

Heterotopian Spaces: A Foucauldian Reading of Ian McEwan's *Nutshell*

Ilham MELIT¹, Mohamed CHAABANE ALI^{2*}

¹University Abou Elkacem Saadallah, Algiers 2 (Algeria).ilham.melit@univ-alger2.dz

²University Ali Lounici, El Afroun (Algeria). mohamedchaabane@gmail.com

Submission date : 30/05/2022 Acceptance date : 08/10/2023 Published date : 31/10/2023

Abstract:

This study aimed at a textual analysis of a womb as a heterotopia in Ian McEwan's *Nutshell* (2016). To achieve the research's aim, spatial examination was utilized. Many theorists have argued for a switch in the previous century towards the study of place over time in the field of humanities. The former is known today as 'the spatial turn'. Michel Foucault presented the concept of 'heterotopia' after he proposed that "the present epoch will perhaps be above all the epoch of space" (Foucault & Miskowiec, 1986, p. 1). According to him heterotopias are these places that are different from all the ones (Foucault & Miskowiec, 1986, p. 4). The current study relied on Foucault's heterotopian reading to classify the site of the womb as a heterotopian one. *Nutshell* was chosen for analysis which depended heavily on textual examination. Therefore, the latter then classified the womb as a heterotopia with Foucauldian elaborations.

Keywords : heterotopia ; womb ; spatial theory ; Foucault

Introduction:

.

* The sender author.

Place and time have abundant applications across disciplines. It does not come as a surprise that scholars have always been concerned by the two. After all, our lives are shaped in a spatiotemporal frame; what we go through constantly happens somewhere and somewhen. Despite differences in perspectives, there has continuously been and still is interest in space and time. The consistency in involvement does not tell of a consistent fixed perspective. The pair triggered thinkers since the beginning of time, and yet, different approaches accumulated. Time outweighed place/space maybe because places were perceived in a manner that did not particularly leave much room for investigation. An infamous scientific debate saw Gottfried Wilhelm Leibniz and Isaac Newton have antithetic hypotheses. Contrary to Leibniz, Newton believed in absolute fixed space that does not yield to particles that occupy it ("Richard Arthur (1994), 'Space and relativity in Newton and Leibniz', *British Journal for the Philosophy of Science*, 45, pp. 219-40," 2017, p. 46). If the assumption is accepted, space does not emerge as active and dynamic.

1. The Place of Place in Literature:

It is commonly believed in the literary disciplines that the settings, which in part revolve around space and time, are fundamental. Indeed, the settings are part and parcel of every narrative. Some opinions regarded the settings "as almost a character of its own, influencing the other characters in ways they're not even aware of. So much of the success of a good ghost story rides on creating a creepy atmosphere; details of the landscape itself can help create a sense of dread" ("Q&A: Jennifer McMahon on the winter people's haunted world," 2015). The tie has always been there. Setting is a key feature of almost all stories, as events take 'place' somewhere. After all. "We find literature to be thoroughly bound up in a network of relations with space" (Jr., 2017, p. 1) As demonstrated, literature and space might have different ties, but importantly, that tie has always been there. However, knowing about the settings is part of knowing about a story. As readers and researchers, we are interested to know where and when the events took place. We owe a big part of this to our zeal for understanding a particular narrative. In this sense, we are not far from believing in taking settings as passive and undynamic.

Although place and time have been placed together frequently in our attempt of making sense of the world, not until the last century, has time attracted more attention. In the second half of the last century, place

sparked a notable amount of interest. Among those who laid foundation for the renewed curiosity in place/space is Michel Foucault. On the 14th of March 1967, he delivered a lecture to The Circle of Architecture Studies ((Dehaene & Cauter, 2008, p. 13), it is available to us today in *Of Other Spaces*. Foucault hereby declares that contradictory to the previous era shaped by time, our period is that of space (Foucault & Miskowiec, 1986, p. 1). The idea sparked many who came after him to revisit the concept of space. Foucault states: “The nineteenth century found its essential mythological resources in the second principle of thermodynamics. The present epoch will perhaps be above all the epoch of space” (Foucault & Miskowiec, 1986, p. 1).

