerges as a modern heterotopia, a space that deviates from the expected norms and allows for the examination and potential reshaping of feminine subjectivity (p. 179).

This concept profoundly resonates with Rachel's experience of the Barkers' family home in *Behind the Scenes at the Museum*. Rachel, following Alice's disappearance, marries the Barkers' patriarchal figure to escape her undesirable living conditions. Struggling to create her domestic domain, Rachel seeks to erase Alice's presence. She then transforms the Barkers' family home into a space of relative freedom and self-expression for herself. As she takes ownership of the house, it becomes an extension of her personality and her domain. She finds solace in her domestic duties, taking pride in her well-stocked pantry and her meticulous housekeeping (Atkinson, 1996, p. 119). Women, however, are deprived of this autonomy and power prior to marriage. Since marriage provides an entry to a socially elevated heterotopia, the women of *Behind the Scenes at the Museum* seek husbands in pursuit of marriage and social status rather than love.

Nell's experience of her family home differs significantly from Rachel's. For Nell, the house on Lowther Street illustrates a space of confinement and patriarchal control, particularly under the reign of Rachel, her stepmother. Nell's life is intrinsic to her relationships with others, primarily as a daughter, sister, wife, and mother. (Atkinson, 1996, p. 22). Her existence is grievously intertwined with the domestic sphere, where she is expected to perform traditional roles such as washing pots and darning stockings (p. 45). The oppressive atmosphere is palpable through Rachel's constant monitoring of Nell and her sister, Lillian. The house, in this context, serves as a site of restriction, suppressing Nell's agency and reinforcing societal expectations of women. According to Foucault (2000b), "heterotopias always presuppose a system of opening and closing that isolates them and makes them penetrable at the same time" (p. 183). Access to these spaces involves rituals or restrictions that govern entry and exit. Marriage ceremonies and traditions mark the transition of women to a supposedly better heterotopia. As Nell is unmarried, she is denied access to heterotopias for married women. She seeks a husband and, by proxy, a new home to build herself a crisis

heterotopia in which she takes back her sense of self. She mourns the death of Percy not only because she loved him but because Percy was her ticket out of her dire situation and into a better heterotopia:

Now that she no longer had Percy to rescue her it seemed as if she would be trapped in the little house on Lowther Street for ever. To have been 'Mrs Percy Sievwright' would have given her a shape and identity that seemed to be denied to plain Nell Barker. (Atkinson, 1996, p. 45)

Thus, for Nell, the loss of Percy symbolizes her diminished access to a heterotopia that grants her the power to shape her identity. This desire also signifies the societal conviction that deems women without men devoid of purpose or identity. The identity that marriage proposes to women provides them with a societal validation that they otherwise would not receive. This foregrounds the underlying mechanism of exclusion within the dominant heterotopias. Therefore, in *Behind the Scenes at the Museum*, marriage is a Foucauldian heterotopia since it displays several of its characteristics and principles.

Marriage, to women in mid-twentieth-century Britain, grants access to an arbitrary heterotopia where women can express themselves more freely, albeit in the frame of social norms. More importantly, marriage functions either as a space of illusion or a site of compensation in the novel. This aligns with the final principle attributed to heterotopias (Foucault et al., 2000, p. 184). On one hand, marriage offers the illusion of romantic realization and societal acceptance. On the other hand, it can serve as a compensatory space, providing a sense of security, stability, or escape from alternative realities. Similar to Nell, Bunty's experiences before marriage, particularly her encounters with the butcher Walter, portray the societal expectations and male gaze that women endure. This, in turn, exacerbates the pressure on women to enter into marriage. Walter's lewd comments and behavior, while presented humorously, underscore the objectification and limitations placed upon unmarried women in a patriarchal society (Atkinson, 1996, pp. 20–21). Bunty only succumbs to the pressure because she hopes marriage will save her from this degrading heterotopia. Men, in Atkinson's fictional world are aware of this aspect of heterotopia. Frank, for instance, desires to marry both Nell and Lillian as he feels the need to protect them in the aftermath of wartime losses (p. 69). In this sense, marriage is a compensatory heterotopia that neutralizes the damaging effects of patriarchy for women like Bunty.

However, the institution of marriage, often presented as a haven, can also become a space of confinement and limited autonomy. Foucauldian heterotopias integrate contradictory elements, forging a unique space where different realities coexist (Foucault et al., 2000b, p. 181). In *Behind the Scenes at the Museum*, Atkinson combines the idealized vision of romantic love and companionship with the harsh realities of societal expectations, familial obligations, and individual desires. This is particularly evident in Bunty's disillusionment with her marriage to George, contrasting her romantic aspirations with the mundane reality of their life in Dewsbury (Atkinson, 1996, p. 101). The concept of flight can be interpreted as a means of resisting societal norms and expectations, particularly those related to domesticity (Davis, 2015). Flight, both literal and metaphorical, produces a heterotopia. In this space, individuals may experience temporary freedom from societal pressures. Literal flight entails physically escaping from a threatening or unsatisfactory environment, as seen in Gothic novels where heroines flee patriarchal control and in slave narratives where individuals run away from bondage (Davis, 2015, p. 5). Transgression as a defining feature of heterotopias (Taniyan, 2012, p. 255), and Davis's concept of flight illuminate the reason behind Bunty's decision to run away with Mr. Roper.

In this light, her escape is a literal manifestation of flight from the confines of her marriage and the expectations associated with her role as wife and mother. She is dissatisfied with her marriage, is attracted to Mr. Roper, and has limited opportunities for self-expression and fulfillment in her current life. She feels overwhelmed by domestic chores, as seen in her repeated exclamations about "Piles of Ironing" (Atkinson, 1996, p. 182). She expresses annoyance at being tied to the shop, having to constantly mind it (p. 86). Her internal thoughts reveal a sense of being stifled and unappreciated in her role as wife and shopkeeper. The clandestine nature of her relationship with Mr. Roper creates a crisis heterotopia for Bunty. Nevertheless, as Davis (2015) adds, "those who flee oppression often exchange one form of domination for another" (p. 3). Coming to this realization, Bunty decides to return to her family and marriage. Hence, marriage, while a seemingly inevitable path for women in the novel's context, is presented with nuance and complexity. The female characters' experiences and reactions, both internal and external, suggest varying degrees of resistance, resignation, and even rebellion against the societal pressures associated with marriage.

Women in *Behind the Scenes at the Museum* are confined not only by societal and marital expectations but also by their biological trajectory. Bunty's first impulse to the thought of another pregnancy, for example, is that of disappointment and discomfiture:

Leaning her hot, prickling forehead against the cold tiles, a terrible idea forms in Bunty's head- she's pregnant! (Poor Bunty- throwing up every single morning at every pregnancy. No wonder she was always telling us that she was sick of us.) She sits abruptly down on the toilet and mouths a silent Munch-like scream- it can't be (yes, yes, yes, Bunty's going to have a baby! Me!). (Atkinson, 1996, p. 25).

Pregnancy prompts Bunty to seek solace in daydreams. This portrays her dissatisfaction with marriage, which she finds has only intensified the drudgery of her life (p. 14). Bunty, as the creator yet the outsider of the womb, perceives it in a different light than Ruby, the insider. Ruby finds the womb as a place of transition and transformation, to emerge from non-existence to life and forming her initial, imaginative worldview; Bunty, on the contrary, considers it a site of confinement and discomfort. Initially, for Ruby the womb as a heterotopia is a "real place," and an actually realized utopia" in which "all the other real emplacements that can be found within the culture are, at the same time, represented, contested, and reversed" (Foucault et al., 2000b, p. 178). Thus, Bunty's womb, while not a physical place in the same way as a cemetery or a garden, is a space of otherness since it possesses its own primitive rules and is distinct from the societal norms that govern the outside world. Additionally, the womb defies social mores by embodying a paradoxical relationship with language. As Ruby develops, she gains an acute awareness and begins to form her individual interpretations of the world she inhabits, and even constructs elaborate narratives about her family history. Nonetheless, she lacks the language to articulate her thoughts and experiences fully. This pre-linguistic existence highlights the womb's otherness as a space where communication operates outside the conventions of spoken or written language and reinforces its status as a heterotopia.

What is more, childbirth and delivery rooms are smaller crisis heterotopias within the larger heterotopias of the narrative. Henke (2023) argues that in contrast to Foucault's observation that crisis heterotopias have mainly vanished from modern societies, "crisis heterotopia of the birth room is still very much alive today" (p. 238). That is to say, childbirth is essentially a state of crisis, and the delivery room a crisis heterotopia. Henke further postulates that the birth room is a "heterotopia of

contestation” where the pregnant body becomes a fragmented object of medical discourse:

Birth remains a crisis since expecting mothers often seem pressured to deliver in the hospital environment. Most of them, of course, make this decision voluntarily; the dominant discourse continues to render the pregnant body an object in need of supervision and control. (Henke, 2023, p. 253)

This can be seen in *Behind the Scenes at the Museum* through Bunty’s experiences of pregnancy and childbirth, which are largely negative and medicalized. Bunty’s first dream after conceiving Ruby, for instance, is about moving “two heavy dustbins around” and “growing wary of one dustbin in particular (Atkinson, 1996, p. 13). Her delivery occurs in the hospital, a setting that Henke (2023) describes as a crisis heterotopia and “heterotopia of contestation,” in which contesting knowledge systems of midwifery and the vulnerability of the birthing body clash with obstetrics and the power dynamics of medical knowledge (pp. 238–239). In the narrative, the hospital environment intensifies the medicalized nature of childbirth, with doctors like Dr. Torquemada holding authority and using forceful language like “Get a move on, woman!” (Atkinson, 1996, p. 39). Furthermore, Bunty’s preference for bottle-feeding over breastfeeding aligns with the medical trends of the time (pp. 41–42). As Henke (2023) rightfully notes, these medical interventions in the birthing process result in a disconnection between mother and child (p. 254), as seen in the context of *Behind the Scenes at the Museum* through Bunty’s initial disinterest in Ruby (Atkinson, 1996, p. 40). Therefore, despite Foucault’s concept that crisis heterotopias often construct a space of relative freedom and solace, the birthing room as a heterotopia of crisis becomes a site in which women experience a loss of autonomy and a sense of alienation from the natural processes of pregnancy and motherhood since medical male knowledge dominates the space of the birthing room.

Seeking tranquility and liberation, the female characters of *Behind the Scenes at the Museum* construct their personal heterotopias. Mirrors, in the narrative, function as heterotopic spaces by creating an illusion of transformation and escape for characters like Bunty. They are liminal spaces which, through the gaze of the beholder, become “utterly real,” yet losing their magic and disengaging from reality “since, to be perceived, it is obliged to go by way of that virtual point which is over there” (Foucault et al., 2000b, p. 179). Moreover, Foucault points out that:

In the mirror I see myself where I am not, in an unreal space that opens up virtually behind the surface; I am over there where I am not, a kind of shadow that gives me my own visibility,

that enables me to look at myself there where I am absent—a mirror utopia. But it is also a heterotopia in that the mirror really exists, in that it has a sort of return effect on the place that I occupy. Due to the mirror, I discover myself absent at the place where I am, since I see myself over there. (p. 179)

Bunty frequently uses mirrors to project an idealized version of herself, contrasting the restraints of her reality with the aspirational image reflected back at her. This treatment of the mirror aligns with Foucault's description of it as a "utopia," a "placeless place" where individuals envision alternative realities (2000b, p. 178). The most prominent example of the mirror as a heterotopia in the novel is the recurring image of Bunty gazing into a mirror while applying lipstick and transforming herself into a glamorous, "Vivien Leigh-like figure" in her daydreams (Atkinson, 1996, p. 14). This act of looking at herself in the mirror creates a heterotopological space where the real and the unreal, i.e., Bunty's mundane life and her glamorous daydreams, intersect and coexist. As such, the mirror functions as the "virtual point" that allows Bunty to escape the reality of her life and enter a world of fantasy.

However, this portal to another reality loses its power when real life takes over. Bunty, frustrated, smashes the bathroom mirror upon realizing she is pregnant again. Mirrors, especially in Sylvia Plath's poetry, reflect "the fragmentation of selves" and "themes of transformation" (Bonasera, 2019, p. 34). Within this framework, the shattered pieces in Atkinson's work indicate the fragmented nature of her hopes and dreams. Crossing over to the other side of the mirror, Otto (2005) suggests, signifies a journey into the subconscious, where the protagonist confronts her self-image (p. 36). While the mirror represents the self and the psyche, the world outside symbolizes community. The journey from the outside world to the world of the mirror is a movement from a broken and fractured self toward potential wholeness. Otto (2005) believes that "the salvation of the individual" lies in overcoming the binary opposition of "I" and "we," the mirror and reality (pp. 41–42). In this light, the broken mirror embodies a disruption of this heterotopic space, shattering the illusion that Bunty has carefully constructed. By breaking the mirror, Bunty thus metaphorically seals a door to her ideal self and remains in her reality, although she lacks a healing community.

Moreover, the mirror demonstrates the body as a spatial site, a real, physical entity, and a site of social norms and values. Just as the mirror reflects a distorted image, the body is shaped by outside forces that influence how it is perceived (Loos et al., 2021,

pp. 22–23). That is to say, the body in the mirror is a heterotopia since it exists in reality while also existing in the unreal and virtual space of the mirror. Ruby, as the narrator, possesses a heterotopic body where the boundaries between self and “other” become blurred. Her individual experience is inextricably linked to the experiences of those around her, particularly Bunty, challenging traditional notions of individuality. Much like a mirror, Ruby’s body and mind are the space in which her reflection is not solely her own but is also a product of the external environment and the gaze of the other.

Since Ruby witnesses how the mirror fails to forge a space of freedom, she opts for female storytelling. Ruby’s narration is an act of self-inscription. Her voice is central to the novel, and her witty, observant narration allows her to construct her own identity and reinterpret her family history. She takes ownership of the stories of the women who came before her, piecing together their fragmented lives and experiences. This act of storytelling aligns with Cixous’s call for women to challenge the dominant, often male-centered narratives that have defined their lives:

Woman must write her self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies—for the same reasons, by the same law, with the same fatal goal. Woman must put herself into the text—as into the world and into history—by her own movement. (Cixous et al., 1976, p. 875)

Ruby actively engages with the past, not as a passive recipient of inherited tales but as an active interpreter and storyteller. Cixous criticizes the traditional, linear, and often patriarchal structure of historical narratives, advocating for a more fluid and multi-vocal approach, one that embraces the complexities and contradictions of women’s experiences. *Behind the Scenes at the Museum* embodies this challenge by presenting a nonlinear and multigenerational narrative. The act of telling one’s story becomes not only a way of asserting individuality and challenging dominant narratives for a female character such as Ruby but also a true crisis heterotopia. Thus, acquiring literacy, for Ruby, is a symbolic act of claiming voice and agency, attaining “the key to the Temple of Knowledge,” (Atkinson, 1996, p. 113) within a world largely defined by the actions and choices of others.

3.3. Dreamscapes and Snapshots: Heterotopias of Memory and Photography

Heterotopias in Kate Atkinson's *Behind the Scenes at the Museum* transcend physical boundaries and extend to more tangible realms. By capturing a specific moment from the past and presenting it in the present, the photograph operates as a tangible manifestation of the past, making it a powerful example of a Foucauldian heterotopia. Moreover, the photographs in *Behind the Scenes at the Museum* connect characters across generations while simultaneously underlining the ways in which the past is always lost and irretrievable. Comparable to mirrors, photographs capture a moment in time and depict it as a liminal space on the borders of real and unreal. Heterotopias, as defined by Michel Foucault (2000b), are spaces that disrupt our understanding of time and reality, resulting in heterochronia (p. 182). First and foremost, the photograph of Alice and her children, taken in 1888, foreshadows future events, as it shows Alice pregnant with Nell, who will be a significant figure in the story. Second, although the photograph is a physical object that exists in the real world, it represents a separate, unreal space frozen in time. It depicts Alice, the children's mother, eight months pregnant with Nell (Atkinson, 1996, p. 37). Alice, however, is dead, making her presence in the photo an unreal, ghostly representation. This frozen moment in time not only disrupts the chronological flow of the narrative and bridges the past and present but also demonstrates the fragmentation of time and space and the haunting presence of the past. Further, since the photograph exists in a liminal space between reality and fiction, it is a physical object in the novel's present, as well as a symbol of an event that occurred before the narrative begins. Alice's death adds another layer to this complexity: her presence in the photo becomes a ghostly apparition, both real and unreal. Similar to the ghosts of Ruby's childhood home, Alice is stuck in a moment in time through that photograph.

The photo is intricately woven into the characters' lives and memories. Memories and the world within individuals can be considered a heterotopia since they are spaces of crisis and deviance. Indeed, memory is a "sacred or forbidden" space "for individuals who are in a state of crisis with respect to society and the human milieu in which they live" even though it possesses intangible borders (Foucault et al., 2000, p. 179). Just like crisis heterotopias, which temporarily remove individuals from society

and subject them to specific rules and routines, memory, in Atkinson's novel, could be seen as a personal crisis heterotopia. This principle is particularly evident in the characters having conflicting memories of the same event. This demonstrates the subjective nature of memory, challenges the notion of a singular and objective reality, and establishes memory as a Foucauldian crisis heterotopia. This echoes Foucault's notion that heterotopias build a space where reality is constructed and contested rather than simply recorded (p. 179).

As a vivid example, Ruby forgets her twin sister, Pearl, ever existed, creating a safe space in her mind to deal with this traumatic event. In general, memories and footnotes only appear in the context and resurface during moments of personal or familial crisis, functioning either as a site of refuge or a space of mental struggle. Memory, thus, operates similarly to the photograph and influences how the characters navigate their present lives and understand the past. Lastly, this heterotopia reinforces the temporal discontinuities in the novel, causing heterochronia. For illustration, Ruby's constant interruptions in the chronological events of the narrative using footnotes and her access to memories from before her birth, including memories of her mother, complicate the linear progression of time.

Likewise, motion pictures and movie theaters constitute a heterotopic space. This medium creates "other" worlds that reflect, contest, and invert aspects of the real world. Films are a form of "world-production," which rather than paralleling the real world, borrow from it, reassembling fragments into new configurations (Ivakhiv, 2011, p. 192). To Foucault (2000b), cinema is amongst the quintessential examples of heterotopias:

Thus the theater brings onto the rectangle of the stage a whole succession of places that are unrelated to one another; in the same way, the cinema is a very curious rectangular hall at the back of which one sees a three-dimensional space projected onto a two dimensional screen. (p. 181)

Hence, cinema is "heterotopic in that it presents the world to us, but differently, in a reconstituted manner, with its presentation affecting the world in heterogeneous ways" (Ivakhiv, 2011, p. 192). In *Behind the Scenes at the Museum*, the movie *The Battle of the Somme*, released at the Electric Cinema in Fossgate, portrays smiling soldiers as if the war is "a great joke" (Atkinson, 1996, p. 63), contrasting sharply with the reality of war. In this light, as Ivakhiv (2011) observes, cinema "captures images and sounds from the material world, but reassembles them into new configurations to produce new or

different meanings” (p. 203). Ergo, through cinema, the ruling class spreads war propaganda that helps recruit soldiers. As a result, the moving images of cinema can affect the real world by presenting it differently, influencing how we see and experience it.

3.4. War’s Heterotopias: Navigating Battlefields and the Masculine Sphere

More than anything else, Atkinson’s *Behind the Scenes at the Museum* explores women’s roles within specific heterotopias and historical and economic contexts, revealing how these roles can shift and adapt in response to external pressures. Historically, before the Gold Rush, women were only hired for minimum-wage jobs that required little to no skills. However, with the Gold Rush, a period of intense economic and social upheaval, women’s roles in the labor market and family life changed forever. The influx of men seeking gold created a skewed sex ratio, which profoundly affected marriage patterns and economic opportunities for women (Aguilar-Gomez & Benshaul-Tolonen, 2023, p. 365). The mass exodus of men seeking fortune, then, led to a predominantly female society, disrupting conventional gender roles and creating opportunities for women to exhibit agency and take on responsibilities typically reserved for men (Smith, 2001, p. 43). Another significant catalyst for women entering these male-oriented heterotopias was the World Wars. As Konda (2019) observes:

Before World War I working women had drastically different duties than female factory workers during both World Wars. Women typically worked in clerking jobs found within department stores and other businesses that did not require many skills. If women lacked the luck to find such a job, they would work in factories, but not in the same sense as World War I or World War II. (p. 469)

The war, like the gold rush, took men away from their homes, leaving women in the narrative to shoulder and assume traditionally male jobs. Lillian, as an example, becomes a tram conductress at the height of World War I (Atkinson, 1996, p. 55). Another example is Bunty’s experience during World War II, where she joins the war effort working in a technical instruments factory, checking the focus of gun sights (p. 90). The new world excites Bunty, and she has “great hopes for the war” (p. 87), as she is able to leave behind the mundane and tedious life of a housewife and experience a

new way of life. Thus, the World Wars provided women a limited and controlled entry to male-dominated heterotopias in order to benefit from their workforce.

However, these closed heterotopias only lent access to women temporarily. The access was revoked and denied after men returned from the wars. This was reflected in popular culture, where the figure of the femme fatale emerged in horror films, associated with domesticity and often opposed to the independent working women of the war years (Jancovich, 2008, p. 134). The working space after the Wars, as a heterotopia, no longer welcomed women since it perceived women as inferior and unnecessary. Therefore, it was expected of women to return to their previous inconsequential jobs. As Foucault (2000b) carefully remarks:

There are others [heterotopias], on the contrary, that look like pure and simple openings, but which generally conceal curious exclusions. Everybody can enter these heterotopian emplacements, but actually this is only an illusion: one believes he is going inside and, by the very fact of entering, one is excluded. (p. 183)

Hence, these low-paying jobs only offer an “illusion” of entry rather than proffering women permanent access. As an example, Lillian’s role as a tram conductress, a traditionally masculine job at her time, ended when World War I ended. Lillian, however, refuses to return to operating inside the confines of expected feminine behavior. By working in a masculine heterotopia, Lillian experiences a reality distinct from the domestic sphere typically associated with women. In this sense, the tram can be a crisis heterotopia “without geographical coordinates,” an “anywhere place,” where Lillian experiences a transition from a traditional woman to an orthodox and modern woman (Foucault et al., 2000b, p. 180). Moreover, the tram, as a mode of transportation, represents mobility and freedom. It allows Lillian to move through the city in a way that transcends the limitations placed upon women in her society. As a result, the tram becomes a space in which Lillian exercises agency and autonomy that may be absent in other aspects of her life.

