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## Politikleştirilmiş Uzamda Huzursuzluğun Gösterimi: Paul Bowles'un *The Spider's House* Adlı Romanı

F.Gül KOÇSOY<sup>2</sup>

### Özet

Bu makale, Paul Bowles'un (1910-1999) *The Spider's House* (1955) adlı romanında politikleştirilmiş Fez şehrinin yapısını kendi varlığı ve içinde yaşayan insanlar açısından çözümlemeyi amaçlar. Henri Lefebvre'in "mekan çalışmalarında dönüm noktası" hareketine yön veren uzam kuramı, uzamın fiziksel ve maddi olanı soyut ve toplumsal bileşenleriyle harmanlar ve onu bir değişim süreci içinde ele alır. Bu kuram romana uyar, çünkü Fez edilgen bir araç değildir; sömürge yönetimi altında durağan değil, kaygı verici olay ve durumların hızlandırıcı etmeni olarak devingendir. Bowles, Fez'i değiştirici/dönüştürücü olarak kavramlaştırır: şehir, yerli halkın mutsuzluğu ve eylemsizliğine yol açan mücadelenin nedenidir ve halkın saflıktan bozulmuşluğa dönüşmesine tanıklık eder. Fez, sosyo-politik olaylardan sorumludur ve bunlarda etkin pay sahibidir. Baskın rolüyle hem kendisinin, hem de insanların geleceğini biçimlendirir; ama ne sömürgeciye, ne de sömürülene refah vadeder. Huzursuzluğun resmidir: kimsesiz halkıyla kültürel kimliğini kaybetmiştir ve gelecek için bir değer oluşturamamaktadır. Jeopolitik durumu ve gizil güçleri, Fransız sömürgeci zihniyetinin dikkatini çeker ve güç ilişkilerinde mücadele alanı rolünü oynar. Öte yandan romanın başlığının işaret ettiği gibi politikleştirilmiş (sömürge olan) bir uzam olarak, bir örümcek ağına benzer: kırılğan, emniyetsiz ve kendine yabancı.

**Anahtar kelimeler :** Paul Bowles, *The Spider's House*, uzam, mekan çalışmalarında dönüm noktası, politikleştirilmiş şehir.

## The Representation of Unrest in the Politicized Space: Paul Bowles' *The Spider's House*

### Abstract

This article aims at analyzing the nature of the politicized city of Fez in terms of its own existence and the people inhabiting it in Paul Bowles' *The Spider's House* (1955). Henri Lefebvre's theory of space which leads to the "spatial turn" mingles the physical and material with the abstract and social components of space, and regards it in a process of change. It fits into the novel, because Fez

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<sup>2</sup> Dr.Öğr.Üyesi, Fırat Üniversitesi, fgulkocsoy@firat.edu.tr

is not a passive agent; under the colonial rule, it is not static, but dynamic, being the catalyst of ominous events and situations. Bowles conceptualizes Fez as transformative: it is the cause of conflict, which leads to the unhappiness and inaction of the native people and it witnesses the transformation of them from innocence to decadence. It is responsible for the socio-politic events and is the active participant of them. It has the dominant role and shapes the future of the people and its own, but it promises prosperity neither to the colonizer nor to the colonized. It is the very picture of unrest: it with its derelict people has lost its cultural identity and cannot constitute value for its future. With its geopolitical landscape and potentials, it draws the attention of French colonial mind and plays the role of the arena of the power relations, but as the title of the novel suggests, as a politicized (colonized) space, it becomes a spider's house: fragile, insecure and alienated in itself.

