

MAPPING POWER AND SPACE IN DETECTIVE FICTION: FROM CHRISTIE'S CLOSED CIRCLES TO CHANDLER'S URBAN LABYRINTHS

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Abstract: This article examines the complex interplay between spatial representation, power dynamics, and ideology in crime fiction by comparing Agatha Christie's *Golden Age* detective stories with Raymond Chandler's *hardboiled* urban novels. Drawing on theoretical frameworks developed by Michel Foucault, Henri Lefebvre, and other spatial theorists, the study employs qualitative textual analysis within a geocritical framework to investigate how space functions as a dynamic agent rather than a passive backdrop in both authors' works. In Christie's novels, the enclosed settings of country estates and English villages—defined by moral scrutiny and rigid social hierarchy—operate as ideological microcosms where crime, investigation, and restoration unfold within controlled boundaries. In contrast, Chandler's Los Angeles manifests spatial fragmentation and ethical ambiguity, embodying the disorienting effects of modernity. Through this comparative geocritical reading, the study argues that both writers transform narrative space into a medium of social critique, articulating cultural anxieties about order, authority, and epistemic instability. Ultimately, the paper posits that detective fiction transcends its conventional role as a puzzle genre, instead functioning as a cartography of modern consciousness that maps tensions between containment and chaos, visibility and secrecy, conservatism and revolt.

Keywords: geocriticism spatiality, ideology, authority

Abstrak: Artikel ini menelaah keterkaitan kompleks antara representasi ruang, dinamika kekuasaan, dan ideologi dalam fiksi detektif, dengan membandingkan kisah era *Golden Age* karya Agatha Christie dan novel *hardboiled* urban karya Raymond Chandler. Berlandaskan kerangka teoretis dari Michel Foucault, Henri Lefebvre, dan para teoretikus ruang lainnya, penelitian ini menggunakan analisis teks kualitatif dengan pendekatan geokritik untuk menelusuri bagaimana ruang berfungsi sebagai agen dinamis, bukan sekadar latar pasif, dalam karya-karya kedua pengarang tersebut. Dalam novel-novel Christie, ruang tertutup seperti rumah bangsawan dan desa Inggris—yang diwarnai pengawasan moral serta hierarki sosial yang ketat—menjadi mikrokosmos ideologis tempat kejahatan, penyelidikan, dan pemulihan sosial berlangsung dalam batas-batas yang teratur. Sebaliknya, Los Angeles dalam karya Chandler merepresentasikan fragmentasi ruang dan ambiguitas moral, mencerminkan disorientasi akibat modernitas. Melalui pembacaan geokritik yang bersifat komparatif, penelitian ini berargumen bahwa kedua penulis mengubah ruang naratif menjadi sarana kritik sosial yang menyingkap kegelisahan budaya terhadap tatanan, otoritas, dan ketidakstabilan pengetahuan. Pada akhirnya, artikel ini menegaskan bahwa fiksi detektif melampaui fungsi tradisionalnya sebagai genre teka-teki, dan justru berperan sebagai peta kesadaran modern yang memetakan ketegangan antara keteraturan dan kekacauan, keterlihatan dan kerahasiaan, konservatisme dan perlawanan.

Kata kunci: geokritik spasialitas, ideologi, otoritas

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INTRODUCTION

The concept of space, and how it is mapped and represented in crime fiction, is deeply connected to social dynamics and power relations. Michel Foucault (1977) conceptualized power as a fluid network of interactions involving individuals, groups and institutions, permanently affecting the balance between and among them. Power is intertwined with space, which gains meaning through these fluctuating power relations.

In “Questions on Geography,” Foucault (1980) highlights space’s active role in shaping power dynamics, arguing against the notion of space as an empty, passive container. Instead, he emphasizes its significance in the development and production of events. Individuals’ connections to the places they identify influence their actions and decisions, making space a key component affecting social, cultural, and literary analysis. Foucault (1990) identifies two crucial ways in which space pervades the social fabric with meaning: geographically and through data derived from spatial markers.

STUDY HIGHLIGHTS

Foucault’s (1990) concept of the “cartography of power” examines the interwoven dimensions of power within social interactions. Specific spaces assigned to social institutions, like asylums or prisons, reflect a broader social order in which each participant’s position affects power distribution. In *The History of Sexuality*, Foucault (1980) explores the spatial arrangement of the “normal” versus the “pathological,” showing how space reveals power’s exercise and endurance. Similarly, in *Discipline and Punish*, he emphasizes dynamic and changeable spatial arrangements, where the spatial distribution of social forces shapes individuals and groups. Authoritative power keepers monitor, manage and collect data about their subjects, constructing their identities and instilling self-regulation through surveillance.

