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***Modern(ist) Portrayal of the City with Dickens and Dos Passos:
Similarities, Differences, Continuities***

SUMMARY

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The *fin-de-siècle* modernity contained at the end of the 19th and beginning of 20th centuries saw urban societies across the Atlantic going through great cultural transformations, which were incorporated in the experience that the Modern City offered its inhabitants. One way of studying the urbanity of this period is through its literary representations, in this case made by two eminent social writers in England and America – Dickens and Dos Passos.

In order to delineate the characteristics of the Modern City represented by the two writers, this study views it as one multifaceted entity, marked by discontinuities expressed in a new code with the advent of the Modernist City and underlying continuities from the previous epoch contained in urban habitation. The many faces of the City are revealed in urban spatiality, expressed in the panoramic, yet minute examination of its intricate structures through a sensory experience of the metropolis, employed as the preferred method of depiction with the two compared writers.

Henry Adams in *The Education of Henry Adams* speaks of the *snap* between the two epochs [1910], which suggests overlapping areas between periods marked by ruptures – Dickens's until 1870 and Dos Passos's from 1880 till 1930 (*Manhattan Transfer, USA*). In this study, my aim has been to determine the place occupied by Dickens as a prominent urban writer in the depictions of the rising Modern City against modernist depictions of the City by Dos Passos. In approaching the subject of this thesis, I have drawn on claims notably made by Malcolm Bradbury and James McFarlane in *Modernism 1890-1930*, who speak of the existence of modernist influences in city portrayals since Dickens (181). Furthermore, Desmond Harding in *Writing the City: Urban Visions & Literary Modernism* (13) finds a perceived delimitation of criticism, which excludes Dickens from the discourse of the Modernist City. These claims are justified in the fact that Dickens shares common urban history with the modernists (Harding 13). He has also received ample recognition for his modernist influence in depicting the city notably from critics such as Karl Ashley Smith in *The Unreal City* (137) and Schwarzbach in *Dickens and the City* (37, 39). In addition, a modernist such as T.S. Eliot wrote *The Waste Land* undeniably influenced by Dickens's *Our Mutual Friend*.

All these claims made by critics and based on literary facts, however, do little more than imply possible influence from Dickens and fail short of establishing a true relationship to the modernists and their works in the epoch that follows, if we exclude the already established relationship to T.S. Eliot and his *The Waste Land*. The claims sound cacophonous, invoking different aspects of his writing and presume notwithstanding, that Dickens clearly belongs to another epoch, the one preceding Modernism. This study, therefore, seeks to establish continuities, but also points of rupture (discontinuity) between the two epochs. These epochs are locked in Modernity and contained in the examined literary representations of the Modern City, thus the focus in this study being placed on the true source of Dickens's modernist bent. In order for the comparative analysis to be made, it asks the simple question based on a scientific enquiry: if something or *some things* continued, from one epoch into the other, what was it, or what were they and can they be found in Dickens's representations of the City? Alternatively, can we find remnants from the previous epoch in an ultra-modernist such as Dos Passos and what are they, if any?

As this thesis has sought to explore the representations of the Modern City by two writers in the timeframe of two epochs, it also needed to answer the following questions:

1. Which cities are represented by the two writers and can they make a meaningful comparative analysis?
2. How are these representations going to be compared?

The first question was easy to answer: as the two writers are Dickens and Dos Passos, so the two represented cities that were to be compared are London and New York. These two cities are featured amply in their works and we can even say that most of them can be viewed as scientific studies on the Modern City – most of Dickens's novels and three of Dos Passos's works fall in the examined timeframe – 1850-1930. If we invoke Febvre's discussion on compatible cities in *A Geographical Introduction to History* (338) and Ira Katzenbach's in *Marxism and the City* (1), we will see that these two critics speak of compatibility based on common *functionality* between cities, which is realized in utilization of their resources.

As London and New York have been compared from different disciplinary points of view – socioeconomic, political, cultural, historical, we can see that comparisons have been made before and are still often made, as the two cities share appropriate functionalities allowing for a comparative analysis. Their compatibility for the purposes of this analysis stems not only from common exploitation of resources based on common topology, but also from commonly appropriated urban spaces, revelatory of the relationship – city-city inhabitant. This relationship is realized in the continuous Modern City, an entity sharing common concerns, conditions and problems across the Atlantic within the examined timeframe and literary works.

The second question posed bigger problems as the two represented cities were going to be examined in different epochs. Their representations, therefore, were to be compared as a literary reflection of an actual physical construct. It is in their comparison that the rise of the Modern City was to be traced and established, thus providing a fuller picture to the physical changes that occurred in the examined period and the way that they are represented by the two writers. This realization brought up the question of the methodology to be used, which could allow for making a meaningful comparison.

In order to analyze the functioning commonalities in the represented cities belonging to different historical epochs, I have addressed the issue of historicism invoking the discourse by urban critics such as Williams, Soja, Lefebvre, de Certeau and Foucault.

Foucault in his examination of modernity in *The Order of Things* speaks of an altered “order of being of things” (xxiv), a time excerpt of preceding contemporaneity where things happen on a synchronic basis. In another study, he states that, “we are in the epoch of simultaneity... in the epoch of juxtaposition... of the side-by-side, of the dispersed” (*Of Other Spaces* 22). He thus sees modernity as a concatenation of contemporaneities, interacting with one another within the examined timeframe, which calls for a synchronic approach and addresses Lefebvre's idea of exploration of *l'espace vécu* – actually lived urban space. Continuing this argument, I again refer to Lefebvre, who finds a problem in today's “urban habiting” as “historicity without historicism – ‘we know the past from the present, not the present

from the past,’” (*The Urban Revolution* 71). I have attempted to redress this issue by proposing a dialogical in the Bakhtinian sense, transhistorical study of urban habiting where adjacent periods are correlated in two mirrors – *past* and *present*. Each reflects the image of the other, thus piecing together two halves, which constitute the Modern City in its entirety of a historic entity locked in the *fin-de-siècle* modernity of the analyzed representations. Finally, Raymond Williams in his *Keywords* (1983) sees historicism alone as problematic in that it may produce distorted interpretations of events and places, whose interpretations may be viewed as *neutral*, *deliberate* and *hostile* (147), to which Soja adds the effect of possible marginalizing “the geographical or spatial imagination” (“History, Geography, Modernity” 117).

These arguments against historicism alone also presume other problems as discussed in *Mikhail Bakhtin: Creation of a Prosaics* (1990), where Morson and Emerson speak of *anachronism*, *anatopism* and *heterochrony* (multitemporality) as intrinsic features of historicity when establishing continuities (148), which can be seen as anomalies in a historicist discourse, calling into question its credibility.