**Keywords:** Paul Bowles, *The Spider's House*, space, spatial turn, politicized city.

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## INTRODUCTION

Space is an organizing issue in all branches of social sciences. Until the 1960s, space that is the inevitable condition for the existence of everything related to man and society, was regarded as *a priori* and static, without its individual and social dimensions, and something to be shaped by men. It was a plenary concept or a pre-existent void within which the terms place, territory or region rest, and a passive terrain to be shaped by the individuals who are unemotional and blind to its subjectivity. In the postmodernist/poststructuralist period, the nature of space in relation to power has been studied by certain critics among whom there are the three most prominent French theorists: Michel Foucault (1926-84), Michel de Certeau (1925-86) and Henri Lefebvre (1901-91). Their philosophical, geographical and architectural studies mark the term "spatial turn". Foucault, emphasizing the changing understanding of space, states: "The great obsession of the nineteenth century was, as we know, history...The present epoch will perhaps be above all the epoch of space" (1984). In this movement, space is integrated with time. It is evaluated with its designed and controlled characteristics and with its social and cultural features. It is conceptualized not as a static entity, but an evolving one in which it is in dialogue with the individuals. Both sides produce, reproduce and consume themselves in a cycle. It is a means of active power, an action or a performance which is redefined and reproduced. Thus, there is a close and reciprocal interaction between space and society. This new point of view emerged out of the necessity for understanding the relationship between space and subject, the socio-politic processes behind it and to what direction they will lead. It was also necessary to gather information and produce interpretation about these issues. Not seeing the approach to space physically like geography and architecture, a new definition of space and place is possible:

Place is space that is defined, that is differentiated and claimed, through the act of naming; it takes on a greater degree of social concreteness through this act, through this exercise of power and attempted control. [...] Space and place, as socially produced

entities, consist of sets of prohibitions and allowances inscribed on them, of zones of differential access along lines of class, race and gender; of aesthetic codes and the ambiances they create; and of the residue of the spatial formulations of successive past social orders, among other things (Walonon, 2009, 14).

Space is alive; it changes and produces itself and other things. It is a product through which human beings and relationships flow; so, it is a container of social, historical, economic and cultural processes, being not an independent entity.

These social scientists wonder why and how human actions produce, use and reproduce spaces which mean the spatialization of socio-political issues. They reject the conventional separations between society and space which can be traced back to Kantianism, and elaborate an understanding of a dynamic space that builds and rebuilds itself, in which representations or cultural practices are included. They believe that epistemologically, the discussions of the relationship between space and its socio-cultural dimensions are in the context of power. A leading sociologist, philosopher, state theorist, humanist and neo-Marxist Henri Lefebvre's 1974 book which was translated into English in 1991 as *The Production of Space* is "the most important book ever written about the social and historical significance of human spatiality and the particular powers of the spatial imagination" (Soja, 2000, 8). In it, he criticizes the working system of everyday capitalist life, introduces the concept of 'the right to the city', which is based on his political vision for radical change by its inhabitants, and analyzes the production of social space. This production and its performative capacity are through ideology, power and politics over the space, for every ideology has its own space. Lefebvre confirming a radical politics, prescribes a prospect of a city where the state and the capitalist practices do not control the space and its dwellers; on the contrary, the dwellers directly control their space for themselves. In his ideal community, they are aware of how their everyday habits are regulated by a mastermind and they have the willpower to change them if they like. He also proposes that historical events should be understood not only through their innate aspects but also in relation to their spatial context.

Lefebvre creates '*a triad of space*', a conceptual frame that is based on the idea that space as a whole, with its all sections and aspects, helps decipher the mental, ideological and political mechanisms in a culture. His first category is *spatial practices*, in which the physical/concrete representations of the prevalent ideology are *perceived* and lived in everyday life: for example allowances or restrictions to a place, city planning, or women's place at home. These are social practices and are determined and regulated by a hegemonic power or ruler. People who use, consume and reproduce them are mostly passive and unconscious about what have been imposed upon them. The second category is *representational spaces*, in which the abstract, emotional, imaginary, symbolic and historical aspects of a society are *conceived*. They are lived spaces again in everyday experience and are the reflections of the soul of a society; for instance, houses. Unlike these two categories which are in the sphere of human geography, the third one is

*representations of space*, in which the determinant ideologies, power and knowledge rest. It is the superstructure and its effects can be seen in both the previous categories; for example in monuments, towers or office blocks. The last two categories are crystallized in the *spatial practices*.