The workplace is only one of the many instances of the exclusive and discriminatory nature of heterotopias in *Behind the Scenes at the Museum*. The “system of opening and closing” attributed to heterotopias, in fact, reveals their prejudiced constitution (Foucault et al., 2000b, p. 183). These heterotopias designate access to a space for a certain group while, simultaneously, restricting it for others. Historically, the exclusion of women from sports could be seen as a form of heterotopia, where the

sporting arena was primarily for men, with limited access granted to women. Societal norms and expectations, instead of explicit rules, dictated what was appropriate for women in physical activities. Women were frequently excluded from participating in or even observing certain sporting events, effectively closing off these spaces to them (Vadhera, 2018, p. 421). Women were also excluded from public spaces. This exclusion had roots in the “separation of spheres” ideology that emerged in the nineteenth century, which relegated women to the private realm of the home while men were free to participate in public life (Franck & Paxson, 1989, p. 124). During this period, even when women were present in public spaces, their activities were often restricted. In public, they were obliged to engage in “necessary” activities, such as shopping or childcare, rather than “discretionary” activities, such as leisure or recreation (p. 130). This is because women were often expected to have a justifiable reason for being in public, whereas men were not.

This gender inequality is perfectly visible through the experiences of multiple generations of female characters. The novel is filled with images of women’s work, such as cooking, cleaning, and childcare. This work is often presented as unrewarding and invisible, furthering the idea that women’s domestic labor is undervalued and taken for granted. First, Alice is trapped in a cycle of pregnancy and childcare, feeling overwhelmed by the demands of her domestic life. This leads to a mental break where she escapes into a fantasy world, a crisis heterotopia, through the marigolds in her garden (Atkinson, 1996, pp. 32–33). Next, Frank, Jack, and Albert constantly spend time outside and participate in leisure activities, such as “the football team’s annual outing,” while Nell and Lillian stay indoors and take care of the household chores (p. 49). Then, Bunty experiences this domestic labor:

She hates cooking, it’s too much like being nice to people. Here she goes again — I spend my entire life cooking, I’m a slave to housework — chained to the cooker . . . all those meals, day after day, and what happens to them? They get eaten, that’s what, without a word of thanks! (Atkinson, 1996, p. 24)

She is frustrated by the lack of appreciation she receives for her work and fantasizes about escaping from her role and living outside of her domestic sphere. Even Ruby feels the constraints and shackles of the home and domestic duties. A child though she is for much of the novel, she is “under a certain obligation” and expected to take on domestic

responsibilities (p. 306), particularly after Patricia leaves, since she is the only daughter left.

In comparison to the restricted nature of women's lives in *Behind the Scenes at the Museum*, the male characters experience relative freedom. Nevertheless, patriarchal heterotopias target the male characters as well, albeit in a different manner. For illustration, war, as a quintessential example of masculine and patriarchal heterotopia, impacts the organization of space and the relationship between territory and violence (Cairo, 2004, p. 1011). The battlefield is an unconventional crisis heterotopia. On the one hand, it is a place of horror and chaos; on the other hand, it is a space in which men experience a strange kind of camaraderie. Similar to military service and private secondary schools of the nineteenth century, the battlefield generates a heterotopia for a new set of "manifestations of male sexuality" (Foucault et al., 2000b, pp. 179–180) and masculinity. Still, in the context of the novel, the war and battlefield offer only pain and no solace.

In *Behind the Scenes at the Museum*, war permeates the lives of the male characters, particularly through the First and Second World Wars. This Foucauldian heterotopia provides the illusion of voluntary entry and exit. In reality, however, entry is mandatory and exit is controlled and inaccessible. According to historical records, during World War I, "Soviet soldiers were given no choice but to defend against the German onslaught or face death at the hands of their superiors" (Yoon, 2023, p. 131). The novel portrays a less violent, yet equally disturbing, picture of the force of war on young men. A staggering example of the obligatory nature of war is when a soldier refuses to return:

There was a big to-do one day because Bill Monroe hadn't gone back when he should have done and they sent in military policemen to take him back. His mother barred the front door with a broom handle and had to be lifted out of the way by the military policemen. (Atkinson, 1996, p. 53)

This perfectly encapsulates the controlled and limited exit provided for men. The subtle, violent undertones take a new turn, however, when the desire to leave is expressed on the battlefield rather than during a break and in the city. Jack, as a case in point, shows his refusal and unwillingness to participate any further by stating "I'm not going" while in a battle and minutes before an attack (Atkinson, 1996, p. 57); rather than deserting, he expresses his desire not to engage. Yet, his lieutenant threatens to shoot him should

he refuse to fight. Thus, despite enrolling in war willingly with fantasies of grandeur and hopes for a better future, numerous young men plan their flight when faced with reality, only to find the doors metaphorically closed and exit nearly impossible.

Moreover, war is a separate reality that cannot easily be translated to the domestic sphere. The battlefield, in Atkinson's work, consistently portrays a place operating under different rules than the everyday world. The traumatic experiences of the army men separate them from the other members of society. The distinct experiences of the soldiers result in a struggle to articulate their stories to those at home. Frank, namely, finds that the "prettiness of the little blue forget-me-nots" in the Barker home makes it impossible to talk about the horrors he has witnessed (Atkinson, 1996, p. 54). Jack, too, becomes increasingly disconnected from his surroundings. He is "difficult" during his leave, sitting "sullen and morose" at the table and hardly speaking to Nell, his now fiancée (p. 63). Unable to bridge the gap between his experiences in the war and the expectations of normal life at home, Jack feels alienated and disillusioned. As his behavior is radically and increasingly unorthodox, he is transferred to a heterotopia of deviation "in which individuals are put whose behavior is deviant with respect to the mean or the required norm" (Foucault et al., 2000b, p. 180). Much like a terrain vague, where the usual order is disrupted and a new, often violent, order takes hold (Doron, 2008, pp. 205–207), this heterotopia has a logic of its own, which is often illogical or absurd from an outside perspective. For instance, dogs are trained by throwing grenades, and they eventually become conditioned to run toward the source of the explosions to get food (Atkinson, 1996, pp. 65–66). This epitomizes the way in which war warps the natural order of things.

War also creates a distorted and altered sense of time and space. Strange and harsh routines, coupled with the lingering shadow of death and a continuous state of crisis, affect the spatiotemporal awareness of the soldiers in *Behind the Scenes at the Museum*. Frank experiences "walking across No Man's Land" as a journey through hell, not a geographical location (Atkinson, 1996, p. 96). Time becomes elongated, with three days of constant barrage causing Jack to become unnaturally quiet. The usual markers of life are absent, replaced by the constant presence of death. As Foucault (2000b) avers:

More often than not, heterotopias are connected with temporal discontinuities [decoupages du temps]; that is, they open onto what might be called, for the sake of symmetry, heterochronias. The heterotopia begins to function fully when men are in a kind of absolute

break with their traditional time; thus, the cemetery is indeed a highly heterotopian place, seeing that the cemetery begins with that strange heterochronia that loss of life constitutes for an individual, and that quasi eternity in which he perpetually dissolves and fades away. (p. 182)

The everlasting heterochronia in the narrative, during the First and Second World Wars, emanates from the inevitability of death and “loss of life” on battlefields. Frank’s primary concern revolves around how he will die, not if, for he knows he will die, and he prays to see death coming (Atkinson, 1996, p. 57). Similarly, the other soldiers develop a fatalistic acceptance of death, knowing that the odds are stacked against their survival. Hence, they await death in a time vacuum, unaware of the conventional flow of time.

Death, even outside the battlefields, is a pervasive element of the heterotopia of war, always present and a source of constant anxiety. Although Atkinson chooses to mention the heterotopia of the cemetery only in three, unrelated to war, instances, the threat of death predominates the narrative. According to Foucault (2000b), the cemetery registers as a heterotopia since it “begins with that strange heterochronia that loss of life constitutes for an individual, and that quasi eternity in which he perpetually dissolves and fades away” (p. 182). Funerals in *Behind the Scenes at the Museum* pinpoint a clear break in time. The funeral service furnishes a formal, ritualized way to acknowledge this disruption of the characters’ lives. For illustration, Percy’s death and his subsequent funeral are moments that throw the narrative into disarray. The funeral is depicted as a distinct event, set apart from the everyday, marking the heterochronic nature of death. Another indication of the funeral as a heterochronia is Nell’s recollections of her relationship with Percy and her contrasting feelings to his mother’s grief, since this event brings past, present, and future into sharp relief. In the heterotopia of the cemetery, the past is actively remembered and re-evaluated, fitting the idea of a temporal discontinuity. Also, the cemetery in the novel is a liminal space, situated between life and death. Overlapping between different temporal states, it is a place where the living visit the dead. The characters engage with the graves of their loved ones, such as Gillian and Pearl, indicating that they see the cemetery as a place to connect with the past. Thus, the cemetery in the narrative is a heterochronia, for it converges several temporal layers.

Additionally, the concepts of cemetery, funeral, and death in *Behind the Scenes at the Museum* differ for individuals within dominant cultures. The dead, for the

characters, are either gone forever or waiting in a “shadowy room” (Atkinson, 1996, p. 46). However, as Foucault (2000b) posits, “in the course of its history, a society can make a heterotopia that exists and has not ceased to exist operate in a very different way” (p. 180). Initially, cemeteries in Western culture were located in the heart of the city, next to churches, with a clear hierarchy of burial places. However, modern cemeteries have shifted in location and function. This shift reflects a change in the perception of death, community, and the relationship between the living and the dead. This characteristic also enables cemeteries to adapt and take on different meanings depending on the societal context. More importantly, cemeteries operate as rhetorical spaces, especially for those often excluded from public discourse, such as women and marginalized communities (Wright, 2005, p. 52).

This role evolves as different groups seek to utilize the space for their own purposes (p. 60). For example, memorial art gained popularity among women in the nineteenth century, strangely connecting the cemetery and the domestic parlor (p. 57). Death and the cemetery serve various functions throughout the novel. Before the terrors of the First World War, death was comparatively rare and “awful when it happens to somebody young” (Atkinson, 1996, p. 46). For this reason, Percy’s funeral is elaborate and carefully managed. Remaining in the realm of domesticity, it bonds Nell and Percy’s mother in their afternoon tea sessions. With the Wars and abundance of death for the youth, cemeteries shift function. Nonetheless, by the end of the novel, at Bunty’s grave, “the graveside business is cursory,” and so is “the funeral service” since death is “dark and primitive” (pp. 326–327). Rather than being horrific and terrifying, funeral parlors are like a “well-lit tableau,” with “lemon walls, maroon curtains and the jardinières of plastic flowers” (p. 210). This reveals the peculiar nature of the mourning culture in adapting within social norms.

Similarly, photographs in Atkinson’s work function as a type of memorial, preserving the memory of the past. As Susan Sontag (2004) contends, the photograph possesses a quality that allows it to be “both objective record and personal testimony, both a faithful copy or transcription of an actual moment of reality and an interpretation of that reality” (p. 26). Photographs, in this sense, prove pivotal in creating “a sense of identity because they expose issues of memory and representation” (Humm, 2007, p. 150). On top of Alice’s photograph becoming a focal point for understanding the

family's history, other pictures become heterotopias of remembrance and memory. At first, the photograph of the football team reminds Nell of Percy; over time and as her feelings grow for Jack, however, Nell regards that photo with a sense of guilt because her eyes skimmed over Percy's lifeless face and fixed on Jack's impudent smile" (Atkinson, 1996, p. 51). Frank, too, experiences guilt, albeit in a different manner. With one look at the picture, he realizes that out of all the players on that team, he is the only one alive. The survival guilt overtakes him, and he shreds the picture into small pieces since he refuses to face that guilt in that heterotopia once more. Hence, although photographs "consigned to eternity" the history of characters in "an explosion of chemical" (p. 36), this pictorial heterotopia's function shifts in the course of the narrative.

Cumulatively, the analysis of Kate Atkinson's *Behind the Scenes at the Museum* uncovers a complex interplay of Foucauldian heterotopias that shape the characters' experiences and identities. These spaces, ranging from domestic settings like the Lennox family home and the Barkers' house to institutions like the museum and the concentration camp, function as sites of simultaneous confinement and liberation, illusion and reality, and memory and forgetting. Gender dynamics are crucial in understanding how these heterotopias are experienced differently, with women often seeking agency and self-expression within or in opposition to these spaces, such as in marriage or through storytelling. The narrative further dissects how heterotopias extend beyond physical spaces to encompass realms like the womb, mirrors, photographs, dreams, and memories. Each of these heterotopic spaces possesses its unique temporal and spatial disruptions. The novel also explores the impact of war on both men and women, highlighting how battlefields and other war-related heterotopias create distinct experiences and alter perceptions of time and reality. Finally, considering the cemetery as a heterotopia discloses shifts in the meaning of death and mourning, connecting the past with the present through various forms of remembrance. Through these diverse heterotopias, Atkinson's novel presents a nuanced critique of societal norms and power structures and a commentary on the complexities of family, memory, and identity.

4. CHAPTER FOUR: *Midnight Robber*

Where there is power,
there is resistance.
— Michel Foucault

Midnight Robber by Nalo Hopkinson offers a rich and compelling landscape for the exploration of Michel Foucault's concept of heterotopia, where supposedly ordinary and familiar spaces are simultaneously "other." The novel intricately interweaves a narrative across diverse locales that operate as heterotopias, presenting a captivating study of how social outcasts, cultural hybrids, and fragmented identities are situated within these distinctive spatial arrangements. From the technologically advanced yet socially controlled planet of Toussaint to the wild, untamed New Half-Way Tree, a dub version of its counterpart, Hopkinson produces a fictional world abounding with spaces that defy conventional notions of utopia and dystopia. The New Half-Way Tree teems with further heterotopian sites. These heterotopias include but are not restricted to the communal and dangerous settlements, the nomadic and liminal bush, and the life-sustaining yet restrictive daddy tree, each echoing unique facets of displacement, adaptation, and resistance. Even the figures of Eshu, with their access to the Grande 'Nansi Web of knowledge, and the tin box geared toward exile, are examples of heterotopia, embodying connection and confinement, mirroring and distorting the characters' sense of belonging and identity. Through these manifold settings, the novel examines themes of exile, storytelling, power structure, and cultural identity. Employing the heterotopian framework reveals the labyrinthine interplay between space, power, and the human condition. Lastly, Foucault's concept of heterotopia and its principles illuminate the subtle and obvious layers of misogyny and space's role in shaping orthodox and conventional social norms.

Hopkinson depicts the colonized Caribbean planet of Toussaint as a realized utopia in which technology has eradicated violent crimes. In Toussaint, the 'Nansi Web and the eshu—a ubiquitous communication technology—provide heterotopic spaces and present a systematic description of a space that exists both within and outside of the characters' reality. Bridging the gap between physical and virtual realms, the eshu is more than mere technology; it is a transformative space that brings together incompatible spaces. It integrates the physical reality of the network with the mythical or unreal space of private, untraceable communication. Moreover, it disrupts

conventional notions of time and creates heterochronia by expounding a space outside the normal flow of information, time, and surveillance. Further, although access to eshu and its messages is restricted, requiring specific knowledge, skills, or permissions, it selectively authorizes access to concealed truths and alternative identities. On top of these, the eshu's capacity to conjure historical figures and events, generate illusory reflections, and disclose private information positions it as opposed to the real space. The eshu and the Grande 'Nansi Web, therefore, are places where the boundaries of reality are constantly negotiated and redefined.

Opposing the utopian planet of Toussaint is its shadow planet, the New Half-Way Tree. New Half-Way Tree functions as a heterotopia of deviation, in which individuals considered deviant are divided from the normal population of Toussaint. It is isolated by the dimension veil, separating it from Toussaint. This planetary reflection of Toussaint is home to the criminals who tarnish the seemingly perfect utopia. Deporting criminals and unwanted individuals confirms this function, as it physically eliminates those not conforming to societal expectations. At the same time, New Half-Way Tree features elements of a crisis heterotopia, a space for individuals in a state of crisis. Exile itself symbolizes a harsh rupture from the former life, thrusting individuals into an environment where they must confront new realities and hardships. Entry is daunting, and it is a one-way trip for deportees. This spatial segregation underlines the Toussaint community's attempt to govern and suppress elements regarded as disruptive or dangerous to the prevailing social order. The New Half-Way Tree displays a distorted reflection of its civilized counterpart, distinguished by its roughness and departure from the established order. As a repository for "the drifters, the ragamuffins," and those deemed undesirable (p. 8), New Half-Way Tree confronts traditional notions of utopia by creating a space that is simultaneously familiar and peculiar. For the deviants, this new planet is a space where echoes of a lost home juxtapose the stark realities of their present circumstances. Its liminality provides an exploration of identity, memory, and resistance against a backdrop of urban decay and magic realism. Within the New Half-Way Tree exist numerous micro-heterotopias that are homes to the planet's inhabitants.

The settlements established on this prison planet epitomize not only heterotopias of deviation but also crisis heterotopias. Tan-Tan's initial perception of the New Half-Way Tree as an ugly place that could not be anybody's home underscores its function

as a disturbing “other” space. The settlements, therefore, become locations where the exiles seek order and meaning in an environment fundamentally dissimilar to their original home. Since the exiles are in a crisis and are experiencing a passage from the old life to the new, they inhabit these settlements to care for their immediate and primary needs. These are privileged or forbidden places reserved for individuals in a state of crisis with respect to the dominant society. Exiled individuals are experiencing a profound break from their traditional time and societal norms. Junjuh, Sweet Pone, and Chigger Bite are three of these colony-like spaces where individuals attempt to establish a regulated existence. However, while all seek to establish structure in their new environment, they exhibit distinct characteristics and modes of operation. Junjuh was initiated as a disorderly and aggressive space, where personal survival was paramount and possessions were constantly under threat. Over time, a primal form of order is imposed through basic rules regarding fighting and ownership, exacted through the hanging tree and the tin box.

In contrast, Sweet Pone prioritizes community, offering safety and hope, although a degree of caution and self-protection remains evident. Chigger Bite, unlike the other two settlements, portrays extreme individualism and a harsh, unwelcoming environment. It emerges as the most unpleasant of the exile settlements on New Half-Wau Tree, where self-reliance is absolute. Rather than compensating for the harsh reality, Chigger Bite serves as a heterotopia of illusion, presenting a space of oblivion through negative behaviors. These contradictory settlements exemplify heterotopias’ ability to juxtapose incompatible spaces. Junjuh strives for regulation and communal living, while Chigger Bite is defined by its lack of order and individualistic survival. Despite their differences, both settlements represent breaks from traditional time. Junjuh seeks to establish a new order, while Chigger Bite is mired in a state of perpetual struggle, disconnected from the temporal progress of mainstream society.

Ultimately, as the wilderness surrounding their settlements, the bush reflects the planet’s geography but contrasts with the attempts at establishing order and social norms within those settlements. It evolves into a space of contestation against the exiles’ imported social conventions, offering an alternative lifestyle where survival relies solely on skills and knowledge. It is a place of duality and juxtaposition of incompatibles since it is a site of both oppression, as the initial penal planet for the deported exiles, and

resistance, becoming the Robber Queen's territory. The bush also represents both a heterotopia of deviation and a crisis heterotopia. As the final destination for the deviants of Toussaint's society, it geographically segregates them; however, it also serves as a privileged and sometimes sacred space, particularly for the native douens who find refuge there from the encroaching "tallpeople" and their detrimental technology. Further, the bush operates as a space of illusion and compensation concerning the settlements. It uncloaks the illusions of the "civilized" order incorporated by the exiles, displaying the brutality, chaos, and self-interest present in places like Chigger Bite. Nonetheless, it presents a space for creating diverse ways of living and a potential harmony with nature.

The daddy tree, located within the bush, serves as a more specific and concentrated heterotopia. As a sanctuary for the marginalized douens, the daddy tree upturns the prevailing human-centric perspective by emphasizing nature and the douens' connection to it. In terms of Foucault's categories, the daddy tree, first and foremost, is a heterotopia of deviation, sheltering the douens whose way of life is regarded as deviant by the settlers. Simultaneously, it is a crisis heterotopia, offering a sacred and preserved space from the presumably annihilatory technologies of the settlers. Notably, the daddy tree has a tangible system of entry and exit, i.e., access is restricted to the douens and only granted to the outsiders through a ritualistic purification. This illustrates the controlled access expected of Foucauldian heterotopias, where permission and specific purifying actions are prerequisites to enter. In this heterotopic space, even after gaining entry, movements and interactions are restrained and supervised. The destruction and ensuing resurrection of the daddy tree further underscore its heterotopian nature, as its objective and significance among the douen community undergo crucial and consequential changes.

Carnival, too, inverts typical rules and social hierarchies, albeit in a temporary realm. This can be observed in the costumes and general revelry during the Carnival in Cockpit Town, mirroring historical carnivals where accepted institutions experience temporary subversion. Carnival is also inherently heterochronic, as it disturbs the linear and traditional flow of time. While temporary and fleeting, it interweaves the space with historical awareness. Moreover, Carnival creates not only a space of illusion that questions and contests the realities of everyday life for the exiles, but also a

compensation in the form of an alternative reality. It offers an escape from the mundane and an opportunity to traverse various identities. Exceeding mere entertainment, however, Carnival extends a platform for voicing societal paradoxes and political conflict through temporarily suspending dominant truths and granting individuals a space to critique authority and conventional values.

4.1. From Toussaint to New Half-Way Tree: Mapping Crisis and Deviation in a Heterotopian Space

Nalo Hopkinson's novel, *Midnight Robber*, presents a narrative set across two distinct planets, each characterized by its unique heterotopias. These planets, Toussaint and New Half-Way Tree, compose contrasting spaces where the narrative unfolds. To fully comprehend and appreciate Hopkinson's construction of these planetary heterotopias, it is helpful to understand Michel Foucault's concepts of emplacement and heterotopia. Foucault (2000b) describes heterotopias as real places that simultaneously represent, contest, and invert other cultural spaces (p. 178). He further details that heterotopias can be ordered under two major groups: crisis and deviation heterotopias, with the former disappearing and being replaced by the latter (pp. 179–180). Crisis heterotopias, as Foucault illustrates, “are privileged or sacred or forbidden places reserved for individuals who are in a state of crisis with respect to society and the human milieu in which they live” (p. 179). On the contrary, heterotopias of deviation are “those in which individuals are put whose behavior is deviant with respect to the mean or the required norm” (p. 180). According to this description, it can be argued that Toussaint performs as a crisis heterotopia, while New Half-Way Tree produces the characteristics of a heterotopia of deviation.

Although it eventually evolves into a semi-utopian society, Touissant initially emerges as a crisis heterotopia. It is implied from the beginning that Touissant used to be in a state of crisis “before the Marryshow Corporation sink them Earth Engine Number 127 down into it” (Hopkinson, 2000, p. 9). This attempts to establish an idealized origin or foundation, a characteristic of utopian narratives. After this, Touissant transforms into a utopia: a civilized, advanced society within the Nation Worlds. This planet is presented as a technologically advanced and culturally rich

society, mirroring the utopian ideal of progress and harmony. The society is connected through the Grande Nanotech Sentient Interface, Granny Nanny's Web, which collects and shares information constantly, sheltering and leading its people. This interrelation seeks to foster a seamless, well-regulated society, reflecting utopian aspirations for social order and security. Moreover, according to Foucault (2000b):

Utopias are emplacements having no real place. They are emplacements that maintain a general relation of direct or inverse analogy with the real space of society. They are society perfected or the reverse of society, but in any case these utopias are spaces that are fundamentally and essentially unreal. (p. 178)

Unlike Foucauldian utopia, Touissant in Hopkinson's work is a real place. The novel uses Toussaint as a lens through which to critique contemporary issues. As Stephen Crook (2000) maintains, imagining a distinct and ideal future society is inconceivable given the interplay between divergent theoretical imaginations and highly differentiated realities in the contemporary world. Hence, while ostensibly utopian, the reliance on constant surveillance and data gathering through the 'Nansi Web poses questions concerning privacy and individual freedom. This echoes real-world anxieties regarding the increasing intrusion of technology into personal lives and the potential for such systems to be used for control.

