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Dots on the Literary Map?: Literary Valorizations of Place, the Wealth of Earl Lovelace's Trinidad, and Geometric Data Analysis

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Abstract: This article intervenes in scholarly debates about postcolonial space by demonstrating the distinctive strengths of Geometric Data Analysis (GDA) as an approach to literary space that skirts both close and distant reading modes. I use GDA to map the fictional space of Trinidadian author Earl Lovelace's short story "A Brief Conversion," offering a more complete and systematic account than earlier readings. I argue that the theoretical stakes of this sort of analysis reside in the distinction between what I call the wealth of place and the value of place, terms inspired by Marxist value critique. Despite its best intentions, literary criticism tends to get caught up in the logic of valorization, putting into circulation place as a value, dissociated from the wealth of place that the literary work (in the best of cases) produces. From these theoretical starting points, I assert that geometric methods can stay truer to the wealth of place by disclosing the *space of possibles* created by the literary text, thus restoring to the storyworld a sense of its dynamic and open orientations.

Keywords: postcolonial space, geometric data analysis, Earl Lovelace, Pierre Bourdieu, valorization of place

In a brief, aphoristic sentence, Brigitte Le Roux and Henry Rouanet sum up the approach made possible by geometer-statistician Jean-Paul Benzécri: "*Between quantity and quality there is geometry*" (*Multiple* 1; emphasis in original). This geometric middle station, however, is not

one of the in-between spaces that the postcolonial study of literature has favored. Quite the opposite, geometry often figures as the colonial villain, an allegorical figure that stands for the domination of space in the name of Western philosophical authority.[1] The heroes of the postcolonial study of literature have worn various emblems of the qualitative, in the form of a series of concepts that bring together qualitative (and typically cultural) properties: the hybrid, the archipelagic, the rhizomatic, the relational, and the chaos-monde, to mention a few that have figured prominently in the postcolonial study of Caribbean literature. As Ato Quayson has observed, "there is an active dimension of spatializing in [the usages of postcolonialism] that helps shape the field's distinctiveness" (342). That spatial dimension has tended to shun formalization, especially geometry. It seems to me that what runs the risk of being ignored is how postcolonial writers *take measure of the world*, not in inches or miles, meters or kilometers, nor in *dhanus* or *kos*, but in distances and proximities that pertain to social as well as physical space. In this essay, I will argue for the fruitfulness of a structural and formalizing approach to the spatializing impulse that Quayson notes, offering as an example the way Earl Lovelace's short story "A Brief Conversion" (1988) takes measure of a small but infinite world.

There are many ways of taking that measure, in general, and they do not have to subscribe to any conception of the uniformity of what is measured nor impose a grid on phenomena. But taking measure does imply a certain permanence to the object measured, a material resistance that has an extension in both time and space. That conceptions of space are often fluid and changeable in postcolonial studies finds some validation in the exceptional historical circumstances analyzed. Nevertheless, one salient fact about place is its relative permanence. While space is certainly produced, as Henri Lefebvre argues, that production requires considerable investment, and the social accumulation of symbolic and material goods in particular places tends to reinforce their permanence, as Pierre Bourdieu shows ("Site Effects"). What is more, that permanence is also imprinted in bodies, not as determinations but as dispositions and schemes of valuation. There may be good

reasons for including in our considerations of space the *valorization* of places endowed with that kind of socially reinforced lastingness.

In this article, I first argue that such valorization is a process that extends beyond postcolonial studies, at work whenever the textual productions of space are reproduced and circulated on markets of literary recognition. The spatial integrity of the literary work is invariably compromised along the way and so is its ability to take the measure of the world. This is so, I argue, because the literary valorization of central and peripheral places puts into circulation euphemizations of complex literary constructions of place and space whose basic orientations are thereby often misrecognized.[2] I propose an approach that suspends that valorization by treating literary space as an objective set of relations, a geometry or even a power-geometry, to use Doreen Massey's term,[3] thus revealing a space of realized and possible orientations instead of adding the work to existing literary maps. Such an approach has to break with both close and distant reading modes, using a multidimensional tool for a multidimensional reality, Geometric Data Analysis (GDA).

If these arguments are all very abstract, they are so partly because they are offered as if without a starting point, a place from which to see. If we could inhabit the position offered to eleven-year-old Travey Jordan at the beginning of Lovelace's "A Brief Conversion," we would see the yard surrounding his family's house, the street outside, the Shouters' church up on the hill. The small town of Cunaripo—perhaps not so small to this embodied perception—would surround us, and we would be aware of the cocoa estate, the forest, the mountains, and beyond these the neighboring villages we had heard of only as the places visited by our father's Parang band. Located at some distance from all this would be rumored Port of Spain, a distance bridgeable, in principle, by virtue of some inscrutable privilege or by a feat of educational prowess. There would be other points on the map, but we would not have a map, only a distinct sense of possible itineraries and itinerant possibilities. Along with this sense, but less accessible to us, our social and physical body would carry definite orientations, made possible by a spatial history of Travey's situated body.

As readers, however, we do not truly occupy this position (and of course we never inhabit the body placed there), not least because the unfolding of space from that diegetic point takes place courtesy of the narrator, who is seeing his younger self from some unidentified point in time and space.[4] As readers, at least before we enter a state of immersion in the storyworld and also whenever we surface from that state, we are also aware of the author, Lovelace, behind that narrator.[5] If we happened upon this one book with no other foreknowledge, we would know Lovelace only by the back cover's photo and the phrase "Trinidad's foremost storyteller." Or perhaps, going past the peritext to epitexts we would look him up on Wikipedia and know him as "an award-winning Trinidadian novelist, journalist, playwright, and short story writer" ("Earl Lovelace"). Relying on the *Encyclopædia Britannica*, perhaps, we would identify him as a "West-Indian novelist, short-story writer and playwright" ("Earl Lovelace"). A certain academic reader might identify Lovelace as "the post-colonial writer par excellence" (204), in Velma Pollard's words, his preeminence deriving from his manipulation of language as well as his handling of "all the strands that make the culture-history of his island" (204). At any rate, there would be a place attached to the author: Trinidad, the West Indies. Willy-nilly, the reader would inhabit a place as well.

The spatial relations of Lovelace's short story, like those that frame its circulation across geographical boundaries, are part of a totality given shape by places, either as symbolic forms or as material infrastructures. Those sites shape the whole not as an aggregation of points but in their objective relations to one another, relations determined by value, by a distribution of material and symbolic goods. To account for the fact that a reader in Northern Europe will take up (briefly, transiently) the perspective on the world as seen from a yard in a small, rural Trinidadian village (the fictional Cunaripo), even for the tenuous moment of immersion in a short story, we have to posit the antecedent labor of literary valorization of that place. Thus we arrive at the proper starting point for the argument in this essay: the valorization of place—by means of symbolic and material processes of production—that is necessary for distant spatial relations to make sense.