This triad constructs a unity; its categories are cyclic and interlocked. Each category is inclined to usurp the others. The sections are related to one another and one can evolve into another in historical processes; so, design of space and social practices become one phenomenon. When a mode of living is thought to be degenerated, or simply wanted to be changed for some advantage, the other patterns of *spatial practices*, *representational spaces* and *representations of space* come into being. This change is felt to be necessary by the ruled or the ruler. Lefebvre's analysis of spaces through his categorization is helpful to analyze people's perception of space and the hidden and principal powers behind the workings of social phenomena. He says: "... (T)here is a politics of space because space is political" (Lefebvre, 1978, 345). He introduces space not only as an object on which people, institutions and events take place, or an absolute concept, but a subject that regulate them. He believes that spaces are produced in relation to the material praxis of societies. In the light of Lefebvre's theory, it becomes clear that a politicized space is a perfect site of the idea that space is produced and reproduced, because it is always under the gaze of both the advantageous and disadvantageous powers. Space is both the theme and the site of conflicts. He emphasizes the reciprocal relationship between ideology or politics and social space: "what we call ideology only achieves consistency by intervening in social space and in its production, and by thus taking on body therein. Ideology *per se* might well be said to consist primarily in a discourse upon social space (Lefebvre, 1991, 44).

## Discussion

Lefebvre's theory fits into Paul Bowles' (1910-1999) *The Spider's House* (1955), a political novel, because it is possible to decode and understand the complex relations between the Moroccan/colonized society and the French colonial rule through the analysis of the politicized space, which is the setting of the novel. Thus, a politicized space is a space where historical and ideological codes are imposed to take personal and national advantages and where identity of a culture is threatened. Bowles lived there from 1947 until his death and when he wrote it, anti-colonial struggles against colonialism were taking place across the world; so, the novel caught the soul of the colonial/anti-colonial processes and practices in Morocco. He became familiar with its customs, culture and cast of mind and witnessed the revolutionary events in Fez, which was becoming a western city during the 1950s. As an expatriate tourist in the country, Bowles knows that the city has already lost its originality. In a detached manner, he renders the socio-politic and cultural transformations of it, where the revolution breaks out: "the misdeeds of the colonizers, the suffering of the colonized, or the detrimental effects of colonialism on the colonized" (Tyson, 2006, 427).

In colonial processes, spaces become used, abused and commodified and the spatiality of politics in the novel is striking: the multicultural Fez is characterized by the ideological and political preparations, conflicts, chaos and irrationality on the way to revolution and independence in 1956. It is the historical and cultural center of Morocco, transformed from authentic/historical into an extremely politicized space. Lefebvre theorizes the condition of a politicized space within the mechanism of action and reaction and his remarks defines Fez's situation:

“No sooner has space assumed a political character than its depoliticization appears on the agenda. A politicized space destroys the political conditions that brought it about, because the management and appropriation of such a space run counter to the state as well as to political panics; they call for other forms of management - loosely speaking, for 'self-management' – of territorial units, towns, urban communities, regions, and so on. Space thus exacerbates the conflict inherent in the political arena and in the state *per se*. It lends great impetus to the introduction of the antipolitical into the political, and promotes a political critique which lends its weight to the trend towards the self-destruction of the 'moment of politics' (Lefebvre, 1991, 416).

Political ideas are shaped by the attributions to space; Fez, because of its strategic position and economic potentials draws the attention of the colonial mind, which is closely related to the codes of racism and imperialism. It becomes the cause of the colonial violence and turmoil. It witnesses the transformation of them from innocence to corruption. With its sinister atmosphere, it has the active role in shaping its future as well as its people's. It is saturated with the potential for violence, conspiracy and crime. It is a medley with historical trauma, political divisions, oppressive military government, civil war, revolution, and ominous possibilities abound in it.

Colonized/politicized spaces make their inhabitants automatically unrestful and Fez is no exception. Unrest is “a disturbed or uneasy state” (Merriam-Webster, 2018) and here in Fez, it reigns in every aspect of life. The *spatial practices* are based on unrest: The people's codes of life are engraved in their produced and conflicting spaces and are shaped by tradition, colonial/anticolonial ideologies, modernity and imitation of it. French people live their own European culture and the traditional Moslems despite detesting the French culture, are submissive to them. There are five groups of people and their spaces are divided, though it is possible for them to pass from one place to another, despite some restrictions. The aim of this mapping is politicized. The French protectorate enforces spatial restrictions to all people in the multi-racial/multicultural Moroccan space because it does not like people intergrate, rather it supports their exclusion from one another to prevent social tensions. It divides the city into three: the Medina - the representational space - is the produced space for the native Moslem people, the Mellah is the space for the Jews and Ville Nouvelle is the French people's space, the space of representation. Divided neighbors are the signs of power relations and ethnicity differences. The cross-cultural

contact among them is as much as it is necessary, because unrest and hatred are prevalent in the politically produced or colonized space. Despite this caution, the dynamics of the city often shifts. The cultures are not reconciled; the aim of life and cast of mind are too different and biased to come together.