Moreover, the banishment of the criminals and those who refuse to conform to the status quo in Touissant are examples of how non-normative individuals are marginalized to maintain normativity. This means that non-normativity challenges the compliant behavior of subjects perpetuating the capitalist system, while normative spaces are necessary for its predominance (Regan, 2020, p. 12). Also, the relationship between Toussaint and New Half-Way Tree displays the hierarchical power structures ingrained in colonialism. Toussaint, as the "metropolitan" center (Holden, 2003, p. 105), wields power over New Half-Way Tree by deporting its undesirable populations there. This act of purging and expulsion demonstrates a blatant hierarchy, with Toussaint conserving its societal purity by removing those deemed unsuitable to the periphery. Therefore, Touissant is a flawed utopia as its impression of a utopian society is solely rooted in its juxtaposition to New Half-Way Tree. This juxtaposition portrays the precariousness of utopian visions, highlighting that even in seemingly ideal societies, there can be dark corners and marginalized communities.

Furthermore, the use of narrative in *Midnight Robber* is crucial to understanding the complexities of Toussaint as a utopian and heterotopic space. The characters' stories, language, and cultural expressions shape the reader's perception of society. Oral narratives and literature "[dispense] with the accepted boundaries between the natural and the supernatural," capturing the veiled unity of the universe (wa Thiong'o, 2016, p. 8). Similarly, *Midnight Robber* marries elements of oral storytelling through the narrator using Trinidadian Creole to unfold the narrative and directly and candidly address the reader. The novel also incorporates Anansi stories, a traditional form of African and Caribbean folklore, as a means for social commentary and exploring complex themes of identity and displacement. Toussaint, in this sense, serves as a tangible environment that challenges the established societal conventions of previous eras, providing a sanctuary for Black individuals liberated from the bonds of colonialism. However, situated within this tangible environment lies a virtual realm, the 'Nansi Web. This digital realm is a persuasive example of a modern heterotopia that traverses the bounds of time and space.

It, then, is a Foucauldian heterotopia in the sense that it is an emplacement that "can be found within the culture," yet, as a system of data transit, it is "outside all places" (Foucault et al., 2000a, p. 178). Thus, it can be viewed as a heterotopia inasmuch as it exists in both Toussaint and New Half-Way Tree, "[juxtaposing] in a single real place several emplacements that are incompatible in themselves" (p. 181). What is more, "heterotopias always presuppose a system of opening and closing that isolates them and makes them penetrable at the same time" (p. 183). Inclusion and benefitting from the system in Toussaint are achieved only through receiving the nanomites. In other words, "One can enter only with a certain permission and after a certain number of gestures have been performed" (Foucault et al., 2000b, p. 183). As such, the deactivation of the nanomites after passing through the dimension veil symbolically revokes access to the luxury of the Grande 'Nansi Web and eshus.

However, this system is all-encompassing; Marryshevites cannot even "take a piss without the toilet analyzing the chemical composition of the urine and logging the data in the health records" (Hokinson, 2000, p. 15). The all-encompassing and ever-present nature of the 'Nansi Web constructs a type of heterotopia by engendering a different space, a nowhere, that unfolds as a function of the data it collects. This is particularly palpable in Mayor Antonio's desire for privacy from it since "privacy" is

the “most precious commodity of any Marryshevite” (p. 15). As Foucault (2000b) suggests:

in the course of its history, a society can make a heterotopia that exists and has not ceased to exist operate in a very different way; in fact, each heterotopia has a precise and specific operation within the society, and the same heterotopia can have one operation or another, depending on the synchrony of the culture in which it is found. (p. 180)

Accordingly, the primary function of the Grande 'Nansi Web has changed from protection and guidance to policing every aspect of individuals' lives. This cyberspace and its constant surveillance have resulted in “new concentrations of power and new power elites” (Bădulescu, 2012, p. 11). The 'Nansi Web, in its dominion and reach, parallels the always-on, always-watching quality of contemporary cyberspace. The Web, through this lens, is an example of the “growing intervention of technology in the most intimate aspects of human life” (Davis, 1998, p. 210). Furthermore, by employing the 'Nansi Web, Toussaint embodies Derrida's concept of “impossible coexistence” (1982, p. 55). Touissant, in this framework, is a space that defies the past and slavery yet carries its echoes through the 'Nansi Web. This creates a “simultaneity of the nonsimultaneous” (Derrida, 1982, p. 55), a utopia built on escape from the past, yet entangled with a system of control that is reminiscent of it. Further, according to Chan (2001), a heterotopia is “a postmodern version of utopia, a utopia that has worked itself out from the questions posed by dystopia” (p. 181). Considering the fact that this particular technology establishes new hierarchies inside the heterotopia, the Web becomes a symbol of both progress and coercion, reflecting the complexities of technological growth and the limitations of creating a genuinely ideal society and future, even within a horizon of expectations brought forth to rattle and uplift the status quo.

With the 'Nansi Web as the narrator, the narrative functions as an interdimensional portal, transferring the reader and the characters from one point in time to another. In this sense, comparable to a mirror, the Web is a “placeless place” and “an unreal space that opens up virtually behind the surface” (Foucault et al., 2000b, p. 179), crossing different dimensions. As Foucault posits:

[the mirror] makes this place I occupy at the moment I look at myself in the glass both utterly real, connected with the entire space surrounding it, and utterly unreal—since, to be perceived, it is obliged to go by way of that virtual point which is over there. (Foucault et al., 2000b, p. 179)

The Web and eshu create a similar effect by being always present and producing a reflection of individuals at any given moment. Through the Web and eshus, the reality of the planet Touissant becomes “a reflection and a projection of the mind” (Bădulescu, 2012, p. 3). Nevertheless, eshus not only provide companionship and guidance but are extensions of the 'Nansi Web, gathering data and delivering it to the interface. In Eshu, like Facebook and other forms of SNS, “the locus of interaction may be imagined, but it is predicated on the same sets of normative spatial relations that construct real life space” (Zaman, 2010, p. 171). Eshu, therefore, displays the norms and rules of the real world. The 'Nansi Web, then, has developed a virtual space where the line between public and private spheres is blurred and information and surveillance coexist. For example, Tan-Tan's eshu offers her comfort, entertainment, and information, but it also surveils her conversations and actions. Similarly, Mayor Antonio's eshu monitors his every thought and passes judgment on his actions. This duality reflects the complex interplay of control and freedom within heterotopic spaces.

The narrative and language, in this setting, both secure and withstand the existing power structures. Although the 'Nansi Web monitors every movement and thought of the inhabitants of Touissant and the Nation Worlds, as the narrator, it restructures the dominant power relations. According to Foucault (2005), heterotopias “secretly undermine language” and “dissolve our myths and sterilize the lyricism of our sentences” (p. xix). That is to say, heterotopia “throws language into a space of transition” (Danta et al., 2014, p. 144). Utopias, on the other hand, “afford consolation: although they have no real locality there is nevertheless a fantastic, untroubled region in which they are able to unfold” (Foucault, 2005, p. xix). Touissant, neither a perfect utopia nor an exemplary heterotopia, challenges these definitions. In *Midnight Robber*, first, the narrative exercises an exceptional vernacular, blending Caribbean Creole dialect with futuristic jargon. Merging standard English with Caribbean Creole produces a linguistic space that is neither entirely familiar nor completely alien, thus resembling the heterotopic function of disrupting common language while preserving the myths and traditions of the old. Further, the “one-way veil” through which the narrator carries and retells Tan-Tan's story can be considered a metaphor for the way language itself is a heterotopic space, a point of crossing and translation between different worlds and experiences:

I see both places for myself. How? Well, maybe I find a way to come through the one-way veil to bring you a story, nuh? Maybe I is a master weaver. I spin the threads. I twist warp 'cross weft. I move my shuttle in and out, and smooth smooth, I weaving you my story, oui? And when I done, I shake it out and turn it over swips! and maybe you see it have a next side to the tale. Maybe is same way so I weave my way through the dimensions to land up here. (Hopkinson, 2000, p. 9)

The act of storytelling, then, is a form of translation. Hence, the “one-way veil” portrays the linguistic and cultural distance the narrator must traverse to make the story accessible. With the power of storytelling, the 'Nansi Web penetrates even the out-of-reach dimensions.

Additionally, storytelling and myths generate a heterotopic space in which juxtaposing elements converge. Much like a theater, myth “brings onto the rectangle of the stage a whole succession of places that are unrelated to one another” (Foucault et al., 2000b, p. 181). Mirroring the characteristics Foucault attributes to Persian gardens, the myth of Tan-Tan and the Robber Queen is “deeply symbolic, with meanings that [is] superimposed” (p. 181). Notably, the myth of the Robber Queen is a heterotopian space of illusion and compensation (p. 184). Whether on Touissant or New Half-Way Tree, Tan-Tan uses the narrative to dissociate from her traumatizing life events. The myth creates a realm where “nothing bad does ever happen to Tan-Tan the Robber Queen” (Hopkinson, 2000, p. 123), safeguarding her from external threats and providing a space in which she is untouchable. Like the “space of illusion” offered by heterotopias that denounces real space (Foucault et al., 2000b, p. 184), the Robber Queen persona allows Tan-Tan to detach from her immediate circumstances while confronting the problems of others and maintaining a heroic identity. As the Robber Queen, Tan-Tan becomes “the terror of all Junjuh, the one who born on a far-away planet, who travel to this place to rob the rich in their idleness and help the poor in their humility” (Hopkinson, 2000, p. 123). This transformation, along with her past and the guilt she carries, empowers her to act and seek justice. Moreover, Tan-Tan is conscious of the potentiality of the Robber Queen persona and uses it to her advantage. As she is acquainted with the Robber Queen stories’ effect on people, she weaponizes this persona to achieve what she desires. After the douen people abandon Tan-Tan and Abitefa, Tan-Tan utilizes her skill of “[rolling] pretty words around in she mouth like marble, and [making] up any kind of story” to direct and control the settlers (p. 177). Therefore, the Robber Queen mythos allows Tan-Tan to reconcile the harsh realities of her life with a sense of purpose and control.

While New Half-Way Tree is explicitly presented as a distorted reflection of Toussaint that inverts its techno-utopianism, through the lens of Foucauldian heterotopia, it is essentially a heterotopia of deviation. Being the prison planet of Toussaint, New Half-Way Tree is a destination for “lost people,” “drifters,” “ragamuffins,” “thieves,” and “murderers” (Hopkinson, 2000, p. 8). Within this framework, New Half-Way Tree is a “rural other,” a rural geography that includes the worlds of “non-hegemonic, commonly less than visible, often sad and oppressed, sometimes defiant and resourceful ‘rural others’” (Philo, 2005, p. 21). New Half-Way Tree is simultaneously a parallel of Toussaint and its antithesis: it matches Toussaint’s geography, with “same clouds,” “same sunny bays,” and “same green, rich valleys,” yet it is also “rough,” primal, and survivalist (Hopkinson, 2000, p. 9). This juxtaposition creates a space of contradiction, where familiar elements are rendered alien. This immediately reinforces the prison planet as a space “other” than the primary world, mirroring and distorting its characteristics. Still further, although heterotopias are “a constant of every human group,” their forms are “very diverse” with no single universal form (Foucault et al., 2000b, p. 179). While nearly replicating its geography, New Half-Way Tree contrasts with Toussaint sharply in its uncivilized state, illustrating how heterotopias can manifest diversely based on their objective and the society they reflect. Furthermore, as Tafuri suggests, heterotopias have a distinctive capacity to destabilize within a historiographic trajectory (Urbach, 1998, p. 350). This destabilization also portrays how the past is actively utilized to critique and potentially reshape the present and the future (p. 351). In this light, New Half-Way Tree displays a past state of Toussaint or perhaps a possible future if Toussaint were to descend into barbarity. Therefore, New Half-Way Tree is a cautionary tale, a “what if” scenario that unveils the probable ramifications of Toussaint’s social engineering and its treatment of those who deviate from its utopian vision. It is a past or future made operative to analyze and scrutinize the present.

Unlike Toussaint, the environment of New Half-Way Tree is wild and untamed, symbolizing the lack of social order and consolidating its function as a heterotopia of deviation. The one-way veil dividing New Half-Way Tree from Toussaint is a barrier, making entry and, more importantly, return difficult or impossible. The concentration of individuals regarded as outcasts or deviants by the Toussaint society catalyzes a space defined by its divergence from normative social conduct. Even though New Half-Way

Tree is an atypical example of a heterotopia of deviation, with its vast geography and lack of surveillance, it is still a prison in the sense that it deprives its inhabitants of the amenities they enjoyed in Touissant. However, it also fosters a criminal community since it “forms a homogeneous community of criminals who become comrades in confinement and who will remain such on the outside” (Foucault et al., 1997, p. 25). Correspondingly, as Foucault (1997) maintains, in a structure such as New Half-Way Tree:

A general system of oversight and confinement penetrates all layers of society, taking forms that go from the great prisons built on the panopticon model to the charitable societies, and that find their points of application not only among the delinquents, but among abandoned children, orphans, apprentices, high school students, workers, and so on. (p. 32)

The same “system of oversight and confinement” rules over New Half-Way Tree. In this carceral planet, even the children suffer confinement and its subsequent outcomes. Melonhead and Tan-Tan are prime examples of this oversight; however, while Melonhead chooses to accompany his father in exile with his own free will, Tan-Tan is emotionally manipulated into following Antonio. Furthermore, since criminals roam New Half-Way Tree with no hopes of ever leaving the planetary prison, the overall atmosphere of the planet is one of delinquency, danger, and chaos. Identical to prisons and barracks, the outlaws of Touissant are “constrained to enter” this prison planet (Foucault et al., 2000b, p. 183), but unlike the prisons, they fail to reverse the process and return. Choosing New Half-Way Tree as his place of exile for Antonio is not so much a choice but an obligation in the face of imminent death.

Rather than being only a spatial variation of Toussaint, New Half-Way Tree is also its temporal variation, as it induces an unmistakable example of Foucauldian heterochronia. As Foucault (2000b) explains, “heterotopia begins to function fully when men are in a kind of absolute break with their traditional time” (p. 182). New Half-Way Tree illustrates a temporal discontinuity and a break from the societal development inherent in Toussaint. It also acts as a living reminder of Toussaint’s past, prior to the homogenizing influence of the Marryshow Corporation and the imposition of its earth engine. Furthermore, Foucault proposes the cemetery as “a highly heterotopian space” since it “begins with that strange heterochronia that loss of life constitutes for an individual, and that quasi eternity in which he perpetually dissolves and fades away” (p. 182). The dimension veil and the inaccessibility of return to Touissant for the exiles

resonate with this concept. Like a cemetery, New Half-Way Tree subjects the exiles to grief and mourning for their past selves and past lives. The inhabitants of New Half-Way Tree are “never going to belong in Toussaint again” (Hopkinson, 2000, p. 68), as they are metaphorically dead in that dimension. This idea is further emphasized through the settlers’ inability to return to Toussaint, as the cemetery is the final resting place for the dead and a space set apart from the everyday world. The myth of the half-way tree, which the planet has been named after, also confirms that the exiles have arrived at a destination that is both a midpoint and a final point.

Moreover, New Half-Way Tree merges the idea of a penal colony with a replica of Toussaint’s past. Foucault (2000b) contends that heterotopia “has the ability to juxtapose in a single real place several emplacements that are incompatible in themselves” (p. 181). As a penal colony, New Half-Way Tree provides a space not only for those undergoing a form of societal punishment but also for those in a state of crisis. The planet houses the incompatible spaces of a heterotopia of deviation and a crisis heterotopia, depending on the experiences of the individuals encountering it. New Half-Way Tree renegotiates and blurs the customary boundaries between nature and civilization. On one hand, civilization is present through human settlements and attempts to recreate familiar technologies and social structures. On the other hand, these spaces are juxtaposed with the dominance of nature in the form of the “diable bush” (Hopkinson, 2000, pp. 8–9), wild animals, and the mirror planet’s tough and challenging environment. The douens, native to New Half-Way Tree, portray a closer synthesis with nature, excelling in crafts, harnessing natural materials, and preserving an intimate knowledge of the habitat and region.

As Ballantyne (2016) describes, in heterotopias, “The conditions may be coercive and brutalizing, or might offer greater-than-usual freedoms for transgression, but they are set apart from the places where normal polite behavior is in play and where routine transactions are made” (p. 182). Regardless of the savage and rigid conditions, New Half-Way Tree helps develop new social structures and identities: the exiles and douens constitute their own communities; Tan-Tan metamorphoses into the Robber Queen; the douens preserve their ancestral culture and traditions. Therefore, despite being a frontier-like penal colony, New Half-Way Tree is not devoid of civilization. Even the exiles attempt to reconstruct familiar social structures and technologies. This

includes establishing communities and engaging in crafts and trades. The presence of “tallpeople” and their settlements represents an imposition of civilization onto the otherwise natural and wild landscape.

4.2. Settlements: Order in Chaos or Chaos in Order?

To find order within the newfound heterotopia of deviation that is New Half-Way Tree, the exiles of Toussaint establish settlements that, while providing structure, simultaneously defy and subvert the norms of their former society. Foucault (2000b) propounds that heterotopias are a constant across all human societies, although their forms vary in each culture (p. 179). Therefore, even though they are on a new planet, the exiles construct their unique heterotopias in the form of settlements with new laws and regulations. A fundamental difference between the settlement and the city is the legal status of their residents (Olga, 2013, p. 6). As Olga (2013) holds, the squatter settlement in Patras is primarily inhabited by “illegals” lacking the rights of citizens (p. 6). Likewise, the inhabitants of New Half-Way Tree are exiled criminals and “restless people” (Hopkinson, 2000, p. 9), deprived of the rights and privileges of the citizens of the Nation Worlds. In *Midnight Robber*, however, the higher authorities are absent. Using this fact, along with the shifting functionality of heterotopias (Foucault et al., 2000b, p. 180), the settlers change the settlements’ function to satisfy their need for order and structure. New Half-Way Tree was originally reserved for exile and punishment, as Antonio explains, “When people do bad things, we does send them away so they can’t hurt nobody else” (Hopkinson, 2000, p. 66).

Nonetheless, the exiles transform this heterotopia into a complex society with its own rules and regulations, thereby altering its intended function as a simple dumping ground for unwanted individuals. New Half-Way Tree, in this light, becomes “a place in which various utopian visions collide, causing the settlers on the ground to shape settlement heterotopias” (Otsuki, 2012, p. 908). The exiles build settlements like Junjuh Town, Sweet Pone, and Chigger Bite, each with their specific social dynamics, indicating a shift from mere confinement and segregation to the development of social structures and communities.

Despite their similarities, these settlements operate differently, reflecting various approaches to building a society within the confines of exile. In each settlement, “‘The other’ creates its own environment around the most needed activities” (Şevik, 2016, p. 45). Junjuh Town used to be a chaotic environment with high levels of competition and violence, where “everything you had, somebody else ready to take it from you. And take your life too if they had them way. You couldn’t close eyes and sleep in peace come nighttime” (Hopkinson, 2000, p. 112).

The weariness of Junjuh suggests the struggles of establishing a sense of normalcy amidst the exilic experience. Through this heterotopic vision of a village or a settlement, Junjuh becomes a site for implementing “environmental responsibility and ethical choices for social development” (Mohan, 2012, p. 24). One-Eye and Claude introduce basic rules to uphold some semblance of order, i.e., no fighting and respecting ownership. To maintain order, Junjuh has a hanging tree and a tin box that serve as grim reminders of the consequences of breaking the rules. Against this background, with its emphasis on individual survival and an informal justice system, Junjuh incorporates a reversal of the highly regulated society of Toussaint. The settlement combines incompatible spaces by juxtaposing elements of a frontier town with the remnants of advanced technology, emphasizing the incongruity of their situation. Moreover, aligning with the characteristics of a heterotopia, Junjuh subtly “[presupposes] a system of opening and closing” (Foucault et al., 2000b, p. 183). Although entry into Junjuh is not explicitly controlled, the harsh environment and the rules imposed by One-Eye and Claude initiate a de facto system of inclusion and exclusion. New arrivals are integrated into the community, yet they must adhere to the established rules and norms to continue to reside there.

Compared to Junjuh and the rest of the settlements, Sweet Pone is more welcoming and well-organized, emphasizing community and support. The settlement of Sweet Pone is “a place where what can be dreamed up intersects with what can be done” (Villadsen, 2016, p. 156). The inhabitants of this settlement are continuously adapting to their environment and creating new ways of life on New Half-Way Tree. Like a civilized community, Sweet Pone possesses a library with “solar-powered texts” (Hopkinson, 2000, p. 255). These settlers “could develop skills” like no other settlement since, in the heterotopian space of the library, as Foucault (2000b) points out, “time

never ceases to pile up and perch on its own summit” (p. 183). Also, the presence of solar-powered texts in the library implicitly juxtaposes the advanced technology of their past lives with the more rudimentary conditions of their present. In addition, heterotopias:

Either the heterotopias have the role of creating a space of illusion that denounces all real space, all real emplacements within which human life is partitioned off, as being even more illusory. [...] Or, on the contrary, creating a different space, a different real space as perfect, as meticulous, as well-arranged as ours is disorganized, badly arranged, and muddled. This would be the heterotopia not of illusion but of compensation. (p. 184)

In this regard, Sweet Pone strives to be a heterotopia of compensation, crafting a space that compensates for the untamed and “muddled” New Half-Way Tree. Rather than denouncing the real space of New Half-Way Tree, similar to illusory heterotopias, Sweet Pone lives in harmony with it. A further defining feature of Sweet Pone is its sense of openness and community. It constitutes a space of refuge and hope compared to more dangerous or chaotic settlements. For Tan-Tan, Sweet Pone is everything Junjuh Town is not: “No hanging tree there, no tin box. [...] And no sullen, skulking Antonio” (Hopkinson, 2000, p. 129). However, despite its openness, there are hints of boundaries and the need for caution, as seen in Tan-Tan’s initial reluctance to reveal her identity and past. This demonstrates that while Sweet Pone pursues inclusivity, it still withholds a degree of seclusion from the outside world. To a large extent, Sweet Pone resembles “absolutely regulated colonies in which human perfection was effectively achieved” (Foucault et al., 2000b, p. 184). Like these villages, Sweet Pone thrives because it maintains a structured and adjusted society without excessively constraining individual life. As such, Sweet Pone is a crisis heterotopia within New Half-Way Tree’s planetary heterotopia of deviation.

