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PRODUCING SPACE, REPRESENTING GRIEF: SEPTEMBER 11 MEMORIAL IN AMY WALDMAN'S *THE SUBMISSION*¹

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Abstract

Published a decade after September 11, 2001, Amy Waldman's novel The Submission recounts the events about the project to build a memorial for September 11. Two years after the attack, a jury is commissioned to decide the winner of the blind memorial competition. After winnowing five thousand entries, the jury chooses two finalists: the designs named "the Garden" and "the Void." Following the long discussions about how the tragedy should be remembered in that memorial space, the design named "the Garden" wins. When the submission file is opened, the winner's identity as a Muslim-American is revealed which leads to a debate among the jury members. The news regarding the identity of the winner is leaked to a journalist and the chaos in the jury becomes nationwide. The debate on the symbolic associations and the practice of the memorial space goes along with ruminations on mourning, art, Islam, equality and democracy. Using Henri Lefebvre's socio-spatial dialectics as a theoretical framework, this study examines the representation and practice of "the Garden" in The Submission as a space to memorialize and mourn.

Keywords: Amy Waldman, The Submission, Henri Lefebvre, Space.

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MEKANIN ÜRETİMİ, ACININ TEMSİLİ: AMY WALDMAN'IN *THE SUBMISSION* ROMANINDA 11 EYLÜL ANITI²

Öz

11 Eylül 2001den on yıl sonra basılan Amy Waldman'ın *The Submission* romanı 11 Eylül için bir anıt inşa etme projesi etrafında gelişen olayları anlatır. Saldırıdan iki yıl sonra, katılımcıların kimliklerini gizleyerek başvurduğu anıt tasarımı yarışmasının kazananını belirlemek üzere bir komisyon oluşturulur. Beş bin başvuruyu eledikten sonra, jüri biri "Bahçe" diğeri "Boşluk" adında iki tasarımı finalist olarak seçer. Trajedinin bu anıt mekânında nasıl hatırlanması gerektiğine dair uzun tartışmaların sonucunda, "Bahçe" isimli tasarım kazanır. Başvuru dosyası açıldığında, kazananın bir Müslüman-Amerikalı olduğu ortaya çıkar ve bu jüri üyeleri arasında tartışmaya yol açar. Kazananın kimliğine dair haber bir gazeteciye sızdırılır ve jürideki kaos ülkenin geneline yayılır. Anıt mekânının pratiği ve sembolik çağrışımları üzerine yapılan tartışmalara yas, sanat, İslam, eşitlik ve demokrasi üzerine düşünceler eşlik eder. Bu çalışma, Henri Lefebvre'nin sosyo-mekansal diyalektiğini teorik çerçeve olarak kullanarak, *The Submission* romanında "Bahçe"nin hatırlama ve yas tutma mekanı olarak temsili ve pratiğini inceler.

Anahtar Kelimeler: Amy Waldman, *The Submission*, Henri Lefebvre, Mekân.

INTRODUCTION

Amy Waldman's novel *The Submission* addresses grief and trauma surrounding the terrorist attacks of September 11, 2001, along with its predecessors that refer to this tragedy such as Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, Don DeLillo's *Falling Man*, Art Spiegelman's *In the Shadow of No Towers*, Lynne Sharon Schwartz's *The Writing on the Wall*, Joseph O'Neill's *Netherland*, Ian McEwan's *Saturday* and Frederic Beigbeder's *Windows on the World*. Waldman's debut novel *The Submission* recounts the events about the project to build a memorial for September 11. It was published in the 10th anniversary of the terrorist attacks in 2011—that is also the year when National September 11 Memorial opened to the public at Ground Zero seven years after the architect Michael Arad had won the memorial competition with his design "Reflecting Absence" (Cleave, 2011). "Perfectly timed," the novel is "an alternative history of the memorialization of the 9/11 victims" (Cleave, 2011).