We can frame this valorization of place, to begin with, as a fundamental dimension of postcolonial studies, which was from its beginnings inseparable from more or less deliberate struggles over the symbolic value of places and spaces as well as attempts to understand the principles and human costs involved in those struggles. Generally speaking, postcolonial studies and the literature that has been claimed as "postcolonial" can be seen as a struggle over the right to direct and control the literary valorization of place and the valorization of literary places (as well as institutional locations). These two processes are analytically distinct, while in practice they flow into one another. A literary work that successfully presents a setting that stands in a referential or quasi-referential relation to a real place confers value on both that literary place and the real-world place with which it will to some degree be imaginatively confused. That bundle of literary/non-literary place will then be valorized in critical discourse, in non-specialized discussions, or when subsequent literary works adopt it or allude to it. While the process of accumulating value for a place is an intrinsic part of all literary study, geography and space-making has, for many reasons, a particular salience in postcolonial studies. Within the "world literature" paradigm, this salience remains but so does the misrecognition of place.[6]

I take the valorization of place as a starting point, not my main topic. It is my aim to look at spatial structures that precede and perdure beneath the processes of valorization, but in order to do so I need to make the distinction between value and wealth clear. The idea itself is simple: place as a symbolic resource enters into textual production and emerges valorized, or at least sometimes it does. In contrast to Marx's formula for capital, the valorization of place depends on the relations within particular fields of production and consumption and the overall distribution of resources within them.[7] The study of those relations is Bourdieu's main contribution to sociology, including the sociology of literature. I want to use Bourdieu's tools to study the *wealth* of place produced *in* literary works, rather than the *value* of place in the reproduction and circulation *of* those works. That is, I analyze fundamental spatial resources of literary texts rather than study the positions the works occupy in the field or the strategies of writers as they seek "to impose the criteria of ap-

preciation most favourable to their own products" (Bourdieu, *Language* 67) and, I must add, the strategies of critics with regard to the products they cite, appropriate, and reproduce.

Before we go on I need to clarify what is involved in the distinction between wealth and value, one that derives from Marx's original formula, for which mine is so decidedly a kind of heuristic travesty.[8] Place in the literary text is valorized to the extent that it finds a market affirmation (a value in literary or critical exchange); on the other hand, place counts as wealth in the literary text to the extent that it is available as an extension of our own lives in a non-instrumental sense. To give an example that is only partly constructed, let us return to the opening of "A Brief Conversion": the Shouters' church referred to in the first sentence belongs to the totality of the story's extensionally given world and as such is part of the wealth to be enjoyed by a reader. The phrase "to be enjoyed" expresses the virtual riches of such wealth: it is waiting to be turned into a use value when read. In its virtual state, it is inextricable from the complete structure of spatial relationships, as the embedding of the church in the sinuous first sentence helpfully reminds us. No spontaneous reading will fully carry the imprint of that entire structure: while the use value derives from the wealth, it is not an exact reproduction of it (and does not exhaust, diminish, or supplant the wealth). Value, on the other hand, as contrasted with wealth or use value, is found in the case of readings that extract particular elements from this wealth of place in order to realize their value within a discourse. The Shouters' church in this Lovelace story does not figure in Kei Miller's splendid discussion of "indigenous spirituality" in Caribbean literature, but for the sake of my argument, let us assume that he added this reference to his chosen examples from Lovelace's novel *The Wine of Astonishment*. Just like them, the Shouters' church "up on the hill into which our street disappears" (1) would then have been extracted from that precise placement in its original spatial constellation in order to serve Miller's purpose: to forge a sense of the place of spirituality in the Caribbean. It would have been one of "the spaces that themselves claim to be spiritual" (Miller 465), along with observations from other texts, by other authors, such as Erna Brodber and

Dionne Brand. The extracted place that is placed in circulation represents value rather than wealth.

As my example indicates, the value of literary place, as opposed to its wealth, is to be reckoned in terms of the presence of that place in literary discourse, in critical reception, in curricula and syllabi, in the multifarious ways that literary consecration is associated with national, regional, local origins, with sense of place, with exoticism or realism, with natural beauty or sophisticated urbanity. As Sarah Brouillette argues, this dimension of the literary work has increased in the past few decades as the publishing industry has resorted to a "niche marketing that some associate with the promotion of exoticism" (70). While the mechanisms of valorization remain unchanged, there is now a greater diversity among the specific localities that the promoted texts are both freed from and symbolically attached to. For example, the impoverished urban areas of Laventille and Trench Town become literary places through the work of Derek Walcott, V. S. Naipaul, Marlon James, Colin Channer, and others. In seminar rooms and scholarly articles, the texts that valorize these places of social dispossession are studied, displaced from the physical and social site they symbolically bring into literary existence. Eric Prieto, too, points to the "niche" as the current form of postcolonial thinking about place, a form that has superseded the nation and the region, while similar analyses of the marketing of the exotic take this reconfiguration of price formation as a new state of the market (183–85). The "strategic exoticism" that Graham Huggan and Brouillette have analyzed as an effect of the postcolonial literary marketplace is perhaps the most prominent strategy aligned with the "niche" perspective, or even the dominant one, in what Sandra Ponzanesi calls the "postcolonial cultural industry."

Whether a strategy of exoticism is at work or not, valorization happens. Where "so-called postcolonial value is added, deleted, transformed through distribution, reception and evaluation" (Ponzanesi 47), there is inevitably a reduction or translation of the spatial relations of the literary work to the exchange forms of those relations: the worlded Third world, the exoticized Essequibo, the marvelous Macondo. To point this out is not to charge any particular instance of academic reproduction or

publisher's promotional activities with the intent to diminish the spatial reality of a literary work. But to make the point as clearly as possible, let me use a particularly obvious example of translation into the place-value form.

Travey Jordan's Cunaripo, whence we almost started out, has a highly particular shape and an orientation to other points of the global compass that is particular to its narrative existence—that is, they pertain to a fictional world. By virtue of its name and other means of what David Herman calls "contextual anchoring" (331), however, Cunaripo stands in direct relation to rural northeastern Trinidad. No simple mimetic model need be assumed; the fictional Cunaripo becomes part of a *literary* Trinidad valorized by means of Lovelace's stories and novels and other symbolic products. For example, reviewing Lovelace's short story collection, Joan Tapper praises how Lovelace works the "magic" of unfolding an "entire world" from small incidents and points to the example of the title story and its complex evocation of "the seasonal life in small-town Cunaripo" (34). The short review ends: "Using local idioms and a sharp eye for detail, Lovelace uncovers the yearnings of ordinary islanders. His Trinidad is a richly complex place" (36). What makes this brief two-paragraph review interesting to my argument is not that its sheer brevity is particularly reductive of place, but rather the location of the review, its layout on the page. After the first two lines, the reader's eyes will need to move across a full-page spread of alluring pictures headed "Fiji Now!" in order to find the continuation of the review in a right-hand column flanked by a large photograph featuring a young couple walking along the surf on a spotless beach, the caption inviting the reader to find their own beach paradise at islands.com: "point, click, escape." The review is part of the slender content struggling to hold its own against the lush images and enticing ad copy that make up the main content of *Islands Magazine*, a journal showcasing those generic islands so memorably critiqued in Jamaica Kincaid's *Lucy* (56). In the atypical combination of the literary review and the stark commodification of place, in the promotion of the "Caribbean Dream" on the cover of the magazine, we get a coincidence of two euphemizations of place that are normally kept separate, prompting the question of whether

"his Trinidad" has any referent at all. Or rather, the combination demonstrates that this quasi-reference is precisely the thing that circulates, while the complexity of spatial relations that enables this phrase in the first place is left well behind.