Despite that, it might be debatable to believe firmly that the claim defined an era, Foucault did for certain contribute greatly to what is today known as ‘the spatial turn’. The latter is known as a switch in humanities towards a spatial perspective, Barney Warf and Santa Arias elaborate on the term in excellent fashion with their eponymous book published in 2008. Interpretations of literary texts made more use of concepts suggested by spatial theorists in the likes of Michel Foucault, Gaston Bachelard, Edward Soja, Henri Lefebvre among others.

Spatial theorists outlined their approach to different disciplines offering interesting and at times groundbreaking claims. The Marxist theorist Henri Lefebvre explains that he does not mean a production of space in the sense we make a product (2004, p. 260). He rather emphasizes the dynamic relationship that we have with the places we inhabit. Individuals occupy a spatial frame which they shape and in return are shaped by. It is believed that the relationship of subjects to space is reciprocal. In other words, space and bodies that occupy it both shape one another (Lefebvre, 2004, p. 93).

1. Understanding Heterotopia:

Every day we exist somewhere that contributes to what we are. Real places take many shapes and functions, and some are ultimately different from others. Heterotopia is a term that Foucault mentioned and defined in 1967 during his lecture. *Of Other Spaces: Utopias and Heterotopias*, however, it did not come to the English world until 1984, almost two decades after the original text. By means of differentiating heterotopias from utopias, the latter are defined. According to Foucault: “Utopias are sites with no real place. They are sites that have a general relation of direct or inverted analogy with the real space of Society. They present society itself in a perfected form, or else society turned upside down, but in any case, these utopias are fundamentally unreal spaces” (Foucault & Miskowiec, 1986, p. 3). He further introduces

Heterotopia by telling it apart from utopia:

There are also, probably in every culture, in every civilization, real places—places that do exist and that are formed in the very founding of society—which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias. (3-4)

Foucault draws the comparison between utopias and heterotopias, the former being unreal and the latter being otherly from real ordinary places.

The article goes on to lay six principles that Foucault laid which describe what he called 'heterotopology'. The first of these principles is that heterotopias exist in all cultures. Although they could take different forms, there's no society which does not have forms of heterotopias (4). Additionally, a heterotopia might change its primary function with time, which is the second principle. The example of the cemetery is provided to show how the function is altered. Cemeteries were placed in the heart of the city, next to churches until the end of the eighteenth century because people believed more in afterlife and the dichotomy of body and soul. Hence, people used to be buried close to the church. However, "it is from the beginning of the nineteenth century that everyone has a right to her or his own little box for her or his own little personal decay" (5). Society was no longer confident that the body would be revived, and thus, the importance of cemeteries subsided. Consequently, people started to locate cemeteries away from the heart of the city even though that placed them away from churches as well.

It is interesting up to now to note the universality of heterotopias. The essay is an attempt to shed light on sites that have been and always will be part of any society, anytime. Moving to the third principle, heterotopias are capable of contradicting in a single real space, several places. One heterotopia might include in its structure many different places. The garden is a dynamic instance where it is so varied as a symbol of the whole world, and yet, it is so small to be nothing but a small part of the world. Foucault supported his argument by the garden; however, many sites could have a similar likeness. The museums provide visitors with a journey through ancient civilizations, yet, they could be as old as a

visitor, or even younger

In the fourth principle, Foucault speaks of the temporality of heterotopias. He proposes the temporal existence of some heterotopias which serve a specific purpose at a specific time (7). Fairgrounds are places that exist for a specific period of time definitely and for a particular aim. On the other hand, there are heterotopias which indicate the continuity of time, libraries, and museums on top of them (7). Additionally, the fifth principle in Foucault's words tells that:

Heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable. In general, the heterotopic site is not freely accessible like a public place. Either the entry is compulsory, as in the case of entering a barracks or a prison, or else the individual has to submit to rites and purifications. (7)

Unlike public places whose access can be unlimited, heterotopias have the tendency of a limited access, by a specific group or at a particular time.