Therefore, I have proposed a mixed approach (mainly synchronic), also perceived by Soja as more appropriate (balanced) in an interdisciplinary cultural study of the represented Modern City, which allows a fuller exploration of the fact that a city produces its own space (*espace propre*) making little use of what Soja terms, “hoary traditions of a spaceblinkered historicism” (115). This approach to compared urban spatiality is based on what Lefebvre conveniently calls “a spectral analysis” (*Writings on Cities* 142), seeking to capture the *specter* or *spectrum* of the represented Modern City, both related words referring to the elusive images of the metropolis and its structural components. This approach combines the use of elements from urban theories and close reading of passages from the selected works of the two writers, thus establishing a base for the synchronic analysis.

Aiming for “a more complete picture” of the represented urban spaces in the examined timeframe, which covers the represented trialectic of *time-space-event* in their relationship to *place*, I have used the following urban filters: *culture*, *conflict*, *consumption* and *community*. They are the four Cs of urban experience as explained by Simon Parker: (*Urban Theory and the Urban Experience: Encountering the City* 4). The last part of my analysis draws on ideas of urban topology and tropology as synthesized by Malpas in *Heidegger’s Topology: Being, Place, World*, Foucault’s *Of Other Spaces*, Lefebvre’s *The Urban Revolution* and Augoyard’s *Step by Step*. These ideas integrate the *perceived-conceived-lived* triad as developed by Lefebvre (*The Production of Space* 33), realized in *spatial practice*, *representations of space* and *representational spaces* (15-17), exploring *l’espace vécu* of the city inhabitants and based on the commonality of Robert Alter’s felicitous term “experiential realism” in *Imagined Cities: Urban Experience and the Language of the Novel*. In this study, he considers it common in representations of the city at the turn of the 19th century (xi), which shows the urban realia relived as a sensory experience by the two compared writers.

The method of the analysis aims, therefore, to compare and contrast a number of representations of London and New York respectively, moving from the surface through the middle to the deep structures of the city. The surface structure presents cityscapes containing bright and dark colors heavily affected by the

use of light and rain. The middle (social) structure is revealed in four common filters, resulting in a spectral analysis of urban spaces allowing us to see the relationships between city inhabitants and the city as a cultural construct (the four Cs of urban experience). The deep structure contains the exploration of city topoi and inherent tropology in their relationship to the city inhabitants, examining the intimate relationship of belonging between city inhabitants and city places. Representations of space and representational spaces as an integral part of *l'espace vécu* (Lefebvre, *The Production of Space* 5) have been examined as produced by the Modern City, tracing Dickens's depictions of the city (London) in response to the growing influence of advancing modernism as an urban functionality and aesthetic sensibility. Dickens's city depictions have been reviewed against the American urbanity of Dos Passos (New York), which reflects the quintessence of modernist tendencies, both aesthetic and functional that Dickens was able to capture in his increasingly modernist depictions of London. Finally, reviewing the city inhabitant as a writer and the City as a text has allowed the reconstruction of a possible spatial tropology completing the examination of city topology.

In this analysis (Chapters 1-5), the Modern City represented by the two writers has been viewed as continuous across the Atlantic in the relationship between city inhabitant and urban space (container and contained) related to place – the modern metropolis. The city explained through “historicity without historicism,” based on two correlated mirrors – past and present, allows tracing trans-historical continuities through its rise from the modern city of the turn of last century to its state at present. The analysis has been concerned with establishing points of retention, which has allowed examining represented urban spaces across the Atlantic in Dickens and Dos Passos as a “collection of common cultural specimen” (Mumford, *The City in History* 562). These points of cultural commonality can also be found elsewhere, but they further define and determine the characteristics of these representations through the dialogism between them, established by the comparative analysis done in this thesis. The subdivision of the chapters incorporates examining the city as surface structure, middle structure and deep structure. The first presents the city as a cityscape where urban dreams are played out only to be shattered, reviewed against urban utopia (Chapter 1). The middle structure (Chapters 2, 3) explores the four Cs of urban experience in the compared represented cities. The deep structure (Chapters 4, 5) explores *the urban unconscious* (Lefebvre, *Writings on Cities* 108) expressed in viewing the city as text, continuously rewritten by its inhabitants and forming a comparable urban chronotope.

Chapter 1: *The Modern City* examines how the city is experienced by its inhabitants drawing on a definition of this experience of modernity provided by Simmel (*Metropolis and Mental Life*) against the idea of the “Heavenly City and Earthly City” as discussed by Mumford in *The City in History* (243-7). Simmel’s idea of interiorizing and exteriorizing reality and turning it into inner space as a psychological dimension to modernity is applied to examined passages from the two writers. The double role of the city inhabitant is established – as an actor and a reacting element to an overwhelming number of stimuli. Spengler’s monumental *The Decline of the West* sets the quest for the *terminal city*, a city beyond good and evil as a response to Mumford’s idea. A central place in this chapter is given to an examination of a number of representative city spaces where the aim is to determine the relationship between the *container*

– representations of space such as the house, the street, etc and *contained* – the city inhabitant (Augoyard, *Step by Step*), marking overlapping areas of represented reality and city dreams.

The city as a landscape has been revealed in its intrinsically dual (heterotopic) nature as a place of darkness and light in both writers' imaginings as well as its relationship to urban utopia at the end of the 19th and beginning of the 20th centuries. Commonality has been found in the intense reliving of urban spaces, producing fine examples of "experiential realism" through the *augmented reality* of the multi-camera approach employed by both writers. In order to determine how Dickens and Dos Passos make use of this type of realist representations of the city, common topoi in the two represented metropolises have been examined in detail. In the chronological frame under scrutiny, Dickens's representations of London have been viewed as anticipating a changed social code across the Atlantic as well as reaching out towards modernist depictions of urban space, contained in the intense interaction between city dweller and city space. Dos Passos's representations of New York, modernist as they unquestionably are, have shown certain residual cultural traits from the Old World, nostalgically reaching back to a common sensibility with that of Dickens – both condemning the modern(ist) city as *posthuman*. The two writers have reflected common infrastructure and technologies, but different reactions on part of the city dwellers to them.

The *danger* of producing a "distorted image of the city" (*Invisible Cities* 163), as remarked by Italo Calvino through Marco Polo's words of caution, may be inherently present in any urban representation. In order to establish the extent of this distortion, which may signal a modernist depiction, I have proposed a close reading of a number of passages from the selected works by both writers. Therefore, I have explored their portrayal of light and rain in the city as well as their representation of the binary opposition *heavenly* – *earthly* city as a response to urban utopia. The employment of light as a means of portraying a cityscape is intensely present in both. My analysis suggests that Dickens could be viewed as moving towards expressionist portrayals from early works such as *Oliver Twist* onwards, this tendency felt the strongest in *Our Mutual Friend* and *The Mystery of Edwin Drood*. Dickens's use of light, however, remains severely limited by comparison to Dos Passos's. A much stronger sense of desolation is felt in the grand manors of Lady Havisham (*GE*) and Mrs Clennam (*LD*) where profuse light only reveals the hollowness of their inhabitants. Light in Dos Passos is a force of its own that cannot be controlled, but controls instead, exposing city inhabitants in rented spaces where they appear as pale and sick as Dickens's are.

