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MASTER'S THESIS

Cities of Tomorrow - Urban Landscapes and
Urban Sustainability in Marie Lu's Legend trilogy

Morgendagens byer - urbane landskap og urban
bærekraft i Marie Lu's Legenden-trilogi

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I confirm that the work is self-prepared and that references/source references to all sources used in the work are provided, cf. Regulation relating to academic studies and examinations at the Western Norway University of Applied Sciences (HVL), § 10.

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Abstract

This thesis explores representations of urban landscapes in futuristic young adult literature and how these representations may foster reflections on urban sustainability. By looking into Marie Lu's Legend trilogy (2011-2013), this thesis has found that urban landscapes hold a prominent position in the books, that the urban landscapes are represented differently by the two protagonists and that there is a notable absence of non-urban landscapes in the trilogy. Furthermore, the thesis establishes that though there are varied and different representations of urban landscapes in the books, there are also some shared traits across the representations. The thesis poses three new conceptualisations of the urban landscape; the realistic urban landscape, the futuristic urban landscape and the contrasted urban landscape, and argues in favour of the applicability of these in relation to addressing urban landscapes. The realistic urban landscapes can be conceptualised as close to the real world through their name, geographical position and buildings/monuments within. The futuristic urban landscapes appear more fictionalised and futuristic through incorporation of elements such as domes encompassing entire cities or virtual reality. Urban landscapes we have yet to see in the real world. The contrasted urban landscape is represented through the opposition between wealth and poverty. Through these exemplifications of urban landscapes, the thesis argues for the potential to foster reflections in the reader on urban sustainability.

Sammendrag

Denne oppgaven utforsker representasjoner av urbane landskap i framtidsromaner for ungdom og hvordan disse representasjonene kan fostre refleksjoner rundt urban bærekraft. Ved å se nærmere på Marie Lu's *Legenden-trilogi* (2011-2013), har oppgaven funnet at urbane landskap har en tydelig posisjon i bøkene, at de urbane landskapene er representert ulikt av de to protagonistene, og at det er en betydelig mangel på ikke-urbane landskap i trilogien. Videre etablerer oppgaven at selv om det er varierte og ulike representasjoner av urbane landskap i bøkene, så er det også trekk som deles av flere av representasjonene. Oppgaven legger frem tre nye konsepter av det urbane landskap; det virkelighetsnære urbane landskap, det futuristiske urbane landskap og det kontrastfylte urbane landskap, og argumenterer for anvendbarheten av disse i tilknytning til omtaler av urbane landskap. De virkelighetsnære urbane landskapene kan tenkes som urbane landskap som ligner dem vi kjenner i den virkelige verden gjennom deres navn, geografiske posisjon og bygninger/monumenter innad. De futuristiske urbane landskapene fremstår som mer fiksjonelle og futuristiske gjennom bruken av elementer som kupler som omslutter hele byer, og virtuell virkelighet. Urbane landskap vi ikke har sett i den virkelige verden til nå. De kontrastfylte urbane landskapene er representert gjennom motsetningene mellom rikdom og fattigdom. Gjennom disse eksemplifiseringene av urbane landskap argumenterer oppgaven for potensiale for å fostre refleksjoner i leseren, rundt urban bærekraft.

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The city must never be confused with the words that describe it.
And yet between the one and the other there is a connection.

Italo Calvino, *Invisible Cities*

1. Introduction

1.1 Background

Growing up I have always had a special interest in fictional and futuristic literature, not only because it offers an escape from the real world, but more importantly to me, because it offers perspectives and creates room for reflections on the real. Questions like: What will tomorrow look like?, how will we live in the future?, and many more, can only be attempted answered through exploring the unknown future. Literature offers such an opportunity for exploration. The literary landscapes, while obviously “artificial” in nature, can according to scholar Jane Suzanne Carroll be considered in much the same way as any real landscape. It is affected by history and culture, and the literary landscapes are, like real landscapes, shaped by identifiable places and representations (Carroll, 2011, p. 3). Geocritical scholar Bertrand Westphal argues that: “Any work, no matter how far from sensed reality, as paradoxical as it seems, is part of the real- and, perhaps, participates in forming the real” (Westphal, 2007/2011, p. 85). Literature, fictional and futuristic, has something to offer in terms of realness, in terms of relatability to the world we inhabit.

Terms like *real*, *realistic* and *fictional* will be used in the thesis, but it is important to bear in mind, from the start, that they are not unproblematic. Arguably reality is a fleeting concept where each person may have his or her own point of view on reality, and what is real may vary from one point in time to another. Even that which appears as far removed from the real, as fictional, may be considered a part of the real, as argued by Westphal in the quote above (Westphal, 2007/2011, p. 85). Whilst acknowledging the problematic nature of the terms, this thesis will nevertheless use the terms in order to have a language for discussing the relations between the literary world and the world we inhabit and make a distinction between the landscapes of the text and the physical world. A distinction will be made between the world we inhabit as the real world, and that of the text as fictional. In the analysis and discussions of the literary and real urban landscapes, what is considered as realistic or fictional aspects, will inevitably be founded in my own experiences and perceptions of the world. Still, I believe others may agree with my assessments that some elements in the material may be understood to be more fictionalised and futuristic, such as cities with domes, whilst other aspects, such as shared city names between cities in the literature and the world we inhabit, may be seen as more realistic.

Today sustainable development and urban growth are pending topics, shaping our agenda of how to address our future. The world we live in is becoming increasingly urbanized. By United Nations' estimates more than half of the world population at present lives in urban areas, and the number of urban dwellers is rapidly increasing. Increased urbanization changes landscapes, living conditions, environment and development across the globe (United Nations, urbanization). The urban areas have far-reaching environmental impacts, stretching beyond the boundaries of the city, including for example alterations in natural ecosystems, loss of agricultural land, contaminations of air, soil and water (Schneider, Friedl & Potere, 2010, p. 1734). Clearly the impact of urban landscapes on the human population and the environment is significant, and will become even more so in the future. These urban landscapes shape our lives today, and to an increasing extent in the future. As the world aims at a sustainable development, sustainability of the urban landscapes also plays a key part here. By exploring the urban landscapes found in literature, this thesis aims at providing insight into representations of the urban landscapes as well as how these representations may create reflections on our real world and urban sustainability.

Sustainable development stands high on the international agenda with the United Nations' 17 *Sustainable development goals (SDGs)* of the *2030 Agenda for Sustainable Development* (United Nations, The Sustainable Development Agenda). The recent demonstrations against climate politics, led on by the young activist Greta Thunberg, has led to a massive popular interest on the topic in Norway and elsewhere. Within Norway the topic of sustainable development is also set to play a key part in the upcoming revision of the Norwegian curriculum, as one of three major interdisciplinary themes (Kunnskapsdepartementet, 2018). It is set to become a focus area in schools, across the different subjects, and research on literature dealing with this can thus be a valuable contribution to the field of literature as well as more specifically to the many teachers out there who are to implement sustainability as topic in their teaching and in the Norwegian school. It is, however, interesting to note that sustainability as a theme seems weakly represented in the English subject from the drafts given so far, as none of the core elements in the revision of the curriculum for 10th graders, set in June 2018, address sustainability. Sustainable development is on the other hand a core element in for example the social sciences (Kunnskapsdepartementet, 2018). Sustainable development should not, I think, only be a topic providing factual information, but also be approached through literature, language and imaginative exploration, aspects the English subject may offer. All the more reason, I would argue, to contribute to making "sustainable

development” truly an interdisciplinary theme by contributing with research which incorporates the topic of sustainability into the English subject, through the study of English young adult literature. A study like this one contributes to emphasising the importance of bringing sustainable development into every subject, as we hope for a sustainable future.

This study aims to provide insight into representations of urban landscapes in futuristic literature, and further to discuss the potential of these representations as a foundation for reflections on urban sustainability. I believe that by providing knowledge, discussions and reflections we are also preparing the generation that is to shape the future, and hopefully providing them with means to make the better choices. In the book report: “En menneskeskapt virkelighet: Klimaendring, sosiale forestillinger og pedagogisk filosofi (2017) [Anthropogenic reality: Climate change, social notions and philosophy of education]” (01.02.2018) on Ingrid Straume’s book *En menneskeskapt virkelighet: Klimaendring, sosiale forestillinger og pedagogisk filosofi* (2017), Ture Schwebs writes about Straume’s emphasis on knowledge as a means to create actions for a better world: “knowledge of sustainable development implies a comprehension of basic dilemmas, an understanding that should be the platform for us to act constructively and consciously in creating a better world” (Schwebs, 2018). Through providing knowledge and reflections on sustainable development one hopefully provides the future generation, today’s children and youth, with means to create a better future. Further Schwebs states that: “analyses of children’s literature and culture will represent important contributions in this context” (Schwebs, 2018). This thesis makes a contribution to such knowledge and reflections, through research on sustainable development, and through explorations of urban landscapes and urban sustainability in literature for young adults. By highlighting the urban landscape, the urban as a part of the sustainable development this thesis makes the urban visible in the discussions of sustainable development.

This thesis is driven by a want to explore how the futuristic fictional literature represents urban landscapes, and how these literary representations may foster reflections on our real world through urban sustainability. The United Nations Sustainable Development Goals, especially the 11th goal which aims to: “Make cities and human settlements inclusive, safe, resilient and sustainable”, will be central in the discussions of how the literary representations may foster reflections on urban sustainability (United Nations, Sustainable development goals). Though the theoretical backdrop for the analysis is based in the literary field of

geocriticism, it might prove fruitful to borrow some elements from the field of Geography as well, especially in defining some of the terms, such as urban landscapes and sustainability. Thus, the thesis also contributes to further bridging gaps between the field of Literature and that of Geography.

The theoretical backdrop for the analysis, geocriticism, is a literary critical field which concerns itself with geographical place in literature and the real world (Tally Jr., 2011b, p. x). Geocriticism will be elaborated on in the *Theory and Methodology* chapter of the thesis, yet the reasoning for this theoretical backdrop should be explained somewhat here. Since the analysis seeks to explore representations of the urban landscapes in literature the element of place and representations of place is key. As it further seeks to look at the potential of these representations for reflections on urban sustainability, the thesis concerns itself both with the literature and the real world, places of the text and real world, and the topic of sustainability. Within literary criticism, the fields of ecocriticism and geocriticism may be acknowledged as “the disciplines that most prominently and consistently engage with the question of human spatiality, examining the connections between ecology, geography, and fictional representations” (Raimondi, 2016, p. 113). Both fields share a concern for the geographical place and as such, both fields lend themselves to studies of place. However, geocriticism and ecocriticism are distinctive as well. Whilst geocriticism centres the geographical space and the literary representations, ecocriticism typically has “...a strong activist bent”, as Eric Prieto has put it (2016, p. 20). Ecocriticism has typically concerned itself with human impact on environment, whilst geocriticism, perhaps less activist, has concerned itself with the complex interactions between spaces in fiction and real spaces (Prieto, 2016, p. 20). This is a simple division, and perhaps it is a disservice to the diversity of the two fields, for as Robert T. Tally Jr. and Christine M. Battista discuss in the introductory chapter of *Ecocriticism and Geocriticism: overlapping territories in Environmental and special literary studies* (2016), geocritics are far from apolitical, and ecocritics also concern themselves with space in literature, and the real world (Tally Jr. & Battista, 2016, pp. 1-2). The scholars Tally Jr. and Battista highlight the timely convergence of critical practices such as geocriticism and ecocriticism, attuned to both environmental and the spatial relations in their introductory chapter (2016, p. 3). They point to the importance of not creating a division between the lived and abstract spaces, the social and natural environment, so as not to alienate the human subject from the lived world and its environmental challenges (p. 3). Through looking at the spaces of the text and the real world this study brings the lived and abstract together and

emphasize the relations between them. Bearing the overlapping and diversities of the two fields in mind, I have chosen to use geocriticism as the backdrop for the analysis here. This choice is based in the geocritical focus on the relations between the real and fictional, as well as in terms and elements from the field of geocriticism that are interesting to explore in relation to the urban landscapes in the literature. Terms and elements are thus borrowed from this field. At times the ecological and environmental aspects are more prominent, and will be incorporated in the discussions, thus incorporating the traditionally more ecocritical elements into the analysis. As such this thesis also contributes to expanding on the field of geocriticism through incorporating more traditional ecocritical aspects.