If Tapper's review in this particularly commodified site of reproduction is part of the market in which literary place is given an exchange value, so are, in a different way, Merle Hodge's study of Lovelace's language in the academic journal *Anthurium* and Funso Aiyejina's documentary *Earl Lovelace: A Writer in His Place*. This is not to detract from the academic seriousness or cultural achievement of Hodge or Aiyejina, whom I hold in high regard, but to underscore the point that literary place is valorized in multifarious ways, in differently euphemized forms, in a market of literary recognition that extends from the most obviously commercial outlets like a travel magazine to the most restricted academic production. In addition, the valorization of place is not restricted to literature but is rather a complex mechanism at work throughout social space. This is so for the simple reason that space is not separable from society but is, as Fabrice Ripoll and Sylvie Tissot argue, "a dimension inherent in social relations: the social is always already spatial" (5).[9]

My argument assumes the phenomenon of the valorization of place throughout the social domain even though a full investigation of it is well beyond the scope of this article.[10] I will not engage directly in the struggle over the symbolic values of place in the literary field (how place gains value through its appearance in sites like travel magazines and academic journals), but it is in the distinction between the circulation of literary place values within that (necessary) struggle and the wealth of place within the literary work which precedes such valorization that the motivation for the present study lies. The gamble is both that such a distinction can be made and that the space produced within the literary work, before its appropriation for valorization in academic discourses or elsewhere, can be given a geometric presentation. For literary studies, it remains to be seen how we can read not the spaces *of* literature but the places and spaces *in* literary texts while staying faithful to the theoretical and methodological vigilance advocated by Bourdieu. Given Bourdieu's

consistent critique of all internalist readings of texts, this task is not a straightforward one.[11]

My aim is to speak about literary place while compromising as little as possible the nature of its wealth, while under no illusion that it will be possible to save space from its social uses: we are not operating with a binary and moral logic of the pure and the sullied but rather with tools that seek to break the particular spell of academic (and other) readings that produce literary place as the tokens of value. Is it possible to find a mode of analysis that does not confer value on a place-object that it produces by an act of naming-as-valorization but which yet retains something of the spatial configuration of the work itself?[12]

Close reading has been the key disciplinary practice that has sought to minimize cognitive violence (and especially sociological reductionism). But close reading is far from a return to what I call the wealth of the text: it is necessarily an act of dissociating value from wealth precisely in its thematization of particular elements for the sake of their perceived value. While I will argue for an alternative to close reading, this is not to dismiss the gains in understanding made by paying close attention to the text: without doubt there are cognitive resources in the literary texts that are often released by the technique of close reading.

Close reading is a technique for selective reproduction: the close reader inevitably puts into circulation not just the privileged text but a privileged moment or moments within that text. A characteristic effect of the kind of attention to place favored by close reading is the circulation of the *locus classicus*. An influential, authoritative reader identifies a passage that merits close reading, and a snowballing mechanism ensues in which commentary and interpretation accumulate around that passage. To shift metaphors, the modest source grows into a wide river as the tributaries of critics and commentators feed into it, repeating the original quote to the point where we no longer need a reference: "Going up that river was like traveling back to the earliest beginnings of the world."[13] The extracted wealth becomes raw material for an industry of quotation, paraphrase, and interpretation. But even considered apart from the mass circulation of the selected locus, the close reading falls short of taking the measure of literary space as such: to spell out what

is thematized by the text is not to analyze literary space but to provide commentary on what the text tells us about space and place; or, as is often the case, it is to speak *for* the text *about* its space, to replace the story's categories with scholastic concepts such as "hybrid," "third space," or "liminal." For example, in Evelyn O'Callaghan's article on landscape in Lovelace's novels, which I will return to below, the common impulse to translate the settings into the archetypal patterns of the pastoral and the anti-pastoral is seen as problematic, precisely when considered alongside the actual complexity of those settings. The wealth of space must be something different than the privileged *topos*, which instantly translates itself into a circulating sign. Nor can the wealth be recuperated by the force of concepts. The explanatory (or rhetorical) power of a concept is related to the degree to which it subsumes particulars under itself, in this case the particulars of literary space. The concepts that are invoked to illuminate places become their stand-ins, circulating as the tokens of a spatial reality they can evoke only as a theory effect. If a literary place is said to be archipelagic, chaotic, or rhizomatic, it has not only been extracted but also "covered" by a categorical designation, appearing henceforth clothed in the concept. What I propose here is that we develop the means of registering the wealth of place apart from the close reading of thematized place while also dodging the theoretical vocabulary of postcolonial space. Is there something to be known about place in the postcolonial text that it does not communicate to the close reader and that is not exhausted by the repertoire of theoretical concepts? My suggestion in this essay is that such knowledge is to be found in a relation between the reader and an objective structure of spatial relations.

If Bourdieu's theories are to have purchase on the objects of postcolonial inquiry, they must be brought in precisely not as "theory," not, that is, as a set of philosophical concepts that can be put into play so as to add value to a discourse that already has produced its objects. Bourdieusian concepts, in Bourdieu's own hands, come always fused with a methodology and the evidence taken from an explicitly constructed object of study, but none of the three enter as the sovereign, with the others simply in attendance. If we want to break with particular scholastic habits, such as close reading and with "self-evident appear-

ances," Bourdieu prescribes "the stage of objectification, and once again the necessary breakthrough is achieved with the aid of the tools provided by structuralist objectification" (*Logic* 11). These are the tools that will be used here, but in a way that reverses how Bourdieu initially appropriated them for his critical sociology. Bourdieu transposed the structural method from its original object, "the objects of ideology" to the reality of social relations ("Séminaires" 12, my translation), thus initiating the mapping of social worlds that characterizes many of his major studies. The question is, can we snatch the structuralist method from the jaws of structural*ism* and its theoretical successors, and thus resuscitate it for literary analysis? Can we reassert the fundamental importance of a method that starts by seeking to find out the "structure of relations between positions" ("Séminaires" 13, my translation)? The nature of such relations has tended to be treated by the structuralist tradition as formal or as grounded in the categories of language, but if we wish to transpose the method back to narrative objects, we should retain the social grounding of the relations: the formal organization of a (non-present) raw material is a translation and refraction of a social world, not the working out of a grammar or a reflection of structures of the mind.

Specifically, I propose to objectify spatial relations within literary texts by means of the statistical methods championed by Bourdieu and his collaborators in order first to give an account of the specific relations within the individual text, but more importantly to produce a framework in which a great number of literary productions or translations of Caribbean space can be compared in order to see how fundamental social and geographical orientations are present in this field of production.

The wealth of literary place, I have suggested, lies in its capacity to offer any reader access to an *other* world, which is to say that it offers the possibility of recentering, to use Marie-Laure Ryan's term, from the deictic realities of the actual world to those of the narrated world (22). Thus, it is from the entire ensemble of devices that bring about this immersion that a complete inventory of place as wealth would be drawn. However, fundamental to the recentering and to any access to place is perspective and orientation, themselves determined by the relations between

positions. The geometric methods developed by Bourdieu and his collaborators can be used to map that objective structure. What I mean by this will be clearer as I proceed to analyze Lovelace's short story. Briefly stated, the hypothesis assumes that the literary work cannot help but to produce a space consisting of perspectives and (possible) orientations, a *possible space of possibles*; that the structures of spatial relations making up this space can be mapped by means of Geometric Data Analysis; and that the resulting map can be used for comparisons between works as well as comparisons between the work and the socio-geographical reality from which it emerges. From such mappings—but of a large number of works—we could also say something about the spatial dimension of the texts we are labeling postcolonial or "world literature," without having decided beforehand on the *differentia specifica* of postcolonial space or of what counts as the spaces of world literature.

With that, we return to Lovelace's "A Brief Conversion," the title story of his 1988 short story collection. It is thirty pages long, and it tells the story of the "boychild" (2) Travey Jordan who is trying to negotiate different ideals of conduct in the small town of Cunaripo. We want to establish the structure of the spatial relations in the story. What, then, is a spatial relation in a story? Any locative expression in the text will summon up or add to a place or location in the storyworld, and all places thus referenced will be mediated by other components, but most importantly by the entities we call characters. The relations between places—in fiction as in social reality—are at the same time relations between the social properties of the individuals or groups who inhabit or frequent those places. Relations between characters are mediated by locations; relations between locations are mediated by characters.