The Submission begins two years after September 11 attacks depicting jury members in the memorial competition arguing for the inherent qualities of a public memorial to commemorate such a tragedy. Once the submission file of the winning design named The Garden is opened, primarily the jury members and subsequently the whole country, thanks to the media, learns that the winning architect is a Muslim and his project is inspired by the image of a garden. This information

² This is a revised and expanded version of a paper presented at the 15th International Cultural Studies Symposium hosted by Ege University.

results in nationwide disarray and the mental associations of a garden are disputed along with several significant concepts such as art, Islam, equality and democracy in America. As a result of a long process of pressure and heated uproar, the designer named Mo Khan withdraws from the competition. Instead of the actual site of the tragedy, his design The Garden is constructed somewhere else as a private pleasure garden financed by a rich Muslim (Waldman, 2011: 296). Focusing on the private and public trauma of September 11 attacks which were targeted into the spaces that are regarded as iconic symbols of American power, the novel explores how humans attribute certain meanings and feelings to spaces. This study scrutinizes the representation and practice of The Garden in *The Submission* as a space to memorialize through Lefebvrian socio-spatial dialectics. Primarily, Lefebvre's analysis of space which includes *spatial practice*, *representations of space* and *representational space* will be briefly examined. Then the project and the site of memorial "The Garden" will be elucidated in the context of Lefebvrian triad explicating how that memorial site is *perceived*, *conceived* and *lived*.

HENRI LEFEBVRE'S SPATIAL TRIAD

Henri Lefebvre, who is considered to be one of the most significant Marxist thinkers of the twentieth century, has inspired different disciplines especially with his ideas on space, urbanization and everyday life. Especially Lefebvre's theories play a significant role in the subsequent analysis of social-spatial dialectics influencing prominent geographers such as Ed Soja, David Harvey, Rob Shields, Stuart Elden and Doreen Massey. In his magnum opus *The Production of Space*, he explicates how society and space are analyzed in a dialectical manner. Rejecting the earlier conceptualizations of empty space, Lefebvre analyzes space as a production and both a mental and a material construction. His aim in this book is to achieve a theoretical unity of space among the physical, mental and social fields (Lefebvre, 1991: 11). Merrifield also emphasizes this rapprochement between these three fields of space (the *physical* that refers to nature, the *mental* that refers to formal abstractions and the *social* that refers to human action and conflict) in Lefebvre's *spatiology* (2000: 171). This inquiry of space in Lefebvrian triad is so popular that it has been applied to understand certain dynamics in various spaces such as the financial spaces (Allen & Pryke, 1994), the Mobile Valley images (Dobers, 2004), street protests (McCann, 1999; Wahlström, 2010), public park (Conlon, 2004), casino space (Kingma, 2008), roadside memorial (Wood, 2009), and spaces for musical performance (Peterson, 2002; Kendall, 2014) for theatrical performance (Watkins, 2005) and for public art (Carp, 2004). This widespread use of Lefebvrian formula of social-spatial relations also indicates its power to provide an influential viewpoint to examine how members of a society give meaning to and practice space.

This spatial triad includes three categories: *spatial practice*, *representations of space* and *representational space*. In Lefebvre's theoretical schema, the first category is named as *spatial practice* which is the physical space or the *perceived space*. This *spatial practice* "embraces production and reproduction, and the particular locations and spatial sets characteristics of each social formation" (Lefebvre, 1991: 33). In the second category, Lefebvre examines *representations of space* which are classified as the *conceived space* or the mental space. They are "tied to the relations of production and to the 'order' which those relations impose, and hence to knowledge, to signs, to codes, and to 'frontal' relations" (Lefebvre, 1991: 33). They refer to the "conceptualized space, the space that scientists, planners, urbanists, technocratic subdividers and social engineers deal with" (Lefebvre, 1991: 38). Lefebvre gives "maps, plans, transport and communication systems, information conveyed by images and signs" (1991: 233) as examples of *representations of space*. Finally in the third category, Lefebvre defines *representational space* which is the *lived space* or the social space. These spaces either coded or not include complex forms of symbolism (Lefebvre, 1991: 33). Since these spaces are "directly lived through its associated images and symbols", they belong to the "'inhabitants' and 'users', but also of some artists and perhaps of those, such as a few writers and philosophers" (Lefebvre, 1991: 39).