The last characteristic of heterotopias is their relationship to what remains of space. As they serve a particular purpose, heterotopic spaces "have a function in relation to all the space that remains" (8). All places in a society have diverse aims accordingly, yet, they add up to a single society, and therefore, they complete one another in one way or another. Although the text ends on the note of the above-mentioned principles, the principles are merely presented without drawing relationships or dynamics that might occur between them. The six characteristics however give a clearer sense for heterotopic places.

In our daily life, there are many places that could pass as heterotopias, the essay offers an inclusive yet unfinished range of examples. Foucault left behind a fertile ground for many to dive deep into heterotopology. His inheritance, for better or worse, does not reveal to us as readers an in-depth analysis of heterotopias. A wide range of attempts to interpret and elaborate on the text further are now at our disposal. While reviewing spatial studies, terms might intersect, overlap, or even contradict among themselves. Heterotopias can be discussed in a Foucauldian fashion without formal reference to the term itself. Beyond doubt, similar ideas could be investigated in different parts of the globe without the parties' awareness.

Bruno Bosteels demonstrates the concept of 'non-place' in "Nonplaces: An Anecdoted Topography of Contemporary French Theory" (2003). The article emphasizes the spatial turn as a ground for the presented arguments (117). Bosteels, and others, follow the footsteps of Marc Augé whose volume "Non-places an Introduction to An Anthropology of Supermodernity" presents nonplaces:

If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined accordingly will be a non-place. The hypothesis advanced here is that supermodernity produces non-places, meaning spaces which are not themselves anthropological places and which...do not integrate the earlier places: instead, these are listed, classified, promoted to the status of "places of memory," and assigned to a circumscribed and specific position. (Bosteels, 2003, p. 119)

The definition indeed corresponds to heterotopology. Further in his argument, Bosteels unsurprisingly mentions Foucault as an acknowledgment of his compatriot's contribution to studies of nonplaces by means of *Of Other Spaces's* production.

In *Heterotopia and the City: Public Space in a Postcivil Society* (2008), editors Michiel Dehaene and Lieven De Cauter deliver a wide diversity of articles, including Foucault's, which inspect heterotopias athwart!! disciplines. The first chapter reads a translation provided by Dehaene and Cauter of Foucault's essay. Variations of the English version are reviewed. As previously stated, the essay is the output of a 1967 lecture, however, the lecture was not put in ink fully until as late as 1986. Heterotopia, according to Dehaene and Cauter, is not explained thoroughly and respectively, that is the rationale behind their joint efforts for the book.

Similar to the Foucauldian text, utopian implications immediately preceded elaborations on heterotopia in the book. By means of illustration, the second chapter by Heidi Sohn; "Heterotopia: Anamnesis of a Medical Term" does just that. The comparison of utopia and dystopia is at the heart of the article. Sohn places a Foucauldian quote at the very beginning of her essay. It reads:

Utopias afford consolation: in spite of not having a real locality there is nevertheless a fantastic, untroubled region in which they are able to unfold; they open up cities with vast avenues, superbly planted gardens, countries where life is easy, even though the road to them is chimerical. Heterotopias are disturbing, probably because they secretly undermine language, "because they shatter or tangle common names. [. . .] This is why utopias permit fables and discourse: they run with the very grain of language and are part of the fundamental dimension of the fabula; heterotopias [. . .] desiccate speech, stop words in their tracks, contest the very possibility of grammar at its source; they dissolve our myths and

sterilize the lyricism of our sentences. (Sohn, 2008, p. 41)

By means of reaching a heterotopian analysis, it is common to mention utopias that are easier to grasp. The comparison between the two exhibits the word 'disturbing' which Foucault mainly relates to linguistic connotations. Since the situation in a heterotopia is unfamiliar to us as it goes beyond our ordinary places, it will probably prove difficult to name this or that which deviates from our common use. We can assume here that otherly sites require otherly conditions, that reminisce the concept of 'unheimlich' whose relevance will be drawn shortly.