Having these two different entities to work with, the statistical tool correspondence analysis (CA) is perfectly suited for establishing the objective relations between them. To use this tool in order to produce a map of relations constituted by the distribution of spatial properties and to analyze this map is to engage in Geometric Data Analysis (GDA).[14] It is a form of descriptive statistics that shows us the variance in a given piece of material: if there are differences between how certain characters are associated with certain places, these differences will show up as

geometric distances between points. The structure of spatial relations that emerges is not—and this is a key point—the result of an interpretation or the effect of favored spatial categories. The minimal assumptions here are the ones about our ability to identify characters and locations, as above, and the further idea that the storyworld, like the real world, is marked by the uneven distribution of properties among individuals. Furthermore, we assume that that uneven distribution is significant, and in the GDA it appears as distances between points, distances that we can make sense of.

So, places and characters: we draw up a contingency table, or matrix, relating them. Every textual trace of a location is a line and each column intersecting the line registers the character or characters associated with the designated location. The opening of the story reads: "Every third Sunday just at the hour when the Shouters are holding service in their church up on the hill into which our street disappears, a bicycle bell rings once" (1). In the table, we get:

	Shouters	"We"
their church up on the hill	1	0
our street	0	1

Table 1. The first cells of the contingency table for "A Brief Conversion"

As we go on, the "We" will be replaced by the members of the Jordan family, but the story's emic strategy postpones this identification.[15] However, we are not concerned with that kind of narrative strategy, but with identifying the characters associated with locations, and if the story affords us a full identification for the deictic pronoun, we will enter it when we find out. For "A Brief Conversion," we get a matrix with 190 lines generated by the textual data indicating locations, and thirty-two columns noting the character or characters associated with those locations.

Most of the 190 locative expressions occur only once, although many of them refer to the same place. Since we are interested in the structure of spatial relations, we need to recode the *intensional* forms of locative expressions into *extensional* categories:[16] the two phrases "in the house" and "at home" would both be labeled "The Jordan home," while "out in the yard" and "around the house" would both be given the label "The yard of the Jordan home." This step requires more than a knowledge of grammar and the ability to identify references to places and human or non-human agents; as in all GDA, a thorough knowledge of the material must guide the coding. It will have to be sensitive to principles of vision and division that command the structure of references to space and place in the story. The coding of intensional forms into extensional categories is thus sensitive to how different textural expressions refer to the same place.

There are also cases of different expressions that clearly do refer to different topographical locations but have the same function and are associated with exactly the same set of characters. These cases require a similar recoding, as referring not to the same place, but to the same structural position. To take one example, Travey refers to a band of stickfighters, including his father Bull and uncle Bango, who go to "Sangre Grande and Moruga and Mayaro" (Lovelace 8); Sangre Grande reappears, with the addition of Valencia and Biche (9), when Travey mentions the movement of a Parang band, including, as far as we can tell from the text, the same characters: semantically and topographically these place names are all different, but in terms of establishing the structure of spatial relations, they contribute only as a single entity, since the same characters are assigned to the band of stickfighters and the Parang band.

If we wanted to plot the topographical references in "A Brief Conversion" onto a map of actual Trinidad, the names of these villages would be separate dots on that map, quite distant from one another, showing how the circuit of the stickfighters and musicians covers much of eastern Trinidad. What this essay proposes, however, is a very different type of analysis: the recoding of locative expressions for the GDA concerns relations in fictional space, not essences; the spatial dimensions of a storyworld, not the mapping of "fictional" locations onto real

maps; relational spacetime, not absolute space and time. So, these village names were finally recoded as one location.

The table is the basis for a geometric visualization of the distances between different individuals and properties (here, locations and the characters associated with them), a visualization that takes the shape of a cloud of points projected on a plane of two axes. There are always two clouds: a cloud of individuals and a cloud of properties.[17]

The graph presented below is synoptic, with the points of both clouds projected into a single plane of the first two axes.

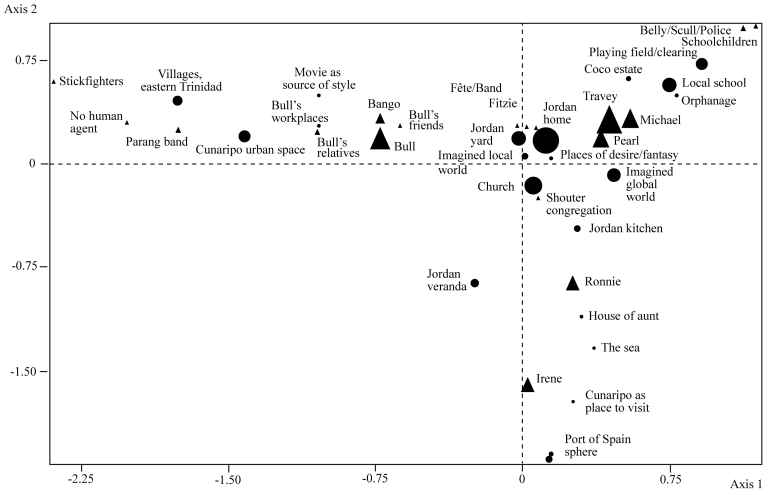

Figure 1. The cloud of individuals and properties, on the plane of axes 1 and 2.

Figure 1 shows us the distribution of sites as associated with characters. We can think of the places as the properties of characters, or, conversely, of characters as the properties of places. Note, however, that there is no one-to-one relationship between place and character: no character is completely and only associated with the Jordan home, central though that site is. Since each place determines more than one character, they cannot coincide, geometrically speaking, unless there were characters who are spatially indistinguishable. Since Travey is variously associated with the interior of the Jordan home, with the school, with imagined

sites like the world in general, and so on, his position is determined by all these, but also by the fact that he is *not* associated with the villages visited by the Parang band or with Port of Spain. In other words, the cloud of characters and places must be read in terms of proximity and distance, as designating a structure of spatial relations that are multiply determined.

The GDA proceeds by examining the axes constituted by the differences in the material. Since the first two axes account for nearly half of the variation (26% for the first axis and 22.5% for the second), I will restrict myself to analyzing the plane of axis one and two, as given in figure 1. The oppositions along the first, horizontal axis are mainly between what we might call, borrowing terms from A. J. Greimas, the topical spaces of home and school on the one hand and, on the other, the heterotopical spaces of Bull's—Travey's father—places of work and play: the villages visited by the Parang orchestra and the band of stick-fighters, as well as the larger (semi-) urban space of Cunaripo (82–83).[18] This is not simply an opposition between the domestic and the public: the Jordan home is placed on the right-hand side along the axis but does not contribute very much to the opposition; rather, the home is where the two spatial orientations represented by the distant poles are mediated, where the family members congregate: Bull, Travey, Travey's mother, Pearl, and his brother, Michael. As we can see, the yard of the house is more associated with the father than the interior of the home, but it is also part of this central, internally differentiated space.

On the right-hand side, the local school and the playing field or clearing are the most distinct locations. For Greimas, the topical space was typically where transformation took place, and Travey's initiatory struggle is found neatly distributed between the clearing, where he fights the school bullies, and the home, where he suffers (emasculating) short haircuts until the fight makes his mother relent. A reading relying on structural affinities traditionally rather than geometrically understood might have placed the clearing closer to Bull, since it is the scene of a rite of manliness. The geometrical perspective, however, insists that it belongs to the school world, which is not Bull's world. Travey's fight is not aimed at claiming the masculine world of his father but rather at defending his

right to be a scholar *and* a man, and thus to orient himself toward that far horizon of the narrative revealed by one of the outliers: college.