The first group, Moslems after the Sultan was deposed in 1954 feel nostalgia for the precolonial past, wishing him to come back to throne. They are extremely conscious of their *representational space*: they attribute their history, language and culture to the space, but their *spatial practices* are limited and shaped by the French. They are unable to raise their representational spaces to the level of representations of space, because the French maintain hegemony and shape their space. Their avenue is separated by walls from the Jews' and the Christians'. They do not have *representations of space* or official representations, because they are under French rule and devoid of such representation. The Moslem people who work at the French hotel are also afraid to be killed, because they serve the foreigners. The poor Moslem people are unarmed and do not rely on the Istiqlal party (the Nationalists) because its members though they are Moslem and enemy to the French, do not observe the Islamic rules and do not pray, which is the sign of their distance to the original Moroccan cultural values and religion. Additionally, the French spies spread gossips about the party that they will not bring their sultan back. The Moslem people do not want to understand the Istiqlal party's program, though it helps them financially. In fact, the aims and methods of the party are Marxist-Leninist which is not welcome by the Moslems and this justifies the people's doubt about them. The French harm the bond or dialogue between the natives and the nationalists. After all, the Moslems' demand for independence is not through the party: they are extremely fatalistic and only expect God to bring the soils peace. They see the activities of the French futile, as the novel's opening epigraph from the Koran suggests: "The likeness of those who choose other patrons than Allah is as the likeness of the spider when she taketh unto herself a house, and lo! the frailest of all houses is the spider's house, if they but knew" (The Kor'an, Surah Al-Ankabut, verse 41). On the other hand, they are unrestful and have inertia because they have lost their control over their all categories of space and cannot produce any idea to change their situation or claim their 'right to the city'.

The Berbers, who live in the countryside, have complicity with the French in the colonization of the country. They are the 'other' natives by their betrayal to the Arabs. Unlike the urban Moslems, they do not have any claim of *representations* or *representational space*, and *spatial practices*.

The French come to Morocco with the promise of bringing freedom, welfare and modernization, but construct their capitalist *representations of space* - the dominant power - carrying out spatial practices and proving their superiority. They create the sense of inferiority in the people to make them adapted for the new political system. They ignore the native culture and inflict violence when one is a suspect of mutiny or espionage:



“here, no matter what you did, you could suddenly be informed that it was forbidden, which meant that you disappeared for a month or two, and worked on the roads or in a quarry somewhere during that time” (Bowles, 1991, 92). They also torture the prisoners: “They put you between vises and turned the screws until your bones cracked. They covered the floor of your cell with pails full of slippery soap and then smashed bottles on it, then they made you walk back and forth naked,...” (127) Through John Stenham, the main character’s point of view, Bowles delienates their harm to the historical buildings (*representational spaces*) of the native culture: “A few bombs would transform its delicate hand-molded walls into piles of white dust; it would no longer be the enchanted labyrinth sheltered from time, where as he wandered mindlessly, what his eyes saw told him that he had at last found the way back. When this city fell, the past would be finished. The thousand - year gap would be bridged in a split second, as the first bomb thundered;...” (167) On the other hand, especially young people, out of the emulation of French culture, want them to be pulled down and to build new ones in accordance with the contemporary needs; being ashamed of, not conscientious about their cultural heritage. They go to the places of the French and imitate their ways as much as they can without the consent of their elders. Hence, it is clear that the Moslems do not have political consciousness or resistance methods, nor are they in unity to resist against the colonial power. Unlike them, the French are planned and organized, and know what they will do.

The Nationalists’ resistance and independence movement prescribes that Moroccan people after recognizing their own power will reclaim political power from the colonizers and initiate struggle. In Lefebvre’s phrase they urge the concept of ‘the right to the city’ to come true, meaning the struggle to change the rights of the people against the colonial rule. They try hard to gain as many *spatial practices* as they could on the way to revolution. On the other hand, they adopt hybridity and Western modernity, which is detested by the native Moslems. They are educated but they scorn their people as they have become an alienated group culturally, but the independence is gained by them, after all.