Lefebvre categorizes the space as physical, mental and social but these three categories are indeed "three cameras projecting simultaneously onto any organisational event" (Zhang, 2006: 222). Schmid stresses that Lefebvrian schema is not based on three spaces that are independent from each other, rather they are "dialectically interconnected processes of production" (2008: 42). Therefore, the three categories of the spatial formula are related to each other and together form the essential dynamics producing spaces in a social formation.

REPRESENTATIONS OF SPACE IN AMY WALDMAN'S *THE SUBMISSION*

Waldman's novel touches upon significant points about the production of a space illuminating these three dialectically interconnected processes, namely the physical, mental and social. The academic interest on *The Submission* is generally motivated by analyses from the viewpoints of either trauma (Baelo-Allué, 2016; Estevez-Saa & Pereira-Ares, 2016; Jabarouuti & Manimangai 2014; Koçak, 2017; Mihaila, 2014; Zindziuviene, 2013) or memorialization (Keeble, 2014; Leggatt, 2016; Martin-Salvan, 2017; Morley, 2016). This study, using Lefebvrian socio-spatial dialectics, examines how members of a society attach meanings to and practice a space to mourn and memorialize. Such a theoretical framework would provide a better understanding of various private and public concerns about producing a space to remember the victims of one of the worst terrorist attacks of the world as Waldman impressively represents in her novel.

Beginning with the depiction of the mental space or the *representations of space* would be wise among the three Lefebvrian categories, since the novel basically deals with the meanings, symbols and associations of a garden that would become a memorial. The architect Mo Khan's plan of the memorial emerges as the primary *representation of space* depicting his mental map for memorializing September 11. The design was "a walled, rectangular garden" and at its center, there is "a raised pavilion meant for contemplation" (Waldman, 2011: 4). There are two canals quartering the space and each quadrant is decorated with living trees and steels tress made from the salvaged scraps (Waldman, 2011: 4). There is a wall enclosing the entire space on which the victims' names are written (Waldman, 2011: 4). Waldman's discussion of the personal and political concerns in relation to the space rests on what such a spatial design—a garden with a pavilion and two canals—does or may symbolize.

Before The Garden wins and the identity of the winner is revealed, the mental associations of this garden project is argued generally in its contrast to another popular design named The Void and within the framework of the essential characteristics of a memorial. Claire Burwell, whose husband was deceased in the attacks, stands for the families of the dead in the jury and thinks that the memorial should be a place for healing. That is why she supports The Garden and rejects the design named The Void because it is "too dark" (Waldman, 2011: 4). For Claire, The Void, which is designed as "a towering black granite rectangle, some twelve stories high centered in a huge oval pool" (Waldman, 2011: 4), is chaotic and thus unable to relieve the trauma and pain. Claire even mentions her nightmare about her husband's hand "reaching up from the water to pull" her down into the black pool around The Void (Waldman, 2011: 9-10). On the other hand, Ariana, another jury member, thinks that a memorial is a "national symbol, an historic signifier" and supports "visceral, angry, dark" design The Void because "there was no joy on that day" (Waldman, 2011: 5). "The tension between the women as they debate the merits of each design encapsulates one of the central themes of the novel, namely the requirements and intentions of the artist (or in this case, the architect) and the needs of those whose grief and loss the artistic edifice is meant to assuage" (Morley, 2016: 186). The differences of opinion between these two jury members epitomize different private approaches to the production of a public space to memorialize a tragedy.