Similarly, the cocoa estate would seem to be a space clearly removed from that of the school-home nexus and rather to be connected to the other places of work, but its position along the first axis allows us to see how the narrative presents it as the default destination of those schoolchildren who fail to pursue the educational path outward (and who might just as well all have come from the orphanage, also placed in close proximity).

The locative expressions that have been coded as "Imagined global world" occur mainly in a conversation between Travey's mother and Aunt Irene, who anticipate the entry of their boys into that "world," which will judge them, but they point also at what lies beyond the world of the older male characters: the larger world that Bull fails to break into and the distant world in which Uncle Bango's notoriety is unknown. It is a world, furthermore, from which, we must assume, the older narrator's gaze is directed at his younger self. Like the other anticipated or imagined spaces ("Imagined local world" and "Places of desire and fantasy") they belong to the right-hand side. It is tempting to see them as constituting something like the *utopian space* that Greimas formulates as one segment of topical space, the "here" of that space: "a fundamental space where man's *doing* can triumph over the permanence of being" (82; emphasis in original). However, Travey's fantasies and hopes and his mother's and aunt's anticipations put little emphasis on agency, recording instead the impermanence of the present.[19]

The central and abiding place, present in all but two of the scenes, is the Jordan home and its constituent parts. The home itself, separate from its distinctive parts (verandah, kitchen, yard), outweighs all other sites by almost two to one. The domestic space figures as a narrative center of gravity: the narrative shows how the father, whose erratic orbit has kept him at a distance from the center, is reined in by being drawn back into the domestic circle. This storyline or narrative program is spatially captured in the relation between the various spaces on the left-hand side and the Jordan home, a relation that is reinforced by the church, as the site of the wedding between Bull and Pearl. Given his position on this plane, Bull's possible *orientations* can be plotted: outward,

along with the stickfighters and the Parang band, and inward, toward the domestic center. The distribution of locative expressions places him between these poles, but the plot pulls him closer to home as the story progresses, without entirely drawing him in. As a kind of compromise, the discourse of the story places him in that part of the domestic space that is closest to him geometrically: the yard.

The notion of orientation is central to my argument for the GDA as a means of analyzing postcolonial space—and space more generally—in literature. Orientations are a function of the relation between characters and locations, although they are not visually registered in the graph: the points in the cloud do not come with arrows. To speak about orientations, we are taking a step beyond strict objectification, a move corresponding to the second step of Bourdieu's methodology as outlined in *The Logic of Practice*, that of moving back from objectification to the perspective of practice (52). But "practice" also raises the question of how the space of a fictional world relates to the practice and thought of the actual world. Let us start with the status of our map. The cloud of points representing the spatial entities that are given linguistic representation in the text is a *realized* symbolic space: the points and the relations between them mark out what the text gives us—nothing less, nothing more. They are the markers of what Thomas Pavel calls the "unavoidable incompleteness" of fictional worlds (108). On the other hand, fictional worlds are at the same time unlimited and extend beyond their explicit linguistic references in ways that are determined only by the mental encyclopedias and reading strategies of readers. Reading this story, we would be wrong to assume that the Parang band *could not* have extended their itinerary beyond the places mentioned, that the cinema in Port of Spain shows only movies made right there, that there are no other districts than the one the Forest Ranger wedding guest is responsible for. In Lubomír Doležel's terms, the saturation of this particular fictional world is such that these other locations exist only implicitly, but our assumption that they do exist is a necessary one to the extent that we as readers follow Ryan's principle of minimal departure (51)—that is, we assume that the fictional world departs in its contents and tendencies from the actual world we know only to the extent that it explicitly sig-

nals such differences. The GDA takes this structured incompleteness as a firm limit. From our respective encyclopedias we may fill in the map in multifarious ways, but inferences about the orientations of characters can include only what is given textually. While a reader with the requisite "reader's encyclopedia" may assume that the Forest Ranger's district is that of Saint Andrew,[20] for Travey it is only "the district" (13), and the neighboring districts have no name or existence, although a reader who knows the administrative division of Trinidad and Tobago may fill these in as well.

What is notable about "A Brief Conversion" as a postcolonial text is the absence of the metropolis or indeed of the world outside the island. Only in the symbolic site of the movie that is the source of Uncle Bango's style (27) can we reasonably infer that the metropolitan world is registered spatially.[21] Theoretically, we could simply assume that what goes on in this story has its fundamental determinants elsewhere, but that move belongs to a different level of analysis altogether, and it is also a supposition that treats the events and situations in the literary text as if they obeyed the forms of determination that are at work in the real world. My argument is precisely that we must avoid smuggling preconceived understandings of the socio-geographical world into the storyworlds of postcolonial fiction, either in the form of an exoticizing gaze on the picturesque aspects of the "richly complex place" that can add value to Caribbean dreams, or in the form of a critical battery of concepts like "hybrid," "interstitial," or "creolized," in various ways adding "postcolonial value" to a place that is at that instant appropriated as an object for academic circulation. Nor can a sociology of place in postcolonial fiction misrecognize fictive expressivity for descriptions of real-world events and situations. If the spaces of postcolonial fiction are different from other spaces, this difference must be found in rather than projected onto texts. And it must be more than the trivial differences of absolute time and space, that is, the obvious difference that Travey's coming of age takes place in "Cunaripo" rather than, say, Jefferson, Mississippi.[22] At the same time, once spatial relations and orientations have been identified, they become available for analysis concerning their stance toward the real world.[23]

Bull's orientations, then, are to be found in this structure of spatial relations, seen as a *space of possibles*[24] rather than a set of coordinates on a topographical map. I noted above that the cloud represents a realized space. From a character's perspective, however, it is far from fixed, but always in the process of being realized.[25] At any given moment of the story (i.e., as *fabula*, as the chronology of events "before" or independent of their telling or representation, the discourse or *sjuzhet*) a character is part of a structure of different spatial possibilities. We might thus formulate an axiom: the structure of spatial relations of a given narrative is an open space of possibles for the characters involved in those relations, even as it is a realized space of possibles for a reader who has read the story to the end.[26] The wealth of place, in fiction as outside of it, depends to a significant degree on that openness: space is not fixed, our orientations are therefore not illusions.[27]

The objectified structure gives us all the points of view the narrative offers, and in the analysis of Bull we can abstractly "see" the storyworld from his position in those relations. Given the distribution of actualized narrative perspectives, however, his is not the perspective we are directed to take up. Guided by the device of focalization we are led to Travey as the central character.[28] The results of the GDA underscore this centrality: Travey has roughly the same weight among the characters (20.9 among active frequencies) as the Jordan home has among the places (18.2 among active cases). Accordingly, his position on this plane is the key one to analyze. To do so we need to consider also the second, vertical axis.[29]

The main opposition along this axis is between Port of Spain (including specific mentioned sites located there) at the bottom and, at the other end, the school and the clearing where the schoolchildren head for extracurricular activities (fighting in particular). Notable, too, is the verandah of the Jordan home. As "Irene's stage" (Lovelace 5), its proximity to Port of Spain is logical: Travey's Aunt Irene has learned about life by living in Port of Spain, and she chooses the verandah as the vantage point from which she disdainfully looks out on Cunaripo. Her son, Ronnie, shares her condescending attitude. Together they form the embodiment of the most proximal distant place in the story. From their

point of view—the point of view of Port of Spain—Cunaripo is a place for occasional visits, and its proximity to the sea is stated as one of its few redeeming properties. Irene and Ronnie, however, are not focalizers, and a reading will strain to align itself with their perspective. Seeing the fictional world from Travey's perspective, on the other hand, Port of Spain figures as a pole of distant attraction, mediated by Irene's presence on their verandah; the Savannah, the De Luxe cinema, and the Princes Building ballroom are mentioned as sites for pleasures that are unavailable to Travey.