In contrast to Sweet Pone’s balance and Junjuh’s surface-level order, Chigger Bite illustrates extreme individualism and harshness. It is “the nastiest, meanest of all the exile settlements on New Half-Way Tree,” where “every man and woman [is] for them-self” (Hopkinson, 2000, p. 203). This quality not only reveals Chigger Bite as a negatively-defined space, but also upsets the expectations of community and mutual support that might exist elsewhere, either on Toussaint or in other settlements on New Half-Way Tree. In this light, Chigger Bite is a small space of deviation within the larger deviation heterotopia of New Half-Way Tree. As a heterotopia, while physically accessible and open, Chigger Bite is socially exclusive. Al’s description indicates that

entering Chigger Bite involves exposure to potential danger and isolation. Therefore, rather than a policed entry, Chigger Bite significantly hinders the possibility of exit. At first glance, Chigger Bite seems to function as a heterotopia of compensation in the sense that it provides a space for exiles to build a new community, albeit a flawed one. Yet, the brutal realities of Chigger Bite display the illusory nature of any ideals concerning community, justice, or support that the exiles may have retained from their previous lives on Touissant. Akin to the heterotopian space of a brothel (Foucault et al., 2000b, p. 184), Chigger Bite is a space of marginalization that attempts to forget the undesirable conditions of their lives through violence and sexual harassment. Thus, as it denounces real space as illusory, it composes a heterotopia of illusion.

Therefore, being an outsider and a robber, Tan-Tan may encounter difficulties in comprehending the implicit standards of behavior existing within social gatherings. Despite their enormous range of items and services, the marketplace and the settlements may restrict those who truly belong and participate in their economic or social interactions. These heterotopian emplacements then only give the illusion of entry as they create the same effect of the Brizilan farm rooms or modern motel rooms that exclude individuals by granting access (Foucault et al., 2000b, p. 183). Access and entry in such heterotopias is shallow and limited, never moving beyond the periphery and into the threshold of the houses. In this sense, Tan-Tan's visiting these realms, despite her apparent independence, portrays her lifelong banishment from their depths. As a result of this liminal state, her fresh experience is shaped by the conflict between openness and exclusion.

4.3. Daddy Tree and the Bush: The Wilderness as a Heterotopic Realm

In *Midnight Robber*, Tan-Tan, with her Robber Queen persona, crafts a space of resistance against the established order on New Half-Way Tree and its settlements, defying conventions and presenting an alternative form of justice. While Foucault has not explicitly discussed the subversive potential of "otherness," public-space heterotopias can "sustain subversive social codes and values that challenge the supremacy of convention, without being spatially contained within a detached,

specialized environment” (Allweil & Kallus, 2008, p. 193). Further, the bush is a “kind of contestation, both mythical and real” of the world where the settlers live (Foucault et al., 2000b, p. 179). It is a hybrid space where past and future, tradition and innovation, and oppression and resistance collide. It comprises a myriad of contradictory emplacements as it is simultaneously a zone of danger, refuge, and transformation. As a prison, it creates a margin and barrier for the exiles, who are ostracized from society and surrounded by the wilderness; as a sanctuary, it provides Tan-Tan, the douens, and the wildlife a place of disguise and refuge from the perils of the settlers; and as a space of transition, it obliges individuals to learn new skills and adapt to survive. The bush, then, is a “public-space heterotopia” existing “within the urban fabric of public spaces” without “permanent physical borders” (Allweil & Kallus, 2008, p. 193). Tan-Tan’s actions as the Robber Queen after moving into the bush similarly generate temporary, localized disruptions of power within that space, aligning with the idea of a public space heterotopia. Her transformation into the Robber Queen includes reclaiming her body and revaluing her relationship to the space surrounding her.

Additionally, entry to the bush, although not controlled, is heavily restricted. Exiles are forced into it upon arriving in New Half-Way Tree, while some, like Tan-Tan, learn the rituals and knowledge necessary to navigate and survive. It is a pristine and sacred space where the planet’s native inhabitants dwell. It remains so until Janisette and her companions follow the trail of Tan-Tan and disturb its peace. Therefore, forced entry with the use of modern technology violates the preserved balance and stability of the woods. As Gutas (2019) posits, modernity’s insistence on total domination initiates a situation within which even the wildest territories are controlled and operated consistently with internally reflexive modern systems (pp. 41–42). In other words, rather than being considered independent entities, wilderness areas like the woods are perceived as “ambivalent heterotopias” subject to protection and oppression, both of which are intrinsically insufficient and controversial in the Anthropocene epoch (p. 52). This notion propagates the misuse of science and control to preserve natural territories.

In *Midnight Robber*, despite indigenous inhabitants such as the douen and mako jumbie, human settlers attempt to impose their order on the environment. Within this framework, Janisette’s sudden entry to the bush with the modern car can signify a desire to control not only Tan-Tan but the wilderness. Since the only organisms experiencing

harm are the native species of the bush, even though this is done in the name of justice, it is an act of oppression and suppression of the wilderness. This is principally evident in the establishment of settlements like Junjuh and Begorrat (Hopkinson, 2000, pp. 238–240), where the exiles attempt to reproduce aspects of their previous lives on Toussaint. The exertion of control over nature in New Half-Way Tree is often reflected as faulty and even destructive. For instance, the settlers’ fear of the unknown extends as far as hunting and exterminating creatures deemed threatening, disrupting the ecosystem’s delicate natural balance. However, developing a more genuine attachment to the land and its original inhabitants, Tan-Tan appreciates the douens’ knowledge of the bush and their sustainable way of life (Hopkinson, 2000, p. 88). This indicates a potential for surpassing the confines and restraints of a purely authority-driven approach to nature.

The bush also catalyzes transformation and a new understanding of relationships. It concurrently operates as a heterotopia of illusion and compensation “in relation to the remaining space” of the settlements (Foucault et al., 2000b, p. 184). While exposing the hypocrisy and illusion of the “civilized” world, the bush offers a space for the creation of new laws and ways of living. This multi-faceted characteristic transforms Tan-Tan as she becomes accustomed to life in the bush and adopts the persona of the Robber Queen. Akin to maps being the tools that form knowledge and interaction within a space (Gisler, 2019, p. 124), the bush on New Half-Way Tree demands a profound and practical understanding for survival. For example, Tan-Tan acquires skill in discerning sugar-maggot trails and identifying poisonous plants (Hopkinson, 2000, p. 90), attaining wisdom that becomes her personal map for planning the route of this heterotopian space. Hence, the bush, as a heterotopia, fundamentally reforms Tan-Tan’s understanding of the world, uncovering the relativity of societal conventions and the possibility of composing alternative ways of living. Furthermore, just as the woods in Shakespeare’s *A Midsummer Night’s Dream* offer escape from Athenian law (Moffatt, 2004, p. 182), the bush in *Midnight Robber* effectuates reformation and reconciliation for the characters to confront their pasts and conceive alternative futures immune to the restraints of customary authority. Thus, it is an impeccable emplacement to facilitate the formation of another smaller and more reserved heterotopia for the marginalized individuals and groups, such as the douens.

The existence of the daddy tree in the heart of the bush signifies a universal human tendency to produce “other” spaces. Daddy tree stands in the bush with “big knotted-up trees-them, with twisted-up roots digging into the ground like old men’s fingers” (Hopkinson, 2000, p. 69). As heterotopias can take diverse forms (Foucault et al., 2000b, p. 179), the daddy tree is an unmistakable location with established rules and functions that contrast with those of the society of the tallpeople. Even though the douens are the natives of New Half-Way Tree, they are pushed to the margins of society. Thus, the daddy tree is a space of refuge for the douens, a community detached and isolated from the tallpeople; it is a space within which they can live, honoring their customs and values, apart from the dominant culture of New Half-Way Tree. In doing so, the daddy tree inverts the conventional human-centered perspective by prioritizing nature and the douen’s connection to it. In this light, the daddy tree is a heterotopia of deviation since it houses the douens, “whose behavior is deviant with respect to the mean or the required norm” (Foucault et al., 2000b, p. 180). However, it is also a crisis heterotopia in the sense that it is a “privileged or sacred or forbidden” space, sheltering the douens from the destructive technology of the settlers.

More importantly, the daddy tree displays curious spatiotemporal relationships with the bush. Since it serves as a home, a meeting place, and a source of food and shelter for the douen, the daddy tree is a space for integrating incompatible emplacements (Foucault et al., 2000b, p. 181). It cultivates these purposes into a single space, making it an adjustable location. Likewise, not only does the daddy tree link the douens to their past and the natural cycles of New Half-Way Tree, but it also creates a peculiar temporal discontinuity. The daddy tree, as a heterotopia, is the nucleus of the douen community since it is “both an engine of their existence and a source of their alterity” (Burlacu, 2017, p. 190). It is a heterotopia of compensation, “as perfect, as meticulous, as well-arranged” as the settlements are “disorganized, badly arranged, and muddled” (Foucault et al., 2000b, p. 184). Unlike the often exploitative practices of the tallpeople, daddy tree is in perfect harmony with nature, mirroring the notion that heterotopias compensate for the disorder of the environment in which they are located. The douen’s lifestyle, revolving around the daddy tree, is one of organic and uncontaminating co-existence, while the tallpeople’s actions often instigate environmental degradation.

The destruction and resurrection of the daddy tree also emphasize its heterotopian nature, as the function of the tree shifts dramatically after being cut down. Hence, the annihilation of the daddy tree indicates a profound loss of identity and social custom. However, the act of destroying their home signifies the douen's agency in defining their space and culture, even if it is achieved through dismantling a central part of their existence. By destroying their physical home, the douen attempt not only to prevent further intrusion by the tallpeople but to control the access to their manner of existence and culture. The daddy tree is nearly impenetrable to outsiders, and access is highly regulated. As a case in point, Tan-Tan's arrival on the daddy tree is frowned upon and only accepted after she receives the purification from Res in the form of a tree frog:

"Child," the douen man answered soft-soft, "keep your voice quiet, and follow my lead if you want to sleep safe tonight. Plenty of my people already not too happy to have a tallpeople among we, especially not one who could bring trouble on we head by she kill one of she own. Them 'fraid you go bring more tallpeople here searching for you. Is a chance Res give you, and me too. So just do what I tell you, nuh?" (Hopkinson, 2000, p. 156)

Resembling all Foucauldian heterotopias, then, the daddy tree assumes an entry and exit system that grants access to outsiders "only with a certain permission and after a certain number of gestures have been performed" (Foucault et al., 2000b, p. 183). In *Midnight Robber*, Tan-Tan is ensured access through Res and Chichibud's approval and the symbolic consumption of the tree frog. Even the path to the daddy tree involves numerous twists and turns to keep the settlers out. Although Tan-Tan appears to effortlessly travel to different locales due to her exceptional abilities, her access may be more limited than previously believed, as the seemingly unrestricted areas she investigates have concealed regulations or expectations that restrict her genuine assimilation. For one thing, Tan-Tan is prohibited from communicating with the tallpeople after her second self-inflicted exile, this time to the bush and the daddy tree. Therefore, although she can roam the bush without hindrance, her access is limited to the borders of the wilderness. Moreover, as soon as her presence begets grave peril for the douens and their way of life, her access is revoked, and she is excommunicated.

4.4. Carnival as a Heterochronic Space: Reimagining Time and Temporality

Through the temporary suspension of norms and the erroneous nature of its accessibility, Carnival in *Midnight Robber* designates a space for reversal, catharsis, and critique. Carnival on New Half-Way Tree is a “phantom of the celebration” (Hopkinson, 2000, p. 263) of what would have been on Toussaint, as everyone is an exile in New Half-Way Tree. As Laanemets (2002) holds regarding modern carnivals, Carnival on New Half-Way Tree “has become a play, an object of the distanced and sentimental glance of the wide public” (p. 308). Still, it is a heterotopia as it is a localized space within their culture that simultaneously represents, contests, and reverses all other real emplacements (Foucault et al., 2000b, p. 178). Carnival, in *Midnight Robber*, is a temporary realm that inverts social roles and norms, as observed in Cockpit Town where “men’s bodies [are] in women’s underwear; women wearing men’s shirt-jacs and boxers; naked bodies” (Hopkinson, 2000, p. 52). The Festival of Folly in the Middle Ages similarly overturned social, linguistic, and familial institutions (Foucault et al., 2000c, p. 340).

Also, like a theater, Carnival “brings onto the rectangle of the stage a whole succession of places that are unrelated to one another” (Foucault et al., 2000b, p. 181). The costumes, performances, and masquerades call forth an alternative reality, blurring the lines between performance and life. Also reminiscent of a theater, Carnival is where “Different spatiotemporal dimensions simultaneously exist in a parallel manner within a theatric representation creating a constant heterochrony” (Auray, 2020, p. 63). Thus, by integrating colorful components such as Jab-Jab devils, Fancy Indians, Bats, and Midnight Robbers, each with their distinct cultural and emblematic meanings, Carnival juxtaposes “incompatible” elements in one place (Foucault et al., 2000b, p. 181). In this light, Carnival demonstrates a suspension of the conventional flow of life and time; it offers a space within which individuals escape their mundane daily lives and enter a world of revelry and excess.

Further, the heterotopia of carnival, in *Midnight Robber*, intertwines the festive and the historical. Carnival epitomizes the heterotopia of the festival since it is linked “to time in its most futile, most transitory and precarious aspect,” contributing to temporal discontinuities or “heterochronia” (Foucault et al., 2000b, p. 182). However,

while the heterotopia of the festival is “not eternitary but absolutely chronic” (p. 182), Carnival encapsulates features of time-accumulative heterotopia, originating an intricate interplay between present celebration and historical consciousness. For instance, on Touissant, inhabitants celebrate Jonkanoo, appreciating Granny Nanny and commemorating the landing of the Marryshow Corporation nation ships that brought their ancestors to the planet (Hopkinson, 2000, p. 21). This ceremony temporarily abolishes the present-day struggles and offers a return to the foundational history of their society. On New Half-Way Tree, Carnival acknowledges a lost or idealized past, infusing the celebration with historical awareness and loss. Participants rejoice in the present while, simultaneously, confronting their history as exiles and the transformations of their cultural traditions. This also portrays the illusory and compensatory nature of Carnival as a heterotopia; it actualizes “a space of illusion that denounces all real space” along with “creating a different space” (Foucault et al., 2000a, p. 184). Accordingly, marrying mythic narratives and historical memory further enhances Carnival as a site in which the past actively redefines and integrates into the present.

Additionally, in *Midnight Robber*, Carnival is a heterotopic space of radical possibility, where the chosen persona produces a formidable means for self-exploration, social commentary, and trauma processing. Historically, Jonkanoo is a vernacular ritualistic celebration closely connected with resistance, freedom, and memory in Caribbean cultures. (Gibbs, 2021, p. 52). What is more:

Jonkanoo is distinctive in taking place at Christmas and New Year and may echo West African annual yam festivals or customs. But it also derives from the legendary figure of ‘John Cannu’, also known as ‘John Konny’, a tribal chief from Axim in present-day Ghana, who, adorned in a horned headdress, led an armed rebellion against Dutch merchant-settlers in the 1720s. He was eventually captured and sent as a slave to Jamaica, where he became a folk hero featured in enslaved people’s Jonkanoo street performances. (p. 53)

Ergo, Jonkanoo, in the Caribbean culture, was more than a festive tradition; it was also a form of resistance to slavery. Given this history, it is clear why Tan-Tan chooses the festival and the Robber Queen persona as a stage to uncover the truth and resist the force of the unjust system, effectively leveraging a profound cultural tradition where performance and masquerade have prominently functioned as vehicles for subversion and the assertion of identity in the face of oppression. Moreover, while both men and women commit petty crimes, “men offend at much higher rates than women for all crime categories except prostitution;” and “gender gap in crime is greatest for serious crime

and least for mild forms of lawbreaking such as minor property crimes” (Steffensmeier & Allan, 1996, p. 460). Then, the role of a king or leader in the underground crime syndicates has almost always been literally and metaphorically associated with males. Tan-Tan, as a female and gender fluid, in the figurative sense, challenges this normal and traditional space of assignment. She defies the robbers’ world expectations of gender and exemplifies how the heterotopia’s carnivalesque qualities undermine patriarchal hierarchies. She identifies and performs as the leader and eventually constructs the role of the Robber Queen as a matriarch leader through her use of heterotopian spaces such as the bush and the Carnival.

Through the Robber Queen persona, Tan-Tan delves into different facets of her identity. As a young girl, she is captivated by the *Midnight Robber* and delights in playing Carnival Robber King. Later, she utilizes the Robber Queen costume to convey conviction. As the Robber Queen, Tan-Tan can express aspects of herself that are otherwise suppressed. The persona offers her a reconciliation of her past and present, agony and strength. Festivals, like mirrors, enable people to see reflections of themselves, their social worlds, and their places (Quinn & Wilks, 2017, pp. 42–43). Carnival and the Robber Queen persona, for Tan-Tan, function similarly, reflecting on her life and hardships. Moreover, substantially, carnival is “a contested territory where political conflict and social contradictions are expressed” (de Albuquerque, 2021, p. 13). According to Bakhtin (1984), carnival “[celebrates] temporary liberation from the prevailing truth and from the established order,” suspending “all hierarchical ranks, privileges, norms, and prohibitions” (p. 10). Carnival, from Bakhtin’s perspective, transcends mere entertainment and becomes an extraordinary lens through which the world is perceived. It grants individuals a space of “equality, freedom, and familiarity,” liberating individuals from seriousness and piety (p. 254).

Similarly, during the Festival of Folly, “the lower class had the right to say what they wanted to the bishop or the mayor” (Foucault et al., 2000c, p. 340). Tan-Tan, too, uses the language of the Robber Queen, “robber talk” (Hopkinson, 2000, p. 269), with grandiose and provocative speeches to her advantage to challenge Janisette and the authority, calling into question the basis of the rules, using linguistic institutions. What is more, the individuals in Hopkinson’s narrative traverse a world where bodies and identities are fluid within the futuristic Caribbean culture. This idea is consistent with

Kristeva's concept of the "chora," which holds that the body is a dynamic place changed by social structures and forces rather than static (Kristeva, 1984, p. 25). Tan-Tan's several identities and her rebellion against shackles challenge the assumption of a fixed gender for women and transcend her individuality, resulting in subverting male control.

This chapter underscores that Nalo Hopkinson's *Midnight Robber* carefully uses the heterotopian and utopian concepts to create a captivating narrative across the contrasting planets of Toussaint and New Half-Way Tree. Toussaint, initially portrayed as a crisis heterotopia, converts into a defective utopia reliant upon endless surveillance and the marginalization of non-conformists, exposing the fragility of idealized societies. New Half-Way Tree, on the other hand, originates as a heterotopia of deviation, a penal planet that mirrors and challenges Toussaint's geography while hosting a diverse population of communities and identities among its exiled settlers. Through settlements like Junjuh, Sweet Pone, Chigger Bite, and Begorrat, the exiles struggle to restore order within chaos.

The wilderness of New Half-Way Tree, with its daddy tree, further epitomizes heterotopic domains, constituting spaces of refuge, change, and defiance against conventional ethos. Carnival, as a heterochronic space, offers a temporary disruption of norms, providing opportunities for social critique and catharsis. Tan-Tan's adaptation of the Robber Queen illuminates the subversive potential of otherness, defying norms and pursuing justice within these manifold heterotopian landscapes. Ultimately, Tan-Tan's environment is characterized by a multitude of heterotopias, encompassing both voluntary and externally imposed settings. These heterotopias explore power hierarchies and examine themes of identity and displacement, and perpetually reshape Tan-Tan's identity and shape her interactions with the surrounding world.

5. CHAPTER FIVE: Comparison

We do not live in a void that would be tinged with
shimmering colors, we live inside an ensemble of
relations that define emplacements that are irreducible
to each other and absolutely nonsuperposable
— Michel Foucault

Across the three novels, the exertion of heterotopian concepts demonstrates diverse and precise approaches to the interplay of space, time, and social conventions. However, all three books, *The Enchanted* by Rene Denfeld, *Behind the Scenes at the Museum* by Kate Atkinson, and *Midnight Robber* by Nalo Hopkinson, present fertile ground for exploring Michel Foucault's concept of heterotopia. Embedded in clashing political and sociohistorical milieus, their origins disclose how heterotopias evolve as sites of cultural negotiation. For example, *Behind the Scenes at the Museum* is permeated by post-war British realism, reflecting the anxieties of mid-20th-century England within the sphere of a family home (Giles, 2004, p. 115). The York setting operates as an Other space that disrupts linear narratives of progress, a theme reminiscent of Britain's post-war negotiating national identity and gendered domesticity (pp. 60–162).

Instead, *Midnight Robber* utilizes Afro-Caribbean oral folklore and diasporic futurism, ingraining its heterotopian narrative spatial construction in the legacy of colonialism. The planet Toussaint, a techno-utopia populated by descendants of Caribbean migrants, and its shadow dimension, demonstrate spaces where incoherent histories and Creole linguistic hybridity confront Eurocentric temporalities (Glissant, 2021, pp. 33–34). Likewise, *The Enchanted*, rooted in the spaces of incarceration in the contemporary United States, criticizes the punitive institutional system as a heterotopia of deviance. The prison, in this novel, brings to light the conundrum of a space designed to “purify” society while prolonging cycles of torture and extreme punishment (Davis, 2003, pp. 15–16). Collectively, these novels highlight the ways in which heterotopias mirror and disturb societal standards of normalcy, suggesting critical lenses to observe social structures across diverse cultural landscapes.

These works utilize narratives to investigate intricate spatiotemporal structures and complex individual and collective relationships. Foucault's assertion that heterotopias “juxtapose in a single real place several emplacements that are incompatible in themselves” (2000b, p. 181) is ornately articulated across these novels, mediated by

their cultural underpinnings. Atkinson's nonlinear narrative, shaped as a series of footnotes to history, is evidence of the fragmentation of British post-war memory. In contrast, Hopkinson's acknowledgment of the *Midnight Robber* carnival masque, a cultural convention grounded in Trinidadian resistance, morphs the text into a literary heterotopia, undermining colonial hierarchies (Rohlehr, 2004, p. 213). Denfeld, a death penalty investigator, scrutinizes prisons for assuming the role of the ghetto in regulating and neutralizing the perceived threat from economically underprivileged individuals (Wacquant, 2000, p. 378), exposing the systemic elimination of marginalized voices. Chronological disruptions, or "heterochronia," further reveal this dissonance: *Behind the Scenes at the Museum*'s protagonist, Ruby Lennox, upsets temporal credence to reassert agency over the matrilineal narrative. Meanwhile, Tan-Tan experiences a multilayered temporal framework in *Midnight Robber* that combines Afro-futurist postulation with ancestral history and recollection. At the same time, Denfeld's depiction of still prison time manifests the temporality of carceral persistence (Rodríguez, 2021, p. 112), expanding the violence of organizational rigidity. Such temporal diversities outline how heterotopias destabilize staples along with the hegemonic narratives that determine the nature of time.