Time and space’s inseparable nature becomes apparent when considering the influence on spatial organization of historical events. Henri Lefebvre (1991) differentiates between abstract and social space in *The Production of Space*, arguing that social space, shaped by human involvement, can become a subject of conflicting processes. He states, “It would be more accurate to say that it [space] is at once a precondition and a result of social superstructures. The state and each of its constituent institutions call for spaces - but spaces which they can then organize according to their specific requirements” (Lefebvre 1991: 85). This view sees space as both an effect and a defining dimension of power structures, involving exchange and flows of materials and energy.

METHODOLOGY

This study adopts a qualitative textual analysis framed within a geocritical perspective, focusing on how space functions as a dynamic construct in the works of Agatha Christie and Raymond Chandler (1939). The analysis is grounded in the theoretical paradigms of Michel Foucault (1980), Henri Lefebvre, and other spatial theorists, viewing space as both a social product and an ideological expression.

The geocritical approach allows for the examination of how fictional spaces reflect and reshape cultural anxieties, class hierarchies, and mechanisms of power. Rather than treating setting as a static background, the study reads spatial representation as a discursive practice that articulates the intersection between narrative structure and ideology.

Primary data consist of selected novels by Agatha Christie (1920) (*The Murder of Roger Ackroyd*, *The Mysterious Affair at Styles*, *Murder at the Vicarage*) and Raymond Chandler (1939) (*The Big Sleep*, *Farewell, My Lovely*). These texts are analyzed through three main stages: spatial mapping, identifying how locations, boundaries, and movement are constructed and described; Ideological reading, interpreting how spatial arrangements encode relations of authority, surveillance, and social order; Comparative synthesis, contrasting Christie’s (1926) enclosed,

moralized environments with Chandler's fragmented, urban labyrinths to uncover how both articulate cultural responses to modernity.

Through this qualitative-geocritical method, the study argues that detective fiction transforms spatial form into a site of ideological negotiation—where space is not merely represented, but actively produced, contested, and read as a metaphor for epistemological and cultural tensions in modern life.

The generic and ideological coordinates associated with space and spatial configurations in crime fiction in general, in Christie's mysteries and Chandler's hardboiled crime fiction in particular, are relevant to an examination of how the discursive practices of their narratives construct meaning, suspense, tension, as well as an engagement with social issues, whether complicit or critical of them. A broad generalization will state that Christie's representation of space has to do with contained, upper or middle class environments away from the hustle and bustle of the big cities. In cosy, comfortable villages in Southern England, country houses and their spacious, yet exclusive rooms are linked to the labyrinthine structure of the puzzle narrative with red herrings, with frequently misleading clues. However, the initial confusing space arrangements will not prevent the restoration of rationality and order, which had been temporarily broken by the perpetration of the murder. The character that restores order is obviously the detective, Hercule Poirot or Miss Marple. The detective, like the cartographer, deals with the spaces of the plot, systematically mapping them, thus understanding and making sense of the convoluted narrative. Golden Age detective fiction features recurring cosy places. In his exclusive, narrow space a small group of people are usually isolated during the murder investigation. It is taken for granted that the murderer is always an insider, not an outsider or stranger, although, apparently paradoxically, Hercule Poirot, the detective is an alien outsider, initially seen as a war refugee. Snell (2006) notes that authors like Christie were in favor of close communities, "within which they could create and resolve a crime in the context of everyday life and an inward-looking set of characters, where they could expound principled ideas, disrupt privacy, and reassert moral authority" (24). This closed circle can be transplanted into various physical locations, depending on the nature of the murder and the characters involved. Despite the potential for multiple murders, the emphasis remains on restricted confines.