Like the Parang band stops, the Port of Spain locations exist for Travey only by way of hearsay. It is important to note that the GDA makes no distinction between what is perceived and what is known in other ways. Our reading of Travey's place in this space corresponds to one premise for a Bourdieusian sociology of space: our fundamental relation to space is not that of immediate perception but depends on our durable disposition to orient ourselves in it in particular ways, an orientation within a space that is simultaneously physical and social, topographical and phenomenological, practical and intellectual. "A Brief Conversion" is never *about* that orientation, but it maps out the poles of its compass. As we can now state, there are three of them, each distant from the center of the compass, the Jordan home.[30] There is the masculine world of work and play of Travey's father's generation, with its traditional cultural forms, the Parang music and the stickfighting; there is the "modern," urban pole of leisure and commodified pleasures personified by Irene and Ronnie; and finally, most direct in its pressures on Travey, there is the world of the school, his peers, in which Travey will fight for a new form of manliness. This testing ground of Travey's masculinity is as distant from Bull's and Bango's pole as it is from Port of Spain, since it constitutes that *ambivalently enabling space* that appears bound to take Travey away from the lifeworld of the previous generation, while it is resolutely bound to the concrete locality of Cunaripo rather than to a largely imaginary Port of Spain.

As I noted before, the GDA involves removing outliers whose excessive contribution to the space would otherwise render all other oppositions unreadable. If we now consider those exorbitant features, their

outlier status may either bespeak their marginality, in the sense of their having no relevance, or something more interesting: as exorbitant, they may be seen to offer alternatives to the gravitational system that could not quite fit within it. Considering the three removals shows that each of these sites connects in an interesting way to the structure of spatial relations they could not fit into. The most proximate outlier is the "college" (mentioned just twice), which gives us the possible future that the orientation toward school promises. The second set of outliers, a panoramic view of the village and the sites covered by Travey's walk along the main street (a scene remarkably mixing both the "map" and the "tour" perspective),[31] can now be seen to provide the crucial mediation of the two poles along axis one. In this twelfth scene in the narrative, Travey observes the semi-urban reality of Cunaripo, its institutional landscape, its streets and street grotesques, and finally reaches a sense of his own world: "[F]or the first time, I looked at our town" (Lovelace 26). It seems at first a place of defeat and apology and makes Travey almost desperately affirm an orientation "away from this place" (26). But then he meets his uncle Bango: "Out of this landscape, I had plucked a hero" (26). Bango affirms Travey's link to his father by hailing him with the father's name, and Travey finds in this geographically circumscribed hero—"a hero shrunken to the size of a village street or gambling club or stickfight ring" (27)—an inspiration to affirm education as manliness. Finally, in the most exorbitant sites, "the country" and "the district," we find the space of the state, relevant to an eleven-year-old boy only by a leap of spatial imagination that links education to power. These points of the fictional space barely register as the possible objects of its protagonist's orientation, but the method acknowledges their exorbitant existence within the structure of spatial relations that enable those orientations.

Has anything been gained by using this admittedly labor-intensive method for mapping out the structure of spatial relations in Lovelace's short story? First of all, that structure itself is an objective dimension of the work, the result of a labor of objectification, in Bourdieu's sense. It has an existence which is independent of the author's intentions and readers' spontaneous perceptions. We know from James Procter's study

of the archives that Lovelace took each story in the collection through a large number of typed drafts, "typically between five and 10" (131). Procter brings up archival evidence, too, for Lovelace's awareness of setting and its significance in the short story form.[32] Even so, it is safe to assume that Lovelace never had the cloud of points in figure 1 in mind when he crafted the story. Nor will a reader process the story in such a way as to produce that geometric space. This autonomy of the geometric object means that it can serve as a corrective, a support, or a cue for readings that are more intent on a thematic dimension, on the intensional qualities of setting, or on authorial intention.

Having access to the geometric object, we can thus enter into exchanges with existing scholarship on Lovelace's use of setting and landscape with a clearer view of the interpretive operations that will bring the spatial structure into given systems of meanings. O'Callaghan starts her study of the Trinidadian landscape in Lovelace's novels by elegantly summarizing the general impulse impelling critics faced with the issue of setting in his works: "Inevitably, then, physical locations in the novels suggest archetypal landscapes symbolic of states of spiritual development" (41). In a fascinating elaboration, O'Callaghan then shows that the tendency to read these settings according to a polarity of "rural Edens" (45) contrasted with infernal or purgatorial cities is "too simplistic" (47) a treatment; it falls short of giving a proper account of Lovelace's uses of place.[33] Rather, Lovelace appears to her to unsettle precisely such conventions. However, even in this very perceptive assessment, the categories remain those of mimetic landscape, on the one hand, and allegorical, symbolic, or archetypal setting, on the other. Having dismissed the former—"Obviously, we are beyond *actual* landscape" (52; emphasis in original)—and found the latter a limited reading strategy, O'Callaghan turns to Lovelace's authorial strategy of defying such conventions. I find this largely a valid point, but what remains uninvestigated is the extensional world of the text that is neither "actual landscape" nor a crutch for meaning to lean on, but a real distribution of access to place as wealth.

Similar points may be made with respect to Bill Schwarz's rich discussion of the concept of "the world" in Lovelace's work. As Schwarz

concludes from his study of the novels, and especially *The Schoolmaster*, Lovelace insists that "'the world' is always local and always grounded" ("Introduction" xviii). As the geometric analysis shows, this is objectively true in "A Brief Conversion": "the world" is in fact placed nearer the Jordan home than is Port of Spain. However, the world figures here as a non-actual location: it is placed in the future or a utopian elsewhere, even as it plays a role in the story's distribution of spatial resources no less real than the villages of eastern Trinidad. Lovelace's own comments put this in a very different idiom, but the case he makes is compatible with this point in the GDA's cloud: "Nobody is born into the world. Every one is born into a place in the world, in a culture, and it is from that standpoint of the culture that we contribute to the world" (qtd. in Schwarz, "Being" 16). While expressing some ambivalence, Schwarz introduces Martin Heidegger's "being-in-the-world" to explicate the significance of the concept of the world in Lovelace's work. From my perspective, however, the Heideggerian route is not a compelling way of glossing this multifaceted notion. The placing of "the world" in the GDA reflects the fact that different characters make use of this notion as a way of claiming their own location and marking the possibilities and orientations generated from it. Bourdieu uses a very different philosopher, Blaise Pascal, to come to grips with our dual relation to the world, quoting his well-known formula—"By space the universe comprehends and swallows me up like an atom; by thought I comprehend the world" (qtd. in *Pascalian* 130)—and then elaborating on how this can be turned to account for an understanding of social space:

> The world encompasses me, comprehends me as a thing among things, but I, as a thing for which there are things, comprehend this world. And I do so (must it be added?) *because* it encompasses me and comprehends me; it is through this material inclusion—often unnoticed or repressed—and what follows from it, the incorporation of social structures in the form of dispositional structures, of objective chances in the form of expectations or anticipations, that I acquire a practical knowledge and control of the encompassing space. (*Pascalian* 130; emphasis in original)

"The world" is close to home, because it has largely been formed at home. It is in a dialogue about the demands of the world and the readiness of their boys to face it that Pearl and Irene lay claim to that referent in the story. We may debate the best philosophical tradition for interpreting the world (or changing it), but the GDA directs us to its concrete anchoring in this fictional world.