Through exploring the representations of urban landscapes in futuristic literature, I seek to investigate conceptualisations of the future urban landscapes. What is an urban landscape, what may it be in the future? In science fiction literature some conceptualisations of urban landscapes have already been explored. Two such examples are the ideas of *the enclosed urban landscapes* and *the vertical urban landscapes*. These will be brought forth briefly in the *Theory and Methodology* chapter and constitutes a background for the attempts in this thesis to form other, new such conceptualisations. This study attempts at forming conceptualisations of urban landscapes based on the findings in the material, and as such contribute to creating a wider understanding of, and an apparatus for addressing and talking about urban landscapes in literature in relations to the real world. This thesis explores ideas of the urban landscapes of tomorrow.

1.2 Thesis statement and research questions

If literature can create reflections on our real world, how can futuristic literature foster reflections on our future? Urban landscapes have a prominent position in the world today, and very likely even more so in the future. Sustainable development is also on the agenda today, internationally and nationally. This thesis aims at investigating the representations of urban landscapes in futuristic young adult literature and see these representations in light of urban sustainability. It aims at attaining insight into how urban landscapes are represented in the literature, as well as how these representations can be related to the real world we inhabit.

The thesis statement is: *How are urban landscapes represented in Marie Lu's Legend trilogy, and in which ways can these representations potentially foster reflections on urban sustainability?*

The following three research questions will aid in answering the thesis statement above:

- 1) Which urban landscapes are represented in the Legend trilogy and how do the urban landscapes relate to the non-urban/ rural landscapes?*
- 2) How do central characters in the trilogy experience and represent the urban landscapes?*
- 3) How are urban landscapes conceptualized in the trilogy?*

The analysis of the urban landscapes in the literature is founded in these three research questions. The first research question sets out to map and give an overview of which urban landscapes are there in the literature, as well as to touch in on the relations between the urban landscapes and the non-urban or rural landscapes in order to establish some tendencies in the material. This first research question primarily facilitates further and more in-depth analysis in the second and third research questions. The main weight of the analysis circles the second and third research questions. In the second research question the analysis revolves around the characters, their explorations of urban landscapes and their different representations of urban landscapes. The third research question forms conceptualisations of urban landscapes based in shared traits across representations of urban landscapes in the trilogy. A purpose with this is to contribute to creating an apparatus for talking about urban landscapes in literature and in relation to the real world. The conceptualisations formed in this analysis are my own and based in the material investigated. Though the conceptualisations posed in this thesis are my own, shaped through the analysis of the Legend trilogy, I do not exclude the possibility that there may be other similar concepts out there, previously explored, unbeknownst to me. Regardless, the conceptualisations posed here in this thesis may prove valuable tools for addressing urban landscapes. Following the analysis of the three research questions, there will be a discussion of how these representations may potentially foster reflections on urban sustainability.

1.3 Research material

1.3.1 Selection of primary literature

In the process of selecting the primary literature to investigate in the thesis, there has been set some criteria: Firstly, the books must have urban landscapes in them. The thesis aims to look at representations of urban landscapes, therefore the presence of urban landscapes in the literature is essential. A second criterion is that the books should have a futuristic setting, so as to be able to investigate futuristic representations of urban landscapes. Since the thesis attempts to discuss how the literary representations of urban landscapes may foster reflections on sustainable urban landscapes, this futuristic aspect is interesting. Thirdly, the books should be published in English, yet also have a relevance to, and be available for the Norwegian readers. The availability for the Norwegian readers is a benefit as the thesis contributes to research that lends itself well to being used in the Norwegian school context. Teachers in the Norwegian school may easily get hold of the primary literature and take use of the analysis and discussions in this thesis. Fourthly, the books should be targeted at the young adult audience and hold a certain popularity, and lastly, it should be a book series, so that the study can look at any change in the representations of the urban landscapes throughout the series should there be any.

The selected literature of investigation is the Legend trilogy by Chinese-American author Marie Lu. This trilogy comprises of the books *Legend* (2011), *Prodigy* (2013a) and *Champion* (2013b). The trilogy fulfils the first and second criteria as it is set in a futuristic setting where urban landscapes are present. Furthermore, the books are in English, and available in English for the Norwegian market. The availability of the books in English is important both because this thesis is written in English and because it makes it easier for teachers and pupils in Norway to make use of the findings in this thesis. The first book in the series, *Legend* has also been translated into Norwegian (Lu, 2015). This makes the literature available for a larger group of readers, whilst simultaneously showing the popularity of the series. The trilogy is suitable for the YA audience and adaptations of the books to various media, as well as further publications of books within the Legend-universe speaks to the interest and popularity of the series. The three books have been adapted into graphic novels (Goodreads, Legend: the graphic novel series, 2018) and in July 2018 it was announced that BCDF Pictures will handle production of the movie based on the book *Legend* (IMDb, 2018).

In addition to the three main books, a selection of short stories, related to the trilogy, have also been published (Goodreads, Legend series, 2018).

1.3.2 The Legend trilogy

The Legend trilogy is set in the future. What is now western United States is in the book “the Republic”, a secluded nation at war with its neighbours “The Colonies”. In the book we follow two protagonists, June and Day. June is fifteen years old and born into an elite family, living in a wealthy district of Los Angeles. She is groomed for success in the Republic’s military. Fifteen-year-old Day is a boy born into the slums of the Republic, and he is the country’s most wanted criminal. The two characters cross paths when June’s brother Metias is killed and June seeks to avenge his death by bringing in the prime suspect Day. As they discover the truth of Metias’ death the two is brought closer and embark on a journey taking them out of the Republic; fighting a war, fighting a plague and seeking to build a better Republic.

Urban landscapes have a central position in the trilogy. They are described, experienced and interacted with. The narrative is told from two points of view, the chapters alternating between the perspectives of the characters Day and June. The two protagonists, Day and June, make references to different urban landscapes in the narrative, they explore several urban landscapes, and through narrating their explorations of the urban, they provide the reader with representations of urban landscapes. In answering the thesis statement, their experiences and representations of urban landscapes are central in forming a picture of how urban landscapes are represented in the trilogy.

1.4 Previous research

The following section will take a brief look at where this thesis positions itself in the field of research and in which ways a study like this may contribute. This thesis is a study of urban landscapes in literature, and thus a study of space and place in literature. In the following some important contributions to studies of space and place will be highlighted, in a chronological order. Some of the relations between earlier studies and the one in this thesis will be brought forth and reflected on. This section subsequently addresses some of the important contributions on research within the field of geocriticism, and further reflects of the positioning and contributions of this thesis.

A study of urban landscapes in literature, such as the one in this thesis, is essentially a study of space and place. Studies of space and place in literature, also urban spaces and places, have long roots. Some of these studies, despite being old, some even antiquarian, are relevant to bring up as they share aspects with the study in this thesis. One early example of a study of urban space and place is James Grant's *Travelers in Town* from 1839 (Guldi, n.d.). This study investigates different types of crowds in different areas of London. Antiquarian works like *London Redivivum* is another early example (Guldi, n.d.). This study draws attention to the secret and hidden ruins of London, in order to emphasize the stages of London's construction, and the shaping of the city's spaces. These studies revolve around the representations of an urban place, London city. The human interaction with the urban land and built structures, ruins and landmarks in the urban landscape are aspects that also this thesis investigates. These examples constitute only two out of many early studies of the urban landscapes (Guldi, n.d.).

Studies of space and place have long roots and continues to be a focus of attention in newer research. This study has the literary critical field of geocriticism as its theoretical backdrop, and previous research has provided important contributions to studies of space and place in literature and paved the way for the emergence of geocriticism. In order to see where the field of geocriticism has come from, and where this thesis fits into the field of studies of space and place that have preceded it, it can be useful to take a step back and look at some of the important contributions to research on space and place. In order to position the field of geocriticism and its research, it is fruitful to first provide some insights into space and place studies and to familiarize ourselves somewhat with the so-called *spatial turn*. Over the last decades there has been an increase in research with space and place in focus (Löffler, 2017, p. 22). This change towards studies of space has become known as *the spatial turn* in humanities, a term first coined by Edward Soja in his book *Postmodern Geographies: The Reassertion of Space in Critical Social Theory* (Soja, 1989, p. 16). The spatial turn brought changes in the way space was treated in research. Löffler points out that earlier space had been considered merely as a backdrop, a container for events to unfold. With the spatial turn, the idea of space as a social product, as a lived space, amongst other, changed and shaped a new understanding of space (Löffler, 2017, p. 23). Though, as the term *spatial turn* may signal a clear turnover, an exact moment and time for such a turn is not possible to define (2017, p. 22). Löffler points to the late 1960 as a period where many scholars turned their attention towards space across the humanities (p. 23). Without embarking on the impossible

task of giving all the important contributions to space and place studies, and research in the wake of the spatial turn, some important contributions that are worth mentioning are the works *Poetics of Space* by Bachelard (1958/1994), *The Production of Space* by Lefebvre (1974/1991), *Space and Place* by Tuan (1977/2001), “Of Other Spaces: Utopias and Heterotopias” by Foucault, first a lecture and later published essay (1967/1984), and Deleuze and Guattari’s *A Thousand Plateaus* (1980/1987). I will not go into all of these theoreticians and works, but in the following briefly present some of them to establish some of the previous research in the field of studies on space and place, some of what the field of geocriticism has been founded on, and to which this thesis also contributes.

Bachelard’s studies of experiences in architectural place is an important study, that this thesis also shares aspects with. His work *Poetics of Space*, first published in French in 1958 and later translated into English, is an important example where space is in focus in the research. Here, Bachelard amongst other analyse lived experiences in architectural place. For instance, he points to the house and how one “feel calmer and more confident when in the old home, the house we were born in, than we do in the houses in the streets where we have only lived as transients” (Bachelard, 1958/1994, p. 43). An important aspect to mention here is how Bachelard talks about the associations a reader makes to their own lived places, in reading about the literary places: “the reader who is “reading a room” leaves off reading and starts to think of some place in his own past” (1958/1994, p. 14). The experience of place and the human interaction with place, the associations between literary and real places are features that this thesis also addresses.

Another important contribution to studies of space is made by Lefebvre in his emphasis on space as a social construct (Lefebvre, 1974/1991). In his work *The Production of Space* from 1974, Lefebvre emphasizes space as a social construct, and argues, amongst other that every society produces a certain space, its own space: “A second implication is that every society - and hence every mode of production with its subvariants (I.e. all those societies which exemplify the general concept - produces a space, its own space.” (Lefebvre, 1974/1991, p. 31). Lefebvre also emphasizes social classes in the production of space and argues that: “the class struggle is inscribed in space” (1974/1991, p. 55). The social element of space is a notion that also this thesis brings up when it defines the urban landscape, in accordance with Carroll, as both the physical land, and the human interaction with that land (Carroll, 2011, p. 2).

In his book *Space and Place* (1977/2001), Yi-Fu Tuan highlights that the experience of space is constructed through all the senses (p. 8). Tuan states that: “These modes range from the more direct and passive senses of smell, taste, and touch, to the active visual perception and indirect mode of symbolization” (1977/2001, p. 8). The aspect of senses as paramount to the experience of a place is a key element also in geocriticism and in this thesis, as it looks at sensory information in the analysis of the representations of urban landscapes. Tuan’s contribution with *Space and Place* has formed a foundation for the field of geocriticism to emerge.

The examples of studies by Bachelard, Lefebvre and Tuan constitute three important contributions to research on space and place, all examples of research that the field of geocriticism have emerged from and expanded on. Another example worth mentioning is Bakhtin’s concept of the *chronotope*. This study takes a geocritical backdrop, and within this field the term *spatiotemporality* is central. This term will be elaborated on in the *Theory and Methodology* chapter and promotes a joint study of space and time. This interconnectedness between space and time in the geocritical term *spatiotemporality* is shared with Bakhtin’s idea of the *chronotope* (Bakhtin, 1937/2002, p. 15). Though the terms *chronotope* and *spatiotemporality* both concern themselves with the space and time of literature, this thesis will use the term *spatiotemporality* due to its position in the field of geocriticism and its applicability as a term in relation to the other elements and terms in the field of geocriticism.