Implementing the preceding exploration of these works of fiction through the lens of Michel Foucault's theory of heterotopia, this comparative chapter will elucidate the remarkable similarities in how these seemingly different narratives utilize the concept of "other spaces" to explore underlying facets of human experience and structural configurations of society. Even though each novel possesses different contexts and thematic focus, they innately interlace stories revolving around spaces categorized as heterotopias. Moreover, each novel reflects the distortion and conception of time, delineating qualities of "heterochronia" through numerous narrative and stylistic techniques and spatial constructions. Despite their apparent disconnected settings, each novel is centered around heterotopias that deviate from cultural anxieties. Whether it is Britain's post-war decline, Caribbean cultural and diasporic resilience, or America's penal logic, they illustrate heterotopia's aptitude to convey detachment and resistance simultaneously.

5.1. Unhomely Spaces: Heterotopias of Crisis from the Domestic to the Deviant

All three fictional works respond to heterotopias of deviation and crisis heterotopias in distinct ways that exhibit implicit similarities in their exploration of social conventions and the treatment of those who deviate from them. Heterotopias, according to Foucault (2000b), are “real places, [...] which are sorts of actually realized utopias in which the real emplacements, all the other real emplacements that can be found within the culture are, at the same time, represented, contested, and reversed” (p. 178). Within this framework, crisis heterotopias are “privileged or sacred or forbidden places reserved for individuals who are in a state of crisis” (p. 179), while heterotopias of deviation are “those in which individuals are put whose behavior is deviant with respect to the mean or the required norm” (p. 180). While Foucault emphasizes that heterotopias are “actually localizable” (2000b, p. 178), one could contend that any space subject to human perception and interaction classifies as a heterotopia. This broader interpretation advocates for a spatial designation shaped by the dynamic interplay of human engagement and subjective experience. Harrison (2009), for example, finds that the virtual material culture of online “settlements” parallels the actual world in the sense that “there is little space for the existence of subaltern or dissenting views” even within these spaces (pp. 77, 80). Therefore, heterotopias transcend the physical world and dominate all forms of space.

As sites of personal retreat and social engagement, homes are irrefutably vivid examples of heterotopia. Introducing the notion of “topoanalysis” as the “systematic psychological study of the sites of our intimate lives”, Bachelard conveys that memories are commonly rooted in certain spaces of our homes (Bachelard & Jolas, 1994, pp. 8–9). In this light, a childhood home imbued with layers of memory and daydream could be regarded as juxtaposing different temporal layers within its walls, making it a space Other than its purely physical form (Foucault, 2000b, p. 178). The “oneiric house,” which Bachelard defines as a “house of dream-memory, that is lost in the shadow of a beyond of the real past” (Bachelard & Jolas, 1994, p. 15), could be seen as a mental space that exists in parallel to the physical house, embodying some of the “otherness” inherent in heterotopian spaces. In *Behind the Scenes at the Museum*, the primary domestic space is “centuries old” (Atkinson, 1996, p. 12), implying a space imbued with

history and the accumulated experiences of generations, akin to Foucauldian heterotopias of library and museum (Foucault, 2000b, p. 182). Moreover, the doll's house, within Auntie Babs' home, possesses a peculiar distinction. This miniature dwelling is also a heterotopia as it juxtaposes the scale of the real world with a contained, miniature version, a space for "incompatible" elements to come together with the ordinary (p. 181). Ruby's fear of being miniaturized and trapped within it suggests an anxiety about being confined within a constructed reality, an "other" space within the house.

Although homes in *Midnight Robber* and *The Enchanted* are not accumulative heterotopias, they display many characteristics of illusory heterotopias. In these "other" spaces, rules of the outside world are "denounced" and suspended for the pleasure of a selective few (Foucault, 2000b, p. 184). Brothels, as an example of such heterotopias, "[attenuate] the dividing line between what can be done and what should not be done" for the transgression to occur (Sacramento, 2011, p. 376). Like brothels, Tan-Tan's bedroom on New Half-Way Tree and York's childhood home turn into the favorite haunt of men seeking short-lived joy. The sexual exploitation of York and Shirley transpires within the private confines of their decaying home. However, unlike "exuberant" brothels (Sacramento, 2011, p. 376), the shack, in its seclusion and dilapidation, manifests an abusive environment that drastically contrasts normative childhood experiences. As Yohros (2020) contends, "Those who have experienced family violence in childhood may learn to accept these behaviors in future partners later on" (p. 689). This reinforces the concept that a violence-ridden childhood home is a space that fosters vulnerability to future harm.

Therefore, for York and Shirley, their home is the place that harbors transgressions against them. Tan-Tan's bedroom, on the other hand, appears like a normal childhood space. However, after her father's betrayal and sexual abuse within her personal space, her bedroom shifts into a site of trauma and broken trust. This constitutes a severe violation of the expected safety and sanctity of a child's private space. Besides this, intrafamilial childhood sexual abuse carries a sense of sinfulness for the victim as the abuser falsely makes them believe they are "a collaborator in that process" (Geanellos, 2003, p. 189). The subsequent adoption of the Robber Queen persona is not only Tan-Tan's way of creating an alternate reality and asserting control

in a place where she was made vulnerable, but also her attempt to redeem herself from that sin. This act of reality creation within a private sphere mirrors the deliberate construction of illusion in a place unsuitable for a child. The secrets Tan-Tan must keep and the fears she must face prepare her for a life in which the appearance of illusion and the construction of secrecy are prevalent.

Furthermore, home or interior space, according to Reid (2018), “is the form of space which life requires for it to grow in a relation of security from forces located on and in the exterior” (p. 39). The issue, however, is that “in the modern imaginary, the world is not an interiorizing space, which protects and encloses us, but an outside into which we are thrown, from the protective home we thought we had, amid the revelation of a false interior” (p. 40). Using Said’s theories, however, White (2018) states that “the interior is always already hostile, one is both hemmed in by it and excluded from it” (p. 80). This dichotomy is persistent in the fictional worlds of *The Enchanted*, *Behind the Scenes at the Museum*, and *Midnight Robber*. Even though *Above the Shop* is described as “a self-contained, seething kingdom with its own primitive rules” (Atkinson, 1996, p. 12) indicating a degree of enclosure and internal order, the instability of this interior is evident. The fire that consumes *Above the Shop* is an extreme manifestation of the failure of the interior to secure its inhabitants from external forces. In this environment, Ruby finds solace in writing and books.

By portraying how York’s childhood home is constantly invaded by strangers and townspeople who rape and assault him, Denfeld offers a radical departure from conventional notions of home. The prison presents a sobering reminder of the failure of the exterior and interior world to produce a shelter for the inmates. This “enchanted place” is ironically a space of confinement and danger, rather than a secure interior (Denfeld, 2014, p. 7). Yet, for the narrator, it becomes a space of refuge from a “too big and scary” outside world (p. 30). The books the narrator reads forge internal “book memories” that become “the real memories” (p. 23), depicting an attempt to build a protective interior within the mind, as the physical space offers little true security. The concept of home and interior space, in *Midnight Robber*, is inextricably tied to societal structures and attempts at control.

Whether on Touissant or New Half-Way Tree, the interior and exterior expose Tan-Tan to vulnerability, surveillance, and danger. Like York, Tan-Tan loses her bodily

autonomy in the confines of her own house. Thus, while the characters often desire a protective enclosure, their experiences indicate the fragility of these interiors (McCarthy, 2005, pp. 113–114). The portrayal of York’s home as an “abandoned-looking shack” inhabited by his prematurely aged and poverty-stricken aunt signifies a disorienting locality alien to conventional domestic protection and comfort (Denfeld, 2014, p. 34). The lady’s reflection of Shirley “sitting on the bed, no pants, wearing nothing but an old blouse... with those wet naked legs” and York “crouching in the corner” illustrates a space where the confines of privacy and childhood innocence are not only indiscernible but violated (Denfeld, 2014, p. 104). The dramatic juxtaposition between a childhood home’s promised safety and constructive living conditions and the reality pictured in the shack is a tragic inversion (King, 2004, p. 30). The presence of sexual abuse and assault further twists the traditional image of the home. For the lady, contextualizing York’s childhood and perceiving him as once an innocent and abused child changes her understanding of him. It humanizes him by offering a past he previously lacked, altering her faulty perception from a “demon without a past” to a person who was “once a child” (Denfeld, 2014, p. 51). In doing so, by visiting this disturbing domestic heterotopia, the lady transforms from “the chance guest” to “the invited guest,” “[gaining] access to the heart of the family” (Foucault, 2000b, p. 183). This makes the lady privy to the family’s shameful secrets.

York and Tan-Tan share countless similarities in their personal and domestic heterotopias. After the “shift tower took them” (Hopkinson, 2000, p. 122), Tan-Tan and her father are in a peculiar and presumably unfriendly environment. While her first incidents entail a profound disruption of her familiar home and the introduction of insecurity and ambiguity into her domestic space, Tan-Tan ultimately creates her own “little hut in the bush” (p. 170). The most fundamental and abominable event emerges in Tan-Tan’s bedroom when her father sexually assaults her. This act not only violates the sanctity of her personal sphere but ruthlessly shatters her trust and innocence. The abuse occurring within the family home, a space linked to the father as a figure of protection, exacerbates the violation since “an optimal internalized father-figure theoretically serves as a life-long source of security” (Bowlby, 1988, as cited in Beard, K. W. et al., 2017, p. 80). The rape, then, tarnishes the idea of her bedroom as a sanctuary and transforms it into a site of trauma and fear. Neither York’s childhood home nor Tan-Tan’s bedroom is a brothel. Yet, they count as heterotopian spaces like brothels and

“Polynesian villages” where the orthodox norms of society are reversed (Foucault, 2000b, p. 183). In these dark heterotopias, safety, innocence, and familial protection are severely disrupted or violated. These spaces, through their introduction of oppression and potential exploitation, can also be connected to the literary concept of the brothel as a heterotopia that discloses the veiled and macabre sides of societal and familial structures.

5.2. Flesh, Space, and Subversion: The Female Body as a Cultural Heterotopia

Within these massive physical heterotopias of deviation, the female body becomes yet another public sphere and heterotopic space. The body serves as both a tangible corporeal space and a site of performed social values (Loos et al., 2021, p. 22). The female body is intrinsically a “textual body” as it is “inscribed with cultural codes” (Duan, 2011, p. 128). Brothel, as a Foucauldian heterotopia (2000b, p. 184), emphasizes the role of space in catering to male desires, given that these spaces have historically been male-dominated. From a female perspective, however, this heterotopia manifests issues of commodification, objectification, and the loss or struggle for identity among women (Duan, 2011, pp. 126–127). Although an extreme example, brothels starkly illustrate the objectifying male gaze to which women are exposed. In all three novels, female characters encounter the ways societal expectations regarding gender, class, and historical context are imposed upon their bodies along with the everlasting male gaze. Tan-Tan, as a case in point, receives unsolicited attention and intrusive gaze from old men even though she is barely sixteen: “Round the corner, Tan-Tan bucked up Rick doing his deputy rounds. His eyes slid slowly over her body, down to her crotch, back up to her chest” (Hopkinson, 2000, p. 130). Subtle though it is, *Bunty*’s obsession with her appearance and her self-consciousness about aging reveals the internalized male-centered societal expectations. The fact that the male gaze dismisses her as she ages further reinforces the societal depreciation of women beyond their attractiveness or reproductiveness. In a similar vein, *Shirley*, as a kid or as an adult, is reduced to a sex object.

When placed within a spatial context, it becomes evident that dominant systems establish and order bodies. As Foucault proposes, “it is against this body (as if to erase it) that all these heterotopias have come into being” (Foucault, 2006, p. 229). The dual experience of the body in which it is utterly present and yet absent or idealized transforms it into an acutely heterotopian space. As a heterotopia, the female body is constantly subjected to oppression and control. Popular media has played a crucial role in enforcing social roles and expectations on the female body. They encourage women to preserve their bodies and social conduct to navigate relationships with men and uphold a straightforward gender order (Hyde, 2000, p. 157). Particularly after the war, women were prompted to regard their bodies and social personas as important assets to attract and retain men. Advertisements connected thinness, attractiveness, and the absence of body odor with desirability and gaining men’s approval (p. 162). Despite cumulative opportunities outside the home, women were consistently propelled to assume the roles of wife and mother. Post-war discourses distinctively depicted “independent women of the war years” as “unfulfilled or reprehensible” if they chose a career over marriage and motherhood (p. 165). Women were incessantly alerted to monitor their bodies for any indications of declining value, not only for pleasure but as an obligation (p. 162).

Behind the Scenes at the Museum similarly considers women’s lives within the confines of familial history and societal expectations. The female bodies within this narrative space are corporeal entities, affected by time, pain, pregnancy, and decay. These bodies develop into places where societal and familial expectations are performed and evaluated. For instance, descriptions of Bunty’s appearance, Rachel’s looks, or Auntie Babs’s body after mastectomy emphasize the physical form within the narrative space, implicitly judged or described with respect to social standards. Nell’s identity is entangled with her marital status, demonstrating the influence of societal norms on a woman’s self-perception and position within the community. Bunty’s preoccupation with appearance and adherence to contemporary fashions further emphasizes the body as a site of social values. Patricia’s growing awareness of social injustices and her efforts to express individuality through her appearance also confirm the tension between personal identity and societal demands placed upon the female body.

Valued primarily for outward consumption, women are compelled to embrace an outsider's gaze and pursue self-surveillance and shame for failure in achieving the ideal (Chrisler, 2011, p. 651). The compulsion to adhere to these societal expectations in daily practice illuminates the inherent power dynamics embedded within heterotopian spaces. Bunty's physical and mental weariness points to exhaustion from such societal and relational expectations and domestic roles. Ruby's body, through innocent observations, identifies this adult female world. In this light, the doll's house, a clear spatial heterotopia with its "microscopic plumbing" and "teeny-weeny dolls" (Atkinson, 1996, p. 104), in which children fear entrapment and physical pain, can reflect the restraints and potential harm attributed to the confined, established spaces and bodies of womanhood. *Midnight Robber*, likewise, recounts these patriarchal injustices through its fantastical narrative. The futuristic and technologically advanced society of Touissant reeks of misogyny and control.

It is evident in the novel that women's corporeal autonomy and sovereignty are transgressed, and the female body is perceived as a territory available for possession, appropriation, and control. For example, Antonio's need to duel Quashee arises from the ancient tradition that considers an imputation against a woman's chastity a serious attack on the family's honor (Low, 2003, p. 197). The duel, then, provided a mechanism for men to respond to insults that dishonored the women connected to them, thereby defending their own status and that of their family (pp. 112–113). George's decision to ignore Bunty's escape also foregrounds his attempt to safeguard his sense of masculinity. Diverse in intent and execution though they are, these actions overlap in their objective to reclaim dominion over a heterotopia they regard as theirs.

The Enchanted further complicates the notion of the female body as a heterotopia of societal abuse and neglect. Described as the "town slut", "brain-damaged", and exploited (Denfeld, 2014, p. 53), Shirley's body is perceived as an object, used and abused by the town's men. Hence, not only is her body a heterotopia of illusion "that denounces all real space, all real emplacements within which human life is partitioned off, as being even more illusory" but an "absolutely chronic" heterotopia (Foucault, 2000b, pp. 182–184). That is to say, her body not only generated a space of illusion similar to a brothel but also offered chronic yet satisfactory access like a festival or carnival on the outskirts of the town. Shirley was sterilized without consent; her

reproductive capacity was controlled and negated by a doctor. Her burial in a narrow slot with hundreds of other nameless, mentally disabled people delineates her reduction to a body forsaken and discarded by society, and her identity obliterated. Her body and its circumstances produce a heterotopia of extreme societal failure and subjugation of women.

The lady's memory of her mother further indicates how female bodies, predominantly those of women with cognitive limitations, are heterotopias easily exposed to exploitation due to power imbalances deeply rooted in social norms. This normalized misogyny is instigated by a male desire to "co-opt 'the other' as 'self', thus disavowing the female body as belonging to a woman capable of her own desires" (Balsam, 2022, p. 579). This implies that the female body is an eminently charged space onto which society projects pursuits of dominance and historical or religious ideologies. Religious dogma, for illustration, regards a woman as "a steward of her own flesh" and not the owner (p. 582). Such perspectives, coupled with patriarchal hierarchies of power, can lead to mistreating and victimizing women (p. 582). Therefore, as a contested space subject to external control, internal disavowal, and embodying societal abjection, the female body is a heterotopia par excellence.

The female characters of *Behind the Scenes at the Museum* and *Midnight Robber* navigate the constraints and possibilities of their physical forms within their respective communities. An instance of this is Bunty's frustration and disillusionment with pregnancy and childbearing contrasted with societal portrayals of these experiences as fulfilling. Oftentimes, women undertake disproportionate challenges and responsibilities of pregnancy and parenting (Schoenbaum, 2024, p. 484). This inadequate support and considerable individual cost contradict any societal narrative which might maintain that motherhood is innately fulfilling or comprehensively substantiated. Bunty's initial reaction to her pregnancy with Ruby is marked by a sense of reluctance and physical discomfort. While her pregnancy socially places her in the anticipated roles of wife and mother once again, she struggles with accepting these societal roles. The reactions of those around her, like George's evident exhilaration and the family's later attentiveness to the new baby, underline the collective relevance and impact associated with her pregnant body.

The pregnant body thus mirrors the subjective and internal experience, along with the objective and socially constructed experience, integrating these incompatible qualities within one physical form (Erlenbusch, 2016, p. 177). Like Bunty, Tan-Tan's pregnant body beneath the Robber Queen attire illustrates the tension between her individual experience and her performed social role, as well as the impending future within the existing social fabric. Tan-Tan's pregnant body, however, poses a more perplexing and fraught heterotopia. Originating from incestuous abuse, her pregnancy is a pronounced yet detrimental development. Repercussions within the sociocultural contexts of New Half-Way Tree profoundly complicate this personal and traumatic physical state. Her fear and desire to hide the pregnancy reveal the societal stigma and potential dangers associated with her situation. Pregnant bodies, then, transform into loci of individual trauma, social secrecy, and transcultural interaction.

The female body, however, reasserts agency through transgressive resistance and destabilizing societal conventions. Despite being a site of surveillance and control for centuries, the female body transcends the passive recipient of external inscription and defies the patriarchal discourse through complex internal resistance. They are real, physical spaces susceptible to external forces and societal ordering (Foucault, 2000b, p. 178). Still, they encompass internal "other spaces," including imaginative realms, secret identities, psychological landscapes, or hidden biological processes that challenge, mirror, or subvert the external reality with which they are burdened. Although these bodies are governed from the outside, other realities, experiences, and struggles emerge and develop within them. *Midnight Robber* powerfully illustrates the female body as a heterotopia through the character of Tan-Tan, who transforms into the Robber Queen. Tan-Tan's body is initially marked by the trauma of abuse, starkly exemplifying how social power dynamics can physically and psychologically affect a woman. Her exile to New Half-Way Tree situates her body in a transcultural context where existing social norms are disrupted, creating space for new performances of identity. As the Robber Queen, Tan-Tan actively embodies a new identity through her clothing, speech, and actions.

This performativity, influenced by the folklore of the *Midnight Robber*, enables her to negotiate power and challenge injustices, demonstrating the body as a site of agency within communal structures. The stories that develop around her, attributing to

her the characteristics of a duppy or a hero, further solidify her body as a contested space where individual actions are interpreted and shaped by the collective. In *The Enchanted*, the female body is presented within the confined and strictly regulated space of a prison, intensifying the heterotopian aspects. The lady, a death penalty investigator, enters this space, and her body becomes a site of interaction between the outside world and the enclosed prison community. Her professional role requires her to engage with men condemned to death, navigating the power dynamics and emotional intensity of this environment. Her dreams and fears unveil the psychological toll this work takes on her, inscribing the trauma of others onto her own embodied experience. York's mother's body is portrayed as marked by mental illness and the social stigma associated with it, highlighting how societal perceptions can shape and constrain an individual's experience of their physicality.

To shield themselves from this patriarchal system of misogyny and objectification, women have resorted to creating compensatory heterotopias. Therefore, by definition, these female-made heterotopias "have a function in relation to the remaining space" (Foucault, 2000b, p. 184). Historically, women have sought crisis heterotopias to reconsider and redefine femininity and construct a unique subjectivity, precisely in patriarchal contexts in which they might be regarded as "man's symptom" due to an illusory inferiority (Voela, 2011, pp. 173–174). While these crisis heterotopias often encompass domestic spheres, patriarchal femininity renders it difficult for women to enjoy these sanctuaries. Patriarchal femininity prompts women to assert patriarchal concerns and oppress other women within these spaces (Steenkamp, 2020, p. 608). Unlike matriarchs who "have an authority that is rooted in their femininity rather than borrowed in spite of it," such female figures are "patriarchs by proxy" since "they are performing the functions of a patriarch in the household" (p. 617).

Rachel in *Behind the Scenes at the Museum* and Janisette in *Midnight Robber* are thus "patriarchs by proxy" rather than matriarchal figures. When the confines of their homes become unsafe for women to reclaim their agency, they are compelled to seek refuge elsewhere. Ruby, for instance, compounds a rich internal world ingrained with observations, wit, and imagination. She builds and frequents this internal, imaginative heterotopia as a space in which she constructs her unique subjectivity, dissimilar to the roles and expectations placed upon her. For Tan-Tan, her persona is a formidable,

metaphorical heterotopia that offers her agency, strength, and justice, dramatically opposing her actual vulnerability and fragility as a victim of abuse.

5.3. Sanctuaries and Suffering: The Spatial Politics of Deviant Heterotopias

In Nalo Hopkinson's *Midnight Robber*, the concept of heterotopia of deviation is fundamental to the narrative, specifically through the formation of New Half-Way Tree. This planet is explicitly established as a prison planet, a destination for the community's most forsaken criminals exiled from the superficially utopian society of Toussaint. As inherently defined, then, New Half-Way Tree epitomizes a heterotopia of deviation. Likewise, Rene Denfeld's *The Enchanted* is set within a prison, embodying a space designed for deviants. Thus, both settings overtly act as spaces where a dominant society excommunicates and segregates the non-conformative. Even though New Half-Way Tree is a planet-sized heterotopia, like the prison in *The Enchanted*, it is designed to house the deviants and the criminals. These prisons underscore the hierarchies within their respective fictional worlds. Toussaint, pursuing a techno-utopian acme, displaces those who do not conform to its conventional values to preserve its illusory societal purity. New Half-Way Tree, therefore, becomes a distorted reflection of Toussaint, depicting the inverse of its utopian objectives.