Finally, if one looks at the existing interpretations of this short story, it is striking that the four scholars I have been able to locate—Louis James, Carolyn Cooper, Nicole King, and Procter—all take one and the same scene as the pivot for their readings. It is the scene when Travey is hailed by his Uncle Bango, in what I have called the "exorbitant" space that became an outlier in the GDA. This street scene has an unusual panoramic presentation of the village[34] and an overt correlation of character and space: "Out of this landscape I had plucked a hero" (Lovelace 26). Within the structure of spatial relations, it functions, as we have seen, precisely as an anomalous site. What seems interesting to me in this context is how this particular space—or, more precisely, what happens in this particular space—is taken as the key to understanding the story by critics without any need to acknowledge that it is foregrounded in relation to the ground provided by the more prominent settings. That is, the centrality of the "street scene" is based on its exceptionality in the distribution of spaces in the story. Here, the GDA and the analysis carried out in other ways by several critics converge, but the GDA shows us that the objectively "central" site in the story is the Jordan home, which serves as the ground against which Travey's epiphany, as Procter calls it, takes place. Procter mentions the "domesticated femininity" (140) at work taming the men of the story, and the GDA shows that domestication is a quite literal function in the story. However, the GDA also points out that the centrifugal force is not only coded as masculine: Irene is associated with the verandah, which faces outward toward the street, and with Port of Spain, as discussed above.

As I hope I have shown, the GDA offers some distinctive analytical rewards when compared to other approaches. It is not that the objectification of the structure of spatial relations can be proposed as the truth of the story, or that it allows the geometer some absolute advan-

tage over the non-geometrical reader, but the GDA provides a *systematic* map—and one relatively independent of theoretical preconceptions—against which and with which other readings may be tested, deepened, or expanded.

The map does not plot orientations: they remain for the literary scholar to draw out based on our knowledge of the individual text, the "point of view" of the author, and the world. Orientations are both deep-seated properties of individuals and pervasive patterns in the distribution of symbolic and material goods. The production of literature inevitably works on and with this raw material, present always as cognitive dispositions. Hypothetically, the orientations found in literary texts register geographical and geopolitical structures of the world, although in mediated ways. This is not to say that Travey's orientations are those of Lovelace, or that they represent a paradigmatic postcolonial subject. Nor is it to say that each individual text conforms to the overall distribution of capitals in the orientational logic of its possible space of possibles. What the text does make available to us, however, is a geometry of possibilities that exist beneath or alongside its thematized content and can be compared to the geometrical configuration found in other texts. This particular short story seems meager fare for a discussion of postcolonial space since it stops short of thematizing or making explicit the gravitational pull of the distant centers. And that is one reason for analyzing "A Brief Conversion": perhaps what is lacking in postcolonial theory is a method that gives due weight to the spatial relations of all and any literary work produced by writers from sites outside the metropolitan center, from writers at the colonized end of the colonial power nexus. The space explored in Lovelace's story is peripheral even to the centers of the periphery, but it does not wear openly the emblems favored by postcolonial theory. On the other hand, "A Brief Conversion" indicates the necessity of converting not one but many texts into points in order to take them beyond the logic of dots on literary maps. The concept of orientations is there to make possible the move to a larger, comparative analysis.

It is enough, in fact, to turn the page of Lovelace's story collection, to see how Lovelace expands the storyworld geography in the next piece,

which focuses on characters in early adulthood. In "The Fire-Eater's Journey," the move from Cunaripo to Port of Spain is part of the narrative, and the most significant outlier of the GDA is now England, rather than college. However, this essay is not the place to continue the analysis of Lovelace's story collection. The GDA recorded here is only a first step of an analysis that was conceived as comparative in its essence. "A Brief Conversion" has not been analyzed as constituting "a representative sample" of an almost inconceivably multidimensional totality. Its meaning is different from that of statistical representativity.[35] I share with Bourdieu the conviction that "it is possible to enter into the singularity of an object without renouncing the ambition of drawing out universal propositions. It is, no doubt, only by using the comparative method, which treats its object as a 'particular case of the possible,' that one can avoid unjustifiably universalizing the particular case" (*Distinction* xi).[36] By taking "A Brief Conversion" as just such a particular case of the possible, the GDA of its fictional space lets us capture something of the wholeness of the world it euphemizes. But only by holding this objectification up to other particular cases of the postcolonial possible will we start to see the full potential of this method and the outlines of a larger map of postcolonial space. For reasons of space (no pun intended), I will elide here the particulars of that comparative project.[37]

I am offering this method as an alternative not only or primarily to the valorizations of place in academic criticism, but also to what we might call the dark pedagogy of conventional cartography. Caribbean writers know the dominative power of the map, and I would like to conclude by quoting a remarkable classroom scene from Lovelace's novel *Salt*, in which the protagonist Alford George gives his class a lesson in geography:

> He unfurled the length of paper. It was a map of the world. He hung it over the blackboard. He opened his drawer and took out an eighteen-inch ruler.
>
> "This," he said, his hoarse whispery voice coming from the grave of his belly, pointing with the ruler, "this is the world. The world. These are the Alps. Here are the Himalayas. This

> is Kilimanjaro. This is London," all of it done in slow motion. He spoke to us about mountains, about rivers, about civilizations, about cities. He pointed out New York, he showed us Timbuktu. He spoke of tides, of currents. He showed us the Gulf Stream. Then, with his voice choking and the ruler trembling in his hand, he came down the archipelago of the Caribbean: "This . . . this dot. This is your island."
>
> His armpits were soaking. He wiped the perspiration from his face and hands. He talked about dots, of points, of lines, of infinity, of zero. He told us of the death of his bird. He spoke of cul-de-sacs, of escape, of bars. (72)

This passage is a brilliant display of cartographic violence, from the equation of the map with the world to the literal belittling of the local world, from the cultural arbitraries of locations and tools to affective physical expressions. The novel counters this dark pedagogy as it transforms the scene of spatial practice from the conceived space of the classroom to the lived space of the street. Alford's lesson, however, is not simply dispelled: its reality is part of the spatial relations drawn up by Lovelace. In order to celebrate emancipatory spaces, one must also record disciplinary ones; to draw out lines of flight, one must also note the dots and points; escape depends on the knowledge of the cul-de-sac. Countering the symbolic violence of maps is not simply a matter of furling them up but of drawing better maps, ones that have the virtue of showing not just islands that appear "impossibly small . . . when first seen on a map" (Bissoondath 19), but wide open spaces of possibility.

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Notes

1 See for instance Noyes and Upstone.

2 A fuller discussion of these terms will be given in what follows, but I wish to forestall their being construed as polemical terms or, worse, terms of abuse. For Bourdieu these are not evaluative concepts: each linguistic market accepts certain ways of speaking, and in literary studies as in any other field, whatever is expressed is euphemized according to the demands of that market (*Political Ontology* 70–71). Likewise, misrecognition is an all but inevitable concomitant of recognition from a particular perspective (*Distinction* 172). It is part of Bourdieu's insistence on self-reflexivity that we keep asking ourselves what our particular practices of euphemization do.

3 Massey introduces the term "power-geometry" to dispel the seeming neutrality of common terms used to designate space, wishing to point to the unequal distribution of the means of accessing and moving in space.

4 Cooper ascribes the two perspectives to what she takes to be the "primary narrator, the child Travey" and an "omniscient authorial consciousness." However, the extradiegetic, older narrator is explicitly introduced in the beginning of the story, while the child Travey is the focalizer after that brief external focalization. The reader must pay attention to the simultaneous presence of the narrator and the focalizer throughout the story, but it is a mistake to attribute the narration to the child Travey.

5 "Storyworld" is Herman's term for the "mentally and emotionally projected environments" readers encounter as they read narratives (16–17). Concerning immersion and recentering, see Ryan's *Possible Worlds, Artificial Intelligence and Narrative Theory*.