The employment of light by the two writers under scrutiny has been done in its antipodal relationship to rain. Permeating all urban realia in Dos Passos, light is a powerful force of modernist depiction, revealing urban bleakness and desolation at variance with invariably clear *eerie* skies. By contrast, absence of light in Dickens, strongly suggests despondency in the industrial metropolis, while its presence may occasionally suggest a palpable sense of desolation in his middle and later works. Rain in both is also strongly felt. In Dickens, it is a demonstration of the power of nature, which cannot be controlled by the metropolis, even though rain in the city is usually portrayed with diminished ferocity. By contrast again, in Dos Passos, rain is a force of its own, which, like light, controls, disposes and paints a picture of modern art – the city as distorted images. Light also plays a crucial role in defining the heavenly

city contrasted to the earthly city in both metropolises based on an exploration of urban dreams and urban realities. Both writers, like historians such as Spengler (*The Decline of the West*), Mumford (*The Golden Day, The City in History*) and Wright (*The Living City*), have consistently shown the Modern City as a place where urban dreams are shattered, realized in the dysfunction or underfunctioning of the represented urban spaces such as bridges, cathedrals, public buildings and parks. Nowhere is this fact more evident than in the depiction of the skyscraper by Dos Passos where he shares Mumford's concerns from *The Highway and the City, Sidewalk Critic* and *Mumford on Modern Art in the 1930s*.

The massive archeological transformations of the modern city, which involved modernizing it with buildings of glass and concrete as well as revolutionary changes in its infrastructure, means of public and private transport and rise of corporations, were already present in Dickens's London. They, however, saw their climax in the abruptly rising curve of the Manhattan skyline in the 1920s, amply portrayed in Dos Passos's New York. In my analysis, I have reviewed Dos Passos's portrayal of the skyscraper as "a dream deferred" as it yet again fails to resolve Mumford's concern with the *livable* city, where "necropolis and utopia" are the only options available to the city inhabitants (*The City in History* 3). While Dos Passos's represented New Yorkers are enchanted by the imposing grandeur of the skyscraper, they are never offered a solution to their urban problems, and so remain bitterly disillusioned, some of them dying in their futile attempts to control its *inaccessible* elevated spaces – Stan Emery (MT 214).

The rise of the skyscraper has also been explored as the ultimate place of identification and contestation in the American metropolis. The skyscraper as a spatial container in high modernity with Dos Passos has been reviewed against Lewis Mumford's theories of *vernacular architecture* and Frank Wright's theory of the *broadacre city*, responding to their utopian visions of the "habitable city". Finally, analyzing the surface structure of the City opens room for analysis of the major urban spaces contained in a city to be examined in the chapters that follow – chapters 2-3.

Chapter 2: *Cultural Spaces* examines the first pair of the four Cs of urban experience in Dickens and Dos Passos (*culture* and *conflict*) showing these two phenomena to be not only in a relationship of *cause* and *effect*, but in one of *complementariness*. Aspects of this space have been examined as manifestations of modernity on the grounds of an analysis viewing two adjacent periods: *present* and *past* as *present* and *co-present*, applying this approach to represented cultural space based on ideas developed by Thomas Kuhn – *The Structure of Scientific Revolutions*. This theory has been applied to cultural space by Robert St. Clair and Anna T. Williams in their essay "The Framework of Cultural Space". The analysis of *cultural space* here is based on Simon Parker's definition of culture as "a system of beliefs" and "ways of being" (*Urban Theory and the Urban Experience* 139), culture being seen in similar terms by T.S. Eliot in *Notes towards the Definition of Culture* (20). The chapter has aimed to define the salient traits of the experience of the represented Modern City by examining its cultural dimensions, and in so doing, it refrains from examining commodity culture and commodity fetishism. Instead, this analysis seeks grounds of commonality pointing towards the period of Modernism as well as to the cultural reason for the explosion of consumerism.

Strong common grounds for analysis avoiding the paths leading to relics of what George Anderson terms “domestic culture” (*American Modernism 1914-1945* 37), found in Victorian England and Victorian America (the influence of Victorian commodity culture in America), are revealed in an exploration of the business impetus within the examined timeframe. The business drive intrinsic in the modern metropolis offers a fruitful field for analysis in a number of Dickens’s and Dos Passos’s representations (*Nicholas Nickleby*, *Great Expectations* and *Manhattan Transfer*) revealing this business-imbued space as severely contested. This common advancement in society in both metropolises has been examined against Veblen’s theory of “pecuniary culture” and “pecuniary emulation,” (*The Theory of the Leisure Class* 20-70), which introduces and analyzes the phenomena “conspicuous consumption” and “conspicuous leisure”. The period at the beginning of the 20th century that falls under scrutiny is the Jazz Age. It is analyzed against the background of the commercial consumerist culture related to the impetus to succeed at all cost under the aegis of pecuniary culture. As culture can be interpreted as *ways of being* through the prism of the dominant sensibility of the epoch, the differences between the two examined imagined metropolises emerge and they are expressed in the way that the two writers offer solutions to the conflict arising from the stratified consumption of cultural spaces.

Commonalities in this aspect have been established in focusing on the mainstream cultural space for both metropolises. It is expressed in societal advancement based on the impetus to consume and features Veblen’s terms of “conspicuous consumption” and “vicarious consumption”. When applied to the urban representations, these terms have revealed consumption patterns in the Modern City as not only based on class, but also on gender. With Dickens, consumers of low levels of this cultural space may jump societal strata due to a miraculous coming into an inheritance, resulting from the death of a wealthy relative who, having impeded their more active consumption before the inheritance takes place, is stricken with Victorian remorse (*Nicholas Nickleby*, *Dombey and Son*). This eventuality usually results in an acquisition of property (commodity culture), which is more honorific than the necessity to use exertion in attaining to this position (Veblen 24). As for the top consumers of this culture (usually male), they are invariably holding epistemic remnants of pre-industrial humanity in them, an inner conflict, which allows for their reformation, resulting in consumption satiation, in which they are usually assisted by female members of the family (the *angelic* daughters – Amy, Florence, Nell). In the absence of available reformers, they physically cease to exist and to consume as a direct or indirect result of not being able to attain to a stable point of sufficiency (Veblen 26) – excessive consumption, infallibly bringing about repentance, often followed by suicide (Ralph Nickleby [NN], Mr. Merdle [LD]). Individuals, occupying the middle levels of consumption of this space such as Arthur Clennam (LD), John Harmon (OMF), are usually able to keep their pecuniary position by strengthening it with a marriage to Amy Dorrit (LD) and Bella Wilfer (OMF) respectively, following a usually temporary movement to a position of a lower level of consumption.