1. The Fiction Of Ian McEwan:

Utopian relevancy to literature takes different forms. For instance, the term in addition to others, like dystopian, urban, and pastoral, is a spatial dimension that defines distinct literary genres. Admittedly, these genres, particularly of fiction, are writers' means of not only sharing their ideas, but also a room to fictionalize. In that vein, novelists rely on their narratives to unleash their imaginations which might include creating new worlds and lingering in unfamiliar places. Indeed, stories' events have been taking place in a mixture of real and imaginative geographies. Ian McEwan explored a peculiar space in one of his recent works. It is not however unfamiliar for McEwan to embark on bizarre topics. Many went as far as to call him 'Ian Macabre'; David Malcolm (2002), Peter Childs (2005), Ruba Ababneh (2012), and Hu Huiyong (2014) etc. In fact, "McEwan acknowledges his early fiction to be darkly comic" works, which deservedly earned him "the 'Ian Macabre' tag" and caused him to be at "an impasse" in the early 80s" (Shahbazi Moghadam & Ali Termizi, 2017, p. 37). The fashion of the grotesque goes on with the English novelist until contemporary time. Released in 2019, *Machines Like Me* revolves around an android man in an alternative London.

In addition to the grotesque, McEwan is abreast of science. *Saturday* (2005) took him two years in the hospital observing brain surgeries and talking to surgeons (Harris, 2008, p. 507). Therefore, it does not come as a surprise that *Nutshell* is narrated totally from the perspective of a fetus inside his mother. Published in 2016, the story is considered by many as a retelling of *Hamlet*. *Nutshell* indeed quotes *Hamlet* in its epigraph, and many intertextualities are unfolded throughout the narrative. However, this article is by no means an attempt to draw a comparison between the works, hence, we leave that argument sit aside.

At the very outset of the narrative, the reader is at once stricken by the reality that the narrator is yet to be born while telling a story. Despite scientific studies still ongoing on maternal bodies and fetal conditions, McEwan undoubtedly takes sensory motors beyond what the fetus is

actually able to do. There exists a unique bond between the body of the mother and the emotions and mind of the fetus. "As far as the interdependence between body and emotion is concerned, his representation of the foetus is innovative on an imaginative level" (Müller, 2018, p. 379). The limitations a fetus has are probably not accurately known to the world of medicine as of today. Nevertheless, it is a work of fiction and McEwan has all the right to take his imagination afar. The space that he investigates in his narrative is commonly known but not accessible to any ordinary human being.

2. The Womb as a Heterotopia:

The tiny space that every individual has once occupied, and yet little we know about it. It is fair to say that the womb does exist in every single culture and at every single time, as long as humans exist. This gives a pass for the womb as a heterotopia whose first principle is that it exists in every culture. As per the fourth principle, heterotopias exist for a temporary period. The essay suggests fairgrounds as an example. Similar to a womb, the fairground is there for a specific purpose, it is then dismissed when the purpose is done. Uncertainly people do not get rid of the venues of fairs; they are ready to serve as soon as a fair is summoned. Similarly, the woman's body adjusts to serve the purpose of hosting a fetus according to fetal developments. Moreover, and in agreement with the fifth principle, heterotopias are not openly accessible. Being in a heterotopia is for a specific group or individual at a particular point of time. Similarly, the womb is for sure for a specific time and group. Foucault proposes either a compulsory entry or "the individual has to submit to some rites" (Foucault & Miskowiec, 1986, p. 7). Although we do not have a say over the process we go through to be born, it cannot be suggested that entry to the womb is obligatory but rather conditional.