In discussions among jury members, the idea of a garden is only associated to Europe and is described as "the fetishes of the European bourgeoisie" (Waldman, 2011: 5). No one in the jury relates it with Islamic gardens or finds any Islamic architectural feature in the design. However, once The Garden wins and the identity of the winner as "a goddamn Muslim" (Waldman, 2011: 16) is revealed, a new bunch of associations appear and soon The Garden and what it represents become a part of national agenda. As the novel progresses, it begins to illuminate several private and public concerns about mourning.

The readers are provided with an insight into the personal traumas of not only Claire but also Sean Gallagher whose firefighter brother was deceased in the attacks. Sean's feelings and opinions about The Garden are quite different from those of Claire and this difference enables Waldman to argue possible mental associations of a memorial space in a wider range. "Both Claire and Sean are victims but they are separated by ideology (Claire is liberal; Sean is conservative) and by social class (Claire is a wealthy WASP; Sean is working class and undereducated)" (Baelo-Allué, 2016: 174). Sean's anger and grief play a significant role in not only reflecting a private trauma but also in instigating public uproar about the production of a memorial designed by a Muslim-American architect. As Scharper explains, "the Garden, or at least the concept of a garden, does not heal. It causes chaos, hatred, destruction and death—not because there is anything wrong with the design but because the designer, Mo (Mohammed) Khan, is a Muslim" (2012: 33). The Garden together with its associations is everywhere on the newspapers, TV and streets. The Garden soon is related to Islamic paradise; even Claire, who has interpreted the design as a perfect site for healing, feels uncomfortable with what The Garden would mean for different people: the trees and the paths in the design which would provide consolation to the families of the deceased would fatten the Islamic extremists' fantasies of eternity (Waldman, 2011: 117). The Garden is widely associated with "a martyr's paradise," "A jihadi playground," (Waldman, 2011: 189) "Trojan horse" (Waldman, 2011: 189) and regarded as "an assault on America's Judea-Christian heritage, an attempt to change its cultural landscape" (Waldman, 2011: 116). Even an anti-garden sticker "a green foursquare gouged by a red slash" is created and begins "appearing on car bumpers, hard hats and T-shirts" (Waldman, 2011: 126). There are people around carrying signs which read "Save the Memorial," or "No Victory Garden" (Waldman, 2011: 127).

In the midst of such a chaotic social unrest, Khan is not that eager to defend his design or answer questions because he thinks that he would not be judged with such accusations or suspicions if he was not a Muslim. An article in *The New Yorker* evaluates that what is done to Khan is unfair and he should be judged only by his design because "in venturing into public space, the private imagination contracts to serve the nation and should necessarily abandon its own ideologies and beliefs" (Waldman, 2011: 125). However, Khan, the article goes on, "by refusing to discuss the possible meanings of his memorial, fuels those stereotypes" (Waldman, 2011: 125) provided by his opponents who think that Muslims cannot be trusted by referring to the concept of taqiya.

Surprisingly Khan says a few words about his design at a public hearing displaying what he had on his mind when he was working on the mental conceptualization of the memorial space. Emphasizing the element of mourning, he explains this mental representation, especially the symbolic meaning of the wall around The Garden: "To me, the wall framing the garden, the wall with the names,

is an allegory for the way grief frames the aftermath of this tragedy. Life goes on, the spirit rejuvenates—this is what the garden represents. But whereas the garden grows, and evolves, and changes with the seasons, the wall around it changes not at all. It is as eternal, as unalterable, as our mourning—” (Waldman, 2011: 216-217). Interrupted by hisses, slogans, boos and chants, he tries to explain that on this representation there are many influences ranging “from Japanese gardens, modern artists and architects . . . and the gardens now called Islamic” (Waldman, 2011: 217).

In addition to the angry mob constantly interrupting Khan’s speech, he is also supported. One participant asked “Since when did we become so afraid of learning from other cultures?” (Waldman, 2011: 222). Another participant appraises the design as “poetic” and “healing” and adds that “any reference to Mohammad Khan’s religious background or heritage is a disgrace, an insult to what this country is” (Waldman, 2011: 223-224). Positive or not, this diversity in the way Khan’s design is interpreted is the central motif Waldman reveals to underline the differences in the way a space is associated with in the mental field.