Geocriticism as a field of study is relatively new, where Bertrand Westphal’s work *Geocriticism: real and fictional spaces* (2007/2011) often is considered to be a crucial work in the establishment of the field. Examples of other prominent scholars on the field are Robert T. Tally Jr. and Eric Prieto. This thesis studies urban landscapes in literature with a theoretical foundation in geocriticism. This field of literary studies concerns itself with geographical place (Westphal, 2007/2011, p. 6), and will be elaborated on further in the *Theory and Methodology* chapter of the thesis. There are several examples of geocritical studies, looking at place in literature in relation to the real-world places. Some of these studies address the urban landscapes, an aspect shared with the study conducted in this thesis. Two examples here are the recent studies “The perception and representation of metropolis in postmodern fiction: Paris, New York and Istanbul in: *Piano* by Jean Echenoz, *City of Glass* by Paul Auster and *The Black Book* by Orhan Pamuk” by Mehdi Alizadeh (2017), and “Rebus’s City: Urban polarities in the novels of Ian Rankin (1987-2007)” by Florence

Dujarric (2013). In both of these studies the urban landscapes in literature are investigated and discussed in relation to the real-world urban landscapes.

Though there are geocritical studies on urban places in literature, there appears to be fewer, if any, geocritical studies concerning urban places in literature for young adults. Searching national and international databases geocritical studies appear to revolve around literature for adults. This trend is also emphasized through the lack of studies on young adult literature found in key books on the field where such studies are collected. For instance, there are eleven chapters in the book *Geocritical explorations: Space, Place and Mapping in Literary and Cultural Studies* (Tally Jr., 2011a) where various literary texts from across the world are examined with a geocritical theoretical backdrop, yet none of the examples are of literature for young adults. This thesis may contribute to filling a gap in literary studies of urban landscapes by expanding the geocritical studies into the domain of young adult literature.

Though it is a challenge to find geocritical studies of young adult literature, there are several studies on young adults and the urban environment, many of which lie within fields such as culture studies, psychology, medical studies or social studies, and which deals with youth culture, drugs, family relations and so forth. There are also literary studies concerning themselves with young adults, for instance looking at the relations between the urban environment and youth identification. Two examples of such studies are Thomas' study "Landscapes of City and Self: Place and Identity in Urban Young Adult Literature", from 2011, and Glenn's study "Space and Place and the "American" legacy: Female Protagonist and the Discovery of Self in Two Novels for Young Adults", from 2017. Thomas' study looks at contemporary depictions of the urban landscape and how it may relate to reader identification (2011), whilst Glenn's study focuses on the identity building of female protagonists (2017). Though sharing a concern for space and place and young adult literature, this thesis is different from the above in several respects and provides different contributions to the field of research on young adult literature. This study takes geocriticism as its theoretical backdrop, it takes a futuristic perspective and it involves the aspect of sustainability. Through providing a study of the urban landscapes and urban sustainability in literature aimed at this group, this thesis can bring something valuable to the table, in terms of creating insight into the urban landscapes the youth is presented with in the literature, as well as reflections on the literary and real urban landscapes.

Through investigating the representations of urban landscapes this thesis attempts to formulate new conceptualisations of the urban landscapes through seeking out traits shared across the different urban landscapes. By formulating such conceptualisations this thesis contributes to create a framework for future studies of urban landscapes in literature. In terms of previous research there have been studies addressing science fiction as a means to create reflections on the real and which formulates conceptualizations of the urban. Hewitt and Grahams “Vertical Cities: Representations of urban verticality in 20th-century science fiction literature” published in 2015 within the field of urban studies is one such example. This article mentions “ways in which fiction depicts plausible near-future urban scenarios that overlap with and relate to the extending verticalities of modern and contemporary metropolitan space” (Hewitt & Graham, p. 925). This article brings forth the vertical city as a categorization, as well as enhancing the potential of fiction as a means to reflect on the real. This study however primarily focuses on the relations between the vertical modern cities and their literary equivalents. Another conceptualisation is the enclosed city, explored by for example Amy Butt in her recent article “City Limits: Boundary Conditions and the Building-Cities of Science Fiction” (2018). This thesis explores the literary representations of urban landscapes and attempts to form conceptualisations of the urban landscapes. The earlier explored conceptualisations of the vertical and enclosed city will form a backdrop for the analysis, and the formation of new and other conceptualisations in this thesis.

Though this thesis focuses on representations of urban landscapes in the Legend trilogy, it also provides a contribution to a line of earlier studies on specific urban landscapes. The urban landscape of Los Angeles is one example. Los Angeles is one of the urban landscapes encountered in the Legend trilogy, and though the study in this thesis is a qualitative study with one trilogy as its literature of investigation, a study like this thesis also contributes to a line of earlier representations of Los Angeles in literature. Previous studies on this particular urban landscape has been made by for example Edward Soja in the two books *Thirdspace: Journeys to Los Angeles and other real-and-imagined places* (1996) and *My Los Angeles- From urban restructuring to regional urbanization* (2014).

1.5 Thesis outline

This thesis is divided into four chapters, the first of which is the *Introduction* chapter here. The other chapters are 2. *Theory and Methodology*, 3. *Analysis and Discussion* and 4. *Concluding remarks*. The chapters further comprise of several sub-sections. The second

chapter *Theory and Methodology* presents relevant terms, theory and methodology for analysing urban landscapes in literature and for investigating how these representations may potentially foster reflections on urban sustainability. This chapter comprises of six sub-sections where the first three define working definitions for the use of the terms urban, urban landscapes, sustainability and urban sustainability in the thesis. These terms are important to define since this thesis must establish what urban landscapes are, and what sustainable urban landscapes are in order to analyse the research questions and address the thesis statement in a meaningful way. Defining the term urban aids in reaching a definition of urban landscapes. Likewise, the term sustainability aids in defining what may be meant by urban sustainability. The fourth sub-section in the second chapter *Theory and Methodology* is titled *Geocriticism* and presents the theoretical backdrop for the analysis. It highlights important aspects of this field of study when it comes to the forthcoming analysis in the thesis. In the fifth sub-section theory on conceptualisations of urban landscapes in futuristic literature is brought up. This paves the way for the formation of other and new conceptualisations in the analysis part of the thesis. In the final sub-section of this chapter the methodology and methodological implications are brought up and discussed.

The third chapter contains the examinations and discussions of the primary texts and structurally follow the three research questions set in this thesis. The chapter has three main sections of analysis, one for each research question. Within each of these sub-sections there is analysis of the primary literature in light of geocritical theory, followed by a brief summary and discussion of the findings. The last, fourth section of this third chapter, discusses the findings of the research questions in light of how the representations may foster reflections on urban sustainability.

The fourth and final chapter of the thesis sums up the findings and discussions from the analysis in light of the thesis statement and lifts the gaze to possible future research.

2. Theory and Methodology

In order to investigate representations of urban landscapes in the Legend trilogy there are some terms that need to be presented and defined, as they are central to the analysis and discussions of this thesis. The terms *urban* and *urban landscape* are two of these (see sections 2.1 & 2.2). In order to talk about urban landscapes and the urban in the analysis of this thesis, working definitions of these terms are necessary. Furthermore, *sustainable development*, *sustainability* and *urban sustainability* are key terms, setting the stage for the forthcoming discussion of the potential to address urban sustainability through the representations of the urban landscapes in the literature (see section 2.3). In addition to addressing key terms, this part of the thesis will present the theoretical background for the analytical reading of the books. The analysis draws on theoretical aspects from the field of geocriticism, which will be presented later in this chapter (see section 2.4). Following the presentation of geocriticism there is a brief section on conceptualisations of urban landscapes in futuristic literature, with the intention to pave the way for the later analysis and the new conceptualisations posed here in this thesis (see section 2.5). The last section of this chapter is dedicated to clarifying the methodology and discussing methodological implications (see section 2.6).

2.1 Defining the urban

Embarking on the attempt to define the urban, and ultimately the urban landscape, the phenomenon to be explored in this thesis, soon revealed the diversity and multitude of definitions out there. What is considered urban varies: Different countries use different criteria for defining what an *urban area* is. Thus, there is no universal definition at hand that one can simply apply when looking at urban landscapes in the literature. There are however certain elements which are recurrent across different definitions of the so-called urban areas. Firstly, urban areas are widely defined by using a minimum population threshold, i.e. the population in the area must be higher than a given number. Some countries also have a criterion for population density. Another common criterion is the tendency for having commuters from the hinterlands and into the then “urban areas” (United Nations Statistics Division, 2017). Bearing this diversity in mind, the working definitions of this thesis are chosen with a basis in their aiding function in identifying the urban landscapes in the literature.

The Organization for Economic Co-operation and Development (OECD) provide a definition of urban areas based on population density and travel to work patterns that help determine urban cores (OECD, 2013). The United States Census Bureau define the urban areas as “densely developed territory, and encompass residential, commercial, and other non-residential urban land uses” (United States Census Bureau n.d.-d). From these two definitions the urban areas are densely populated, developed and built. The urban is also often perceived through its opposition to *the rural*. The urban is whatever is not rural, and vice versa. The United States Census Bureau for example define the rural as whatever is not urban. The rural encompass “all population, housing, and territory not included within an urban area” (n.d.-d). The first research question of this thesis addresses the relations between the urban and rural landscapes where this principle will be applied: The definition of urban landscapes simultaneously distinguishes the urban landscapes from other rural or non-urban landscapes in the narrative.

Acknowledging that there are a multitude of ways in which one can define urban areas, this thesis will base itself on the definitions provided by the Organization for Economic Co-operation and Development (OECD, 2013) and United States Census Bureau (n.d.-d). In order to identify and speak of the urban landscapes represented in the literature in a meaningful way, the definition of urban in its colloquial use as encompassing towns or cities, and further as defined as densely populated, densely developed and built areas, will be used. These definitions may serve as valuable tools in identifying urban areas in the literature.

2.2 Landscape and urban landscape

Having established a working definition for the urban and urban areas, it remains to link the urban to the term *landscape*. This thesis seeks to investigate urban landscapes, but what is meant by an urban landscape? To define the urban landscape, it is important to first define what is meant by a landscape. Jane Suzanne Carroll makes the following definition of landscapes in her book *Landscape in Children’s Literature* (2011):

Landscapes are at once geographic and historical, natural and cultural, experienced and represented, and present a spatial interface between human culture and physical terrain. Landscape is a perceived spatial area comprising of distinct topological features which are integrated to form a coherent and unified whole. The unique variation of these features gives each landscape a particular character which distinguishes it from others. Landscape is, then, a construct; a portion of land or territory that is shaped and given order either physically (through cultivation or

building) or imaginatively (through art or literature). The interaction between geography and human culture transforms land into landscape. (Carroll, 2011, p. 2)

Landscape can thus be seen as an interaction between the physical terrain and the human culture which shapes, experience and interpret. Land becomes a landscape when we humans physically or imaginatively shape and give order to that land. An *urban landscape* is per this definition physical land as well as being culturally shaped into a distinct landscape of “the urban”. Bearing in mind the definitions established of the urban as the town or the city, the densely populated, developed and built areas. The OECDs definition states that *urban land* is: “artificial land with built-up area cover or urban use. It includes, for example, residential and non-residential buildings, major roads and retail-ways and also open urban areas like parks and sport facilities” (OECD, 2013, p. 5). For “urban land” to become “urban landscape” it needs the element of human culture, human interpretation and interaction with that land.

Literary landscapes, while obviously “artificial” in nature, can according to Carroll be considered in much the same way as any “real” landscape. It is affected by history and culture, and the literary landscapes are, like “real” landscapes, shaped by identifiable places and representations (Carroll, 2011, p. 3). The relationships between the “real”- and literary representations of place, are central to the field of geocriticism and will be elaborated further below, as a part of the theoretical background for the analytical reading of the Legend trilogy.

2.3 Sustainable development and sustainability

Sustainable development has been defined in multiple ways but perhaps most famously by the Brundtland Commission in the report *Our common future*, published in 1987 (United Nations, 1987). Here we find the frequently quoted definition of sustainable development as a development that: “meets the needs of the present without compromising the ability of future generations to meet their own needs” (1987). Sustainable development includes development in three dimensions: the economic, social and environmental (United Nations, 2015). Authors Paul Knox and Sally Marston describe sustainable development as a: “Vision of development that seeks a balance among economic growth, environmental impacts, and social equity”, in their book *Human Geography: Places and Regions in Global Context* (Knox & Marston, 2014, p. 7). The three dimensions interconnect, and development in one dimension should not be at the expense of another (p. 7). *Sustainability* as a term, then carries

the meaning of being in this state of balanced development, where our present needs are met, yet not at the expense of the generations to come.