Similarly, the prison in *The Enchanted* confirms society's relentless pursuit of ostracization and confinement, illustrating a desire to eradicate autonomy and coerce conformity by alienating those who have transgressed societal rules. Imprisonment inherently isolates the prisoner from the external world. Although this exclusion is often physical, it can also include the inaccessibility to any form of communication with the rest of society (Schliehe et al., 2021, p. 1601). In conjunction with this, without exception, New Half-Way Tree and the prison are portrayed as "other" spaces, contrasting a seemingly normative environment. Much like New Half-Way Tree being a "rural other," a distant geography inhabited by "non-hegemonic" individuals (Philo, 2005, p. 21), the prison in *The Enchanted* is specifically a space of otherness, operating independently of the temporal rhythms and social convictions of the outside world. This

separation emphasizes the deviant status of their inhabitants and the idea that these are spaces excluded and exiled from mainstream society.

Moreover, in *Midnight Robber* and *The Enchanted*, the heterotopia of deviation extends far beyond the prison walls and encompasses society. Foucault (1995) calls this societal expansion of the carceral system the “carceral archipelago” (pp. 296–297). He posits that this system entails disciplinary control and “coercive technologies of behaviour” (p. 293) that penetrate wider society through “carceral circles” (p. 298). Hence, even though New Half-Way Tree is technically a planet with vast borders, it embodies characteristics found in the prison of *The Enchanted* since “the prison as an institutional form is diverse: what it is varies across space, and what it has been has changed over time” (Moran et al., 2017, p. 7). These penal spaces demonstrate shared commonalities in their “carceral conditions” of “detriment, intention, and spatiality” (p. 12). As a result of detriment, “the lived experience of harm” (p. 12), individuals experience significant restrictions and sufferings. While this pervasive condition is evident among the exiles of Touissant in the form of loss and primal conditions, in the prison of *The Enchanted*, it is portrayed as constant surveillance, lack of privacy, and threat of suffering. Within these harsh environments, agents intentionally inflict harm, such as the prison guards in *The Enchanted* and Claude in *Midnight Robber*. Spatiality is inherent in the presence of detriment and intention (p. 14). With the dimension-veil segregating the exiles from the people of Touissant and the prison walls physically alienating the inmates, spatiality is presented in the novels.

Although the ideology behind the war in *Behind the Scenes at the Museum* differs significantly from the aforementioned confinement places in the two other novels, it similarly operates as a space of captivity. War inherently prompts profound detriment, allowing for physical harm, loss of life, displacement, and psychological trauma. While battlefields are minor settings in Atkinson’s work, the repercussions of war grimly affect the characters, potentially generating a lived experience of harm that aligns with the previous works’ carceral conditions. These state-engineered crises construct heterotopias of deviation in which hierarchical indoctrination and deliberate control, similar to the concentration camps in the text, embed violence within social structures (Hetherington, 2003, pp. 41–42). Despite the chaos on the battlefields, war is often the outcome of calculated intention by states or ruling groups to exert dominance, attain

political aims, or impose ideologies. Another instance of intention in the narrative is the concentration camps, which depict intentional acts of confinement and dominion. Much like the camps in *Behind the Scenes at the Museum*, spaces of institutional restriction produced by crisis further elucidate how war's consequences subjugate individuals to surveillance and exclusion (Malkki, 1995, p. 12). Also, Foucault's carceral archipelago functions through disciplinary techniques, including surveillance and registration, to render individuals docile (1995, p. 231). The objective is to police and manage not through confinement but through a diffuse system of power relations (p. 129). The military model of *Behind the Scenes at the Museum* similarly operates under these principles of discipline, hierarchy, and control.

Additionally, these spaces demonstrate apparent departures from the normal temporal flow. This state of severance from the regular flow of time, according to Foucault (2000b), engenders heterochronia (p. 182). As Foucault asserts, the fourth principle of heterotopias is that heterochronias are spaces that accumulate time, comprising both the accumulation of historical traces and temporary spatial formations (p. 182). These spaces accommodate several temporalities within a single place, mirroring both permanence and transience while offering a bridge between time and space. Heterochronic urban spaces simultaneously display history and the present, providing immediate knowledge reminiscent of museums and libraries within the context of everyday experiences (Toprak & Ünlü, 2015, p. 161). According to Soja (1996), much like Foucault's heterochronia, knowledge about any space is intrinsic to understanding its historical, temporal, and social contexts (pp. 71, 152–153). The prison in *The Enchanted*, particularly the death row section, operates on a unique and authoritarian temporality regulated by routines, the looming threat of execution, and a sense of endless repetition, distinctly different from the normal flow of time in the free world. Similarly, New Half-Way Tree induces a complete break from the inhabitants' traditional time.

The excommunication of the criminals and the near impossibility of return create a temporal discontinuity for the exiles, segregating them from Toussaint's societal development and chronological experience. This separation, however, fails to isolate New Half-Way Tree from the influence of the past traditions as heterotopias can accumulate time (Foucault, 2000b, p. 182). Hence, the prison in *The Enchanted* and

planetary prison of New Half-Way Tree embody a sense of liminality between past and present, with the past significantly impacting the present experience. In this context, the prison in *The Enchanted* serves as a time capsule, perpetuating seemingly antiquated practices and social structures that have long since vanished from mainstream society. Sociohistorical dynamics and hierarchies of power structure geographical environments and territorial governance institutions (Harvey, 2001, pp. 326–327). These spaces, once produced, can prevail and shape contemporary life (p. 334).

The archaic architecture and inhumane punishments are remnants of earlier penal practices, triggering a conflict between past and present within its walls. In *Midnight Robber*, New Half-Way Tree is exhibited as combining the concept of a penal colony with a replica of Toussaint's past. The exiles are perpetually reminded of what they have lost, and their past actions and forced displacement shape their current reality. This temporal regulation is a significant component of enforcing discipline within carceral landscapes (Mitchelson, 2014, p. 329). By arranging every detail of the inmate's day, prisons attempt to imbue a sense of order and control, severely diminishing individual autonomy and increasing institutional power. This persistent authoritative system, thus, manipulates the temporal experience to execute disciplinary purposes.

Furthermore, these heterotopias of deviation often become spaces where identity is shaped and modified in response to conditions of confinement and interactions with fellow deviants. Spaces of deviation, although built into the fabric of the city, fail to integrate (Cenzatti, 2008, p. 77). This "extraneity to normal social life," however, is as much a construct of "the deviant groups that live in and appropriate those places" as it is the consequence of society's desire to subjugate (p. 77). Social organization within these spaces consistently contradicts typical social frameworks, often involving disciplinary power structures, distinct codes of conduct, and regulatory limitations on personal agency and interaction that are less predominant in general society. In *Midnight Robber*, New Half-Way Tree is geographically and dimensionally detached from the normal society of Toussaint. Its social institution markedly diverges from the inhabitants' previous lives, destitute of the pervasive surveillance of Granny Nanny's Web, and distinguished by a more intense environment in which survival and self-sufficiency are dominant.

The oppressive atmosphere of New Half-Way Tree and the settlements' unique social dynamics significantly further influence the formation of new identities, including Tan-Tan's transformation into the Robber Queen. The prison depicted in *The Enchanted* is portrayed as a setting where the experiences of incarceration, coupled with continuous exposure to violence and mistreatment, can profoundly affect individuals' identities, often hindering their reintegration into mainstream society. In *Behind the Scenes at the Museum*, Ruby's experience in the Lennox home serves as a crucible where she confronts societal expectations, navigates familial relationships, and develops her identity, suggesting that even in a less overtly deviant environment, identity is crafted through interactions and deviations from expected norms.

5.4. The Mind's Heterotopias: Imaginative and Psychic Spaces

Whether it is the prison in *The Enchanted*, the battlefield in *Behind the Scenes at the Museum*, or New Half-Way Tree in *Midnight Robber*, the heterochronia embodies an air of finality and metaphorical death, coupled with an accumulation of time. The battlefield, memory, and photographs in Atkinson's work and the literature in Denfeld's fiction represent heterotopian spaces that compile and preserve aspects of history and personal experience. However, the way characters within these novels interact with these spaces differs conspicuously, reflecting the distinct thematic concerns of each work. In *Behind the Scenes at the Museum*, Albert's enthusiastic enlistment sharply contrasts with the realities of war, manifested through cryptic letters that intentionally eschew detailing the horrors. The lingering trauma and loss are evident in Albert's death, Tom's injury, and Jack's reluctance to marry Nell due to the fear of her becoming a widow. Even after the war, Frank finds himself the sole survivor in a photograph of his football team, underscoring the devastating impact of the battlefield on individual lives and collective memory. Photographs in *Behind the Scenes at the Museum* also compose formidable catalysts for memory, unearthing buried histories and perspectives. For example, Bunty's forgotten memory of Alice is unlocked by an old photograph, much like Albert remembering Percy's death and the transience of life after coming upon the football team's photograph. These images freeze and preserve moments in time, granting access to deliberate on the past, even when memories have faded or been suppressed. The

battlefield and pictures, therefore, are historical events etched into the family's consciousness through loss and the absence of their loved ones.

Contrarily, in their inquiry of how suppressed individuals address and manage their agency and autonomy, Rene Denfeld, Kate Atkinson, and Nalo Hopkinson's narratives implement literary, mythic, and reminiscent heterotopic spaces to subvert marginalizing systems. Whether constructed through narratives or exposed through remembrance, heterotopic spaces in these fictional works reinforce this duality. Rather than being a "passive locus of social relation," space is a social product actively engendered by dominant power structures and potential for resistance (Lefebvre, 1991, p. 11). The prison in Denfeld's *The Enchanted* resembles such a space geared for control and oppression. It is, as Lefebvre would suggest, an "abstract space," marked by its homogeneity, disintegration, and intrusion by prevailing forces like the state (pp. 307, 372–373). In contrast to these oppressive spaces, Lefebvre introduces the concept of "representational spaces":

space as directly lived through its associated images and symbols, and hence the space of 'inhabitants' and 'users' [...]. This is the dominated – and hence passively experienced space which the imagination seeks to change and appropriate. It overlays physical space, making symbolic use of its objects. (p. 39)

Thus, representational spaces, rooted in memory or imagination, create illusory and compensatory heterotopias (Foucault, 2000b, p. 184). The literary and mnemonic spaces penetrated by the narrator in *The Enchanted* through reading represent such spaces, providing a form of escape and resistance against the oppressive abstract space of the prison. Much like the unnamed finding a sanctuary in imagination, Ruby and other characters in *Behind the Scenes at the Museum* respond to the "loci of passion, of action and of lived situations" within their memories (p. 42). Objects like photographs and mirrors serve as formidable signs and symbols within these representational spaces of memory. Similarly, Tan'Tan's mythic identity in her representational space positively influences her real life and transforms her from a victim of abuse and displacement into a defiant vigilante. However, while in *Midnight Robber* and *The Enchanted* these spaces lean more towards compensation, in *Behind the Scenes at the Museum*, the illusory aspect of heterotopia of memory takes over.

The movie theater is yet another heterotopic realm, distinguished by the same characteristics of a mirror. By interfering with standard temporality, the cinematic

experience triggers an alternative space in which collective imagination manipulates the boundaries between experienced reality and fabricated narrative. The time experienced within the cinema carries an exceptional quality, existing outside of yet embedded within the normal flow of life. This “temporal discontinuity,” like a mirror, produces a portal from the time present to the time experienced in the magical borders of the movie (Foucault, 2000b, p. 182). This heterochronic nature stems from several aspects of cinema-going, including the adaptability and cyclical disposition of time within the cinema and the incompatibilities between the temporal rhythms of the cinema and the outside world, portrayed by the expectation for the next section of film serials (Kuhn, 2004, p. 109).

In Denfeld’s novel, the fascination with the heterotopian space of literature is one of seeking refuge and constructing an alternative reality to escape the brutality of their present circumstances. Reading as a means of escape and entertainment provides a connection to a sense of normalcy and a life outside of prison (Garner, 2020, p. 14). The enchanted world created through imagination and fueled by literature acts as a sanctuary sheltering the narrator from the harsh realities of his living conditions. The focus is on transcending the immediate suffering and dehumanization of the prison environment through the power of narrative and imagination. Similarly, the mirror in Atkinson’s novel provides a portal to non-linear temporal experiences for the characters. The act of looking into the mirror becomes an entry into a reflected reality in a separate temporal realm. Carnival in *Midnight Robber* builds a similar atmosphere for the characters to experience their true nature and be who they want.

Beyond functioning as portals to alternate realities, mirrors hold significance in their paradoxical nature, existing as not only tangible objects but illusory reflections. As Faramelli (2018) posits, while a mirror reflects the external world “without perceived ideological filters,” this reflection is inherently “partial” and “framed,” showcasing a truth that is “not the whole truth” (p. 133). Fundamentally, this mediating power transcends physical mirrors to enclose other forms of media like photography, television, cinema, and even narratives, which create internal affective spaces by reflecting and connecting to external realities, presenting an “Other” rather than “a perfected image of society” (p. 133). In *Behind the Scenes at the Museum*, mirrors and photographs create heterotopic spaces of mediation. Alice’s photograph captures a distinct moment in time,

a falsely unvarnished demonstration. Yet, this image is partial; it conceals Alice's pregnant state, and her ambiguous expression suggests inconspicuous anxieties. The lack of context makes the truth that the photograph depicts unstable and open to interpretation based on assumptions (Robins, 2014, p. 150). Hence, the picture presents a framed and incomplete truth about Alice.

Literature and fiction are the mediative spaces within which reality can be observed. Surrounded by the harsh reality of incarceration and the constant threat of violence, books offer a portal to another world. Rather than mere passive reflections, books actively form his understanding of life, truth, and the nature of the stories. Literary fiction, Colvin (2015) postulates, offers "multiple perspectives" to the reader, expanding their worldview (p. 215). On the one hand, they extend an incomplete idea of the outside world, ingrained with the authors' perspectives; on the other hand, they offer a valuable tool for the narrator to identify and connect with something beyond the prison walls and establish an internal replica of reality. Within the futuristic world of *Midnight Robber*, folklore and Creole myths take on the role of mediation. Arising from Tan-Tan's personal experiences and actions, the myth of Tan-Tan becomes a collective narrative, echoing and refracting her reality. These tales, developing with each reiteration, introduce an "Other" image of Tan-Tan: a duppy, a hero, and even a witch. The myths, then, present fragmented parallels of Tan-Tan's life, while simultaneously shaping her identity and her place within the "Other" society of the exiled on New Half-Way Tree. Ergo, spaces of mediation illustrate how media, in their various forms, facilitate individuals' understanding of themselves, their past, and the societies in which they live, showing truth's partialness.

While *Behind the Scenes at the Museum* lacks overt institutional heterotopias like the other two novels, examining its spaces through this lens reveals subtle connections to themes of non-conformity and social conduct. Although the family homes depicted in the narrative do not directly parallel a prison planet or a physical prison, they are environments in which the characters' formative experiences frequently conflict with societal norms. Another notable similarity is the establishment of alternative rules and social structures within these heterotopias of deviation. In New Half-Way Tree in *Midnight Robber*, the exiled individuals create settlements such as Junjuh Town and Sweet Pone, which develop their own laws and norms in the absence

of higher authorities from Toussaint. While these settlements arise from confinement, they signify attempts to forge order and community among those who have diverged from the norms of their original society.

In *The Enchanted*, the prison itself operates under a strict, albeit brutal, set of rules that differ from those of the outside world. The power dynamics among inmates also contribute to an internal social structure that diverges from societal norms. Although larger societal norms exert influence on the Lennox home in *Behind the Scenes at the Museum*, it also cultivates its internal dynamics and rules of arrangement as a family space, shaping Ruby's understanding and potential deviation from those broader norms. While "the home is a heavily political concept" (Meers, 2021, p. 606), its predominant ruling system reveals a specific, non-neutral interpretation of the space that resonates with the concept of prison as a heterotopia. Despite their role as sites of deviation, however, these spaces often reflect or critique the norms of the dominant society from which the deviants are excluded.

Additionally, each historical epoch possesses a particular vision of space that implies a specific relationship with temporality (Pellizzoni, 2023, p. 72). *Behind the Scenes at the Museum* composes a non-linear narrative structure that can be understood through the lens of heterochronia. The narrative's need to cover four generations in the Lennox family history and the use of analepsis and prolepsis reinforce this concept. Some novels, Currie (2007) puts forth, complicate conventional ideas of anachrony by subverting the notion of a fixed "first narrative" or inserting forebodings within other temporal movements (pp. 36–37). In this context, prolepsis and analepsis—flashforward and flashback—disturb the chronological order of story events (p. 29). The narrative, thus, accumulates time and "[constitute] a sort of general archive" in which all the family's history is accessible at all times (Foucault, 2000b, p. 182). This juxtaposition of several temporal periods within the narrative not only destabilizes a linear progression of time but also piles up "incompatible" emplacements (p. 181). Chronicling multiple generations, therefore, reveals the narrative's inherent heterotopian qualities.

Similarly, *The Enchanted* reimagines the prison as an "enchanted place," a confined reality that engineers its distinct and manipulated temporality. The unnamed narrator's comprehension of time is vehemently contingent on memory, imagination, and the literature read within the prison. This results in a non-linear or anachronistic

sense of time that is rather fluid and nuanced. According to David Bohm (2009), “The notion that there is one unique universal order and measure of time is only a habit of thought built up in the limited domain of Newtonian mechanics” (p. 133). Johannes Fabian (2014) further reinforces this concept, arguing that “the past is made present through memory and the present is remembered” (p. 176). This process of “re-cognition” illustrates that the time past is far from gone as its elements can be actively present and merged into present experiences (p. 176). For the narrator, the past and present overlap in memories and visions, granting him the ability to explore other worlds and times simultaneously through reading. This conjunction of alternate subjective and invisible temporalities within the physical space of the prison supports the concept of heterochronia, where a suspension from standard linear time develops within a certain locale (Foucault, 2000b, p. 182). Hence, the prison epitomizes a heterotopia of deviance that operates almost entirely on its unique timeline.

By integrating futuristic and folkloric elements, *Midnight Robber* likewise creates a world steeped in heterochronic components, complicating temporal conventions. Myth and folklore possess the innate ability to produce temporal fragmentation or simultaneity, resisting the authorization of linear time. Carnival, as the site of myth and folklore performances, is a perfect example of a heterochronic space. Since “only human time is linear and simple” and “ambivalent time is an extension of carnival,” this space is the ideal form of heterochronia (Williams, 2008, p. 261). The presence of the douens on New Half-Way Tree indicates that such a different, non-human temporality actively influences the inhabitants’ lives. Further, as Foucault (2000b) notes, contrary to accumulative heterotopias such as museums and libraries, the heterotopia of the festival represents “time in its most futile, most transitory and precarious aspect” (p. 182). Carnival, according to Bakhtin, is a period within which life is subject only to “its own laws, that is, the laws of its own freedom” (Bakhtin & Iswolsky, 1984, p. 7).

Then, Carnival, much like literature, provides for a “temporary liberation from the prevailing truth and from the established order”, leading to the “suspension of all hierarchical rank, privileges, norms, and prohibitions” (p. 10). This passing and transient heterotopia constructs a “second life, a second world of folk culture” that allows individuals to experience what they normally cannot (p. 11). In this light, the Anansi

stories and the myth of Tan-Tan the Robber Queen, coupled with the heterotopic space of Carnival, generate a special heterochronia that is reminiscent of literature in *The Enchanted* and literary techniques in *Behind the Scenes at the Museum*. While each novel presents heterochronia in distinct ways, they all illustrate the intricate relationship between space and time within heterotopic contexts.

Beyond these considerations, *Midnight Robber's* Carnival embodies another heterochronic element that thereby reinforces its conceptual resonance with the heterochronias across the other novels. The carnival experience demonstrates ambivalence, especially regarding the dichotomy between existence and mortality, ending and beginning (Bakhtin & Iswolsky, 1984, p. 11). This temporal simultaneity of opposites is encapsulated in the notion that “death is followed by regeneration, by the new year, new youth, and a new spring” (pp. 197–198). The accumulative heterotopia of the cemetery similarly embodies this dichotomy as “the cemetery begins with that strange heterochronia that loss of life constitutes for an individual, and that quasi eternity in which he perpetually dissolves and fades away” (Foucault, 2000b, p. 182).

That is to say, cemeteries and other sites associated with death are sites within which the physical cessation of life meets a continuing, transformed state of existence for the deceased and a distorted sense of time for the living. The cemetery and Carnival transfer the person from a linear time to a frozen moment. Figures like Gillian and Alice in *Behind the Scenes at the Museum*, for instance, are away, “Safe in the Arms of Jesus” (Atkinson, 1996, p. 178), while time becomes arbitrary for the death row inmates confined in the dungeons. In such spaces, the individual’s temporal journey comes to a halt, resulting in a significant break from the time experienced by the living. This interruption in personal time contradicts the promise of eternity. Akin to funerals, Carnival practices emerge from either the Church or ancient rituals and traditions, establishing a sense of historical depth and accumulation of time. However, whereas the cemetery’s “quasi eternity” links to divinity and the afterlife, Carnival’s is immediate and visible to all.

The distinction of these heterotopian spaces is inherently intertwined with the standpoints of the female authors themselves. Their gendered subject positions and lived experiences render visible spaces of crisis, deviation, and bodily control. As women navigating literary and social landscapes more often than not plagued by patriarchal

constructs, their authorship offers an intricate excavation of the power dynamics ingrained within various heterotopias. Denfeld's professional background as a death penalty investigator adds striking realism to the portrayal of the prison's systemic violence. Likewise, Hopkinson's Caribbean heritage and familiarity with Afrofuturism actively address diasporic, non-Western perspectives regarding space and time, contesting Eurocentric norms and accentuating resistance within marginalized peoples.

In a similar manner, Atkinson's survey of intergenerational female trauma set against the backdrop of ordinary domestic spaces challenges and discomposes biased narratives of post-war British normality. Ultimately, their writing simultaneously confirms female characters' experiences of spatial and bodily control and establishes the act of writing as a heterotopic practice. These authors, as Cixous (1976) posits, "write about women and bring women to writing" (p. 875). That is to say, their writing creates a space where dominant social, historical, and spatial orders are defied and reimagined through the lens of the marginalized rather than the empowered. This authorial stance determines the depth and political quality of their respective critiques of predominant space-time structures.

The preceding exploration demonstrates how Rene Denfeld's, Kate Atkinson's, and Nalo Hopkinson's novels investigate elaborate interactions between space, time, and social structures in the light of Michel Foucault's concept of heterotopia. Across settings traversing post-war British domestic order to a futuristic planetary penal colony and a contemporary American prison, these narratives individually explore spaces of otherness and heterotopias. Rather than being passive environments, these spaces are sites of reflection and conflict, illustrating the notion that heterotopias bring together emplacements that are inherently incompatible. From private interiors and bodies marked by trauma and controlled by social dogmas to extensive carceral terrains and internal sanctuaries of imagination and memory, these works reveal how such places echo and simultaneously upset prevailing sociocultural conventions.