While urban representations in both authors remain modern in their prominently featuring the latest cultural space developments in London and New York, Dos Passos’s reveal cultural spaces as rather fixed with movements within the middle of them. This limited movement in societal strata is a marker of a

modernist sensibility of more stable consumption of this urban space, which is possibly predetermined by a financial distribution of assets already established. By contrast, this cultural space with Dickens is much more dynamic due to his dual treatment of modernity. It includes imposing his Victorian morality and allows for occasional pre-modernist movements from bottom to top and vice versa (*Oliver Twist* [OT], *Nicholas Nickleby* [NN], *Pip* [GE], *Mr Dorrit* [LD]), as well as frequent modifications to the middle levels of consumption, resulting from a *Dickensian* repression of commercialism. The attempted appropriation of this cultural space by attaining to a more propitious position remains an impossible dream for the majority of the city inhabitants with the exception of Ellen and George Baldwin (*Manhattan Transfer*). There is a movement within the consumption of the middle space of pecuniary culture: the people with a potential to enter the middle strata of cultural consumption such as George Baldwin succeed thanks to their business skills and daring. Those lacking them, move to a lower level of consumption of this space: individuals such as Jimmy Herf who should be moving upward in pecuniary emulation. The downward movement is not acceptable in the metropolis (Veblen 26), so they are rejected by the city.

As an integral part of pecuniary culture comprising urban consumption, the verbal portrait of the city has also been examined. It has revealed male talk in the two analyzed metropolises as very business oriented with various degrees of intelligibility, establishing a strong commonality in London and New York, which shares Barthes's interpretation of left and right myth (*Mythologies* 149-151). It is in women's talk that the differences are vast. In Dickens, they follow the pattern of sibling rivalry between girls found in a number of novels – Fanny and Amy (LD), Bella and Lavinia (OMF), etc. Married women are often portrayed as mercenary by Dickens – Mrs General (LD), Edith (DS), etc, and their talk may be hysterical, pompous and insincere. In general, they are portrayed as “bad-tempered” (Chesterton 71). As for women in Dos Passos's New York, they have the speech patterns of the modern woman who is completely articulate and, being able to surpass her role of confidante, she is capable of providing moral support – Ellen to Jimmy when he runs out of money (MT 258), etc.

The culture differences and unequal consumption of cultural spaces lead to conflict in both writers and are often expressed in crime. With Dickens, acts of crime receive biblical justice in the metropolis. Whether caught or not, criminals suffer the consequences of their deeds – either convicted by the court to death – Fagin (OT), Abel Magwitch (GE) or commit suicide – Mr Merdle (LD). Alternatively, they may be buried or burned by the material projection of their avarice – Mrs Clennam (LD), Miss Havisham (GE), etc. Criminals are also portrayed as invariably ugly and repulsive – Quilp (OCS), Uriah Heep (GE), their own bodies being an allegorical projection of their sins.

By contrast, Dos Passos's city criminals commit a crime against a physical person or the state. As a result, they are convicted by a court, which imposes harsh sentences as a reaction to the liberties of the Jazz Age, thus incriminating the entire epoch (MT 232). Still, a moral code governing the lives of the city inhabitants in Dos Passos can be detected and it is similar to Dickens's condemnation of the city, but is manifested differently – city inhabitants like Jimmy Herf are incriminated by the city itself for their failure in it (MT 300). The city is thus seen as a place of inverted moral order where no crime can compare to the one committed by those who are not successful. Success, in turn, is rendered repulsive, leading to the

dehumanization of the city inhabitants, this exclusivity of human emotions in the underachievers being criticized by Edmund Wilson (144).

Chapter 3: *Consumptive Spaces* builds up on the previous chapter by exploring further the relationship between *culture* and *consumption*, examining the second pair of urban experience – *consumption* and *community*. It views city consumption as a process consisting of three aspects. It begins by applying Baudrillard's first structural pair of consumption (*The Consumer Society*) seen as a process of *signification and communication* to corporeal consumption (first aspect). It offers a different reading of the *signified* in this process from the one effectuated by feminist criticism represented by Gail Houston, Anna Silver and Helena Michie. This analysis examines gendered corporeal consumption in Dickens, which focuses on responding to Gail Huston's term “anorexia mirabilis” for the seeming abstention from consuming food in women. It is then compared to the alimentary communication code in Dos Passos, establishing the continuity between the two represented metropolises. The evolution of eating practices and women's attire is then traced through Dos Passos's urban representations so that the differences, similarities to and continuities from those in Dickens can be established in examining the functioning communication code.

Women in both metropolises have been established as “vicarious consumers,” the effect being much stronger in Dickens where women are heavily inhibited by a mainstream paternal heterosexual code of communication. In Dos Passos, liberated by the spirit of the Jazz Age, the metropolitan woman is still portrayed as heterosexual and as willingly accepting the role of a vicarious consumer aiming at high consumption levels in the city provided through a marriage to a successful man of business (Ellen Thatcher and George Baldwin). By contrast, Dickens's women have to go through the stage of seeming rejection of *vicarious consumption*, which is connected to their corporeal consumption patterns. Dickens, thus portrays them as reduced corporeal consumers in that they are rarely, if ever, seen eating in public. Likewise, they never make their sexual desires obvious (Welsh, *The City of Dickens* 169). In my discussion of corporeal consumption in women, I have addressed the issue of “anorexia mirabilis” so defined by Gail Houston (45). In my response, I have offered a different interpretation of *signified*: lack of consumption does not result in *anorexia nervosa*, but rationalizes the “miraculous” corporeal state of Dickens's “angelic daughters”.

In my interpretation, in their premarital adolescent years, they deliberately abstain from consumption, thus showing clear patterns of what I call *conspicuous unconsumption*, aiming to attract a husband, who is seduced by flaunted reduced consumption patterns on their part. In this discussion, I have made use of Baudrillard's two pairs viewing consumption as a process: *signification and communication* and *classification and social differentiation*. The first pair is applied to corporeal consumption in London and New York with the conclusion that its signification in the *angelic daughters* is an award locked in post-marital uninhibited consumption of commodities. In my analysis, I have examined the corporeal consumption patterns of Florence Dombey (*DS*), Amy Dorrit (*LD*), Agnes Wickfield (*DC*), Dora Spenlow (*DC*) and Edith Granger (*DS*). This type of urban behavior reveals a paternal heterosexual communication code in Dickens with a seeming subject-subject male-female relationship where one of the subjects is false,

implying that women may be the *true* subject, which is revealed in the fact that they are the ones who choose their partners in life relegating to them the position of the *true* object. Writing in this code, Dickens retroactively challenges Beauvoir's theory of women being subjugated to the position of objects (*The Second Sex* 576, 615) and creates the image of the modern heterosexual woman, who differs in appearance from the actual woman of his times, better represented by Wilkie Collins according to local newspapers. It is this image, however, that has been established as defining the mainstream metropolitan woman in Dos Passos's New York where she assumes her role of confidante of the city entrepreneur at the restaurant table. Thus, Dos Passos, similar to Fitzgerald, does not reveal many scenes of domestic dinners, but prefers to see them as a social occasion. In an alimentary code resembling that of Dickens, women may abstain from eating much while consuming vicariously so they can indulge in uncontrolled alimentary practices at fancy restaurants, once the wealthy husband has been secured – the prize for their corporeal sacrifice – Ellen Thatcher seducing George Baldwin.