As the relationship between people and places is based on a mutual influence, heterotopias are not to be discussed separately, but rather with the situation of individual who inhabits them. The fetus does not match unordinary human being for certain. Nonetheless, it is convenient to take him as a person, especially with the empowerment McEwan entitled him with. Traditionally, aborting a baby is considered forbidden by different religions. The reason is simply because abortion is a murder. The debate roots in the position of the fetus and whether or not it is, or he is, to be considered a soul in the sense that eliminating it is a crime. Pope John Paul II, *Evangelium Vitae* "I confirm that the

direct and voluntary killing of an innocent human being is always gravely immoral” (O'Rourke et al., 1999, p. 259). Additionally, “Buddhism believes in rebirth and teaches that individual human life begins at conception” (Loike & Fischbach, 2016, p). Islam shares a similar view as it is believed that life starts in the fourth month of conception for a fetus “when the soul is breathed into his body” (Bukhari, 2020, p. 549). Most religions have strict stances over abortion on the ground that pregnant women carry a human being in their wombs.

As the womb is an excellent heterotopic site, the fetus lives in an otherly place with otherly conditions. In Foucauldian claim, heterotopias, in contrast with utopias, are “disturbing” (Sohn, 2008, p. 41). The narrative unfolds as follows:

So here I am, upside down in a woman. Arms patiently crossed, waiting, waiting and wondering who I'm in, what I'm in for. My eyes close nostalgically when I remember how I once drifted in my translucent body bag, floated dreamily in the bubble of my thoughts through my private ocean in slow-motion somersaults, colliding gently against the transparent bounds of my confinement. (McEwan, 2016, p1)

The context is plainly provided right from the start. An unborn child will be in charge of narration. The linguistic abnormality raises at once as heterotopias “desiccate speech, stop words in their tracks, contest the very possibility of grammar at its source” (Sohn, 2008, p. 41) The narration comes in first person and sounds perfectly human, especially with the agency that McEwan granted the fetus. In reference to him we would logically use the pronoun ‘he’ even if ‘it’ makes sense to some point. Reporting narration will include the use of some verbs, like: say, think, dream, which will puzzle readers.

If language is ‘undermined’ and our common sense is ‘tangled’ it is even more perplexing to make sense of our surroundings. It does not escape anyone’s observation that the fetus is in complete confinement. We could go as far as controversial about what we make of the womb experience. It could be seen extremely frightening and also perfectly natural. Nevertheless, the argument does not end with us; what the inhabitant of the womb thinks is otherwise. The start of chapter seven unfolds as: “Certain artists in paint or print flourish, like babies-to-be, in confined spaces” (McEwan, 2016, p. 62). An artist could easily be well celebrated for a hand’s printing while a famous scientist might devote himself to snails. Confinement does not limit one’s choices indeed. The fetus is irritated by the sarcasm his father receives for choosing to be a poet for career while life is full of choices. Even confined places do not

necessarily restrict one's options.

The next chapter does not depart from the previous one in that we could take as a satisfaction about confinement. The fetus is even content about his confinement. In his words: "The condition of the modern foetus. Just think: nothing to do but be and grow, where growing is hardly a conscious act...This confinement shouldn't be a prison. In here I'm owed the privilege and luxury of solitude" (McEwan, 2016, p. 74). Had it not been for his confinement, the fetus probably would not have had all the time to observe, think and reflect on both the world and his world. Be that as it may, solitude cannot last an eternity, especially since the narrator is fully aware of what is happening around him. When the murderous plan is done, there are two options, either the criminals are caught and effectively the fetus will grow up in prison, or they could escape and he will have freedom. When Trudy and Claude were having an argument about John's friend who initially did not think will be a threat, the unborn child decided to kick so to distract the argument. His choice is revealed to us: "I'll risk maternal comfort and take my chances in the wider world. I've been confined too long. My vote's for freedom" (McEwan, 2016, p. 167). The confinement is no longer a comfort; to be transferred from a confinement to another is more than the fetus could bear.