Stenham’s friends, the French and the Nationalists think that the natives needed guidance and must be transformed into something modern like the Europeans. They see their culture still medieval, not an established one. Lee, a journalist supposes them in need of civilization, being ruled, taught and developed to reach to the level of the West as if there is one type of civilization:

For her the Moroccans were backward onlookers standing on the sidelines of the parade of progress; they must be exhorted to join, if necessary pulled by force into the march. Hers was the attitude of the missionary, but whereas the missionary offered a complete if unusable code of thought and behavior, the modernizer offered nothing at all, save a place in the ranks. And the Moslems, who with their blind intuitive wisdom had

triumphantly withstood the missionaries' cajoleries, now were going to be duped into joining the senseless march of universal brotherhood; ... (252)

Here, it is obvious that politics of space in the name of modernization, to justify the colonial mind, produces the concept of otherness. The Moslem Moroccans are the other group, who must be silenced, educated and transformed to be the followers and the advocates of French culture, or they must be exterminated. Lee states: "Think of the gap those people have got to get across before they can hope to be anything.... Are they just happy by definition because they're absolutely isolated from the world?" (238) Lee, disregarding their ancient culture portrays them as savages. Moss, a spy, scorns their "oriental cupidity" (293) and language as an "accursed dead language" (294). Although Stenham does not agree with this colonial discourse, he does not embrace the natives, accepting their values peculiar to them. He regrets the passing of traditional ways and believes that, that it is politicized will destruct its identity and reality. He feels the anxiety of the disappearance of an original and archaic culture. He remarks: "'When I first came here it was a pure country. There was music and dancing and magic every day in the streets. Now it's finished, everything. Even the religion. In a few more years the whole country will be like all the other Moslem countries, just a huge European slum, full of poverty and hatred' " (187-88). New buldings are to be built according to the traditional texture. "But often he felt there was a possibility that this was true only architecturally, that the life and joy had gone out of the place a long time ago, that it was a city hopelessly sick" (168). He thinks that the French and the party are in fact the parts of a greater plan to divide the country. It is as if they try to keep the controversies alive. Respectful to the culture, he admires the people's purity and simplicity and thinks people must lead their lives according to their own values and be let alone being the ruler of their *representations of space, representational spaces and spatial practices*. Nevertheless, colonial life brings pain and suffering, the sense of confinement, sense of failure, defeat and helplessness to the colonized people and makes them nervous, aggressive and doubtful even to one another. There are spies among the French, the Moslems and the party: "If a man smiled, beware of him because he was surely a *chkam*, an informer for the French" (49). They are emotionally paralysed out of despair and are not able to feel secure even if they are aware of and analyse their situation. They feel alienated from their space and by this way from their identity, because one of the aspects of the formation of it is related to one's space where he/she is brought up.

An illiterate teenager from a poor noble family, clever and good-hearted Amar frequently speculates about the abstract issues like life, death, religion, fate, the other world, different cultures and heroism. He witnesses his native people being tortured and killed by the French. He thinks that their aim is to exterminate his race: "The great ambition of every Frenchman in Morocco was to kill as many Moslems as possible" (90). The Ville Nouvelle is a place of dangers and traps for the Moslems and where *spatial practices and representations of space* are explicit. Amar, exposed to *representations of space*



and *spatial practices*, consoles himself with the past glories of the Islamic civilization. They cheat the Moslems when they rent a bicycle or buy something, but they cannot react because the argument will lead to the police station. His sense of justice arouses nationalistic sentiments in him and he becomes virulent against the French. For him, the occupation is not only a seizure of land; he is aware that the French have come there with their ideology to transform them into toys. At a fair in the French avenue, he sees the humiliation of Moslem women and men; they admire and emulate the trinkets which are the mockeries of Moslem life, exalting the Western one. Amar is deeply sorry about his people's blindness to the cultural politics of the colonizers to corrupt them: "All of them were crudely caricatured scenes of life among Moslems: a schoolmaster, ruler in hand, presiding over a class of small boys, a fellah plowing, a drunk being ordered out of a bar. (This last he considered a gross insult to his people.) The scenes which delighted the women so much that they could scarcely move away from them were those showing Moslem females. One was a domestic drama, in which the wife sat with a mirror in one hand and a whip in the other; her husband was on his knees scrubbing the floor" (97). In addition, he blames his people when he sees that the French are "entertained by watching the Moslems look at them. Is it my fault, ... if the people of Morocco are donkeys?" (98) He notices that the target group is the Moslem women; if they reject their traditional roles and become like Western women, it will be easier for the French to dominate the people and actualize their spatial ideologies. He convinces himself that Moslem society will become corrupted gradually.