2.3.1 Urban sustainability

The two terms *sustainable development* and *sustainability* as addressed above are all-encompassing in the sense that they address development, or the maintaining of a level of development, everywhere on the planet, and including every aspect of development. As this thesis investigates urban landscapes in the literature, it will be more specifically focused on the *urban sustainability*. Therefore, other aspects of sustainable development may be less prominent. One can perhaps argue that all aspects of sustainable development and sustainability touches in on the urban in one way or another. After all, the urban landscapes (with its humans) are connected to its surrounding world, and perhaps increasingly so. The term globalization has, not without dispute, been used to characterize this global interconnectedness, or as Manfred Steger briefly puts it “the expansion and intensification of social and consciousness across world-time and world-space” (Steger, 2013, p. 15). It is therefore not uncomplicated to isolate the urban sustainability as something distinct. Whilst bearing in mind this interconnectedness, the thesis will however focus the lens on the urban. The discussion will revolve around the *2030 Agenda for Sustainable Development*, and more specifically the 11th Goal to “Make cities and human settlements inclusive, safe, resilient and sustainable” (United Nations, 2015, p. 21-22).

2.3.2 UN Sustainable Development Goals - seeking urban sustainability

Today the topic of sustainable development stands high on the international agenda. In January 2016 the United Nations’ *17 Sustainable development goals* (SDGs) of the *2030 Agenda for Sustainable Development* came into force (United Nations, The Sustainable Development Agenda). In the preamble of the *Agenda for Sustainable Development* it is stated that the agenda is:

[...] a plan of action for people, planet and prosperity [...] All countries and all stakeholders, acting in collaborative partnership, will implement this plan. We are resolved to free the human race from the tyranny of poverty and want and to heal and secure our planet.” (United Nations, 2015, p. 1)

Continuing, the preamble introduces the *17 Sustainable Development Goals* (SDGs), to be implemented and worked on over the next 15 years, taking over for the earlier *Millennium Development Goals* (United Nations, 2015, p. 1). The 17 goals, and their belonging 169

targets, are easily accessible online and will thus not be listed in full here. Most, if not all the goals can in one way, or another be said to cover challenges also in the urban areas. Ending poverty or ensuring good water supply and sanitation as of the 1st and 6th goals, to name just two, are highly relevant also in the urban areas (United Nations, 2015). The 11th goal to: “Make cities and human settlements inclusive, safe, resilient and sustainable”, however, warrants some extra attention as it deals explicitly with the urban landscape through “cities and human settlements” (pp. 21-22). The 11th goal contains a number of targets and will form a basis of the forthcoming discussion on the potential of the literary representations of urban landscapes to foster reflections on urban sustainability (pp. 21-22).

2.4 Geocriticism

This thesis draws elements from the literary field of geocriticism in order to answer the research questions, and ultimately the thesis statement. Geocriticism is a field of literary studies that focuses on geographical place. The field of geocriticism draws elements from several disciplines, amongst others geography, urban studies and architecture, to, as put by Robert T. Tally Jr.; “attempt to understand the real and fictional spaces that we inhabit, cross through, imagine, survey, modify, celebrate, disparage, and on and on in infinite variety.” (Tally Jr., 2011b, p. x). Tally Jr. further states that: “Geocriticism allows us to emphasize the ways that literature interacts with the world” (2011b, p. x). The relations between the “real” and the “fictional” spaces are thus key to the field of geocriticism. The use of scare quotes for “real” and “fictional” here, springs from the discussion of what is considered real and what is fictional. Scholar Bertrand Westphal argues that “Whatever its form, literature- like all mimetic art- is always a representation of an infinitely plastic real, in which the seemingly obvious “reality” constitutes only one position among others” (Westphal, 2007/2011, p. 85) and that “representation reproduces the real or, better, an experience of the real [...] Any work, no matter how far from sensed reality, as paradoxical as it seems, is part of the real- and, perhaps, participates in forming the real” (2007/2011, p. 90). Thus, studying fictional literature has something to offer in terms of “realness”, a valid point and argument in using fictional literature to approach real-world challenges like for instance sustainability, which is one of the investigative points in this thesis.

Westphal is often considered to be a founding figure in the field of geocriticism, with his contribution *La Géocritique. Réel, fiction, espace* [*Geocriticism- Real and Fictional Spaces*] being a particularly central work (2007/2011). Whilst geocriticism as a field is relatively

new, the study of space in literature has long roots. Westphal introduces his book *Geocriticism- Real and Fictional Spaces* by referring to amongst other the western, medieval readings of religious texts and their symbolic spaces (2007/2011, p. 1). In the introduction chapter of this thesis some research on space and place have been mentioned, such as the works of Bachelard (1958/1994), Lefebvre (1974/1991) and Tuan (1977/2001). Geocriticism have emerged in the wake of the space and place studies that have preceded it and contribute to further research on space and place. In the following two sections, 2.4.1 and 2.4.2, terms and elements from geocriticism that are central to the later analysis and discussions will be presented.

2.4.1 Spatiotemporality, transgressivity and referentiality

Westphal highlights *spatiotemporality*, *transgressivity* and *referentiality* as three central elements to the field of geocriticism, in his work *Geocriticism- Real and Fictional Spaces* (2007/2011). The three terms warrant some explanations as they will be brought into the analysis and discussion part of this thesis. *Spatiotemporality* is a term which, as suggested by its name, refers to the relations between *space* and *time* (2007/2011, p. 6). When dealing with spatiotemporality Westphal refers to the historical development of the concept of *time*, from linear to relative, where *space* has gone from being merely a container of time, to, especially after world war two, being a focus of attention in its own rights (pp. 9-36). This change in the treatment of space in research is often referred to as *the spatial turn* (Löffler, 2017, p. 23). Westphal points to the necessity to now “bury time and space in order to make room for space-time”, because of the interconnectedness of the two, thus fronting a joint study of spatiotemporality in literature (Westphal, 2007/2011, p. 26). Geocriticism invites to spatiotemporal studies of literature. This thesis deals with space and time through representations of urban landscapes in futuristic literature, and these representations’ relation to the real world and the present. Therefore, space-time will be relevant to the analysis. Furthermore, in the discussion part of this thesis, the potential of Marie Lu’s Legend trilogy when it comes to approaching urban sustainability will be discussed. The “real” and “fictional” *spaces*, and present and future *time*, will be important here.

Transgressivity, in the field of geocriticism, is a term that encompasses several aspects. The word transgressivity has its roots in the word *transgress*, from Latin *transgredi*, which means passing boundaries (Westphal, 2007/2011, p. 41). Over time the meaning of the word *transgression* has become synonymous with crossing a moral line, rather than simply a

physical one (p. 42). Westphal explains transgression as such: “Transgression is a process that accompanies movement and motive” (p. 46). According to Westphal, transgressivity refers to the capacity of the contemporary space for “mobility or movement” (p. 6). What Westphal refers to as the state of transgressivity, is a state in which no representation of space is stable, but dynamic, where forces continuously reshape space (p. 46). Transgression thus encompasses the dynamic space, the process of mobility and movement. The study of boundaries, liminal places, or borders are also central to the term transgressivity. Eric Prieto, another well-known theoretician in the field of geocriticism, points to “the figure of the border as a site of reflection” in his chapter “Geocriticism, Geopoetics, Geophilosophy, and Beyond” (Prieto, 2011, p. 19). Reflections on transgressions of space will be an element in the analysis of the Legend trilogy in this thesis. The analysis seeks to investigate the representations of urban landscapes, for example through the point of view of some of the characters in the books. Therefore, the character’s interactions with the urban landscapes and their experience of urban landscapes, through e.g. movements within and transitions between urban landscapes, will be one investigative point in the analysis. Transgressivity also encompass the dynamics of space and place, and thus play a part in the analysis and discussion of the dynamics of the urban landscapes in the literature.

The term *Referentiality*, to Westphal “refers to the relations between reality and fiction, between the spaces of the world and the spaces in the text” (Westphal, 2007/2011, p. 6). It is devoted to the links between the world and the text, the referent and its representation. Referentiality also deals with the fictionalization of the real world, the blurring of lines between the world of fiction and the world we live in. Cities and urban spaces are highlighted as examples of spaces where reality and fiction are blurred. Fiction may be made real through places like Disneyland, or real places like Hollywood or Los Angeles may be fictionalized through various depictions in literature and other media (2007/2011, pp. 88-89). Referentiality will play a key part in the thesis analysis and discussion part as it will look at representations of fictional urban landscapes and their relation to the real-world urban landscapes and sustainability. In the forthcoming analysis and discussion part, a distinction will be made between *fictional* and *real-world* despite the shortcomings of such a dualism, as shown to us by Westphal’s argument that literature is part of the real, possibly participates in forming the real, and that the real world also has fictionalized places such as Disneyland (pp. 85, 88-90). The relations between fiction and reality are blurred. However, in order to talk

about the places in the books and the references to places in the real world in a meaningful way, the distinction between “real” and “fictional” will be made.

2.4.2 Polysensorality and multifocalization

Two other key elements in the field of geocriticism, that will play a part in the analysis and discussions in this thesis, are *polysensorality* and *multifocalization*. *Polysensorality* refers to the experience of our environment as being a product of all our senses. In *Space and Place*, theoretician Yi-Fu Tuan notes that:

Experience is a cover-all term for the various modes through which a person knows and constructs reality. These modes range from the more direct and passive senses of smell, taste, and touch, to the active visual perception and indirect mode of symbolization. (Tuan, 1977/2001, p. 8)

As noted by Westphal, Tuan omits “hearing” from the list, likely involuntarily, for as Westphal points out; “the perception of our environment clearly involves all five senses” (2007/2011, p. 132). Westphal further states that literature generally favours the visual sense, since it is more common to describe what we see than what we hear, smell, taste and so forth (p. 134). Yet, experience of a place is not exclusively perceived through the visual sense. Geocriticism thus takes a polysensoral approach to “real” and “fictional” spaces. Whilst analysing the representations of urban landscapes in the Legend trilogy, polysensorality will be an important element. Different sensory experiences, made by different characters, form a basis for seeking out and discussing representations of the urban landscapes.

Multifocalization is another central element in the field of geocriticism. Geocritical studies typically take multiple points of view on a given referential space, e.g. looking at the city of London through several literary works, rather than favouring the view of one particular book or author (Westphal, 2007/2011, p. 114). Eric Prieto argues in his chapter “Geocriticism, Geopoetics, Geophilosophy, and Beyond” that a way to expand geocriticism would be to look not on singular places but on particular *types* of place. He poses that it would be possible to investigate sites sharing traits that makes it possible to conceive the sites as belonging to the same category (Prieto, 2011, p. 23). This thesis will be looking at *types* of place, as it looks at several urban landscapes, rather than on one singular place, and it attempts to form conceptualisations of urban landscapes through shared traits across the different urban landscapes. Since this thesis will revolve around a trilogy by one author only, however, the point of view on the referential space will be that of one author, Marie Lu, and thus not in

this sense multifocal. The aim of this study is nevertheless not to give a general view of one referential place, rather it is to show how a particular type of place, urban landscapes, are represented in this trilogy, and discuss how these representations can foster discussions on urban sustainability. Still, the places represented in the Legend trilogy have also been studied by others, and thus, a study like the one in this thesis will contribute to the overall picture of some specific urban landscapes, through providing one of multiple points of view on these places. For example, the urban landscape of the city Los Angeles, which is a key example site from the Legend trilogy, has also been studied by e.g. Edward Soja in his work *Thirdspace: Journeys to Los Angeles and other real-and-imagined places* (1996) and *My Los Angeles- From urban restructuring to regional urbanization* (2014). A study like the one in this thesis will contribute to the overall picture of a city like Los Angeles. This study is also not alone in revolving around the work of one author whilst simultaneously taking a geocritical backdrop. Several other geocritical studies have also revolved around a singular author or work, despite multifocalization being a central aspect of geocriticism. Some examples here are Christine M. Battista's study of Thomas Jefferson's *Notes on the State of Virginia* [1781] (Battista, 2011, pp. 107-123), and Rachel Collins study of Theodore Dreiser's *Sister Carrie* [1900] (Collins, 2011, pp. 139-161), both studies found in the book *Geocritical explorations- space, place and mapping in literary and cultural studies* (Tally Jr., 2011a).