On a different note, heterotopia literally translates to: other places. The essence of it is that, although it is real, it is otherly from ordinary places. Since the access to heterotopia is limited, some of them are to remain out of sight. Heterotopias in this sense recall the definition Freud puts forward for the uncanny. "Unheimlich is the name for everything that ought to have remained secret and hidden but has come to light" (Freud, 2017, p. 322). The fetal experience is universal for sure. However, it is merely an outsider's perspective that we have, an insider's point of view is uncanny. The recital we have is rather attached with the fetus confiding us with his feelings. As Trudy hurt her toe while bathing, the fetus expresses his helplessness. "If only I could kneel before her and help. Even though she's young and slim, it's not easy leaning forward with my impeding bulk. Better then, she decides, more stable, to clear a space and sit down on the hard tiled floor. But that's not easy either. It's all my fault" (McEwan, 2016, p. 39). McEwan troubles himself with imagining what an unborn might feel. Likely so, our guilt drive would not be an unfamiliar reaction. Many people, similar to the narrator, find themselves overwhelmed by self-blame. The disturbing

nature of heterotopias is at work. There is so much a conceived mother can do that influences her unborn baby. One of the commonly forbiddances is drinking. Trudy drinks alcohol casually to extend her child's horror. The baby does not even hold his mother liable, and instead shares responsibility with her. "Trudy and I are getting drunk again and feeling better" (McEwan, 2016, p. 52). As if he has a say over his nutrition, probably, it might be because he is worried about other matters or that he does not risk hating his mother. He obviously wonders about the smell of liquor they were having, and further, he remembers his state of horror. "As the brooding ensemble of flavours, formed at civilisation's summit, makes its way to me, through me, I find myself, in the midst of horror, in reflective mood" (McEwan, 2016, p. 53). The drinking actually happened after Trudy and Claude revealed their plan of murder, a reasonable probability for shock. It undoubtedly not typical for a pregnant mother, or any woman, to be plotting her husband's murder. The horror of the situation intensifies for the fetus.

Nonetheless, the usual nine months are only temporary; a transition of an individual from one state of being to another. In these places, an individual's behavior 'deviates' from the norm. Foucault introduces heterotopias of deviation as places "in which individuals whose behavior is deviant in relation to the required mean or norm are" (Foucault & Miskowiec, 1986, p.5). This type is suggested as a replacement of what he called 'heterotopias of crisis'. The latter are places that: "are privileged or sacred or forbidden places, reserved for individuals who are, in relation to society and to the human environment in which they live, in a state of crisis: adolescents, menstruating women, pregnant women, the elderly" (Foucault & Miskowiec, 1986, p.5). Although by definition, these two are similar, Foucault suggests that heterotopias of crisis are more common in 'primitive societies' (Foucault & Miskowiec, 1986, p.4) and our time witnesses these of divination more frequently.

The experience of the womb is a deviation as one's actions depart from the remaining of society. But the definition above for heterotopias of crisis suggests the womb also passes as a heterotopia of crisis. The fetus longs to be a normal human with full capacity. He announces: "Grant me all the agency the human frame can bear, retrieve my young panther- self of sculpted muscle and long cold stare, direct him to the most extreme measure—killing his uncle to save his father" (McEwan, 2016, p. 53). Indeed, it is too an early and helpless cry from the fetus who is yet to be born and built to a man.

Between the heterotopia of crisis and that of deviation, Foucault suggests a common ground giving the example of 'retirement homes'. In short, "old age is a crisis, but is also a deviation since in our society

where leisure is the rule, idleness is a sort of deviation” (Foucault & Miskowiec, 1986, p.5). When someone ages, they are no longer their normal selves; they lose their physical might and frequently more. So, not only they are a deviation, but they are in crisis. Similarly, young age is a deviation in that individuals are lacking facilities that are entitled to complete older humans. Obviously, the expected child is at limitation which adds even more to his helplessness.