Amar imagines they dismiss the French and everything becomes as it is in the past. This means they control their daily *spatial practices*, their spiritual *representational spaces* and official *representations of space*. Cultural differences make him confused: in the French avenue, he sees young people kissing, becomes shocked and finds it immoral and this leads to hatred against the French. On the other hand, he smokes and "[l]ike most of the boys and younger men who had been born in Fez since the French had set up their rival Fez only a few kilometers outside the walls, Amar had never formed the habit of going to a mosque and praying. For all but the well-to-do, life had become an anarchic, helter-skelter business, with people leaving their families and going off to other cities to work, or entering the army where they were sure to eat" (70). Although he regards himself uncorrupted, he is not the same as his father in terms of observing religious routines. Thus, in the colonized Morocco, whether people recognize or not, they change and lose their values to different degrees out of cultural interaction.

Amar's family signifies the situation of the unrestful Moslem people in general. Although they receive energy from the past and identify with it, there is nothing they can do except praying and feeling grudge against the 'other' populace. Not capable of resistance or a realistic way to liberation, they are unable to produce a solution, because they are not in unity and powerful enough to surpass the military blockade and cultural fascination. The spies working for the colonial agents and the Istiqlal exercise influence

over them. They think that politics is the body of lies and the nationalists as liars. Amar's father mourns the increase of sinfulness and people's becoming more and more detached from Islam. He blames the Moslems for this, because he believes they made the foreigners friends. He thinks action will not bring about victory and surrender to what God opens for them is the best way and hopes to be a martyr. Amar thinks him old-fashioned, but when he meets with Moulay Ali, the leader of the Istiqlal party, he becomes disappointed with the movement because he understands that they use Islam for political gain. Amar's friend Mohammed is a Nationalist and he regards religion as a matter of politics. "Religion to him was a purely social institution, and the details of its practice were a matter of governmental interest" (328). The movement urges self-determination for an independent political future, but it follows anti-Islamic ideas towards life and scorns the Moslems, finding them stupid and narrow-minded. It holds the inclusion of religion into life as "[b]ubonic plague,..." (84) Its members are merciless; they do not hesitate to inflict violence if someone declares a dissenting opinion. So, the Moslem people including Amar are locked among different dogmas and powers in their politicized space. "It is between the oppressive and brutal nature of colonial rule, the corrupt Islamic values of the Istiqlal, and the ideal referentiality of a glorious past that Amar tries to find meaning to his present existential dilemma and sort out the conflicting narratives that characterize his present historical moment" (Moukhlis, 2015, 32).

As the situation becomes grave on the way to revolution, the party bans religious performances (*spatial practices*) for the holy aid (feast) to draw people's attention to the oncoming revolution, but the people do not comprehend the idea. There are conflicts between the Moslems and the Jews. The Mellah is protected by the French police. When the bombs explode and houses burn by arson, the French army provokes the Moslems by closing the city walls and borders making the Berber soldiers ready to shoot. The sounds of shots, angry roars, and machine-guns are heard and the soldiers stop the marchers, slaughtering whoever before them hereby proving the colonizer's *representations of space*. When the Nationalists rebel against the colonialists, they are also in the pursuit of their 'right to Fez': "As they appropriate space, as they develop the ability to manage the city for themselves, they give shape to the urban. They get better at perceiving its form, at feeling its rhythms and moods. They help bring the urban out of the shadows and into the center, into the heart of the city and its social life" (Purcell, 2014, 151). On the other hand, this task is not an easy one: "The tautness that had been going on for so long was at last going to break, the blood was ready to come out and spill on the ground. And no one wanted to prevent it; on the contrary, the people were eager to see it, even if it was to be their own blood" (122). The ideologies and claims of power are in struggle with each other to have their *representations of space*, *representational spaces* and then *spatial practices*.