A new light to the discussions about The Garden is brought due to the expressions of an undocumented Bangladeshi, immigrant woman named Asma who lost her husband in the attack. In addition to Claire and Sean, Asma is another victim whose sufferings are impressively elaborated by Waldman. Although Claire, Sean and Asma “are all victims their views on the Garden are very different” (Baelo-Allué, 2016: 174). At the public hearing on the memorial design at city hall, Asma attempts to correct what the idea of a garden represents in the Islamic tradition:

You talk about paradise as a place for bad people. But that is not what we believe. That is not who the garden is for. The gardens of paradise are for men like my husband, who never hurt anyone...I think a garden is right...because that is what America is – all the people Muslim and non-Muslim, who have come and grown together. How can you pretend we and our traditions are not part of this place? (Waldman, 2011: 230-231).

Despite the public support provided by Asma’s speech, Khan and his design are still in the target of a hostile mob. Even his biggest supporter Claire who wants to get rid of all her suspicions about Khan, is unsatisfied because Khan is not that cooperative.

There is a significant moment between Khan and Claire that underlines the dominance of *representations of space*. When Claire wants Khan to answer the questions about Islam and his intentions, Khan begins drawing two intersecting lines on a pad and asks what this is; Claire said “A Cross”. Then he turns it diagonally and asks again; she says “An X”. Then he draws a square around the cross and asks again; she says “A window”. Khan draws more lines and Claire resembles them to checkerboard, Manhattan and a grid. Then Khan answers: “It’s

all of those things, or maybe none of them. It's lines on a plane, just like the Garden," he continued. "Lines on a plane. Geometry doesn't belong to a single culture" (Waldman, 2011: 268-269). Khan wants Claire to see space not as a mental sphere composed of signs and symbols of a specific culture or religion. But Claire answers "The problem isn't just the associations I bring but those your fellow Muslims might bring. They'll read it a certain way" (Waldman, 2011: 269). The word "read" is meaningful for highlighting the mental associations of a space: even though the mental map of The Garden project just includes lines on a plane, it is hard for Claire to evaluate the project just like any other geometrical representation. Claire is worried that even if she manages to see The Garden more than a *representation of space*, some Islamic extremists might still associate it with the martyr's paradise. Claire wants "the Garden pure again, free of associations, free of Khan." (Waldman, 2011: 272). Claire yearns to free this memorial space from any ideological, religious or cultural associations; however, this freedom is impossible due to the social climate of the country and Khan's unwillingness to explain. For this reason, she draws her support back. In a nation that is divided on the possible associations of the mental space created by a Muslim architect, Khan withdraws from the competition and leaves America.

SPATIAL PRACTICE AND REPRESENTATIONAL SPACE IN AMY WALDMAN'S *THE SUBMISSION*

The Garden becomes more than a *representation of space* and attains the quality of *spatial practice* in the Lefebvrian schema once a rich Muslim commissions The Garden and has it built as his private pleasure space. At the end of the novel, twenty years go by and Claire's son William who was six years old at the time of the tragedy has grown up and becomes "a broad-shouldered young man" (Waldman, 2011: 297). William's girlfriend Molly decides to make a documentary about the memorial competition which she calls as "a 'seminal moment' in American cultural history" (Waldman, 2011: 286) and interviews a lot of people who were engaged in the discussions about The Garden and its possible associations. William together with his girlfriend meets Khan for an interview at the end of which Khan takes them to the private pleasure garden. There they begin video chatting with Claire online. Claire understands that it is The Garden even at first glimpse. The canals, the trees, the pavilion are all there and the moment Claire sees this garden, it becomes a *representational space* in which the social actor lives and experiences the space with its symbols. At that moment, Claire closes her eyes and "Cal felt closer than he had in twenty years" (Waldman, 2011: 297). There she was in this *representational space* embracing consolation and healing.