The next aspect of consumption is its relationship to community and the commodification of communal spaces as well as the consumption within those spaces effectuated by the alien communities. This aspect of consumption is considered a marker of the evolutionary stage of development of the Modern City against Baudrillard's second structural pair of consumption – *classification and social differentiation*. The analysis in this part of the study is concerned with examining the different ways in which members from different ethnic groups fare in the metropolis – the Jews, the Irish, the French and the Dutch, the latter to be found exclusively in Dos Passos. Special attention is paid to the representation of the Jews in both writers and their exploration of the theme of the “Wandering Jew” as well as London and New York being perceived by the others as the “New Jerusalem”.

Classification and social differentiation as the second pair of consumption structure has been applied to communal space aiming to determine its legibility and degrees of commodification. As the analysis of the two represented metropolises has shown, the legibility of the consumption code as part of consuming communal space is significantly more reduced in the modern American metropolis by comparison. Both represented metropolises seemingly reveal communal spaces with consumptive patterns typical of the places of origin of the consumers. However, a deeper comprehension of the metropolis establishes a mixture of elements, still remotely related to ancestral patterns of consumption in the American metropolis with better visibility of these patterns in London. Due to the lower level of ethnic distinctions, these communal patterns can be considered as defining the American identity. In Dickens, by contrast, the immigrants' city consumption produces communal spaces more closely related to the respective ethnic communities, which renders London as the more legible city. The represented spaces in Dickens do not feature many visible alien minorities with the exception of the Jews, offering inconclusive evidence of the urban consumption effectuated by them, thus rather confirming stereotypical consumptive patterns. By contrast, in Dos Passos, the presence of foreigners (first generation immigrants) in the metropolis is strongly felt by their transforming the City into an alien topos, perceived as dystopian by the third generation immigrants. They no longer recognize the city as a place in which they were born, unable to read a constantly changing communication code, lacking the required metropolitan literacy for this act.

Erroneous readings of the metropolis as signs are thus produced, leading to possible misinterpretations of the city consumption code.

The last part of this chapter establishes the relationship between consuming and being consumed: the city residents are seen as an integral part of city consumption, whose insufficiency results in their being consumed by the city. Thus, the exploration of consumption in Dickens and Dos Passos is extended to the historical meaning of consumption as the vernacular for tuberculosis or T.B., the shortened modern version of this wasteful disease, which marked the Romantic, Victorian and Modernist periods, featured prominently in the literature produced then until the 50s of last century. The different perceptions of this consuming disease are analyzed in Dickens and Dos Passos as representatives of two adjacent sequences of Modernity respectively.

Here both structural pairs propounded by Baudrillard can be considered appropriate, as the analysis has aimed to determine how they apply to the correlations between consumption and tuberculosis established by the two writers of my choice. Therefore, I have addressed the relationship between consumption as social urban behavior and consumption (tuberculosis) as a disease endemic to the Modern Metropolis and have established a strong relationship between the two in both metropolises. Sontag suggests a continuity of sporting gaunt looks from the previous epoch into Modernism, a *vogue* that came into being from consumptive patients, who thus appeared to be more spiritual (*AIDS and Its Metaphors* 31). This aspect of tubercular looks is exploited by Dickens in *Dombey and Son*, his earlier works containing more modernist imaginings of the disease related to consumption as in *Sketches by Boz*, *The Old Curiosity Shop* and *Nicholas Nickleby*. In these early urban representations, it is depicted as an indiscriminate killer, but lesser consumers of the city are still more predisposed to it (Nell Trent [OCS], Smike [NN], etc). A direct relationship between the disease and urban consumption is detected in *Christmas Carol* where Tiny Tim recovers from his supposed tubercular condition after his consumption of food and commodities has been increased, resulting from the fact that his father's employer embraces the Christmas tradition of generosity and gifts-giving. Dos Passos's depictions of the disease are clinical (USA, TS) – showing its symptoms and connecting them to insufficient consumption in the city, thus establishing a connection to portrayals of tuberculosis from Dickens's earlier works. These representations of the disease are also deeply ironic, revealing the metropolis itself as a killer that condemns its underachievers to becoming consumptive because of insufficient consumption, and where the Dickensian Christmas tradition of charity is consigned to the oblivion of dusty bookshelves, appreciated only by librarians (*The 42nd Parallel* 338).

Chapter 4: *Topological Spaces* concerns itself with demonstrating the way concrete topoi in the city are defined and represented in Dickens and Dos Passos, establishing differences between the representational spaces that they generate and the respective representations of space as planned by their builders. The different aspects of space appertaining to these topoi are explored as indicated by Simon Parker (*Urban Theory and the Urban Experience* 3). Thus, they are seen as *representational space* – the imagined city as a representation of the modern and the modernist contained in *l'espace vécu*. Another aspect is the *symbolic space* – the city with its intrinsic elements – concrete city streets, buildings and

rivers in the two cities in their symbolic significance. The *narrative space* – the palimpsest of the inscriptions of the city dwellers and the readings of their activities offered by the two writers are viewed as aspects of the urban chronotope in the two. *Cultural trace* is also discussed – landmarks of the city (bridges, cathedrals, parks, streets) as a means of establishing continuities within the city as well as establishing a transatlantic spatial connection between London and New York, realized in cognitive maps of the city in England (London) and across the Atlantic (New York).

Essentially, it effects an analysis based on the examination of representations of place and space against Heidegger's complex idea of *dasein* elaborated in his monumental work *Being and Time*, which is usually translated simply as *being there* (Malpas 47-48). This chapter also examines the importance of the concrete represented place in its relationship to the event taking place there, which in turn involves a transformation of the city inhabitant, thus establishing the correlation between *place* and *event*, *place* always seen as happening, “taking place” (Malpas 221). The event itself can be seen as “a disclosive happening of belonging” (223) based on situatedness – that is the city inhabitants experiencing a certain incident at a certain place and time indicative of their belonging to the particular city. The particularity of this experience pre-determines a certain limited number of their being placed in a finite number of situations related to the larger notion of *being* in the city.