The tourists are also under threat; the French will not provide protection of the hotel, so leaving it is the most sensible choice for Stenham and his friends. Amar, who is a friend of Stenham, cannot do anything in his hotel room, while his people are being

murdered. Stenham takes him and Lee to Sidi Bou Chta, a holy spot in the mountains where the aid will be celebrated. He thinks: "Decadence, decadence, he said to himself. They've lost everything and gained nothing. The French had merely daubed on the finishing touches at the end of a process which had begun five hundred years ago, at least... No one could afford to be honest or generous or merciful because every one of them distrusted all the others; often they had more confidence in a Christian they were meeting for the first time than in a Moslem they had known for years" (339). He analyses the people's situation and cast of mind regrettably without taking any sides. He is aware that all these problems are the result of spatial or capitalist/colonial ideas. At Sidi Bou Chta, even Stenham feels unrestful: for he is an American (the USA supports France at that time for its bases in Morocco) and a Christian, he has to swallow the hateful glares and remark of a young Istiqlal man in a cafe: "'How did that foreign pig find his way to Sidi Bou Chta? Even here, and on the Aid, we have to look at these sons of dogs'" (340).

Istiqlal members come to the holy place to dissuade people to observe the aid. They aim to create an atmosphere of unrest there too, and to direct them to rebel against the French with them. When Amar returns to Fez with his friend Mohammed, he does not see smokes or a sign of fight, but when he goes to Moulay Ali's place asking him to take him to his family because of the tense atmosphere he learns that his family has gone to Meknes, a secure city. The families disregarding the importance of their *representational spaces* are divided and immigrate by the fear of death. So, it is clear that a politicized space causes its people to renounce their 'rights to the city', *spatial practices representational spaces* and *representations of space*. When the revolution breaks out with all its severity, Amar witnesses the French break into Moulay Ali's house and saves his life by escaping to the roof. Stenham on the other hand, leaves Amar alone in Fez without a family; this can be interpreted either as his coldness in character or as his prioritizing his own life. For either case, it can be said that the politicized nature of Fez is the fundamental reason of such indifference.

Even if the revolution is achieved, there is no hope for a healthy future in Morocco: "But after so many centuries in the deep-freeze of isolation, it was to be expected that, having been brought out of it, the culture should now undergo a very rapid decomposition" (210). The nationalists urge a European way of life on people and the result will be deterioration, loss of identity and unhappiness. The negative residual effects of the colonial period will be felt in the Moroccan cultural transformation.

## CONCLUSION

The novel opens the concepts of civilization and development into question, which will lead to the point that it is not the issue of these in fact, but the spatial (including economic and political) advantages of the colonial mind. This mind politicizes the space, formalizing the present and future life. Lefebvre warns people that spaces are the toys of capitalist/colonialist systems and they must reclaim their rights on space - spatial justice -

and encourages activism as a Marxist to bar the occupation of the system's accelerating power further: "...Lefebvre encourages the public to reclaim their cities and their bodies so they can live alienation-free lives" (Blank and Rosen-Zvi, 2010, 2). His vision serves as inspiration and guide to action for social change and individual happiness.

Lefebvrian concepts and theories resonate with the novel's epigraph in that both emphasize that all human shelters are transient, flimsy and subject to socio-politic transformations as socially constructed existences. His theory of spatial dynamics is useful to analyse the complex web of the interactions among subject (the colonizer), object (the colonized) and space in the novel. According to him, space is the determinant force, the cause of conflict, catalyst, and an arena of the power relations to shape both its own fate and the subjects', who are related to it. For him, every produced space is doomed to change after it completes its circle of life, when the people linked to it object to the order it imposes upon them. Although it seems passive, it holds the power of moulding both the people and events, because everything exists out of and over it.

In this frame, a Lefebvrian reading of *The Spider's House* shows how the novel sheds light on the historical/present state of the political, social and economic affairs in the politicized 'East' or the 'Orient', where political and cultural oppression are interwoven. As the reading shows, resistance against the colonial domination becomes necessary when the dominant force of *representations of space* is rejected by the agents of *representational spaces* or the native people. The novel is a warning against all colonialist/imperialist tendencies and shares the idea with Lefebvre that wars will continue as long as spaces are politicized (Lefebvre, 1991, 277) and unrest will represent itself in every quarter of life; there is no quietude in *spatial practices*, *representational spaces* and *representations of space*.

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