The authors interweave the spatial exploration with temporal disruption, or heterochronia, whether through non-linear and fragmented narratives, overlapping and entangled histories, or the disrupted time of confinement. By centering these studies on heterotopias of deviation and crisis, in addition to symbolic and metaphoric heterotopias such as the female body or representational realms of fiction and folklore, the

comparison seeks to elucidate how physical and conceptual territories are ingrained with social norms and power dynamics. The texts also underline the scope of resistance and identity formation within these marginalized or constrained spaces. Accordingly, this inquiry of heterotopian spaces and temporalities covering three different literary works provides a paramount insight into these distinct narratives and their use of these conceptual means to critique social frameworks and confront hegemonic views.



CONCLUSION

This research conducts an extensive examination of the intricate relationship between power and identity within the spatiotemporal context of three distinct contemporary novels: Rene Denfeld's *The Enchanted*, Kate Atkinson's *Behind the Scenes at the Museum*, and Nalo Hopkinson's *Midnight Robber*. Leveraging the prevailing curiosity regarding space intrinsic to literary criticism, this thesis specifically aims to employ Michel Foucault's concept of heterotopia. Heterotopias are outlined as "other" spaces and realities that reflect and defy social conventions, contributing tremendously to understanding dominant social and ideological order, history, and identity. Exploring the diverse forms of heterotopia across the aforementioned literary works, this study seeks to illuminate the complex link between space, time, and the hierarchies of power. Throughout this thesis, the analysis is vehemently embedded in Foucault's notion of heterotopia and its structural principles, specifically addressing heterotopias of deviation, crisis heterotopias, and heterochronias. The methodology includes a thorough textual and subtextual exploration of each novel, determining major tangible and conceptual spaces to discern and recognize their prevalent heterotopias. The juxtaposition of these literary heterotopias reveals their loyalty or divergence from Foucault's concepts.

As portrayed in the previous chapters, each novel, through its specific political and sociohistorical framework, demonstrates the ways in which heterotopias mediate spatiotemporal rules. In Kate Atkinson's *Behind the Scenes at the Museum*, set in post-war Britain, the study investigates heterotopian spaces such as the family home, museums, mirrors, and the womb, negotiating memory, trauma, and identity while challenging conventionality within space and time. Rene Denfeld's *The Enchanted*, set against the backdrop of confinement in the contemporary United States, is chiefly regarded through the prison paradigm as a heterotopia of deviation. The researcher suggests that the novel contests not only the current punitive system but also the society by depicting the prison as a space of otherness that simultaneously mirrors and challenges societal norms. In Nalo Hopkinson's *Midnight Robber*, as the study illustrates, Afro-Caribbean oral folklore and diasporic futurism merge to construct opposing heterotopian worlds. The researcher considers thematically significant

locations, including the two planets, the Carnival, colonies like Junjuh Town and Sweet Pone, the bush, and the narrative as heterotopian spaces in which characters evolve.

Taken together, the exploration of these three novels confirms the salient ways in which they interact with heterotopian spaces and principles across otherwise dissimilar contexts. They underscore how heterotopias, crossing the physical boundaries, offer fresh perspectives on narrative, internal worlds, diaspora, and incarceration. The concept of heterochronia, which displays a disruption in the normal flow of time, is revealed to be a collective feature, delineating the destabilization of traditional understandings of temporality. The comparative chapter further elucidates the common, as well as distinct approaches in portraying the nuanced dynamic of space, time, and social conventions, explicating the sociocultural prominence of these narratives. Finally, this research strives to showcase the perennial relevance of Foucault's concept of heterotopia as a robust and substantive theoretical framework for understanding the subject matter within complex and intricate narratives. Examining these novels according to the principles of heterotopia and its related concepts highlights whether these narratives adhere to or withstand established norms and power relations.

This concluding chapter, culminating the preceding analysis, will incorporate the principal findings developed by the comprehensive study of *The Enchanted*, *Behind the Scenes at the Museum*, and *Midnight Robber*. It will converge insights discerned from Michel Foucault's heterotopian concepts, notably deviation, crisis, and the temporal disruptions of heterochronia. This synthesis will explain the convoluted and often paradoxical mechanisms of space, time, identity, and power as presented across these three particular literary worlds. Moreover, this chapter will canvass the broader significance of this comparative analysis for a better understanding of contemporary literature's intricate association with spatial theory. It will explore the lasting application and penetrating influence of Foucault's theories, displaying its capacity to unfold the subtle structures through which heterotopias function within fictional narratives. Toward this objective, the chapter will first cover the cumulative impact of the key findings from each novel on the field. It will then present potential paths for future research before concluding the chapter.

The most consistent principle across the heterotopic spaces in all three novels is the temporary disruption of standard temporal understanding, known as heterochronia.

In *The Enchanted*, the prison setting brings about its distinct temporality through routines. Besides this overpowering temporal flow, which is a side-effect of a complete break from the outside world's temporal flow, the internal heterotopias of memory and imagination, coupled with literature, produce alternative temporalities. These more personal heterotopias construct portals to substitute realities and assist the narrator in experiencing time in a non-linear fashion. Much like *The Enchanted*, the disruption in the linear timeline in *Behind the Scenes at the Museum* is often the byproduct of internal heterotopias. This novel, however, catalyzes heterochronia through narrative structure. By doing this, footnotes, flashbacks, and four generations of familial history accumulate time, further upsetting time's linear progression. *Midnight Robber* also makes use of narration, particularly through Creole folklore and Jonakoo Carnival, to create a temporal break. Tan-Tan, in this context, experiences a nuanced heterochronia within which the Afrofuturist narrative is injected into her memory and ancestral history. More importantly, heterochronia in *Midnight Robber* is necessarily coupled with an overt inversion of established norms. Therefore, although these texts incorporate heterochronia within their narratives according to their respective cultural frameworks, it is still a constant principle in their heterotopian spaces.

Moreover, even though challenging the status quo is a common denominator of the heterotopias of these books, they still juxtapose spaces that preserve and reinforce the dominant systems of power. For illustration, the prison in *The Enchanted*, as a heterotopia of deviation par excellence, perfectly demonstrates the drawbacks of the current justice system and the embedded contradictions of society, criticizing the way in which deviants are confined and oppressed so that the system maintains its normal façade. *Behind the Scenes at the Museum*, on the contrary, uses domestic spaces and memory to reveal society's integral marginalization, misogyny, and discrimination against certain groups of individuals. Although *Midnight Robber* primarily addresses issues of colonialism, globalization, and domestic sexual abuse, like the other two works, it is concerned with the concept of male chauvinism, imbalance of power, and social injustice. The narrative utilizes heterotopias such as the prison planet, settlements, the bush, and Jonkanoo to dismantle, or at least stand against, societal expectations and gradually strengthen marginalized voices within a postcolonial context. Collectively, the novels adopt heterotopian spaces to reflect the role of societal standards in determining and constraining "otherness" and the resistance against such notions. Hence, despite

their differences, all of these texts acknowledge and confront society's biases manifested in the constitution of heterotopias.

Moreover, heterotopias depicted in these novels offer a fertile ground for reclaiming agency and self. In *The Enchanted*, as the inmates struggle with their individual traumas, they find solace in internal heterotopias provided by reading and imagination. The lady, as a case in point, develops a compensatory and illusive alternative reality within which she achieves a sense of order and meaning in the corrupted and degrading space of her childhood home. *Behind the Scenes at the Museum*, similarly, demonstrates the transformative influence of heterotopias such as the family home and the womb in shaping primary experiences and understanding. The heterotopic space of memory and imagination allows Ruby the agency to challenge dominant, often patriarchal, familial history, reacquiring her female voice. Similarly, although not identically, *Midnight Robber* addresses the concept of identity formation within diverse spaces shaped by colonial legacies and displacement. Tan-Tan's transformation into the Robber Queen and awakening of her female voice occur within the heterotopic space of Creole oral folklore and through the Jonakoo Carnival. Her metamorphosis exemplifies the liberating attributes of such heterotopias in breaking the shackles of imposed restrictions and building individual resistance. These interactions with heterotopias illustrate the ways in which the characters retrieve minimal, yet effective, individuality in illusory and compensatory heterotopias within the larger oppressive heterotopias of deviation.

Marginalized characters of the primary sources constantly utilize the interplay of internal and external heterotopias to assert autonomy and resistance. Oppressive visible heterotopias such as the prison in *The Enchanted* or the penal colony in *Midnight Robber* serve as sites of subtle or tangible subjugation and control. Within this framework, characters resort to conceptual heterotopias to navigate their true identity. The narrator's enchanted world, the lady's castle, and Tan-Tan's Robber Queen persona are all examples of these illusory heterotopias. While Tan-Tan's alter ego is inextricably linked to the Jonakoo Carnival and reaches its peak at that event's site, the crucial phase of her identity formation occurs within. This internal space, in stark contrast to the outside reality, offers refuge, escape, and a means of silent, and at times, violent resistance. Much like these characters, Ruby in *Behind the Scenes at the Museum* constructs an

inner space through memory and storytelling to exert control and agency amidst imposed societal rules and patriarchal narratives. Even though Bunty also seeks this limited liberty, she never fully achieves it since her internal heterotopias still entertain the male gaze and patriarchal ideology. Therefore, the realms of mind, language, and narrative, together with the physical heterotopias, hold critical influence over identity transformation and defiance of ostracizing norms.

Objectification of women and the female body may be the underlying reason for the creation of these sacred sanctuaries within, for it is always the oppressed and marginalized seeking refuge. Across these texts, the female body emerges as a primary heterotopic space, vulnerable to patriarchal norms. However, it is also a site to reclaim gendered identity and respond to blatant abuse and misogyny with fierce or passive disobedience. The female body is constantly subject to sociocultural expectations and the objectifying male gaze. As an illustration, Shirley and the lady's mother in *The Enchanted* and Tan-Tan in *Midnight Robber* represent the female body's heterotopia as a site of systematic and domestic abuse, neglect, and trauma. While *Behind the Scenes at the Museum* lacks such an overt portrayal of misogyny and assault, the innate sexism of societal norms is reflected in its depiction of domestic spaces and social institutions like marriage and their control of women's bodies and lives. Within such a rigorous system of sexism and misogyny, even crisis heterotopias like the birthing room and the family home, designed to create a controlled space of freedom, become sites within which bodily autonomy is lost. Hence, the female body is a battleground between the external forces of patriarchy and the internal efforts of resistance and agency.

Ultimately, by employing Michel Foucault's concept of heterotopia as a critical lens, the thesis corroborates the abstruse interrelations of space with power, time, and identity within the framework of the novels *The Enchanted*, *Behind the Scenes at the Museum*, and *Midnight Robber*. The significance of Foucauldian heterotopia as a literary theory arises from its fundamental principles. First and foremost, heterochronia and the temporal discontinuity it generates within heterotopias demonstrate the space's dominance in challenging the flow of time. Second, the selected spaces display the key role of heterotopias in subverting power structures and expected norms. The characters' dynamic interplay with their spatiotemporal environment within these heterotopias eventually generates a transformation in identity. While this development is internal and

abstract, it induces an external change, prompting the characters to retrieve individual agency and resist marginalization and oppression. The female body is the prime example of this conflict between internal and external heterotopias; socially, it is controlled by sexist and misogynist rules of decorum and conduct, and psychologically, it is a space within which women learn resistance. Lastly, the underlying sociohistorical shifts in physical, social, and imaginary spaces within these narratives confirm the enduring relevance of heterotopia as a critical apparatus. This theoretical perspective helps demonstrate the texts' elaborate use of space as a means of defying hierarchical power relations and reinforcing the human ability to reclaim identity. The narratives thus advocate for a reevaluation of reality and a redefinition of heterotopias that construct our world.

Spatial exploration has long been a crucial aspect of literary criticism, and Michel Foucault's theory of heterotopia descends from this fascination. By effectively utilizing the concept of heterotopia and its fundamental principles, like the heterotopia of deviation, crisis heterotopia, and heterochronia, this study provides a fresh and insightful perspective on the research's contemporary novels. This approach is pivotal in exploring and identifying these novels' spatiotemporal contexts. A notable example lies in aiming at certain gaps in the existing scholarly literature regarding these works. For instance, while *Behind the Scenes at the Museum* is critically acclaimed concerning its feminist, postmodernist, and psychological dimensions, its interplay of space and time remains insufficiently addressed. This study seeks to fill that gap by implementing the notion of heterotopia, concentrating on spaces such as the family home, mirrors, the inner world, and the womb. A comparable pattern can be seen in *Midnight Robber*, since, despite extensive critical attention to its amalgamation of science fiction, folklore, and Caribbean culture, further research pertaining to its spatial and psychological themes using heterotopia is contributive. This thesis enhances the discourse by drawing upon Foucault's concepts to unfold the interconnectivity of the heterotopias of Toussaint and New Half-Way Tree. In contrast to the two former novels, *The Enchanted* has obtained relatively inadequate scholarly analysis, with no study especially emphasizing the role of space within the narrative. The researcher aims to rectify that deficiency and attend to that scholarly void by examining the work through the lens of Foucauldian heterotopia. This dedicated critique promotes *The Enchanted* within academic discourse and elevates the ongoing discussion on carceral spaces in literature and the real world.

Furthermore, this research contributes to an uncommon application of heterotopian concepts to previously overlooked literary spaces within each narrative. For Atkinson's *Behind the Scenes at the Museum*, the dissection transcends customary settings to include the familiar borders of the family home, the tranquil sphere of the mind, and the primal space of the womb, manifesting their heterotopian aspects. Likewise, in Hopkinson's *Midnight Robber*, the thesis breaks away from the perceivable planetary differences between Toussaint and New Half-Way Tree to unmask the micro-heterotopias ingrained within them. These heterotopias include but are not limited to the human settlements, the wild woods, and oral folklore. Each of which, either subverts or echoes societal expectations while grappling with diaspora and reversed colonialism. In the context of *The Enchanted*, similarly, the prison moves beyond a mere setting and is elaborately inspected as a deviation and crisis heterotopia in which the temporal order is perpetually disturbed and the boundaries between the realms of reality and imagination dissolved.

The theoretical significance of this thesis stems from establishing the role of space and heterotopia in constructing society's conventions and shaping the self within contemporary narratives. Linking literary analysis to philosophical inquiry, the research illustrates these works' social and cultural significance. It demonstrates how the authors have used fictional heterotopian spaces in order to critique discriminatory norms of the real world. Then, the study pinpoints that misogyny, abuse, power imbalance, and sociocultural conflict found within these spaces gradually engender internal heterotopias that serve as shelters against the distressed outside world. Moreover, the research explores the disruptions in the flow of time as a derivative of heterotopias to elucidate that the constant interplay of space and time results in a sudden yet temporary overturn of conventional norms. This fluidity of time is carefully examined across the three novels within the context of familial histories, fragmented memory and imagination, oral folklore, and Carnival. Identifying these temporal discontinuities within heterotopias further explains the character arcs and developments within the narratives.

The findings presented in this study transcend theoretical significance and prove practical and tangible within the context of everyday life. For instance, the prison in *The Enchanted* brings to light the degrading aspects of imprisonment and the administrative negligence of the correctional and disciplinary systems in the contemporary United

States. This deliberate failure is then linked to the underlying and innate sociocultural concerns regarding deviant individuals, confinement, and normalized abuse and misogyny. *Midnight Robber's* portrayal of Touissant as a heavily surveilled state also reproduces society's anxieties surrounding the increasing advancement of artificial intelligence and its continuous intrusion into privacy. Through an examination of these fictional heterotopias as sociocultural simulations of the real world, the research aims to study and identify contemporary social and individual concerns, like control, marginalization, and power imbalances, ingrained in public and private spheres. In this light, the characters' attempt to reclaim individual agency and destabilize or challenge the flawed system registers as resistance against the established norms. Additionally, the parallels between these culturally diverse narratives further emphasize the universal and integral nature of heterotopias in shaping and transforming identity.

Even though Michel Foucault's concept of heterotopia has been explored extensively from various angles, some trajectories for scholarly work in contemporary literature still have room for further discussion. Future research could advance the exploration of certain literary works, especially in the realm of space and psychology within Nalo Hopkinson's major critical works. This could help illuminate how these texts construct heterotopias of identity and resistance within and beyond diasporic locales. Moreover, incorporating phenomenological concepts of space and body could further the understanding of characters' lived experiences within heterotopias. For example, examining the interplay of medical humanities and disability studies through the theoretical lens of heterotopia, as proposed by the depiction of the female body and disease within Rene Denfeld's *The Enchanted*, would warrant the dynamic role of deviance in shaping the space. Additionally, comparative studies across a more diverse spectrum of world literature, notably works revolving around postcolonial or traditional oral narratives, could enhance our understanding of how heterochronia and other heterotopian principles not only appear but also ignite sociocultural changes.

In addition to enhancing the conceptual scope, the scholarship could benefit from more concentrated textual analyses. Although this research aims to contribute a thorough analysis, a comprehensive inspection of specific micro-heterotopias would shed light on intricate layers of spatial meaning. These spaces could include shared and individual bedrooms or the complex navigation of power in settlements and colonies, as opposed

to the carceral landscapes. Another equally intriguing literary scope would emerge in interdisciplinary studies. This could include comparative research between the existing carceral cinematic landscapes, such as Frank Darabont's classics *The Shawshank Redemption* or *The Green Mile*. This, coupled with critical prison studies, demonstrates the role of space in constructing real or imaginary heterotopias as compensation for their lack of freedom and the harsh realities of imprisonment. Moreover, cinema and feminist studies can merge to compare women in *Behind the Scenes at the Museum* and Jane Anderson's 2005 movie, *The Prize Winner of Defiance, Ohio*, in how they manage private heterotopias like the family home. Such critical inquiries would enhance our understanding of heterotopia's enduring significance in addressing and impacting complex realities and the human condition.



REFERENCES

- Agamben, G. (1998). *Homo Sacer: Sovereign Power and Bare Life* (D. Heller-Roazen, Trans.; W. Hamacher & D. E. Wellbery, Eds.). Stanford University Press.
- Aguilar-Gomez, S., & Benshaul-Tolonen, A. (2023). The evolution and persistence of women's roles: Evidence from the gold rush. *Journal of Economic Behavior & Organization*, 215, 364–381.
- Albuquerque, I. C. de. (2021). *Carnival as a contested space: Social tensions at Recife's and Rotterdam's Carnival (2001–2020)* (Master's thesis, Erasmus University Rotterdam). Global Markets, Local Creativities (GLOCAL). Retrieved from <https://thesis.eur.nl/pub/60326/>
- Allweil, Y., & Kallus, R. (2008). Public-space heterotopias: Heterotopias of masculinity along the Tel Aviv shoreline. In M. Dehaene & L. De Cauter (Eds.), *Heterotopia and the city: Public space in a postcivil society* (pp. 191–201). Routledge.
- Ameel, L. (2012). On the threshold: The brothel and the literary salon as heterotopias in Finnish urban novels. In A. Nünning & K. M. Sicks (Eds.), *Turning points: Concepts and narratives of change in literature and other media* (pp. 125–144). De Gruyter.
- Anatol, G. L. (2006). Maternal discourses in Nalo Hopkinson's *Midnight Robber*. *African American Review*, 40(1), 111–124.
- Atkinson, K. (1996). *Behind the scenes at the museum*. St. Martin's Press.
- Auray, E. (2020). The pause or dreaming in the woods. In L. Mavromatidis (Ed.), *Climatic heterotopias as spaces of inclusion: Sew up the urban fabric* (Vol. 1, Ser. Science, society and new technologies series: Research in architectural education set, pp. 61–68). Wiley-ISTE.
- Bachelard, G. (1994). *The poetics of space: The classic look at how we experience intimate places* (M. Jolas, Trans.). Beacon Press.
- Bădulescu, D. (2012). Heterotopia, liminality, cyberspace as marks of contemporary spatiality. *The Round Table: Cultural Studies*.
- Bakhtin, M. M. (1984). *Rabelais and his world* (H. Iswolsky, Trans.). Indiana University Press.

- Ballantyne, A. (2016). Remaking the self in heterotopia. In C. M. Soussloff (Ed.), *Foucault on the arts and letters: Perspectives for the 21st century* (Ser. Global Aesthetic Research, pp. 181–198). Rowman & Littlefield International.
- Balsam, R. H. (2022). Misogyny and the female body. *Psychoanalytic Inquiry*, 42(7), 579–589.
- Beard, K. W., Griffie, K., Newsome, J. E., Harper-Dorton, K. V., O’Keefe, S. L., Linz, T. D., Young, D. H., Swindell, S., Stroupe, W. E., Steele, K., Lawhon, M., & Nichols, A. N. (2017). Father-daughter incest: Effects, risk-factors, and a proposal for a new parent-based approach to prevention. *Sexual Addiction & Compulsivity*, 24(1–2), 79–107.
- Beckett, A. E., Bagguley, P., & Campbell, T. (2016). Foucault, social movements and heterotopic horizons: Rupturing the order of things. *Social Movement Studies*, 16(2), 169–181.
- Bohm, D. (2009). The “paradox” of the twins. In *The special theory of relativity* (pp. 127–133). Taylor & Francis.
- Bonasera, C. (2019). Of mirrors and bell jars. Heterotopia and liminal spaces as reconfigurations of female identity in Sylvia Plath. *Humanities*, 8(1), 20–36.
- Botting, F. (2018). Literature-outside-space: Foucault, Sade, and tales of terror. In D. Hancock, A. Faramelli, & R. G. White (Eds.), *Spaces of crisis and critique: Heterotopias beyond Foucault* (pp. 17–38). Bloomsbury.
- Boyle, E. (2011). Vanishing bodies: ‘Race’ and technology in Nalo Hopkinson’s *Midnight Robber*. In S. Jackson & J. E. Moody-Freeman (Eds.), *The black imagination, science fiction and the speculative* (1st ed., pp. 87–110). Routledge.
- Burlacu, M. (2017). The “virtual heterotopias”: Reimagining nature-culture relations. *Český Lid*, 104(2), 183–197.
- Cairo, H. (2004). The field of mars: Heterotopias of territory and war. *Political Geography*, 23(8), 1009–1036.
- Cenzatti, M. (2008). Heterotopias of difference. In *Heterotopia and the city: Public space in a postcivil society* (pp. 75–85). Routledge.
- Chan, E. K. (2001). (Vulgar) identity politics in outer space: Delany’s “Triton” and the heterotopian narrative. *Journal of Narrative Theory*, 31(2), 180–213.
- Chrisler, J. C. (2011). Feminist psychology and the “body problem.” *Psychology of Women Quarterly*, 35(4), 648–654.
- Cixous, H., Cohen, K., & Cohen, P. (1976). The laugh of the Medusa. *Signs*, 1(4), 875–893.