The topological properties of urban space are also examined in a synchronic analysis, and namely, Foucault's ideas of heterotopia producing heterogeneous spaces and its application to urban elements such as the bridge, cathedral, park, the river and the street. This analysis makes use of the “reversal of heterotopy” (Lefebvre, *The Urban Revolution* 11), indicative of temporal changes at points of rupture, setting off discontinuities in the examined timeframe. Special attention is paid to the concept and representation of the flâneur/flâneuse as a gendered writer (according to feminists the flâneur can only be male as women are passively subjected to the male gaze). The role of this city walker is examined establishing his/her role as part of the narrative in gendering the cityscape.

Lefebvre is not alone in seeing the city as a text that can be continuously re-inscribed. Augoyard and de Certeau, notably among many others, have explored daily life as acts of continual rewritings into the palimpsest of the city. They both see these acts realized in walking. Augoyard views it as reading-writing (25), which presupposes a “walking rhetoric” (26) capable of explaining city dwellers' movements in city space. De Certeau insists on the impossibility of validating what he calls “a turn of phrase” (*The Practice of Everyday Life* 100), which is “accidental and illegitimate” (100). It is the context that is essential for the correct reading of these writings (Lefebvre, *Writings on Cities* 108), investing them with legitimization. This context is the city environment, and more precisely the places that city dwellers move to as well as the spaces that they move in on their trajectories to these places – the urban topoi, contained in Heidegger's concept of *dasein* (being there), this concept here being related to belonging in/to the city. Moving from the middle to the deep structure of the City, I have examined the city residents' habitation in urban spaces produced by concrete topoi, which are common for the two represented metropolises. The aim of this analysis has been to establish the presence of aesthetic and/or functional heterotopy, which would point to modernist depictions of the city.

Dickens's depictions of bridges are a result of the clash of the industrial city with traditional river symbolism, the two elements sharing a commonality of their geographical intersection. In Dickens's novels, city inhabitants seek identification with the bridge as a last resort to identifying with the city, which is synecdochically represented by the bridge – Nancy (*OT*), Martha (*DC*). These fallen women have demonstrated profound knowledge of bridge symbolism, a Dickensian conceit, which predetermines their confirmed identification with the city in the only manner available to them. By contrast, in Dos Passos, bridges usually provide the refreshing effect of the river as a natural representation of space in the city on a dweller tired of images of concrete and glass. The most symbol-laden ones are London Bridge (Dickens) and Brooklyn Bridge (Dos Passos), both described as places for committing suicide and thus for exiting the fictional space of the urban representation. Dickens's bridges may occasionally offer a respite from oppressive urbanity in a similar manner (*DC*), but as a rule, remain somber places producing repressive “colonized space” of *forced* identification with the city just like cathedrals do (Lefebvre, *The Urban Revolution* 20). In Dos Passos, their functionality of urban identification is further developed by their being endowed with the capability of creating heterotopic spaces (Foucault, *Of Other Spaces* 22-27), felt the strongest at the portrayal of Brooklyn Bridge where the space of the bridge is permeable and creates a stable heterotopy of compensation and illusion (24-27). In that aspect, Dickens's bridges are on the brink of creating their own spaces and thus remain pre-modernist by comparison to those in Dos Passos.

A more precise reversal of heterotopy can be established in the depictions of the cathedral and the church in both metropolises, showing strong modernist influences. The cathedral is inherently heterotopic, containing secular and religious space of which the sacred space is the only real one for the religious person (Eliade, *Le sacré et le profane* 25). My analysis has shown that loss of heterotopia can be observed in a number of Dickens's novels – from his middle works onward and this sacred space is being replaced with a third, secular space – that of culture tourism. Examples of this functional (restored) heterotopy of the cathedral signaling the advent of the new epoch can be found in *David Copperfield* (361) where a visitation to a cathedral town has nothing to offer to the tourist. Moreover, in *The Mystery of Edwin Drood*, John Jasper, the choirmaster, sees it stripped of its usual reverential aura. For him, it is nothing but a place of work, where he experiences occasional pangs of remorse, desecrating it by frequenting an opium den in London (*MED* 6). The transformation in the making, captured by Dickens, is fully realized in Dos Passos, where office workers can be seen effectively stripping the tombs near Trinity Church of their vestigial sacredness, by turning them into a place for food consumption during their lunch breaks. The sacred spirit of the place is effectively disembodied under the encroaching Wall Street and Broadway, which, similar to the effect of the religious objects from the previous epoch, irradiate the adjacent spaces with their commercial spirit.

Streets and parks in Dickens, most notably Hyde Park and Greenwich Park, are capable of partial aesthetic heterotopia similar to the one created by bridges. In Dos Passos, Central Park is completely capable of creating its own heterotopic space – aesthetic heterotopia. Again, just as in the portrayal of the bridges (Bud and Brooklyn Bridge), Ellen experiences the sensation that she is being chased by kidnappers (*MT* 46) with the park becoming a projection of consumerist nightmares (*MT* 171). As for streets, they are

usually portrayed as a place of fear for women, Bella (*OMF*) being one of the very few exceptions. Streets, as urban spaces, are strongly masculinized in Dickens and are the playground of the flâneur with his extensive exploration of the Adelfi and Fleet Street (*DC* 225).

By contrast, in Dos Passos, streets acquire aesthetic heterotopia, especially big avenues such as Fifth Avenue (*MT* 144-5) and Broadway (*MT* 130). Thus, they become a compensation for the oppressive images of concrete and glass surrounding the city dweller. As with parks, in Dickens, this heterotopy remains underdeveloped, streets potentially becoming spaces of fear for the female inhabitants of the metropolis such as Florence (*DS* 86). The flâneur, as a scientific explorer of urban spaces, is rendered through a multi-camera eye view in Dos Passos and both represented cities share an omnipresent flâneur – Boz (*SB*) or David Copperfield (*DC*), the narrator (*MT*), in Dickens he has more limited camera-eye functionality, these cases presenting a limited view of “experiential realism” (Alter xi). By comparison, Jimmy Herf and Ellen Thatcher as proficient flâneurs in *Manhattan Transfer*, invariably move through thick urban spaces being hurt as they pass, the sensation of movement observed through three cameras – focal points. These points are the panoramic camera offered by the directing narrator, the close-up view of abrasion given through walking in urban spaces and the inner perspective of stream of consciousness. This multi-camera experience includes glimpses of the third perspective in certain passages from a late representation of London – *Our Mutual Friend* (390-7) where the multi-camera approach is better developed.