Understanding the centrality of the cozy, rural, genteel landscape to personal identity and the powerful effect its shifting boundaries had on Golden Age readers is considerable. The psychological landscape of the mystery as mirrored in the settings of these novels amounts to an anthropological snapshot of life, culture, and class in one specific section of inter-war England, a world which, away from the distractions of the city, was familiar to Christie. Unlike these British spatial configurations, Raymond Chandler's representations encompass much vaster urban spaces, equally labyrinthine, but grimmer and grimmer, grittier, in which rampant corruption is almost everywhere. Chandler's Los Angeles in the inter-war age is seen, in a way like that of T.S. Eliot in his *The Waste Land*, as a world of moral decay and ambiguity, whose dark alleys, bars, night clubs, hostile office buildings appear to suggest systemic corruption and violence, a jungle that has replaced any attempt at social order. Power struggle in the context of fierce competition, of poverty and nervous breakdowns complete a very depressing spatial, psychological and social setting, in which the detective is unlikely to be the ultimate redeemer.

Represented space in Chandler's (1940) hardboiled fiction transcends the physical dimension, being ideologically-bound, engaging with genre conventions, social relations and power mechanisms. In this form of fiction, space is not a decorative background or passive addition, but it displays a considerable narrative force on its own, pervaded by epistemological and ideological value. Crime fiction, in its Golden Age form, accommodates spatial coordinates within constructed mental maps, meant to be of use for the investigator's deduction skills and for the reader's process of interpretation alike

RESEARCH RESULT

Agatha Christie's *The Murder of Roger Ackroyd* and *The Mysterious Affair at Styles* are instances of discursive acts whose spatial containment in the form of cosy country houses, leisurely garden strolls, comfortable drawing rooms - is not employed to highlight narrower forms of movement, but to contribute to the management of the interpretive logic. Christie's detective stories,

usually limited to confined cartographies, observe the recognizable formal mode of the closed-circle mystery which renders them more user-friendly, so to speak, and more complex. In *Murder at the Vicarage*, the peaceful village of St. Mary Mead turns out to be an ideological heterotopia, its rural appearance concealing systems of surveillance, repression and transgression. Barthes's (1974) discussion of textual codes and narrative lacunae sheds light on the ways in which space in these narratives is no to be taken for granted from the beginning, but to be read, decoded, and finally reconstructed.

In *The Big Sleep*, Raymond Chandler (1939) departs from the English village mystery's enclosed simplicity and offers a geography of noir: a city palimpsest of degenerate mansions, streets shrouded in fog, and dubious hotels. Chandler's Los Angeles is not like Christie's properly furnished interiors but a broken, labyrinthine city that defies cartographic containment. The detective here operates not through logical inference but through existential bewilderment, spatial obscurity, and rambling disorientation.

In *The Production of Space*, Henri Lefebvre (1991) had started from the idea that space is not an empty vessel but an active social process with political, economic, and ideological factors building it actively (Lefebvre 26). He theorizes space both as a social product and an ideological battleground. His three spaces - spatial practice, representations of space, and representational spaces - enable one to examine detective fiction as producing meaning not only through narrative but also through spatial structure. In *The Mysterious Affair at Styles*, the country house is literally a locus of control: movement is regulated, entry and exit are monitored, and even the physical layout of the house itself—locked doors, inaccessible wings—invites in the prearrangement of the crime. Lefebvre's emphasis on the dialectical tension between space and power comes together here: the house is a panoptic institution, a place where spatial knowledge corresponds directly with power. Thus, represented space is at the intersection of artistic craft and vision and of important ideological compulsions. The Golden Age detective fiction inclines towards valuing this construction, putting crime within highly codified spatial environments—country mansions, English villages, and drawing rooms—themselves being symbolic representations of larger socio-political forces. For example, Fernly Park country house in *The Murder of Roger Ackroyd* will be seen as a metaphor for spatial class surveillance and repression. Its corridors, rooms, even furniture are loaded with tensions between gentry and servants, between dissimulation and openness. The whole investigation rests on the spatial logic of the house—who had access to what room at what time and through what route - and this is an echo of social constraint that holds its inhabitants in place.

In *Murder at the Vicarage*, Christie's deployment of the English village as a miniature, highly panoptic spatial unit formulates the ideological ground of narrative space. The village is less a rural location than a compact system of gazes, social norms, and controlled movement. Each hedge, lane, and cottage window is a vector of narrative surveillance. The killer's prestidigitation is founded on manipulation of such affordances of space, and the detective's triumph on restabilizing narrative sense over fractured spatial field. Barthes' (1974) "readerly" text gains new sophistication here: while the novel may appear mimetically unassuming, it invites active decoding of symbolic space, a bricolage of structural myths inscribed within surface realism.