- Colvin, S. (2015). Why should criminology care about literary fiction? Literature, life narratives and telling untellable stories. *Punishment & Society*, 17(2), 211–229.
- Conkan, M. (2016). Heterotopias: Making and remaking imaginary spaces. *Caietele Echinox*, (30), 249–257. Universitatea Babeş-Bolyai.
- Crook, S. (2000). Utopia and dystopia. In G. K. Browning, A. Halcli, & F. Webster (Eds.), *Understanding contemporary society: Theories of the present* (pp. 205–220). SAGE.
- Crosby, N. (2016). *In search of heterotopia: Immersive experiences in the museum* (Master's thesis, Central Washington University). *All Master's Theses*.
- Currie, M. (2007). Prolepsis. In *About Time: Narrative, fiction and the philosophy of time* (Ser. The frontiers of theory, pp. 29–50). Edinburgh University Press.
- Danta, C., Kossew, S., & Murphet, J. (Eds.). (2014). *Strong opinions: J.M. Coetzee and the authority of contemporary fiction*. Bloomsbury Publishing.
- Davis, A. Y. (1998). Surrogates and outcast mothers: Racism and reproductive politics in the nineties. In J. James (Ed.), *The Angela Y. Davis Reader* (pp. 210–221). Blackwell.
- Davis, C. (2019). Re-programming the present: The dynamism of black futurity in Nalo Hopkinson's *Midnight Robber*. In P. Ventura & E. Chan (Eds.), *Race and utopian desire in American literature and society* (pp. 261–282). Palgrave Macmillan.
- Davis, S. E. (2015). *The heterotopia of flight: Resisting the domestic*. CUNY Academic Works.
- Denfeld, R. (2014). *The Enchanted*. Weidenfeld & Nicolson.
- Derrida, J. (1982). *Margins of philosophy* (A. Bass, Trans.). Harvester Press.
- Dickinson, E. (1955). Poem 1263. In T. H. Johnson (Ed.), *The poems of Emily Dickinson* (Vol. 3, p. 870). Harvard University Press. (Original work written ca. 1873)
- Doron, G. (2008). Heterotopia and the 'dead zone.' In M. Dehaene & L. De Caeter (Eds.), *Heterotopia and the city: Public space in a postcivil society* (pp. 203–214). Routledge.
- Duan, L. (2011). Textual body in city space: A psychoanalytic study of the representation of female body in contemporary photography and its social meaning. *Comparative Literature: East & West*, 15(1), 116–140.
- Erlenbusch, V. (2016). Foucault's sad heterotopology of the body. *philoSOPHIA*, 6(2), 171–194.

- Fabian, J. (2014). Postscript: The other revisited. In *Time and the other: How anthropology makes its object* (pp. 167–186). Columbia University Press.
- Foucault, M. (1978). *The history of sexuality: Volume 1: An introduction* (R. Hurley, Trans.). Pantheon Books.
- Foucault, M. (1995). *Discipline and punish: The birth of the prison* (A. Sheridan, Trans.). Vintage Books, a division of Random House.
- Foucault, M. (1997). The punitive society. In P. Rabinow (Ed.), R. Hurley (Trans.), *Essential works of Foucault 1954–1984 Ethics: Subjectivity and truth* (Vol. 1, Ser. Essential works of Foucault, pp. 23–38). New Press.
- Foucault, M. (2000a). Afterword to the temptation of Saint Anthony. In J. D. Faubion (Ed.), R. Hurley (Trans.), *Essential works of Foucault 1954–1984 Aesthetics, method, and epistemology* (Vol. 2, Ser. Essential works of Foucault, pp. 103–122). Penguin Press.
- Foucault, M. (2000b). Different spaces. In J. D. Faubion (Ed.), R. Hurley (Trans.), *Essential works of Foucault 1954–1984 Aesthetics, method, and epistemology* (Vol. 2, Ser. Essential works of Foucault, pp. 175–186). Penguin Press.
- Foucault, M. (2000c). Madness and society. In J. D. Faubion (Ed.), R. Hurley (Trans.), *Essential works of Foucault 1954–1984 Aesthetics, method, and epistemology* (Vol. 2, Ser. Essential works of Foucault, pp. 335–342). Penguin Press.
- Foucault, M. (2005). Preface. In *The order of things: An archaeology of the human sciences* (pp. xvi–xxvi). Routledge.
- Foucault, M. (2006). Utopian body. In C. A. Jones (Ed.), *Sensorium: Embodied experience, technology, and contemporary art* (pp. 229–234). MIT Press: MIT List Visual Arts Center.
- Foucault, M. (2013a). Birth of the asylum. In J. Khalfa (Ed.), J. Murphy & J. Khalfa (Trans.), *History of madness* (pp. 463–511). Routledge.
- Foucault, M. (2013b). Stultifera navis. In J. Khalfa (Ed.), J. Murphy & J. Khalfa (Trans.), *History of madness* (pp. 3–43). Routledge.
- Foucault, M. (2013c). The correctional world. In J. Khalfa (Ed.), J. Murphy (Trans.), *History of madness* (pp. 78–107). Routledge.
- Foucault, M. (2013d). The great confinement. In J. Khalfa (Ed.), J. Murphy & J. Khalfa (Trans.), *History of madness* (pp. 44–77). Routledge.
- Foucault, M. (2013e). The new division. In J. Khalfa (Ed.), J. Murphy & J. Khalfa (Trans.), *History of madness* (pp. 381–418). Routledge.

- Foucault, M. (2013f). The proper use of liberty. In J. Khalfa (Ed.), J. Murphy & J. Khalfa (Trans.), *History of madness* (pp. 419–462). Routledge.
- Francis, E. (2019). *Michel Foucault's concept of heterotopia and postcolonial artistic responses to museum spaces* [Doctoral dissertation, UCL (University College London)].
- Franck, K. A., & Paxson, L. (1989). Women and urban public space. *Public places and spaces*, 10, 121–146. Springer.
- Garner, J. (2020). “Almost like freedom”: Prison libraries and reading as facilitators of escape. *The Library Quarterly*, 90(1), 5–19.
- Geanellos, R. (2003). Understanding the need for personal space boundary restoration in women-client survivors of intrafamilial childhood sexual abuse. *International Journal of Mental Health Nursing*, 12(3), 186–193.
- Gibbs, J. M. (2021). *Jonkanoo performances of resistance, freedom, and memory*. In E. O’Callaghan & T. Watson (Eds.), *Caribbean literature in transition, 1800–1920* (Vol. 1, pp. 52–66). Cambridge University Press.
- Giles, J. (2004). *The parlour and the suburb: Domestic identities, class, femininity and modernity*. Berg.
- Gisler, P. (2019). Urban topologies of epistemic change: the zoo and the heterotopia of the map. *Contemporary Social Science*, 16(1), 113–126.
- Glissant, E. (2021). *Poetics of relation* (B. Wing, Trans.). University of Michigan Press.
- Gutauskas, M. (2019). What is “the end of nature”? Modernity and ambivalent heterotopias. *Filosofia*, (64), 41–56.
- Hargreaves, T. (2009). Redressing the Queen’s two bodies in Kate Atkinson’s *Behind the Scenes at the Museum*. *Literature & History*, 18(2), 34–48.
- Harrison, R. (2009). Excavating second life. *Journal of Material Culture*, 14(1), 75–106.
- Harvey, D. (2001). The geopolitics of capitalism. In *Spaces of capital: Towards a critical geography* (pp. 312–345). Edinburgh University Press.
- Helten, M. (2015). Heterotopia and cultural activism – the case of Hamburg’s Gängeviertel. *DIE ERDE – Journal of the Geographical Society of Berlin*, 146(2–3), 165–174.
- Henke, J. S. (2023). Contesting spaces of knowledge: Reproduction, medicine and literature. In G. Febel, K. Knopf, & M. Nonhoff (Eds.), *Contradiction studies – Exploring the field* (pp. 235–258). Springer VS Wiesbaden.

- Hetherington, K. (2003). Two castles: Heterotopia as sites of alternate ordering. In *The badlands of modernity: Heterotopia and social ordering* (pp. 39–54). Routledge.
- Holden, P. (2003). The colony and the city: London, heterotopias, and common histories. *New Literatures Review*, 39, 105–123.
- Hopkinson, N. (2000). *Midnight Robber*. Grand Central Publishing.
- Humm, M. (2007). “Memory hole” or “heterotopias”? The Bloomsbury photographs. In A. Burrells, S. Ellis, D. Parsons, & K. Simpson (Eds.), *Woolfian boundaries: Selected papers from the Sixteenth Annual International Conference on Virginia Woolf* (pp. 150–156). Clemson University Digital Press.
- Hyde, P. (2000). Managing bodies—managing relationships: The popular media and the social construction of women’s bodies and social roles from the 1930s to the 1950s. *Journal of Sociology*, 36(2), 157–171.
- Ismail, H. H., Wan Yahya, W. R., & Barani, F. (2017). Heterotopias and the enabling of masculine power in Richardson’s *Pamela* and Defoe’s *Moll Flanders* and *Roxana*. *GEMA Online® Journal of Language Studies*, 17(1), 147–161.
- Ivakhiv, A. (2011). Cinema of the not-yet. *Journal for the Study of Religion, Nature and Culture*, 5(2), 186–209.
- Jancovich, M. (2010). Phantom ladies: The war worker, the slacker and the ‘femme fatale.’ *New Review of Film and Television Studies*, 8(2), 164–178.
- King, P. (2004). The room to panic: an example of film criticism and housing research. *Housing, Theory and Society*, 21(1), 27–35.
- Knight, K. T. (2016). Placeless places: Resolving the paradox of Foucault’s heterotopia. *Textual Practice*, 31(1), 141–158.
- Konda, A. (2019). When women build a war: Women in the workplace during World War I and World War II. *NCUR*. 468–476.
- Kristeva, J. (1984). *Revolution in poetic language*. Columbia University Press.
- Kuhn, A. (2004). Heterotopia, heterochronia: Place and time in cinema memory. *Screen*, 45(2), 106–114.
- Laanemets, M. (2002). Mapping heterotopia: Elicited encounters in Tallinn. *Koht ja Paik/Place and Location*, 14, (pp. 316–345).
- Laker, F. (2022). *Rethinking internal displacement: Geo-political games, fragile states and the relief industry* (Vol. 1, Ser. *Humanitarianism and Security*). Berghahn.
- Lashchuk, I. (2024). Heterotopias of citizenship as spaces of otherness: The fluid boundaries between *we* and *they*. *Journal of Applied Youth Studies*, 7(1), 47–63.

- Lefebvre, H. (1991). *The production of space* (D. Nicholson-Smith, Trans.). Blackwell Publishers Ltd.
- Loos, M. J., Kaszti, J., & Van der Waarden, R. (2021). The body as heterotopia. *Junctions: Graduate Journal of the Humanities*, 5(2), 18–32.
- Low, J. (2003). *Manhood and the duel: Masculinity in early modern drama and culture* (Ser. Early Modern Cultural Series). Palgrave Macmillan.
- Luckhurst, R. (2013). Memory recovered/recovered memory. In R. Luckhurst & P. Marks (Eds.), *Literature and the contemporary: Fictions and theories of the present* (pp. 80–93). Routledge.
- Lukić, M., & Parezanović, T. (2016). Challenging the house – domesticity and the intrusion of dark heterotopias. *Komunikacija i Kultura Online*, 7(7), 22–37.
- Malkki, L. H. (1995). An ethnography of displacement in the national order of things. In *Purity and exile: Violence, memory, and national cosmology among Hutu refugees in Tanzania* (pp. 1–18). University of Chicago Press.
- McCarthy, C. (2005). Toward a definition of interiority. *Space and Culture*, 8(2), 112–125.
- McDermott, S. (2006). Kate Atkinson's family romance: Missing mothers and hidden histories in *Behind the Scenes at the Museum*. *Critical Survey*, 18(2), 67–78.
- Meers, J. (2021). 'Home' as an essentially contested concept and why this matters. *Housing Studies*, 38(4), 597–614.
- Messitt, M. (2015). Waiting and wading through story. *Creative Nonfiction*, 56, 10–16.
- Mitchelson, M. L. (2014). The production of bedspace: Prison privatization and abstract space. *Geographica Helvetica*, 69(5), 325–333.
- Mizuo, A. (2012). Restoring the maternal genealogy: Kate Atkinson's *Behind the Scenes at the Museum*. *Kumamoto Prefectural University Faculty of Letters Bulletin*, 18, 85–99.
- Moffatt, L. (2004). The woods as heterotopia in *A Midsummer Night's Dream*. *Studia Neophilologica*, 76(2), 182–187.
- Moffett, H. (2006). 'These women, they force us to rape them': Rape as narrative of social control in post-apartheid South Africa. *Journal of Southern African Studies*, 32(1), 129–144.
- Mohan, A. (2012a). Introduction. In *Utopia and the village in South Asian literatures* (pp. 1–34). Palgrave Macmillan.

- Moran, C. (2012). Alma mater. In R. Gray (Ed.), *The library book* (pp. 91–94). Profile Books.
- Moran, D., Turner, J., & Schliehe, A. K. (2017). Conceptualizing the carceral in carceral geography. *Progress in Human Geography*, 42(5), 1–21.
- Mukherjee, P. (2012). Creolizing nation language, folklore and science fiction: Nalo Hopkinson's rhetorical strategy in *Midnight Robber*. *Rupkatha Journal on Interdisciplinary Studies in Humanities*, 4(2), 202–210.
- Olga, L. (2013). A border within a border: The migrants' squatter settlement in Patras as a heterotopia. *Journal of Borderlands Studies*, 28(1), 1–13.
- Oliver, M. (2005). Disability and dependency: A creation of industrial societies. In L. Barton (Ed.), *Disability and dependency* (Ser. Disability, Handicap and Life Chances), (pp. 7–22). Taylor & Francis.
- Otsuki, K. (2012). Illegality in settlement heterotopias: A study of frontier governance in the Brazilian Amazon. *Environment and Planning D: Society and Space*, 30(5), 896–912.
- Otto, M. (2005). The other side of the mirror: Utopian and heterotopian space in Kamau Brathwaite's *DreamStories*. *Utopian Studies*, 16(1), 27–44.
- Pellizzoni, L. (2023). Heterotopias of transition: Notes from a research program. *Tracce Urbane. Rivista Italiana Transdisciplinare Di Studi Urbani*, 10(14), 60–85.
- Philo, C. (2005). Of other rurals? In P. Cloke & J. Little (Eds.), *Contested countryside cultures: Otherness, marginalisation, and rurality* (pp. 18–48). Routledge.
- Pierce, N. A. (2017). At the crossroads: Carnival, hybridity, and legendary womanhood in Nalo Hopkinson's *Midnight Robber*. In J. A. Chappell & M. Young (Eds.), *Bad girls and transgressive women in popular television, fiction, and film* (pp. 211–226). Springer International Publishing.
- Pugliese, J. (2009). Crisis heterotopias and border zones of the dead. *Continuum*, 23(5), 663–679.
- Quinn, B., & Wilks, L. (2017). Festival heterotopias: Spatial and temporal transformations in two small-scale settlements. *Journal of Rural Studies*, 53, 35–44.
- Radford, G. P., Radford, M. L., & Lingel, J. (2015). The library as heterotopia: Michel Foucault and the experience of library space. *Journal of Documentation*, 71(4), 733–751.
- Ramraj, R. S. (2007). Nalo Hopkinson's colonial and dystopic worlds in *Midnight Robber*. In L. Easton & R. Schroeder (Eds.), *The influence of imagination:*

- Essays on science fiction and fantasy as agents of social change* (pp. 131–138). McFarland & Company.
- Rautavuoma, V. (2001). *Heritage, collective and individual memory in Kate Atkinson's Behind the Scenes at the Museum* (Master's thesis, University of Jyväskylä). https://jyx.jyu.fi/jyx/Record/jyx_123456789_7323
- Regan, B. (2020). *Heterotopiamania: Spaces of crisis heterotopia, non-normativity, and counter-surveillance*. [Bachelor of Arts, Purchase College - State University of New York]. SUNY.
- Reid, J. (2018). The living space of the image. In D. Hancock, A. Faramelli, & R. G. White (Eds.), *Spaces of crisis and critique: Heterotopias beyond Foucault* (pp. 39–56). Bloomsbury.
- Robins, C. (2014). After-image: The museum seen through fiction's lens. *Photographies*, 7(2), 149–162.
- Rodríguez, D. (2021). Goldwater's tribal tattoo: On origins and deletions of post-raciality. In *White Reconstruction: Domestic Warfare and the Logics of Genocide* (pp. 107–134). Fordham University Press.
- Rohlehr, G. (2004). Calypso reinvents itself. In M. C. Riggio (Ed.), *Carnival: Culture in action: The Trinidad experience* (pp. 213–227). Routledge.
- Sacramento, O. (2011). Liminal spaces. *Space and Culture*, 14(4), 367–383.
- Schliehe, A., Laursen, J., & Crewe, B. (2021). Loneliness in prison. *European Journal of Criminology*, 19(6), 1595–1614.
- Schoenbaum, N. (2024). Misogyny and the politics of womanhood. *American Journal of Law and Equality*, 4, 462–497.
- Schweik, S. M. (2009). *The ugly laws: Disability in public* (Vol. 3). NYU Press.
- Şevik, E., (2016). Emergent heterotopias of squatter settlements: The changing role of the other in the case of Turkey. *International Symposium on Urban Design* (pp. 44–50).
- Shamla K. M. (2018). Museum as 'heterotopic' space in Orhan Pamuk's *The Museum of Innocence*. *Singularities*, 5(2), 28–33.
- Shamma, N. & Keynoush, S. (2023). Prison concept as a heterotopia. In H. Ahmad Nia & R. Rahbarianyazd (Eds.), *Contemporary approaches in urbanism and heritage Studies*, (pp. 100–109).
- Smith, E. D. (2009). "The only way out is through": Space, narrative, and utopia in Nalo Hopkinson's *Midnight Robber*. *Genre*, 42(1–2), 135–163.

- Smith, R. (2001). Clara Morison: The politics of feminine heterotopia. *Southerly*, 61(3), 40–51.
- Sohn, H. (2008). Heterotopia: Anamnesis of a medical term. In *Heterotopia and the city: Public space in a postcivil society* (pp. 41–50). Routledge.
- Soja, E. W. (1980). *The socio-spatial dialectic*. *Annals of the Association of American Geographers*, 70(2), 207–225.
- Soja, E. W. (1996). *Thirdspace: Journeys to Los Angeles and other real-and-imagined places*. Blackwell.
- Sontag, S. (2004). *Regarding the pain of others*. Picador.
- Splendore, P. (2002). Bad daughters and unmotherly mothers: The new family plot in the contemporary English novel. In A. Giorgio (Ed.), *Writing mother and daughters: Renegotiating the mother in Western European narratives by women* (pp. 185–214). Berghahn Books.
- Steenkamp, L.-M. (2020). Building oppressive proxies: Sudanese and Egyptian domestic place and the production of patriarchal femininity in Leila Aboulela's *Lyrics Alley*. *The Journal of Commonwealth Literature*, 57(3), 608–627.
- Steffensmeier, D., & Allan, E. (1996). Gender and crime: Toward a gendered theory of female offending. *Annual Review of Sociology*, 22(1), 459–487.
- Stuit, H. (2020). Carceral projections: The lure of the cell and the heterotopia of play in *Prison Escape*. In J. Turner & V. Knight (Eds.), *The Prison cell: Embodied and everyday spaces of incarceration* (Ser. Palgrave Studies in Prisons and Penology, pp. 305–326). Palgrave Macmillan.
- Tamboukou, M. (2004). Educational heterotopias and the self. *Pedagogy, Culture & Society*, 12(3), 399–414.
- Taniyan, R. Ö. (2012). A Heteropian novel: Atwood's *The Handmaid's Tale*. *Cankaya University Journal of Humanities and Social Sciences*, 9(2), 251–259.
- Tolan, F. (2009). “Everyone has left something here”: The storyteller-historian in Kate Atkinson's *Behind the Scenes at the Museum*. *Critique: Studies in Contemporary Fiction*, 50(3), 275–292.
- Topinka, R. J. (2010). Foucault, Borges, heterotopia: Producing knowledge in other spaces. *Foucault Studies*, 9, 54–70.
- Toprak, İ., & Ünlü, A. (2015). A diachronic approach on heterochronic urban space. *A|Z ITU Journal of the Faculty of Architecture*, 12(3), 159–173.

- Urbach, H. (1998). Writing architectural heterotopia. *The Journal of Architecture*, 3(4), 347–354.
- Vadhera, N. (2018). Historical sketch of women's participation in sports: An overview. *International Journal of Yogic, Human Movement and Sports Sciences*, 3(2): 417–422.
- Villadsen, K. (2016). The settlement utopia: Brotherly love, discipline, and social critique. *Journal of Civil Society*, 12(2), 141–157.
- Voela, A. (2011). Heterotopia revisited: Foucault and Lacan on feminine subjectivity. *Subjectivity*, 4(2), 168–182.
- wa Thiong'o, N. (2016). A globalectic heterotopia: Writing a novel from a liminal space. *Novel*, 49(1), 5–9.
- Wacquant, L. (2000). The new “peculiar institution”: On the prison as surrogate ghetto. *Theoretical Criminology*, 4(3), 377–389.
- Walklate, J. (2018). Heterotopia or carnival site? *Museum Worlds*, 6(1), 32–47.
- Wanenchak, S. (2019) *Dark Mirror: Heterotopia, utopia, and the extermination camps of Operation Reinhard* (Publication No. 22589426) [Doctoral dissertation, University of Maryland, College Park]. ProQuest Dissertations & Theses Global.
- White, R. G. (2018). Spacing the interior: The carceral body as heterotopia in contemporary Palestinian Cinema. In D. Hancock, A. Faramelli, & R. G. White (Eds.), *Spaces of crisis and critique: Heterotopias beyond Foucault* (pp. 79–104). Bloomsbury.
- Williams, T. (2008). *Carnival in space and time: Shared metaphors of change in “Post neo-Darwinian” evolutionary theory and feminist science fiction* [Unpublished thesis].
- Wright, E. A. (2005). Rhetorical spaces in memorial places: The cemetery as a rhetorical memory place/space. *Rhetoric Society Quarterly*, 35(4), 51–81.
- Yohros, A. (2020). Types of childhood maltreatment, neighborhoods, and intimate partner violence: An ecological perspective. *Victims & Offenders*, 16(5), 686–707.
- Yoon, E. (2023). Red Army doctrine in WWI and WWII. *The Forum: Journal of History*, 15, 123–135.
- Zaman, T. (2010). Facebook: Utopia, dystopia or heterotopia. *BRAC University Journal, Special Issue(01)*, 170–179.

Zembylas, M., & Ferreira, A. (2009). Identity formation and affective spaces in conflict-ridden societies: Inventing heterotopic possibilities. *Journal of Peace Education*, 6(1), 1–18.



CURRICULUM VITAE

Dulfqar Mhaibes ABDULRAZZAQ received his BA in English Language and Literature from Baghdad University, followed by an MA and a PhD at Karabuk University in the Department of Western Languages and Literatures. He is currently working as a Lecturer at Al-Iraqia University in Baghdad, Iraq. His research interests include spatiotemporal studies, postcolonial literature, and literary trauma theories. In recent years, he has published several academic articles in these fields and has participated in numerous seminars and workshops focused on English literature and teaching methodologies.