Aside from the inherent qualities of the original plan, there are differences in private pleasure garden, as well. The names of the dead people are not on the walls and there are no steel trees and there is an Arabic calligraphy that makes

Claire uncomfortable. This disturbance indicates that she is still uncomfortable about the possible mental associations despite all those years. All these changes according to William should be the rich Muslim's adaptations but Claire is not satisfied and still feels troubled with possible mental associations. When Khan is asked about these changes, he gives the answer as "use your imagination" (Waldman, 2011: 298). Khan's answer shows that Khan wants Claire to practice this space not according to certain prejudiced *representations of space* but as a *representational space* in which she makes her own associations in her imagination thereby finding the solace she has been searching for.

In addition to Claire, William also practices the private pleasure garden as a *representational space* associating the place not with Islamic elements but his deceased father. William's experience can be understood by remembering a part from the beginning of the novel. In the week the jury learns the identity of winning design, William dreams "that his father couldn't find his way home" (Waldman, 2011: 83). In the morning Claire wants the children to collect stones and starting with the space of the tragedy, they begin stacking stones in several parts of the city. Using the stones as the bread crumbs in Hansel and Gretel, they make "a trail for their daddy" stacking the last pile of stones in the garden of their house (Waldman, 2011: 83). The novel ends with a reference to this use of stones. In the private pleasure garden, William stacks rocks in a corner and shows this heap of pebbles to her mom and the novel ends with the sentence "In Khan's garden, her son had laid his hand. With a pile of stones, he had written a name" (Waldman, 2011: 299). When William practices the private pleasure garden according to his own imaginary set of symbolic connections, this garden becomes a *representational space*, a space for remembering and mourning for William and Claire and a home for Cal.

The ending of the novel is significantly meaningful since it rests on *spatial practice* and *representational space* rather than the dominance of *representations of space*. The novel could have finalized when Khan withdraws from the contest amid the national chaos regarding the connotations of a garden for memorializing that tragedy. In such an ending, the novel would have alluded to the dominance of the mental dimension of space in which a garden design would not be produced as a memorial site due to its mental associations in an Islamic context. In contrast to an emphasis on the mental dimension, Waldman's ending contributes to the appraisal of social dimension of space in which the main character and her son fight with several mental schemas and experience space according to their feelings and needs. Of course Khan's design is not the official public memorial, but in Waldman's imagination it serves to heal William and Claire, privately. Merrifield highlights the organic quality in Lefebvre's analysis of space: "in Lefebvre's hands, space becomes redescribed not as a dead, inert thing or object, but as organic and fluid and alive; it has a pulse, it palpitates, it flows and collides with other spaces. And these interpenetrations—many with different temporalities—get

superimposed upon one another to create a *present space*” (2000: 171). Waldman, with such an ending, celebrates the organic quality of space, and William and Claire (although it is a little bit harder for Claire due to the Arabic calligraphy) manage to create a “*present space*” to memorialize and to heal their grief twenty years after the memorial competition.

Waldman’s novel is an inspiring meditation on the socio-spatial dialectic with different dimensions of space. Furthermore, a close look at the official website of the novel *The Submission* makes it obvious that Waldman has an extensive knowledge about the production of spaces. The website illuminates “a collage of sources that fed in to *The Submission*—a random snapshot of [Waldman’s] brain when [she] was working on the novel” (Waldman, 2011, August 8). Among those sources are Lin’s Vietnam Veteran’s Memorial, Schneider’s Cubes, Denning’s Stumbling Blocks, Eisenman and Serra’s Berlin Memorial to the Murdered Jews of Europe, Yamasaki’s World Trade Center, Utzton’s Sydney Opera House, Murdoch’s Flight 93 Memorial and etc. The public and private concerns about the production of these spaces contribute to a narrative that explores space as a mental, physical and social construction.