In Raymond Chandler's *Farewell, My Lovely*, space discourse will be seen as transformed completely from the confined spaces of Golden Age environments into a more fluid, city chaotic sprawl. Los Angeles in Chandler's world is a world of indeterminacy and decay - defined by transient hotels, bugged institutions, and dark alleys. Spatial coherence is collapsing under the pressure of systemic decay, and narrative rationality is repaced by atmospheric disorientation. Marlowe's investigations are often stopped or misdirected by the city's labyrinthine and contradictory cartography: here, discourse operates as spatial alienation. The reader, like the detective, becomes entangled in a maze of half-truths and unstable signifiers.

Returning to Christie's *Murder at the Vicarage*, the investigation of craft and ideology involved in spatial mapping will engage with the nominally tranquil village realm in St. Mary Mead as a clearly regulated spatial environment in which gender roles, class interactions, and shared knowledge are stored and used socially and spatially. The vicarage, the inn, and the church are not mere passive environments here but are ideological markers: their form and deployment by characters reaffirm the moral organization of the village. Lefebvre's lived space, its felt, experienced, affective nature of

spatial experience - is the theme of such fictions, where the reader is asked to “walk through” such spaces, reconstructing events not only temporally but also spatially. The immersive nature of these books depends on this spatial embodiment: readers as agents in the process of communication don’t just look; they inhabit, read, and navigate.

The Mysterious Affair at Styles also stages the tensions latent in Edwardian domestic building. The sprawling country house at Styles Court, with its subdivided rooms and inherited capital, can be seen as a site of struggle over competing claims of authority based on generation and gender. The deadly agent – poison - and its delivery become comprehensible only by means of a specific reading of the space: who enters the victim’s room, from which direction, and when. These are not only narrative techniques but dramatizations of power dynamics inherent in social space.

Lefebvre’s triadic model of lived, conceived, and perceived space may be seen as at work here. Perceived space is constructed from the very detailed topographies provided by the narrator or even by visualisations such as floor plans, as in Christie’s novels. Conceived space works ideologically, constructing places like parishes or country houses as promoters of national identity, moral order, and class stability. Lived space then becomes the most active layer, in which such spaces are invested with feeling, charged with transgression, memory, suspicion, and supplying the readers with an ideological experience of the world of fiction.

This theoretical framework applies to American hardboiled fiction too, in which urban geography replaces the apparently more pastoral world of rural Britain but is by no means less ideologically charged. In Raymond Chandler’s *The Big Sleep*, Los Angeles is a space maze - its geography fractured, immoral, and unintelligible. Space here is not a vessel for meaning but a collapse series of moral decay. The city’s topography—replete with cheap motels, lavish mansions, and anonymous offices—enacts a noir epistemology of alienation and dislocation. The detective, moving through these disjunctive zones, enacts a spatial reading of power and secrecy. Similarly, in *Farewell, My Lovely*, spatial disorientation becomes a narrative strategy. Marlowe’s movement through racist ghettos, corrupt institutions, and faded glamour hotels undercuts any illusion of stable spatial hierarchy. Instead, city space is a site of violence and exclusion, where murder simply makes more evident what has long been repressed or concealed by means of the modernist architecture.

Christie’s English countryside is to be examined as both a familiar map and as a symbolic minefield, whose peace is temporarily, if not irreparably shattered by the perpetration of a murder. This is no coincidence: the violence is a spatial transgression, rendering the home or village a border zone, a threshold of epistemological doubt, considering Westphal’s ideas (2011). The murder violates not just moral categories but also spatial ones, compelling characters and readers to rethink familiar landscapes in the shadow of suspicion.

Golden Age detective fiction, therefore, is greater than a deductive story - it is a spatial hermeneutics practice. The detective, within this schema, is a geocritical agent: semiotician, cartographer, breaking down meaning through the intersection of spatial and narrative signs. Whether following trails on a Styles carpet, perusing the whereabouts of a dictaphone in Roger Ackroyd, or gliding through the obscure, liminal zones of Chandler’s Los Angeles, the genre offers a demanding spatial reading. Space is not here the passive backdrop against which action takes place; it is itself the discourse out and through which narrative, ideology, and identity are articulated.

Displaced in Christie’s clue-puzzle and in Chandler’s hardboiled version of crime fiction, spatial form is an ideologically inflected site of ideological work. In the physical confinement of the English country house or the distributed entropy of Los Angeles, crime fiction generates an overdetermined, formalized map of cultural unease and social contradiction. These novels don’t merely employ space; they theorize, stage, and remap it. By the entanglement of narrational form and spatial production, the detective genre maintains the psychic and political geographies of our era.