2.5 Conceptualisations of urban landscapes in futuristic literature

In the analysis of the third research question I form some conceptualisations of the urban landscapes based in the representations of urban landscapes found in the Legend trilogy. This serves the purpose of contributing to creating an apparatus for talking about future urban landscapes and ideas of urban landscapes in literature and the real world. Within the science fiction genre, some conceptualisations of urban landscapes, or cities, have previously been explored. Two such examples are *enclosed cities* and *vertical cities*. These two concepts will be explored briefly below. In the analysis and discussion part these two concepts are included where this is relevant to the analysis, yet the primary purpose of establishing these two concepts here is to make a foundation for the other, new conceptualisations that are posed later in the analysis and discussion chapter of this thesis.

The concept of the enclosed city is brought up by for example Amy Butt in her recent article "City Limits: Boundary Conditions and the Building-Cities of Science Fiction" (2018). In

this article she looks at three literary examples of the enclosed city in the three books *Oath of Fealty* from 1981, written by Larry Niven and Jerry Pournelle, Isaac Asimov's *Caves of Steel* from 1953 and James Blish and Norman Knight's *A Torrent of Faces* from 1967. The enclosed city, as the name implies, is a city separated from the outside world by a boundary. Amy Butt states this about the enclosed cities: "They are divided from the world outside by man-made constructs which clearly define the 'other' as something outside in order to establish an identity for the society within" (2018, p. 6). She argues that the physical boundaries of the enclosed cities intensify differences and creates a spatial privilege. The concept of the enclosed city is thus a city that is clearly set off from the outside world by a physical boundary, marking the differences between those on the inside and those on the outside.

Though the enclosed city is a concept of the future urban landscape here, enclosed cities are also a thing of the real world. With the definition of the enclosed city as a city set off from the outside world by boundaries such as walls, separating those on the inside from those on the outside, the historical examples of such cities are numerous. Since the dawn of cities walls have had defensive purposes: the Mesopotamian city of Uruk is one such early example where walls enclosed the city. The forbidden city in China is another example. Cities enclosed by walls are also a thing of ancient and medieval Europe, where the city of York in England may serve as one such example. The examples of enclosed cities in the real world are many. As a concept of the urban landscape, the enclosed city serves both as a reference to our real-world urban landscapes, and as a conceptualisation of possible cities of tomorrow.

The vertical city is another concept of the urban landscape that has been explored as a futuristic urban landscape. In the article "Vertical cities: Representations of urban verticality in 20th-century science fiction literature" (2015), Hewitt and Graham brings attention to the verticality of cities, over the earlier more privileged horizontality of cities in research, and how urban verticality in science fiction literature stands in a dialogue with the real world (2015, p. 923). The verticality of a city, as the term implies, concerns itself with the vertical axis of the city, the depth and the height of a city, the subterranean structures as well as the skyscrapers (p. 924). Hewitt and Graham argues that the cities "have stretched far into the spaces of the air and sky, signalling corporate status, political and economic centrality, and technological mastery as they reach for ever-greater vertical extension" (p. 924). The verticality thus enhances the city as a centre for corporate, political and economic growth.

Hewitt and Graham address the ways in which fictional depictions of the urban relate to the real world, an aspect of the article that is shared with this thesis. They state that “we are concerned with the complex ways in which fiction depicts plausible near-future urban scenarios that overlap with and relate to the extending verticalities of modern and contemporary metropolitan space” (p. 925). They argue that science fiction as well as providing speculations about the future “can offer commentaries on, and critiques of, the nature of the contemporary social life” (p. 925). By looking into the science fiction novels *The Sleeper Awakes* by H.G. Wells, from 1899, and *High Rise* by J.G. Ballard from 1975, Hewitt and Graham explore how science fiction “commonly deploys vertical spatial and architectural metaphors to symbolise, posit and expose deepening inequalities and social and class distinctions” (p. 926). Through these books they explore this top down gaze and how it is used to symbolize privilege, elitism and power. The vertical city is thus a concept of the city marked by its verticality, and the symbolism connected to power relations and hierarchy. The vertical city and the enclosed city are two ways in which one can conceptualise the urban landscape. These conceptualisations will be commented in the analysis where this is relevant, but more importantly they create a basis for other conceptualisations that I pose in relation to the Legend trilogy. In the analysis of this thesis new and other such conceptualisations of the urban landscape will be formed and discussed, with a basis in the material investigated in this thesis. These conceptualisations are based in shared traits and qualities that the analysis find between the different urban landscapes, and the conceptualisations serve as tools to talk about different ideas of the urban landscape.

2.6 Methodology and methodological implications

The theory presented above forms a basis for the methodology of this thesis. The method of approach in this thesis is a literary analysis with a focus on the literary representations of urban landscapes. The theoretical background and tools for the analysis is founded in the literary critical field of geocriticism. In order to answer the thesis statement, the analysis systematically deals with each of the research questions and discusses them in light of the theory provided above. As a part of also answering the thesis statement, there is in the end a discussion of these representations of urban landscapes in light of the question of how these representations potentially can foster reflections on urban sustainability.

Literary analysis as a method of approach can take many shapes, focusing on different aspects of the literature and have different theoretical backgrounds. Amongst the diverse approaches Mario Klarer defines four approaches depending on the main focus in the analysis: “text-, author-, reader-, and context-oriented approaches” (2013, p. 101). The text-oriented approaches concern themselves with the text itself, the materiality of the text, the language and the style to mention some aspects (p. 102). The author-oriented approaches concern themselves with authors of texts and the links between text and the author’s biography (p. 102). The reader-oriented approaches concern themselves with reception of texts and the impact texts have on the audience, whilst the context-oriented approaches concern themselves with contextual aspects, how the text relates to history and society, amongst other aspects (p. 102). Klarer lists different theoretical schools as belonging to one of the above. For example, he places reception theory under reader-oriented approaches and gender theory under contextual approaches (p. 102). However, he also points to the issues of such a classification as it inevitably simplifies and reduce complex theories (p. 102). By making these four distinct categories one also runs the risk of making it appear as if methods are clearly separated and that theories may only belong in one of the approaches. This is nevertheless not the case. The analysis in this thesis uses a combination of a textual and contextual approach to the material in order to answer the thesis statement. In part, the thesis lies close to what is known as a *close reading*. In the article “What Was “Close Reading”?: A Century of Method in Literary Studies” (2016), Barbara Herrnstein Smith takes a historical look at close reading, and amongst other states that: “Close reading often involves attention to features such as word choice or, in connection with rhyme or alliteration, individual sounds or letters” (p. 70). Clariza Ruiz De Castilla similarly highlights the investigation of the text with a focus on the details as a key feature of close reading in the encyclopaedic article “Close reading” (Castilla, 2018, p. 2). Castilla highlights the attention to the text itself, the internal features of the text, rather than the contextual aspects, as central to close reading as a methodology as well (2018, p. 2). This thesis for example looks into the words and phrases used by the characters in the books in order to look at how urban landscapes are represented. Word choices and word associations, amongst other details, contribute to forming impressions of the representations of the urban landscapes in the literature. By taking a close reading approach to the literature, the analysis permits to investigate the text in detail and to seek out which concepts or ideas of the urban landscapes are there in the literature.

However, as close reading concerns itself with the text and the internal textual aspects (Castilla, 2018, p.2) and the thesis statement in this study concerns itself with the links between the literature and the real world as well, I see the need for applying additional perspectives that permits for this dialogue between literature and the world we inhabit. The analysis of this thesis does thus not only consist of a close reading of the literature, but also takes a contextual approach. The analysis addresses the context of the literature through looking at relations between the literary representations of urban landscapes and urban landscapes of the real world, and how the representations of the literature may foster reflections of urban sustainability in the real world. The dialogue between the literary and real landscapes, a key element of geocriticism, is central in the analysis. The analysis for example looks at concepts of urban landscapes in the literature. Urban landscapes as one knows them from the real world will form a background for understanding and discussing the landscapes represented in the literature. Likewise, the literary representations will be seen in light of our real-world urban landscapes in the discussion of the potential of the literary representations to foster reflections on urban sustainability. The analysis stands in a dialogue between literary representations of urban landscapes, and the real-world urban landscapes of today and tomorrow. Close reading in dialogue with a contextual reading together form the basis for answering the thesis statement.

The theoretical background for the analysis is based in the field of geocriticism, and this choice of geocriticism as a theoretical background sets certain frames for the analysis. This literary critical field concerns itself with the geographical place in literature (Westphal, 2007/2011, p. 6), and thus lends itself well to the study of literary urban landscapes. This theoretical backdrop establishes and uses various elements and terminology in the approach to place, which again has implications for the directions and discussions of the analysis in this thesis. These terms and elements will serve as a guideline and an apparatus in the analysis and will, through their use, bring attention to certain aspects of the representations of the urban landscapes. For example, the term referentiality, which deals with the relations between literary and real places (Westphal, 2007/2011, p. 6), draws attention to these relations in the material investigated. Another such term, spatiotemporality, which deals with the space and time relations (p. 6), brings attention to the space and time aspects in the representations of the urban landscapes.

Geocriticism serves well in addressing literary and real geographies, such as the investigation of urban landscapes in this thesis, yet it also sets certain frames and directions for the

analysis. As mentioned, terminology and elements within the field draws attention to aspects with the material investigated. Other theoretical backdrops might give other results, other discoveries in the material. In the introduction to this thesis I reasoned for the choice of geocriticism as a potent theory for my investigations, in relation to answering the thesis statement, and here I also pointed out the field of ecocriticism. Had the analysis taken this backdrop the direction might have had a different focus, different discussions. Though the geocritical analysis conducted in this thesis also brings in ecological and environmental aspects of the urban landscapes, the field of ecocriticism with its own traditions, terms and elements, could have set the attention to other aspects in the material. Likewise, yet other theoretical backdrops, such as for example a Marxist criticism, a postcolonial criticism or a feminist criticism, could all have set the attention to still other aspects in the material. Geocriticism as a backdrop has spurred certain discussions, set attention to certain aspects in the material. Though not uncritically applied but discussed and challenged, the terminology of geocriticism has set a guideline for the analysis. This thesis thus constitutes one reading out of many possible ones, contributing to knowledge on the representations of urban landscapes in the literature.

3. Analysis and Discussion

This chapter contains the analysis and discussions of the primary literature. Each of the three research questions will be analysed and discussed in this part, and the chapter is structured so that each research question will be addressed and discussed before proceeding with the next research question. The three research questions aim to answer the first part of the thesis statement: “*How are urban landscapes represented in Marie Lu’s Legend trilogy [...]*”. After the third research question there will be a discussion of the findings in light of the second part of the thesis statement: “[...] *in which ways can these representations potentially foster reflections on urban sustainability?*”. The research questions and discussions together form the basis for answering the thesis statement. The analysis is organized so that excerpts are brought forth, thematically, and then discussed in light of theory. Theory will therefore be incorporated at different places in the analysis. All three research questions share this structure. The choice of structuring the analysis in such a way is founded in the process of analysis where the excerpts gave a drive and associations to theory, rather than vice versa. In some ways a theoretical structure, for instance finding excerpts and discussions under the theoretical term spatiotemporality or transgressivity might have been easier to follow. However, such a structure might also be somewhat artificial or schematic, since several excerpts and important aspects from the trilogy fit under several theoretical terms making it difficult to structure it in such a way. Therefore, the analysis is structured thematically and not by each of the theoretical elements.

The research questions share the structure of primarily presenting excerpts first and then incorporating theory, but in other respects the research questions are organized differently. The first research question, *Which urban landscapes are represented in the Legend trilogy and how do the urban landscapes relate to the non-urban/ rural landscapes?*, is structured by looking at each of the three books in the trilogy in their chronological order. This is to map and establish the position of urban landscapes, and any non-urban/rural landscapes in the narrative, over time. Changes in the urban landscapes and the relations to other landscapes are easier to address book by book. The primary intent of the first research question is, through the mapping of the landscapes, to facilitate further analysis in the next two research questions. Elements of geocritical theory is incorporated in the mapping and initial analysis done in research question one.

The second research question, *How do central characters in the trilogy experience and represent the urban landscapes?*, is structured by analysing the perspectives of the two protagonists Day and June, each of them in separate sections. In the summary and discussion part the two characters and their experience and representations of urban landscapes are compared (see section 3.2.3). Where the first research question makes a distinction between the first, second and third book in the trilogy, the trilogy is addressed as a whole in this second research question.