6 From Moretti's oft-quoted verdict that the literary world is "one and unequal" and from Casanova's preliminary attempt to sketch the contours of that inequality in terms of literary centers and peripheries, the construction of "world literature" has concomitantly been a mapping of the "world" that finds expression in that literature. It is instructive to go to the W. W. Norton & Co "Media Showcase Site" for the *Norton Anthology of World Literature*, in which the central category is precisely "Literary Places," places to which students are promised access through "Panoramas and Street View Tours." That packaged world is one local but authoritative outcome of the struggles sketched by Casanova, but it reveals nothing of those struggles over valorization. That fundamental arbitrariness is what Bourdieu's term misrecognition helps us see.

7 Marx develops the "general formula for capital," M – C – M' in Chapter 4 of *Capital*, Volume 1.

8 While my discussion owes a great deal to the "value critique" of Kurz, Scholtz, Trenkel, and others, it is not an attempt to contribute directly to it. Bourdieu's theories of various forms of capitals, of value as the effect of social recognition, might be reconciled with their fundamental interrogation of the value form and

of labor in capitalism, but this lies outside the scope of this article. See Larsen et al's *Marxism and the Critique of Value*.

9 Theories and critical discussions of space and spatiality form an enormous literature by now. The point made by Ripoll and Tissot, further extended and put to work in the volume *La dimension spatiale des inégalités*, still warrants repeating, since it is counterintuitive with respect to the everyday assumption that space is something in which the social happens, like a pool table on which balls roll and collide. In the Bourdieusian approach adopted in this essay, spatial location is a property of social agents (individuals and groups), and correspondingly, social agents are properties of spatial locations. It is this co-constitution of space and society that Ripoll and Tissot emphasize.

10 Nor will I produce an analysis of how place is valorized in the exchanges that take place in fields of national, regional, or transnational literary production. But this approach to studying the value and the wealth of (postcolonial) space in literary works is unthinkable without something like Bourdieu's conceptualization of space as a complex articulation of social and physical places and spaces ("Site Effects"). Over the last three decades it has become clear that this approach can deliver explanatory analyses of the spaces *of* literature, that is, the spaces in which literature is produced, in which the literary products find their value, and where literary place can be valorized. See for example Bourdieu, "Une révolution conservatrice dans l'édition"; Sapiro, *La Guerre des écrivains 1940–1953*; and Casanova, *The World Republic of Letters*.

11 This injunction is a constant in Bourdieu's work, always accompanied by the corollary proscription of any unmediated external reading of social content in the work (*Field* 140, 163; *Language* 169; *Political* 88–98).

12 According to Upstone, it would no doubt follow that any such attempt to find out actual spatial configurations constitutes an instance of the "colonial myth of spatial order," as if space can have no pattern or order except by means of colonial violence (11, 19).

13 This line, of course, is from Conrad's *Heart of Darkness* (33).

14 The key exposition of GDA can be found in Le Roux and Rouanet's *Geometric Data Analysis*. A briefer, user-in-the-humanities-friendly introduction focusing on one type of GDA, by the same authors, is *Multiple Correspondence Analysis*.

15 See Fludernik for a brief explanation of emic and etic openings (152).

16 See Herman (323–26) and Doležel's *Heterocosmica* (135–43). As shorthand, "intensional" may be understood as the exact linguistic form expressing place, while "extensional" is the referential function that such an expression has within the fictional world.

17 In order to move from the data table to a cloud that can be interpreted, a certain degree of homogeneity of data is required, which means that one will render passive or recode individuals or properties that are conspicuously atypical, since they would otherwise become extreme outliers in the analysis. However, here

we come to a crucial methodological point: when we deal with literary texts, as opposed to a social reality of probabilities, such atypical points must be given a separate reckoning. I will ask the reader to keep this in mind, until we return to these atypical points after the main analysis is done.

18 Note that the sites of work include places where Bull has chosen *not* to work (such as the US military base).

19 The geometric mapping, at least in this form, is indifferent to temporality, incorporating time without marking it explicitly or endowing it with any force. The GDA is one of those analytical "instruments of eternization" that obliterates time (Bourdieu, *Logic* 84). However, the method allows the various temporalities to be projected into the analysis, a move, alas, that the space of this article does not allow.

20 That is, prior to the reform of 1990, after which Sangre Grande would be more accurate. In any case, the administrative categories both name the district that includes Valencia, where Lovelace himself worked as a Department of Forestry field assistant; Toco, where Lovelace grew up; and Matura, where he lived and farmed for a period in the 1970s (O'Callaghan 53). The notion of a reader's encyclopedia was developed by Eco and other narratologists (Eco 17).

21 A point made by Evans when claiming that the "rural communities [are presented in *A Brief Conversion*] as embedded within wider cultural and socioeconomic contexts" (83).

22 See Harvey's careful delineation of different conceptions of time and space in *Cosmopolitanism and the Geographies of Freedom*: absolute time and space is that of Descartes, Newton, and Kant; relative space-time is that of Einstein, while relational spacetime is that of Leibniz. It is the latter that we are trying to capture in orientations (136–45).

23 My argument corresponds with Hayot's general point that "[a]esthetic worlds, no matter how they form themselves, are, among other things, always relations to and theories of the lived world" (137).

24 Bourdieu uses the phrase "space of possibles" to indicate the relation between objectively inscribed possibilities in a field and dispositions embodied by individuals. The neologism marks a difference between this conception and one with an individual subject choosing among possibilities. See Bourdieu, *The Field of Cultural Production* (64–65).

25 See Massey's argument about place, in the actual world, as a process (59–69).

26 As a consequence, literary analysis should pay attention to how a given narrative "manages incompleteness" (146), as Hayot argues.

27 An orientation toward a site means that we turn toward that site as a possible destination; we might go there. If space is fixed, we will have gone there or not; we will go there or not (the tense does not matter, it covers all tenses as long as they are not the modal verbs of possibility). The modal "might go" that defines orientation is then meaningless. Recall that it is assumed in this article that space is a property of social agents just as social agents are a property of space.

28 There is a rich literature on focalization and no final consensus. Herman's discussion in *Story Logic* brings the discussion up to date and complicates the concept (301–30).

29 Bull, on the other hand, is to be understood almost exclusively with reference to the first axis, contributing very little to the second (three times the average contribution to axis one, a fifth of the average contribution to axis two).

30 For now, the analysis is restricted to the first two axes.

31 See de Certeau, *The Practice of Everyday Life*, which draws on Linde and Labov.

32 Procter quotes from a slip headed "The Short Story," in which Lovelace lists some key aims, noting that "the short story does not aim at creating a world as much as explicating a world" and that it aims "[a]t showing views of the world" (qtd. in Procter 130).

33 Similarly, Evans argues that Lovelace's stories "challenge clear-cut distinctions between the rural and the urban" (33).

34 Typically, panoramic views are used in the introduction to stories, while here it appears in the middle, underlining the fact that Travey sees the town "for the first time" (26).

35 See Greenfell and Lebaron's discussion of the difference between the representative sample, on the one hand, and the well-chosen example, on the other, which carries something of the wholeness of the world within itself (298–99).

36 Here Bourdieu draws on Gaston Bachelard's epistemology, echoing his famous dictum that "The real turns out to be a particular case of the possible" (59).

37 What such a comparative study will do is to place a range of texts within a geometry of spatial choices, and from this map, we may then draw out their spatial orientations, as I did for the characters in Lovelace's story. I think of this as a study of orientations and positions within a power-geometry, borrowing that word again from Massey's discussion of the inequalities of "time-space compression" (61). The project proposed here derives from precisely the urgency of uncovering the "distinct ways" in which not only social groups and individuals are placed but also their expressive practices.

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