Agatha Christie’s *The Murder of Roger Ackroyd* accomplishes this in its tightly closed village and hierarchically built estate of Fernly Park. There is controlled visibility and mobility here—some individuals can travel about whereas others are contained in a specific space, performing the social hierarchies embedded in the house structure. The detective, Foucault’s panopticon observer, is above it all in terms of epistemology—he does not only collect clues but intrudes upon spatial hideaways. Similarly, in *Murder at the Vicarage*, the title clerical home is an institutional location of

observation and judgment, its social centrality providing moral authority and discursive authority. It is no accident that confession and surveillance take place in such sanctified home locations.

The title estate of *The Mysterious Affair at Styles* is an extremely closed system: its inhabitants are a closed system of possible guilt, each contained in their position and role within the house. The process of detection recapitulates what Edward Soja (1996) might call a trialectic of space—sewing together felted space (the design of the building), thought space (the ideological role of the estate), and experienced space (the personal, affective lives of the characters). The manor house is not so much the location of crime, but an inscription of space that charges colonial hierarchies, patriarchal norms, and post-war fears. The mapping of routines and rooms is a means of mapping power itself, using spatialities not simply to address a crime but to impose a kind of spatial rationality—a reshaping of social relations in terms of spatial knowledge.

Chris Barker's (2008) difference between space (as abstract, unmarked, open) and place (as lived, meaningful, symbolically inscribed) is also helpful here. In detective fiction, the crime scene is first space—a space of in-between disorder, trauma, and disturbance. The detective's job is then to make it place—a knowable, ordered, narrative-explaining space through interpretive work. In *The Murder of Roger Ackroyd*, the drawing room is precisely such an occupied space; in *Farewell, My Lovely*, it could be a seedy office or empty building provisionally rendered readable through narrative reconstruction. These are not ideologically neutral acts of interpretation, but processes driven by ideological, cultural, epistemic, and narrative dominance.

In fact, the building of space into place, of uncertainty into meaning, is a performative act of politics. It authenticates boundaries (social, moral, spatial) even as it reveals their provisional status. Sight and order are restored by the detective, but that order is most commonly complicit with hegemonic ideologies: maintaining property, reasserting class, or restoring patriarchal authority. The genre therefore establishes a paradox. It survives on spatial dislocation but finally depends on spatial fixity; it hints at epistemic diversity, but culminates in solitary, authoritative reading.

Under these circumstances, the crime scene's atmosphere—suburban vicarage, rotting mansion, or neon-lit street corner—is an ideological site. For Mitchell (2002), they are not just narrative locations but "imagined geographies" which constitute and are constructed by power. Golden Age and noir detective fiction, both in their own manner, map the semiotic geography of modernity: guilt is spatialized, suspicion is mapped, and authority is diagrammed. The detective, therefore, is not only a mystery solver, but a social cartographer—a character who makes visible the otherwise invisible architectures of control, memory, and ideology.

Finally, the Golden Age's manipulation of spatial tropes cannot be dissociated from its representational politics, and Stephen Greenblatt's version of cultural poetics or *Ne Historicism* has also been invoked in this interaction between text, discourse, contexts. In *Renaissance Self-Fashioning*, Greenblatt (1980) has supported the view that literature is not simply a mechanical reflection of social ideologies but an engaged participant in their construction, performance, and contestation. Golden Age detective fiction, for all its apparent structure around the solution to disorder, including the question whether Christie (1936) and Chandler are crime birds of a feather, so to speak, frequently puts into question the very dichotomies it seeks to consolidate. The genre's plot devices—the locked room, the secret passage, the misleading map—are not only plot devices but figural manifestations of greater social and epistemological unease. They are embodiments of the drama of the open and the closed, the ordered and the chaotic, the knowable and the unknowable.

In *The Murder of Roger Ackroyd*, for instance, the apparently unproblematic village and the efficiently organized estate of Fernly Park are holding a complex web of secrets, deceit, and surveillance. Spatial containment of the story—coaxed within a single setting with a limiting number of suspects—is an image of the genre's attempt to master meaning. But that very confinement spawns claustrophobia and cognitive dissonance, undermining the degree to which power courses through space in insidious, frequently deceptive manners. Likewise, *Murder at the Vicarage* converts an English village's parochial domestic life into a social performance and suspicion drama, where public space and private intrigue collide on each other. The vicarage, theoretically a site of moral absolutism, is a threshold where the ideological role of power is constantly inverted.