The third research question, *How are urban landscapes conceptualized in the trilogy?*, is structured by looking at the findings in the first two research questions in order to establish conceptualisations of urban landscapes. By addressing the analysis so far, it looks at shared traits across the urban landscapes and formulate new conceptualisations with a basis in the material. This research question does not address the trilogy book by book but rather it compares urban landscapes across the trilogy and exemplifies tendencies in the representations of urban landscapes. Elements of geocritical theory is incorporated in the discussions of the new conceptualizations posed here.

3.1 Analysis of research question 1

This first research question, *Which urban landscapes are represented in the Legend trilogy and how do the urban landscapes relate to the non-urban/ rural landscapes?*, aims to map which urban landscapes are represented in the trilogy and how these urban landscapes relate to non-urban landscapes. This is to attain an insight into the position of the urban landscapes versus non-urban landscapes in the narrative and initiate the process of further analysis of the representations of urban landscapes in the trilogy. This research question will address each of the three books in the series in their chronological order. As presented above the structure of the research question is a thematic one, where theory is incorporated in relation to observations and excerpts from the trilogy.

3.1.1 Legend

In the first book of the trilogy, *Legend* (Lu, 2011), we encounter a number of urban landscapes. Urban landscapes may be identified by using the definitions of urban areas set in the *Theory and Methodology* chapter of this thesis. For this thesis urban areas have been established as towns or cities; densely populated, developed and built areas (OECD, 2013 &

United States Census Bureau, n.d.-d). A landscape was defined according to Carroll both as the geographical, physical land, as well as the human interaction with and shaping of that land (Carroll, 2011, p. 2). Thus, an urban landscape is the sum of both the physical structures of the urban areas, as well as the human interactions with them. An initial reading of the book, and a mapping of which urban landscapes are there reveals that there are several references to urban landscapes in the first book of the trilogy.

Starting with the setting of the book, the majority of the narrative in *Legend* is set in a fictional and futuristic version of Los Angeles. Most of the narrative is set in this city. The very last two chapters of the book are set in fictional Valencia and Barstow, California (Lu, 2011). Both Los Angeles, Barstow and Valencia are urban landscapes, thus it is evident that urban landscapes play a key position in the narrative through the setting. In addition to these three cities where the narrative takes place, an additional six cities are referenced in *Legend*. Hillsboro (2011, p. 11), Denver (p. 88) and Vegas (p. 285) are some of the examples here. It becomes evident that through setting and references the urban landscapes are prominently featured.

An interesting aspect with the urban landscapes in *Legend*, is the connections between the urban landscapes of the text and those of the real world. Already in the front matter of the book we are provided with a page stating “Los Angeles, California”, immediately referencing a real-world place, a city, through a recognizable place name (Lu, 2011). We also encounter other cities, for example Hillsboro, Denver or Valencia, all cities sharing names with real world cities. There are thus clear connections between the textual urban landscapes and the real urban landscapes through city names. There are also references to states in present United States of America. A total of seven states with identical names as states we know in the present real world, are referenced in this first book, amongst other the states of California (Lu, 2011, p. 167), Colorado (p. 57) and Nevada (p. 76). Though states are not urban landscapes, the connections in name emphasizes the links between the places of the text and the real world. In the field of geocriticism, Westphal refers to these relations between the places of the text and those of the real world through the term *referentiality*. Referentiality is devoted to the links between the world and the text, the referent and its representation (Westphal, 2007/2011, p. 6). In the examples above the naming of urban landscapes and states emphasizes the links between text and real-world places.

The urban landscapes in *Legend* share a referentiality to real world urban landscapes, but they are not identical to them, and have clear fictionalized elements. As we are introduced in *Legend* to the city of Los Angeles in the initial pages of the book, we are provided with information of fictional elements as well. For instance, the population size of Los Angeles is given as upwards of twenty million inhabitants (Lu, 2011). For those familiar with the demographics of Los Angeles today and in the past, or as revealed by a quick search online, the high population number of twenty million speaks to fiction, hinting to a book merging real and fictional aspects (United States Census Bureau, n.d.-b). A further clue as to the fictionality of the book is the information “Republic of America”, a hitherto unknown place name. In addition, a number of place names are recognizable referents to states, though altered, mixing fiction and real-world referents. Examples here are Dakota, not mentioning a distinction between North Dakota and South Dakota at any point in the book (Lu, 2011, p. 11). East Texas and West Texas is another example, marking a clear distinction between east and west of a state known in the real world simply as Texas (p. 18 & 91). These examples are interesting also because they hint to a split, a division, adding an interesting temporal information to the reader. From a geocritical point of view, the time and space relations may be referred to through the term *spatiotemporality* (Westphal, 2007/2011, p. 6). In the example here, the spatial element is interesting as both Texas and Dakota are situated in the real world and the text, the referentiality is there, yet the temporal aspect of the split between east and west Texas, and possible merging of north and south Dakota speaks to a futuristic setting, a scenario that has yet to be seen in the real world. Again, the blurring of the real and fictional is clear. We see that though there is a clear referentiality between the urban landscapes of text and real world, the book also incorporates fictional elements such as population size and the name of the country or states, thus notably blending real and fictional elements.

According to The United States Census Bureau the rural encompass “all population, housing, and territory not included within an urban area” (n.d.-d). Landscapes that are not urban may in this dualistic view be perceived as rural. Whilst the references to cities, and thus urban landscapes are many, few references are made to the rural sites, or more peripheral non-city places in the book. One reference is made to the “Golden Gate Ruins”, holding a clear referentiality to the Golden Gate Bridge, in real-world California. However, despite being described as a ruin, it is also described as a tourist attraction, as well as being a man-made monument (Lu, 2011, p. 1). The place seems to be a reminiscent of a past, lost to history, yet remaining as a ruin. The referential and spatiotemporal aspects of the Golden Gate Ruins are

interesting, as the ruins clearly reference the Golden Gate Bridge of the real world, as well as providing a futuristic temporal aspect through its ruin and displaying a ruin as a monument persisting through time. The Golden Gate Ruins are also interesting to approach through the geocritical notion of *transgressivity*. The term encompasses several aspects, for example the notion of representations of space as dynamic (Westphal, 2007/2011, p. 46). Eric Prieto, geocritical scholar highlights “the figure of the border as a site of reflection” as central to the notion of transgressivity (Prieto, 2011, p. 19). One can perhaps argue that the Golden Gate Ruins in the book is such a liminal place, a border, a bridge (quite literally), between the past and present or future, where in its representation it fosters reflections on the spatiotemporal and referential relations between past and future, fiction and the real world.

There are a few other references to non-urban, more widely defined places, such as The Pacific Ocean and South America in *Legend* (Lu, 2011). South America is briefly mentioned once and in passing: “Republic’s islands of South America” (Lu, 2011, p. 241). The Pacific Ocean is mentioned twice, both times as being separated from a lake by a thin strip of land: “I can see the tiny strip of land that separates the lake from the Pacific Ocean” (p. 118), “the thin rim of land that separates the enormous lake from the Pacific Ocean” (pp. 251-252). Neither the Pacific Ocean nor South America are described any further, providing little intel on which to form a representation of these landscapes. There are also two brief references to pastoral life/ greenery in the book: “Terrace accident. I tend cows.” (p. 68) and “The library is [...] overgrown with wild grasses” (p. 108). Though pastoral and green, these references are made to urban landscapes, places within Los Angeles (Lu, 2011). These passages mark some of the few instances where greenery is mentioned in the trilogy, and as we see the greenery is embedded in the urban landscape, rather than incorporated as a part of a rural landscape. Again, the urban landscapes attain an enhanced position through the absence of rural or non-urban landscapes. The links between pastoral life and rural life is one we are likely to make, yet in the book pastoral life is linked to urban landscapes, playing with our expectations of what an urban landscape is, and may be in the future.

It is noteworthy that there are so few references to non-urban places. Another observation is that none of the narrative takes place outside the cities of Los Angeles, Valencia and Barstow. The transition between Los Angeles and Valencia happens while the narrative changes from one chapter to another. We are informed that “Batalla Hall moves away from us”, and the next thing we know, Day awakes in Valencia (pp. 284-285). Thus, the travel

there, the land in between becomes erased from description. The movement of the characters from Valencia to Barstow also happens without description, in the transition from one chapter to the next: “Three days later. Barstow, California” (p. 290). Because of the lack in description of the landscapes in between city metropolises, whilst the characters are in transition between places, any potential rural or non-urban landscapes in between the cities are not made visible to the reader.

3.1.2 Prodigy

In the second book of the trilogy, *Prodigy* (Lu, 2013a) we see a similar pattern as in the first book of the trilogy, where urban landscapes hold a prominent position. The narrative of *Prodigy* is largely set within Las Vegas, Tribune city, City of Lamar, Denver and a city called Pierra. Except from Pierra, which is a wholly fictional city, the others have real-world referential places. Apart from where the narrative is set there are references to a large number of other cities sharing name with real-world cities. A total number of seventeen other urban landscapes are mentioned, of which Sacramento (p. 12), Helena (p. 193) and Nashville (p. 117) are some examples. It becomes evident that also in this second book, the urban landscapes are prominently featured, through setting and references.

As was the case in the first book, the referentiality between the places of the text and the real world are clear and many also in this second book *Prodigy*. The book opens with a page stating “Las Vegas, Nevada, Republic of America, Population: 7,427,431” (Lu, 2013a). Resembling the opening of the first book *Legend* (2011). Starting the book with the name of a city, indicates where the narrative of the book starts and hints to the prominent position of urban landscapes in the narrative. The referentiality to the real world in name of the city and state is clear. In addition to Las Vegas other cities are mentioned by name, such as Denver and Nashville, emphasising the links between the literary urban landscapes and the real. The references to known states are many as well: A total of twelve states of present real-world U.S are mentioned. These references to named places emphasize the referentiality between the places of the text and the real world.

Though there is a clear referentiality between the places of the text and the real world, there are also fictional elements. In the first pages of *Prodigy*, where the initial setting is presented, Las Vegas has for instance been given a much larger population than it holds in the real world today (United States Census Bureau, n.d.-a). The name Republic of America also

remains one of fiction and not of the real world. The high population number is interesting since it also enhances the futuristic setting of the trilogy. Increased urban population is a reality, and urban population numbers continues to rise in the real world, therefore incorporating this becomes a possible reference to the future, and what to expect of future urban landscapes.

The futuristic perspective on the urban landscapes is interesting and more prominent in *Prodigy* than in the first book *Legend*. There are for example made references to states that are gone, lost to flood waters, in the setting of this futuristic book. Examples of such lost states are Florida and Louisiana (Lu, 2013a, p. 284). This recurring reference to a major flood and its effect on the geography, adds a futuristic perspective and the element of an environmental issue; climate change, to the books, thus making the books lend themselves well to an ecocritical as well as a geocritical reading. Though I borrow elements from the field of geocriticism in this analysis, the fields of ecocriticism and geocriticism are closely related and sometimes overlap. Scholars Robert T. Tally Jr. and Christine M. Battista have stated that: "...both ecocriticism and geocriticism share a concern for the manner in which spaces and places are perceived, represented, and ultimately used (2016, p. 2). Traditionally, ecocriticism has had a stronger focus on environmental, climatic issues than geocriticism (2016, p. 7). This does however not mean that geocritics may not concern themselves with environment and climate. As far as the representations of urban landscapes can be said to be affected by this flood, it will be relevant to the analysis of representations of urban landscapes in the trilogy, to also comment on climatic or ecological elements in the narratives, thus at times including traditionally more ecocritical elements into this geocritical reading of the trilogy.