From the beginning Waldman is so attentive to the mental symbolic connotations. Talking about the cover of the book which includes two French curves (Waldman and cover designer note that these shapes are mostly assumed to be related to the Arabic even though they are completely secular) on a black surface, Waldman says that “the design seemed perfect for a novel that is about how to read symbols...and how to read people” (TheSubmission, 2012, June 28). In addition to the cover, Waldman’s interest to explore the power of symbols is evident in the epigraph from an unidentified Pashto poet³ who states that “Like the cypress tree, which holds its head high and is free within the confines of a garden, I, too, feel free in this world, and I am not bound by its attachments” (Waldman, 2011). This rumination on freedom and confinement using the tree in a garden as a symbolic element highlights the dominance of the mental aspect of space. The tree may be related with Claire because even though the project of *The Garden* helps her to relieve her grief, Claire is disturbed by the identity of the Muslim architect, his uncooperative recalcitrant character and the public turmoil. The novel projects Claire’s attempts to free her mind from the mental associations of a garden while she is commemorating her husband. This tree motif can also be seen in the division among the chapters in the novel. For four chapters, Waldman uses a square divided

³ Even though under the epigraph, an unidentified Pashto poet is indicated as the writer, in the copy rights page, Waldman notes that this is quotation from *The Afghans*, by Mohammed Ali Kabul. Pope comments on that as “at the very start of the novel, Waldman tells her readers that she’s specifically interested in the way identity is obscured in the few words denoting the authorship of the passage—“an unidentified Pashto poet”—and the re-established and complicated in another sentence on an adjacent page by establishing that the quote appears in Ali’s work” (2016: 20).

into four sections (four squares within a square) which looks like a window with grid. In the first chapter, in one small square, there is a cypress tree; in the second one there are two cypress trees in two small squares; in the third one, there are three cypress trees in three small squares and in the fourth one, there are four cypress trees in all four squares. The last section that narrates William's physical and Claire's virtual tour into the private pleasure garden begins with the image of one single tree that is not confined by a square. In a way, this image of a free and unlimited tree indicates that the characters focus on their feelings and needs rather than on the public mental associations of a garden, and independently practice that memorial space. Even though there are some distracting elements such as Arabic calligraphy for Claire, the mother and son maintain to resist confining associations and experience this space. Waldman's contemplation on terrorism, Islam, art, democracy using the idea of a garden project for memorializing September 11 rests on the dominance of *representations of space* in which the characters publicly and privately think and talk about the memorial competition process. However, the ending which illustrates the mother and son experiencing the private garden illuminates the *spatial practice* and *representational space*. In addition to the political, ethical and aesthetic concerns, Waldman elucidates space with its mental, physical and social aspects in her dazzling novel about the aftermath of September 11.

CONCLUSION

To sum up, Lefebvre in his theorizations of how space is produced defines three dialectically related categories of space: physical, mental and social. This categorization provides a good lens to negotiate certain dynamics on the production of a memorial space in Waldman's novel. The design named The Garden emerges as a space with these three dimensions. Dominantly, The Garden appears as a mental space leading the country into a debate about what a garden designed by a Muslim- American architect might be associated with. The Garden is accused of being a representative of Islamic garden, a martyr's paradise, a jihadist arena and of being an attempt to islamicize a Judeo-Christian landscape. The rich Muslim's commissioning of The Garden enables analyzing it as a *spatial practice* and a *representational space*. At the end of the novel, William and Claire experience this physical space. This *spatial practice* becomes a *representational space* when they free their minds from cultural prejudices and use their own imaginations, even though it was still a little bit hard for Claire. According to Lefebvre, *representational space* "is the dominated—and hence passively experienced—space which the imagination seeks to change and appropriate. It overlays physical space, making symbolic use of its objects" (1991: 39). William and Claire fight with this dominant perception of a garden designed by a Muslim associating it not with the terrorists, the martyrs, or jihadists but with their deceased loved one. At

the end of the novel, The Garden is clearly not a martyr's paradise but a home for Cal and a space of healing for William and Claire.

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