This chapter also reviews the potential of urban representation of the city as a *physical locale*, thus summarizing Dickens’s and Dos Passos’s achievements against Sartre’s reading of Dos Passos where he emphasizes the effects of Dos Passos’s *true-to-life* representations of the City on the reader. He views these effects as creating a unique sensation of reliving the city based on what we see as experienced and what can be imagined from what has been left out (167-173).

Chapter 5: *Tropological Spaces* is a natural continuation of the previous chapter further developing the relationship between concrete city topoi and city inhabitants based on troping. Thus, the generated spaces by the respective topoi are seen as related to a number of tropes seeking to increase the legibility of the deep structure of the compared and contrasted urban representations. Similar to the approach to the preceding chapters (1-4), it offers a reading of the urban form, here comparing and contrasting the significance of city topoi in the represented spaces in Dickens and Dos Passos based on tropology. It proposes an analysis of the chronotope of the modern city, thus allowing for a relevant comparison of contingent urban narratives in the two writers of my choice. The meta-language of this type of discourse is contained in Augoyard’s spatial tropes of walking rhetoric: *synecdoche*, *asyndeton*, *metabole*, *anaphora*, etc (67) and tropes of inhabitant rhetoric: *protention*, *retention* and *eurythmic composition* (130). Viewing walking as similar to talking (de Certeau 100; Augoyard 30-67) enables the option of a discourse based on tropological spatiality, registering the different types of correlation between the city inhabitant and the city (Augoyard, *Step by Step*). This analysis explores two aspects of the urban chronotope in Dickens and Dos Passos: 1. walking rhetoric of contagion establishing the spatial tropes of the city inhabitants moving in public places and 2. comparing the chronotope of the modern city as a motif, thus allowing for a

transcultural and (trans)historical analysis (Holquist 109). This chronotopic analysis complements the method used in the first aspect and imparts completion to the topological approach as an interpretation of the *unconscious of the urban*. The city walks are thus seen as complex grammar of aesthetic and spatial inclusion and exclusion that structures the nature of *being* in the city.

The second part of the chronotopic analysis allows for comparison between the representations of the two cities, based not on the city inhabitants' trajectories while walking (examined in the first part of this chapter), but on represented elements of city places with their appertaining spaces, intimate spaces such as houses, employing topoanalysis (Bachelard, *The Poetics of Space*). This chronotopic analysis is concerned with the two works based on the City, which are the closest in the examined timeframe – *Our Mutual Friend* and *Manhattan Transfer*, aiming to reduce differences based on time distinctions. This analysis is bifocal – based on the “beginnings in the city” and “center of things” as topical movements in time-space, thus establishing another level of complementariness within the second part of the analysis. Alongside with the first part of it, it builds up on Walter Reed's essay “London Calling: The Urban Chronotope of Romanticism” (2011) in the part that Reed dedicates to establishing differences in Dickens. It extends these findings to determining overlapping areas in Dos Passos, thus arriving at a topical tropical chronotope of the modern city.

The first part of the analysis has established Dickens's London as having an exaggerated capacity of *contagion* (contact), typical of male city inhabitants taking walks, characterized by *false redundancy*. They are contrasted to walks in Dos Passos' New York, which, when taken by male inhabitants, are marked by *real redundancy* and *incidenitality*, thus rendering these walks much more erratic. Female inhabitants in both metropolises share a higher degree of similarity in their walks. They contain a number of spatial tropes of avoidance such as *peritopism* and *paratopism*. In Dickens, these tropes are typically employed by fallen women such as Martha (*DC*) and Nancy (*OT*). Dissenters from the paternal norm of outdoor behavior such as Miss Wade (*LD*) are marginalized by the masculinized spaces of London streets. As a result, their walks are rendered through the master trope of *asyndeton*. As remarked by Alfred Kazin (344) and Edmund Wilson (144), the extreme hostility of public spaces (streets and parks) can also be considered an exaggeration. Therefore, we can conclude that while Dickens sought to mitigate the effects of urban alienation on London streets by the conceit of *contagion* established too easily, Dos Passos amplified the effects of *alienation*. Thus, the latter renders Manhattan streets extremely hostile, an urban planet, which governs the lives of its inhabitants through its spaces deprived of intimacy.

In order to validate the conclusion from the first part of the analysis, the second part of the examination of the urban chronotope, looks at the deep structure of the tropical topology contained in the inhabitants' beginnings and ends, the latter located in the center of the two metropolises under scrutiny. Two basic beginnings have been examined – the house (London) and the hospital (Manhattan), the other possible beginnings in the metropolis having been analyzed in Chapters 1 and 2. The topical chronotope of “the beginnings” and “the center” in the two novels has been compared with the conclusion that the house and the hospital are crucial to the subsequent habitation of the city dwellers in other urban spaces. In order to ascertain the complete set of factors determining the extreme hostility of metropolitan spaces in London

and New York, the two beginnings have been examined by means of applying topoanalysis (Bachelard, *The Poetics of Space*). Both metropolises have been proved deficient of intimate spaces as beginnings (their occasional presence confined to the poor in Dickensian London) with much more acute sense of alienation felt in New York. Thus, the hospital for Ellen Thatcher is as cruel a beginning as the ferryboat for Bud Korpenning and Jimmy Herf, predetermining the equally alien spaces of subsequent urban habitation for them.

The house in London is rather a place of promise of urban self-sufficiency contrasted to the hospital, which only suggests self-sufficiency in *coldness*. As a beginning in the city, the house is a locus of possible intimacy as well as consumption of commodities, and as such, triggers a search for *completion* for Bella (*OMF*). She has to go through many houses until she makes a return to the intimacy of the house as the habitation of spirituality. Lizzie Hexam (*OMF*), the other female inhabitant analyzed from the same novel, is endowed with spirituality (*retention*) from the very start of her life, being born in an oneiric (dream) house, challenged by the ruthless urbanity of the big city. The urban hostility of the house is somewhat mollified as an effect by the riverside. While Dickens is severely critical of the riverside conditions, he still suggests, through Lizzie, that spirituality can prevail even there. By contrast, Ellen, being born in a very hostile modern city hospital, moves through urban spaces lacking intimacy – rented spaces – apartments, offices, studios, exhibiting a pattern of *eurhythmic composition*, also characterizing Bella's movements in urban spaces until she is completely deprived of the spirituality that she had as a child. She is initially interested in reading books and fantasizing, but in the end embraces the cold world of success realized through high levels of consumption, which is the ultimate point of self-sufficiency for her. By contrast, Bella (*OMF*) while copying her pattern of appropriating urban spaces reciprocally embraces spirituality having begun on the premise of mercantilism.