The futuristic perspective, and the referentiality between the places of the text and the real world is further emphasized in the provision of a map in the second book *Prodigy* (2013a). In *Prodigy* (2013a) we are provided with a map in the front matter of the book. The map is in different shades of grey, and shows a recognizable, though not identical to, real-world map of landmasses of North and Central America. The map is depicting North America (divided into The Republic of America & The Colonies of America) and parts of Canada, Mexico, the Atlantic Ocean and Pacific Ocean. The referential aspect of the map is intriguing. It provides a detailed visual depiction of recognizable landmasses, geographically positioning the narrative and the reader with a clear and yet differing image of a world we know. Through

placing the cities of Los Angeles, Las Vegas and Denver on the map, the urban landscapes clearly become referential through their geographical position as well as their names. Marking these three urban landscapes onto the map also implies the importance of these particular cities to the narrative of the book. Los Angeles is indeed a key city in the first book and is also repeatedly referred to in the second, whilst both Las Vegas and Denver are central cities in this second book. The map further includes fictional elements, such as the names and borders of The Colonies of America or the Republic of America enhancing the spatiotemporal difference between the world as we know it and that of the text. The names are unknown, fictional entities, yet positioned on recognizable landmasses, implying a futuristic setting. The depiction of altered landmasses along the coast hinting to a risen sea level, contributes further to enhancing the futuristic setting of the narrative. The borders cutting the U.S as we know it in an eastern and western part also creates a blending of the fictional and real. From a geocritical point of view the map is interesting to approach through the notion of transgressivity. Earlier I have argued that the Golden Gate Ruins of the first book *Legend* (Lu, 2011) may be seen as a liminal place, a border, a bridge between past, present and future, fictional and real world, in light of what geocritical scholar Eric Prieto calls “the figure of the border as a site of reflection” (Prieto, 2011, p. 19). The map may arguably be seen in much the same way, as both a reference to the real world, linking the real and fictional, but also as transgressive. The map, through its altered borders between The Colonies and The Republic, may serve as a site of reflection on the past, present and potential future.

Though most of the narrative in *Prodigy* takes place within urban landscapes, parts of the narrative takes place in the transition between the urban places. This is one point where *Prodigy* distinguishes itself from the first book, as descriptions of the transitions between places were left out in *Legend* (Lu, 2011). These transitions between urban places leave a room for potential observations of what lies in-between the metropolises. The narrative of the second book starts with one such transition, as the protagonists June and Day are on the train headed for Las Vegas. Here June makes an observation of the landscape outside the train window:

The landscape hasn't changed much- endless rows of apartment towers and factories, chimneys and old arching highways, all washed into blues and grayish purples by the afternoon rain. We're still passing through slum sectors. They look almost identical to the slums in Los Angeles. (Lu, 2013a, p. 3)

Even though they are in transition between Los Angeles and Las Vegas, there is an absence of rural landscape in the observations of June. One might perhaps expect there to be a change of landscape as they transition between metropolises, yet on the contrary the landscape seems to blur with the urban landscapes she is familiar with from LA, as one city merges with another. The use of words in the quote above is interesting here as well. Instead of a less negatively loaded word such as *suburb*, she speaks of *slums*, which signals a poor and neglected area. The rainy day “washing” the buildings in blue and grayish colours, emphasizes the bleakness of the landscape, as well as enhancing the likeness of the landscape. The use of the word *endless* to describe the rows of buildings, also emphasizes the sameness of the landscape, its monotony, its temporal prevalence. The emphasis on the continued bleak urban landscape, also excludes any non-urban landscapes that could have potentially been there between the city metropolises.

In the other transitions between places there is a notable lack of description of typically non-urban/rural landscapes such as smaller settlements and nature, as well. In the transition between Denver and Pierra, June observes yet again out the window of a train;

I lean towards the window until my cheek almost touches the cold glass, watching silently as we approach the looming Armor wall that surrounds Denver. Even in the darkness I can see the train tunnels carved into the Armor [...] Our train hurtles into one of the tunnels [...] The rainworn skyscrapers of slum sectors stream past the window, the now-familiar view of how people live on the outskirts of a city. I'm too tired to pay much attention to the details. (2013a, pp. 199-200)

Interestingly the observations of the landscape last only for the duration of the train trip that is within the boundaries of the city of Denver. After this June's attention is mostly within the train and her own mind (pp. 200-211).

The referentiality between the urban landscapes of the text and the real world are also manifested in shared traits between the urban landscapes of the text and the real world. Denver city in *Prodigy* serves as one such example through its surrounding walls, linking enclosed cities in literature to enclosed cities in the real world. Denver city is an interesting example of such an enclosed urban landscape. It has a clear distinction between the urban core, the city centre encompassed by the Armor wall, and the suburban outer areas, or slums of the city, which are located outside the Armor wall. June's observations from above emphasize this structure. In the quote above we see yet again that June refers to the outskirts of the city as slums, signalling the poverty and neglect. It is evident in her observation of the

now-familiar view of how people live in the outskirts of a city, that she herself is not part of this life, but merely an observer. Her tiredness at paying attention may come across as slightly arrogant in connection to her observations of the poor people living in the outskirts of the city. The wall serves as a boundary separating the inside from what is outside. Scholar Amy Butt explains an enclosed city as: “divided from the outside world by manmade constructs which clearly define the ‘other’ as something outside in order to establish an identity for the society within” (Butt, 2018, p. 6). Denver in the Legend trilogy serves as such a city where the wealthy reside within the enclosure of the walls, protected and safe, or as June’s experience of the wall as “looming” (Lu, 2013a, p. 199) hints to, feeling trapped inside. The wall, the boundary separating the inside and outside, enhance the social boundaries between the wealthy elite and the poor people outside. In futuristic literature such as science fiction (SF) literature, the enclosed city is common. William Hope Hodgson’s *The Night Land*, is one example of an SF that has an enclosed society, another example is Isaac Asimov’s *Caves of Steel* is another (Butt, 2018, p. 6). Though different in the way they enclose the societies the enclosure and separation of inside and outside is shared. Approaching it from a geocritical point of view the wall, the segregation between inside and outside has a referentiality to the real world. For example, several real-world cities have what is known as gated communities, areas of the cities enclosed by walls, fences, CCTV or other means to separate the inside community from outside communities. Denver in the Legend trilogy in many ways appear as a large-scale gated community, where passage in and out is monitored and controlled. The Armor of Denver has tunnels as the only entry and exit points to the city centre: “train tunnels carved into the Armor; some of them are completely sealed with solid metal gates while others remain open for night freight to pass through” (Lu, 2013a, p. 199).

The relations between the urban landscapes and the rural, non-urban landscapes are interestingly captured in *Prodigy*, as Day observes an urban landscape, City of Lamar: “No terraced buildings here, no *grassy levels dotted with herds of cattle* [emphasis added]” (2013a, p. 104). This is one of only two references in the trilogy to a pastoral lifestyle, where the other is brief and in the first book, *Legend*: “Terrace accident. I tend cows.” (Lu, 2011, p. 68). There are a few references to non-urban, more widely defined places such as the Atlantic Ocean (2013a, p. 62), Canada and Mexico (p. 117) or South America (p. 117), but these are not described any further. The urban landscapes are at the forefront. Day’s observations from above are the only two references to such a pastoral landscape in the trilogy. In the context of

the phrases it becomes clear that this greenery and these animals are linked to the urban landscapes of cities, more specifically his home city Los Angeles, and terraced buildings within it. The urban landscape becomes the centre of not only what one may typically associate with cities, but with the rural element of the pastoral life as well. Thus, the typically rural, is made into something urban. The non-urban place and landscape is as such yet again eluded. The notion of greenery and pastoral life within the urban landscape is interesting also because it offers an attempt at a possibly more sustainable urban landscape of tomorrow. The referentiality between this greener urban landscape in text and real world here is also interesting as there appears today to be a rising effort put into creating green spaces in our real-world cities; vertical gardens, back yard farming and bee hives on building roofs are some examples here. Nevertheless, the references to such greenery in the trilogy are few, and references to non-urban greenery is absent, thus the trilogy does appear to invite to reflections on the absence of greenery, rather than its presence.

3.1.3 Champion

The third and final book of the trilogy, *Champion* (Lu, 2013b), continues the emphasis on the urban landscapes, and the blending of the real and fictional, which was established in the first and second book, through setting and references. With a similar opening to the previous two books, we are in *Champion* introduced with a page stating: “San Francisco, California, Republic of America, population 24,646,320” (2013b). As in the previous two books of the trilogy, where Los Angeles and Las Vegas were introduced in the same manner, we are here given a hint to where the narrative takes place as well as to the blending between the real, through the city and state names, and the fictional, through the country name and population number (United States Census Bureau, n.d.-c). Again, the referentiality between the places of the text and of the real world is clear through the names of city and state. The spatiotemporal aspect is also interesting here as San Francisco is given a higher population number as well, hinting to a futuristic setting.

The setting of the narrative in *Champion* is the North American cities of San Francisco, Denver and Los Angeles, and Ross City, Antarctica. *Champion* distinguishes itself from the previous books by taking parts of the plot away from North America to another geographical location, Antarctica and the fictional Ross City. Ross City is interesting also because it has no clear referentiality to a real-world place through name or its geographical position, as can be said of the other urban landscapes of the trilogy. Ross City will be addressed again in the

analysis of the second and third research questions. Apart from Ross City, however, the North American landmass is the only one featured also in this third book. Large portions of the plot happen in the North American cities mentioned above.

The references to cities and states help emphasize the importance of the urban landscapes and the links between the real and fictional. In *Champion* there are references to cities and states, though notably in a much lower number than in *Legend* and *Prodigy*. Only three states, California (2013b, p. 38), Colorado (p. 190) and Dakota (p. 247), are mentioned throughout the book *Champion* (Lu, 2013b). Dakota holds a fictional and futuristic element here since no distinction is made between North Dakota and South Dakota. In addition to the cities mentioned so far, another four cities are referred in this third book: Vegas (p. 1), Atlanta (p. 165), Tribune City (p. 268) and New York City (p. 343). The New York City in *Champion* is however a fictional futuristic replica placed in the Atlantic Ocean, a “New” New York City one might say, yet nonetheless a reference to the New York City we are familiar with. The New York City of the book is intriguing. The referentiality is complex as it links the real New York to a textual replication of New York and its imagined textual predecessor of New York. The layers of conception are complex. The spatiotemporal aspects are interesting as well, as it shows New York City’s persistence through time, through its fictional upkeep and rebuilding at an altered geographical position. New York City in itself is interesting because of its naming as a *new* York, creating a referentiality and spatiotemporal link not only to New York of the real world, but to York, England.

In *Champion* there is a map provided in the front matter of the book. The map of *Champion* (2013b) is a recognizable world map, thus distinguishing itself from the map provided of the North- and Mesoamerican landmass in the second book *Prodigy* (2013a). The provision of a map in the initial pages of the books aids in understanding the setting of the book, in terms of geographical locations, referential places between map and real world, and spatiotemporal hints like altered geographies of the future. The map is recognizable through identifiable landmasses and continents and some place names. However, it is fictional in many ways as well. For example, the map shows Australia as two landmasses, West Australia and East Australia and the Antarctic ice as melted. Large portions of the landmasses of the world appears to be removed or otherwise altered, perhaps drowned. Norway is partially there, yet large areas of Europe is not. The map has a mix of real and fictional names. Countries such as India, Mexico, China and Mongolia are marked on the map, and real-world entities such as

The European Union and The Middle East as well. Fictional places and entities are also marked on the map: Republic and Colonies and Confederate Nations of Africa are some examples here. Only two urban landscapes are marked on the map. Those are Ross City in Antarctica and Hei Cheng (the Sea Cities) of China. The reference to these specific locations conceivably foreshadows the importance of the places in the narrative. This is however only partially true, as Ross City indeed is a key location in the narrative of *Champion*. “Hei Cheng” on the other hand is not mentioned at all in the narrative of *Champion*, yet “Hai Cheng [...] Sea Cities” it is mentioned in passing in *Prodigy*, presumably meaning the same place (2013a, p. 118). These two urban landscapes are interesting also because of the lack of a referential equivalent in the real world. The map is interesting because it provides much information on the futuristic world of the text, the geography, altered landmasses, names, changed and unchanged. The referentiality is there in names, and in recognizable landmasses, yet there is evidentially a mix between the fictional and real aspects. The spatiotemporal aspect is interesting with the map as well as it gives an early indicator to the futuristic setting of the books, through altered landmasses, altered versions of continents, countries and other entities. The raised sea levels hints to the futuristic setting of an altered climate and melted polar ice.

The position of the non-urban/rural landscapes in *Champion* is one of near absence. As was the case in the first two books the urban landscapes are heavily featured in *Champion* (2013b). Most of the narrative takes place within cities, and the descriptions of urban landscapes are many. Non-urban or rural landscapes, as was the tendency also in the previous two books, are mostly absent. There are however some exceptions. The Pacific Ocean and the Atlantic Ocean are briefly mentioned, once time each, in passing: “the four main naval bases in LA occupy a thin strip of land along the city’s west coastline that sits between our enormous lake and the Pacific Ocean.” (Lu, 2013b, p. 271) and “New York City [...] slope gently into the Atlantic Ocean.” (p. 343). Another non-urban reference is the brief mentioning of mountains in the following quote: “the dots lining up above California’s mountain skyline are unmistakable.” (p. 263). As seen in these examples, the references to non-urban landscapes are brief and serve merely as a part of an observation of something else; the naval bases, New York City or the dots lining the sky.