American hard-boiled fiction, while sometimes seen as declaring its independence from the Golden Age classifications, contributes another layer to a comprehensive spatial critique. In

Raymond Chandler's *The Big Sleep*, the modern city operates not as a unified geography but as a fragmented and morally ambiguous labyrinth. The detective, Philip Marlowe, moves through office buildings, gambling dens, and Hollywood mansions—spaces that appear open yet are governed by invisible codes of access and privilege. Unlike the closed geometries of Christie's village, the city is a sprawl of affective and ideological disorientation, where power flows through mobility, money, and menace. *Farewell, My Lovely* completes this vision: its seedy bars and rundown hotels suggest a kind of noir heterotopia—a shadow space where the urban landscape becomes a stage for existential drift and racialized, class-based violence. These novels challenge the ideal of epistemological mastery; in Chandler's world, detection is always partial, and space remains opaque.

The *Mysterious Affair at Styles* had installed in the center inheritance politics of the English country house, a place packed with symbolic weight. The house is a location both of the crime and its ideological pre-condition: a space inscribing in generational conflict, gendered power relations, and postwar anxieties about national identity. The spatial configuration is a diagnostic reading of not only whodunit but what type of social system enabled the crime. American hard-boiled fiction, on the periphery of mainstream visions of the Golden Age, offers yet another turn to such spatialist critique.

Raymond Chandler's *The Big Sleep* involves the modern city not as a controlled geography but as a fissured and complicit labyrinth. The private detective, Philip Marlowe, has to navigate through office skyscrapers, casino mansions, and Hollywood mansions—spaces which seem to be open but are regulated by privatized privilege and codes of access. Unlike Christie's closed village geometry, the city is an ideological and emotional disorientation disseminated as a sprawl of power that enters through mobility, money, and menace. *Farewell, My Lovely* shatters this vision: its dingy bars and dives form a heterotopia of the noir—a dark world in which cityspace is an ontological theater of existential meandering and violence tinted with race and class. These books short-circuit the dream of epistemological mastery; in Chandler's world, detection is always incomplete, space always impenetrable.

CONCLUSION

In general, the spatial turn of literary theory is richly and complexly realized in the topographies of detective fiction. From heterotopias to Foucault to Bachelard's (1969) poetics of space to Lefebvre's (1991) production of space to Massey's (2005) deconstruction of spatial fixity, the genre is paradigmatic for setting never as mere background.

Golden Age detective fiction is therefore more than whodunits, but where-dunits—spatial melodramas that map out the geography of contemporary life. The genre's fascination with spatial particularity (maps, floor plans, timelines) was seen as a pointer not so much to a puzzle story but to a broader cultural impulse to make legible a more precarious ideological interpretation. The chamber of secrets or the slippery alibi are ultimately allegories for a greater, communal fear: that beneath any regime of order there is the specter of disorder, and beneath any gesture of containment is the desire for rupture. In this space and narrative exchange, Golden Age fiction engages not so much crime and solution, but the terms of social legibility itself, as well as the constant need to negotiate space into meaning. The multidisciplinary crossroads of structuralist, narratological, and spatial theory expose Golden Age detective fiction to be something more than a logic-of-deduction genre but a complex mode of cultural cartography. They are space narratives, projecting dramas of knowledge, authority, and ideology into contained—and frequently abandoned—architectural spaces. They produce and invert space, rather than merely represent it. Whether in the rigid drawing rooms of Ackroyd or the morally ambiguous backstreets of Marlowe's Los Angeles, these narratives encode the spatial logic of modernity: the tension between structure and rupture, legibility and opacity, nostalgia and crisis, conservatism and nonconformism.

Future research could expand this spatial approach to other subgenres of crime fiction and to contemporary adaptations in film and digital media, exploring how shifting technologies and audiences reshape the relationship between space, ideology, and narrative authority. Further comparative studies might also examine intersections between gender, race, and geography in modern detective narratives, as well as the evolving role of urban and domestic spaces in twenty-

first-century cultural production. Such extensions would deepen the geocritical understanding of narrative space as a living map of social change and epistemological uncertainty.

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