The other focus of this part of the chronotopic analysis has been concerned with the city inhabitants' movements towards the “center of things”. It has established that this center is the quintessence of a semi-organic place in the representation of London and the core of an inorganic place in that of New York. It is because of this reason that Manhattan public spaces need to be so heavily charged with aesthetic heterotopia (Chapter 4), creating illusions of *compensation* for such an extremely hostile urban environment. The analysis has demonstrated that the “center of things” engenders the centripetal force that pushes all city inhabitants towards it. The more time they spend in it or the faster they move towards it (*protention*), the higher the likelihood of their perishing in it. Their disappearance in the center can be realized in a physical or spiritual death (Dos Passos): Stan Emery identifies with the skyscraper (*MT* 214), setting fire to himself and burns in it; Bud Korpenning becomes deranged in his dreams of the center (*MT* 105). An example of the latter is found in George Baldwin and Ellen who lose the spiritual in them, identifying completely with the dead world of concrete and glass, turning into porcelain figures (*MT* 318). With Dickens, the loss of spirituality in the center is linked with physical death by default: Gaffer Hexam exploits the river as a dredger, scavenging for dead bodies until he drowns there (*OMF* 173). The other represented inhabitants from both novels manage to keep their sanity and spirituality either by fleeing from

the center – Jimmy Herf (*MT* 342) or by managing to transform its products – John Harmon (*OMF* 822), who succeeds in adapting his inheritance and Victorian legacy to the forthcoming, more modern times.

The idea of doing a bifocal analysis of the topical chronotope in the two novels under scrutiny stems from the dynamic relationship between these two urban chronotopes. The analysis, apart from exploring the city inhabitants' trajectories towards the center, has also aimed to establish the relationship between these two foci. Points of *anaphoric* convergence have been established in the fact that by moving towards the center, the city inhabitants are influenced by their beginnings and so the latter are certainly reflected there.

Both represented metropolises have revealed the riveting drama of the experience of the Modern City, a spectacle in which its inhabitants are the actors, and which leaves no roles for passive onlookers. It amazes and confuses, fascinates and appalls simultaneously. Kate Nickleby's "Towards the city" (*NN* 291) neatly summarizes the impetus of the newcomers, the latter being hurled towards a powerful magnet, which sucks all their energy and turns it into light. They bring with themselves their dreams of better urban conditions, which are challenged by the Modern City through imposing its high standards of consumption that belittle and dehumanize its inhabitants. The fittest are the ones who have proved to be people of the new *breed* of a culture, which, according to Spengler in his discussion of the "soul of the city," is embodied in the "stone Colossus Cosmopolis" (*The Decline of the West* 2: 99). He suggests the capacity of the city of transforming its inhabitants: "the Culture--man whom the land has spiritually formed is seized and possessed by his own creation, the City, and is made into its creature its executive organ, and finally its victim. This stony mass is the *absolute city*" (2: 99).

In view of the comparative analysis of the two metropolises, Dos Passos's Manhattan is the "absolute city" completely in control of its inhabitants. It is their "creation" and we must agree with Spengler that these metropolitan residents are "creatures" of the second order, modeled after their own making – the city of consumption. It is a city already anticipating the *hyperreality* of which Baudrillard speaks in *Simulacra and Simulation* (1981) and where modernity is defined as: "a simultaneity of all the functions, without a past, without a future" (78).

This study has shown commonalities of experiencing Modernity at the turn of the 19th and beginning of the 20th centuries through the works of two eminent urban novelists and thus has addressed the problem of cartographing the imagined spaces of two cities contained in modernity. Therefore, it gives allowance for the intrinsic difficulty in perceiving these spaces as clearly cut and hence mappable – "*En littérature, les guides fiable n'existent pas, car on ne cartographie pas les espaces imaginaires*" [In literature, reliable guides do not exist since one does not map imaginary spaces] (Westphal, "Pour une approche géocritique des textes"). Thus, reconstructing the map of the represented metropolis establishes Dickens as an important precursor of modernists such as Dos Passos, both making ample use of "experiential realism" in capturing the dynamics of the Modern City.

This study has been concerned with presenting three layers of the city experience – surface structure – cityscapes painted in specific colors, middle structure, revealed through the spectral analysis of the four Cs of urban experience and deep structure, expressed through the tropicality of common city

topoi. As it has been demonstrated, the cityscapes marked by colors and the use of light and darkness, are vastly different in the two metropolises. A closer look at them, however, reveals a number of modernist similarities, in the making in Dickens and uniformly present in Dos Passos. Moving to the deeper structure has unveiled many more continuities between the city dwellers of both metropolises, as well as between them and the city. The main reason for these striking overlapping areas must be sought not only in the transatlantic historical interchange between the two cities, but also in the sensibility of the two writers, who both saw the city inhabitants as suffering from the super-entity of the city.

Dickens's metropolis *noir* is thus aligned with Dos Passos's metropolis *illuminated*, presenting two highly stylized sides of the Modern City, equally cold and forbidding, turning it into a place where urban dreams are played out only to be shattered and where daydreams induced by heterotopic topoi may take their place as the only *real* relief, which is temporary. With their urban representations, Dickens and Dos Passos have demonstrated the power of persuasion in a vibrant cinematographic experience of the City, more intense and much more strongly felt with Dos Passos. By means of this approach, the city inhabitants' inner spaces are revealed in their experiencing the City, the psychological dimensions of which are suggested, rather than imposed and whose compound effect, as remarked by Sartre, may reproduce life with a frightening verisimilitude. This reproduction allows us not just to relive spatial urbanity about 100 years ago, but also relate it to our own experience of the City in the larger sense of Modernity at the beginning of the 21st century, which renders Dickens and Dos Passos as not only our important precursors, but also as our contemporaries.

Returning to the idea of the two mirrors – past and present, which, when assembled, unveil a fuller picture of the represented Modern City, we could examine it reviewed in the terms of this or similar analyses against the (Post)Modern(ist) city of our times, and explore its continuities in literary representations, thus shedding more light on its multifaceted nature. Famous survivals of Dickens's interactions between city inhabitants and city spaces, realized through the prism of postmodern, postcolonial multiculturalism in London may be observed in Zadie Smith's *White Teeth* (2000). An author who admits influence by both Dickens in documenting contemporary society and by Dos Passos in capturing the currents of time realized in his depiction of the City – New York is Tom Wolfe. Future comparative studies of the Modern City including our times could establish further similarities and differences of urban portrayal revelatory of the late evolution of the Modern City in represented urban experience.

Key Words: *metropolis, city, culture, consumption, community, conflict, noir, light, conspicuous, vicarious, chronotope, pecuniary emulation, container, contained, Victorian, Modernist, Modern, dweller, tropical, topical, experiential, contagion, representational space, heterotopy, alienation, stream of consciousness, flâneur/flâneuse, retention, protention, fictional/poetic style, convergence, portrayal, utopia, dystopia, physical locale, corporeal, continuous, continuity, difference, similarity, abrasion, mechanization, urban*

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