The plot of the murder centers around John being poisoned by Glycol. The father was descending the stairs to the kitchen with his murderers who invited him to drink. Witness to the deathly plan, the fetus had nothing to do. He cries in helplessness and inability: “I have lungs but no air to shout a warning or weep with shame at my impotence. I’m still a creature of the sea, not a human like the others” (McEwan, 2016, p. 100). The miserable child indeed has little to do in the face of a frightening plan. Any possible action he might take will influence him directly. Towards the end, the plan is executed, and the child is orphaned before seeing the light. Although the fetus did not take action to interrupt the murder, he decided to come prematurely to put the escape plan at stake. “I’ve come to a decision. Enough. My amniotic sac is the translucent silk purse, fine and strong, that contains me. It also holds the fluid that protects me from the world and its bad dreams. No longer. Time to join in. To end the endings. Time to begin” (McEwan, 2016, p. 191). Eventually, the narrator does take action regardless to his spatial limitations.

Conclusion:

We cannot simply list down heterotopias that we might have inhabited or will inhabit. Heterotopian spaces could be as small as a womb and as big as a city. With the spatial turn, emphasis on space and our interaction with it, it is highly interesting to examine inhabitants of these peculiar places. McEwan’s *Nutshell* presents many possibilities for interpretation, especially for the reason that it does the impossible. Therefore, it is important to examine this unlikely space and more to look deeper into its sole inhabitant.

References :

- Bosteels, B. (2003). Nonplaces: An Anecdoted topography of contemporary French theory. *diacritics*, 33(3), 117-139. <https://doi.org/10.1353/dia.2006.0003>
- Bukhari, I. A. (2020). *undefined*.
- Foucault, M., & Miskowiec, J. (1986). Of other spaces. *Diacritics*, 16(1), 22. <https://doi.org/10.2307/464648>
- Freud, S. (2017). The uncanny. *Romantic Writings*, 318-325. <https://doi.org/10.4324/9781315088617-16>
- Harris, A. (2008). The artist as surgical ethnographer: Participant observers outside the social sciences. *Health: An Interdisciplinary Journal for the Social Study of Health, Illness and Medicine*, 12(4), 501-514. <https://doi.org/10.1177/1363459308094422>
- Jr., R. T. (2017). *The Routledge handbook of literature and space*. Taylor & Francis.
- Lefebvre, H. (2004). *The production of space*.
- Loike, J., & Fischbach, R. (2016). *Science-based bioethics: A scientific approach to bioethical decision-making*.
- McEwan, I. (2016). *Nutshell*. Knopf Canada.
- Müller, W. G. (2018). The body within the body: Ian McEwan's creation of a new world in *Nutshell*. *Frontiers of Narrative Studies*, 4(2), 374-392. <https://doi.org/10.1515/fns-2018-0029>
- O'Rourke, K. D., Boyle, P., & Boyle, P. J. (1999). *Medical ethics: Sources of Catholic teachings*. Georgetown University Press.
- Q&A: Jennifer McMahon on the winter people's haunted world*. (2015, January 14). Knopf Doubleday. <https://knopfdoubleday.com/2015/01/14/qa-jennifer-mcmahon-on-the-winter-peoples-haunted-world/>
- Richard Arthur (1994), 'Space and relativity in Newton and Leibniz', *British journal for the philosophy of science*, 45, pp. 219-40.
- (2017). *Leibniz*, 81-102. <https://doi.org/10.4324/9781315199887-11>
- Shahbazi Moghadam, N., & Ali Termizi, A. (2017). The grotesque body in Ian McEwan's short stories. *Nordic Journal of English Studies*, 16(3), 37. <https://doi.org/10.35360/njes.411>
- Sohn, H. (2008). Heterotopia: Anamnesis of a Medical Term. In M. Dehaene & L. D. Cauter (Eds.), *Heterotopia and the city: Public space in a Postcivil society* (pp. 41-51). Routledge.
- Warf, B., & Arias, S. (2008). *The spatial turn: Interdisciplinary perspectives*. Routledge.