Apart from the brief non-urban references that are made an interesting borderline example is the reference to the Golden Gate Ruins. As in the first book *Legend* (Lu, 2011) a reference is

made to the Golden Gate Ruins in *Champion*: “I can also see the Golden Gate Ruins, the twisted remnants of some old bridge all piled up along the other side of the shore” (Lu, 2013b, p. 2). The Golden Gate Ruins has a clear referentiality to the Golden Gate Bridge, a real-world monument and landmark. Though it is a built monument, it may be considered non-urban since it is not per the definitions given in the *Theory and Methodology* chapter a city or town, nor is it densely populated (OECD, 2013; United States Census Bureau n.d.-d). However, it is a site typically associated with the city of San Francisco and as such links to the urban landscape. In its decay and neglect it may also give associations to a slow return to the soil whence it came, moving away from the urban and built. The Golden Gate Ruins may arguably be a borderline site between the urban and the non-urban. This ruin may also be seen in light of the geocritical terms spatiotemporality and transgressivity, as a symbolism for the progression of time, its persistence through time and its geographical position in past, present and future. It may also be read as what Eric Prieto calls: “...a site of reflection” (Prieto, 2011, p. 19), and as such transgressive. It offers a site of reflection on passing of time, its persistence through space-time as well as its referentiality to the real world.

In the transitions between urban landscapes lie a potential to address non-urban or rural landscapes, yet, also in this third book there is a notable lack of descriptions of any landscapes that are not urban. In the transitions one could perhaps expect there to be references to some kinds of greenery, animals, pastoral life, forests, or other rural landscapes; landscapes we typically assume are there outside of cities and towns. There are however no references to such rural landscapes. In the third book some transitions between cities happen as a jump from one scene to the next, therefore providing no description of the journey. This jumping between cities was also the case of the transitions in the first book *Legend* (Lu, 2011). Other transitions in this third book are described, but notably only with references to urban landscapes. An example here is from June, as she travels by plane to Ross City Antarctica:

[...] we emerge from their [clouds] underbelly to see a massive stretch of land covered in a dense layer of high-rises that come in a wild assortment of bright colours. I suck in my breath at the sight. (Lu, 2013b, p. 129)

Her observations cover only the part of the journey where the plane suddenly comes out of the clouds and she sees the urban landscape beneath. The urban is put in focus, and any non-urban landscapes are absent, or at least kept from sight by the clouds.

3.1.4 Summary and discussion

Returning to the research question, *Which urban landscapes are represented in the Legend trilogy and how do the urban landscapes relate to the non-urban/ rural landscapes?*, the mapping and analysis above show us that urban landscapes, in particular cities with a clear real world referentiality, are frequently referenced in the narrative across all three books. The cities of Los Angeles, Denver, Las Vegas and San Francisco are some recurring examples here. The mix of real and fictional urban landscapes is a notable feature of the trilogy. Some places share name with real world cities, such as Los Angeles, others partially share name with real-world places, such as Yellowstone City, whilst still others appear to be without a clear real-world referent, such as Ross City. Shared by all three books in the trilogy is the focus on urban landscapes and the near absence of non-urban/rural landscapes. Each of the books also have some references to more widely defined places such as South America or The Pacific Ocean, but these are not described or elaborated further. The Golden Gate Ruins is referenced in the first and last book of the trilogy and is an interesting place that may be read in light of the geocritical terms spatiotemporality, transgressivity and referentiality as a symbolic monument of the transition of time, the persistence through time, bridging the past, present and future, as well as linking the real and fictional places of The Golden Gate Bridge and The Golden Gate Ruins. Another noteworthy point in regard to the relations between the urban and rural landscape is the notion of greenery and kettle within the urban landscape, thus making the pastoral, which typically is assumed to be rural, a part of the urban landscape. Denver is an interesting example where the Armor wall separates inside from outside and marking Denver as possible to conceptualize as an enclosed city. In the transitions between places the city metropolises often come across as important islands in the landscape, where one jumps from one place to the next, largely ignoring the land in between, though not always so: In some cases, cities appear to merge with one another through connecting slum areas such as with Los Angeles. In other cases, the cities are separated by a plane ride, across borders, boundaries, or the sea. In all examples descriptions of rural landscapes are absent, thus foregrounding the urban landscapes in the trilogy.

3.2 Analysis of research question 2

The second research question, *How do central characters in the trilogy experience and represent the urban landscapes?*, aims to analyse the representations of urban landscapes in the trilogy through the point of view of the two protagonists Day and June. This research question is structured so that it addresses each of the protagonists and their representations of urban landscapes. Drawing examples from the literature investigated it looks into representations of urban landscapes, formed by the information provided by the two characters Day and June, and discusses these representations in light of geocritical theory. Where the first research question addressed book by book chronologically, this research question explores thematically and across the trilogy.

Much of the information we are provided with on urban landscapes in the trilogy is mediated through the experiences of the two protagonists Day and June. It is therefore useful to look at the urban landscapes from the perspectives of these two characters. The representations of the urban landscapes are also highly polysensoral. There are many examples where the urban landscape is described not just by visuals, but by using different senses, such as touch, smell and sound: “I reach out to touch one of the walls, imagining that I can feel his life and warmth through it” is one example where the sense of touch is central (Lu, 2013a, p. 339). In this example the sense of touch enhances the emotional connection between the characters and the urban landscapes and buildings they have moved about. The aspect of imagination of warmth and life through touching the walls speaks to a memory and emotional connection to this particular place. Another example enhances the sense of smell in the representation of the urban landscape: “The air smells like pipe smoke and fried meat and gas lamps.” (Lu, 2011, p. 67). The smells provide information to the reader on which he or she can form an impression of the urban landscapes. The passage invites to imagine familiar smells and promotes a connection between the reader’s own associations with the smells, and the landscapes presented. A third example gives representations of the landscape through sounds: “The loudspeakers that line the roofs of the buildings crackle and pop” (Lu, 2011, p. 66). Polysensoral representations invites a reader to a more holistic representation of the urban landscapes where the readers own associations to sights, smells, touch etc. can further link the fictional narrative to the reader’s own experiences. These examples are but some of the many contributing to a polysensoral representation of the urban landscapes in the book. Westphal argues that the landscape around us is not only made up of what one sees: Sounds,

smells, tastes and tactile elements all play a part in the experience of the landscape around us (2007/2011, p. 132). This approach is useful here in the analysis as it may enrich the representations of the urban landscapes through additional sensory information. Also, through looking at the experiences and representations of the urban landscapes from different points of view, through different characters, one may acquire a more holistic and comprehensive representation of the landscapes addressed.

3.2.1 Urban landscapes from Day's perspective

Day's experience of urban landscapes has its roots in the poorer areas of his home city Los Angeles. The neglect of the Lake sector, his poor home neighbourhood, is repeatedly observed by Day. For example, he notes that "[t]his used to be an apartment complex, but it's fallen into disrepair. Broken lanterns and glass shards litter the floor of this room, and paint is peeling from every wall" (Lu, 2011, p. 2). The phrase is heavy with words signalling neglect; *fallen*, *disrepair*, *broken*, *litter* and *peeling paint* are all examples enhancing the state of deterioration of the structures around him. Yet, despite observing the neglect and damage of the Lake sector, he also clearly feels at home, and has an emotional tie to the area and its landscape: "Familiar noises surround me: street vendors call out to passersby, selling goose eggs and fried dough [...] a decades old car rattles by [...] the attendant at the door gives me a wide smile" (Lu, 2011, pp. 66-67). The polysensorial experience represented in this passage, with noises and sights makes it evident that Day feels at home in this setting: The use of the word *familiar* and *smile* gives an impression of a homely and cosy atmosphere. The references to food invites to imagine the smells of fried dough and eggs, making the scene truly polysensorial.

Another example which makes Day's emotional ties to Lake sector even more evident is the following passage:

From where we sit, we can taste the salt in the air and see the lights of downtown Los Angeles reflected on the water [...] Giant waterwheels and turbines churn along the water's edge behind veils of smoke. This is probably my favourite view from our shabby, beautiful little Lake sector". (Lu, 2011, p. 80)

Day provides a polysensorial representation of his view of the Lake sector with direct references to taste and sight, and the invitation to imagine the sounds of the churning waterwheels. The taste of salt in the air is one a reader may relate to, and associate with seaside places he or she has been to themselves. The *taste* of salt in the air is interesting also

because it plays with the relations between smell and taste. Normally one would expect air to smell, perhaps of seaside things like fish or seaweed, and not taste anything. However, the use of the word taste here emphasizes the qualities of the air to be more than smelling, to also create associations to other senses. A reader who has been to the sea, or near the sea might relate to this sensation. In this there is a potential for the reader to link referential experiences in the real world to the ones given in the narrative here. It invites to link the real and fictional through associations of salty air, smell and taste. The geocritical term of referentiality explores the relations between the real and fictional places, and such polysensoral experiences of place may emphasize a reader's linking of the fictional to the real places they have experienced. This may happen through associations and memories linked to smell and taste.

In the passage above, Day further observes the reflection of downtown Los Angeles in the lake. In this there is also a division of downtown LA and an implied opposite binary, uptown. This brief and seemingly fleeting observation serve as an emphasis of the divisions within the urban landscape of Los Angeles, in the binary opposition between downtown and uptown. Reading on from this excerpt this becomes more evident: "while the electric lights from downtown make for some nice sightseeing, I can also see the Trial stadium looming off in the east" (2011, pp. 80-81). Looking on from a distance it becomes evident that Day is himself not a part of the downtown, merely gazing at it. The emphasis on the electric lights also gives the impression of a lack of electric light where he is, that is uptown. The Trial stadium, a place of the narrative where people are tested and sorted into future schools and careers, also emphasizes this social division. The social division is marked onto the urban landscape of Los Angeles through its structure of an uptown and downtown, and the Trial stadium as a monument of this split between wealth and poverty. There is a real world referentiality in the observations of downtown Los Angeles as a place of electric lights, and further implied through this, wealth. Real world Los Angeles likewise has a downtown with a rising popularity and wealth, skyscrapers, art galleries etc. As a future idea of Los Angeles, the narrative of the Legend trilogy appears in tune with the growth and wealth of downtown LA.

In Day's earlier description (2011, p. 80) he also calls Lake sector both shabby and beautiful. There is not a "but" separating the two words, implying that the Lake sector is perceived as beautiful in its shabbiness. The word *shabby* in Day's experiences, appears as a positive trait, rather than one of merely neglect and ruin. In this observation Day's emotional bonds to the

poorer area, Lake, is emphasized. He sees past the neglected look of the urban landscape and finds beauty in it. His focus on the beautiful in what most would perceive as ugly, or otherwise fallen into disrepair, may to a reader bring to mind the big and small things in life that we attach sentimental value to, and wish to keep and protect. Most readers would in one way or another relate to keeping things that have fallen into disrepair, simply because of their sentimental value. Day's way of seeing Lake may associate such a behaviour. He is aware of the state of things and what most people would see about Lake, yet claims it's beauty. It is his home after all, it holds his childhood memories, it is his neighbourhood, the familiar. In this there is a potential for referentiality as well. A reader may attach similar values to their childhood neighbourhoods and associate Day's experience of Lake sector, to their own real-world experiences of places. Thus, a reader who has no previous experience from Los Angeles, may still be able to see links between the narrative places and those they are familiar with from the real world.

Whilst Day is at ease and familiar with the poorer sectors of LA, he appears alienated in the richer sectors. Where Lake sector becomes *his* Los Angeles, the urban landscape he recognizes and loves, the Ruby sector, where June lives, becomes the opposite:

Clean, manicured streets, new and shiny JumboTrons, wide sidewalks without cracks and potholes, without street police dragging crying orphans away from market stands. Instinctively, my attention turns in the direction of the city that Lake sector would be. From this side of the building, I can't see downtown LA, but I can feel it there, the memories that woke me up and whispered for me to come back. (Lu, 2013b, p. 209)

Day does not recognize the Los Angeles he knows and loves in the Los Angeles he sees from the Ruby sector. The words *clean*, *new* and *shiny* speaks to the immaculate state of things in this part of LA, whilst also implying that this is an unusual sight for Day. Notable here is also the negative connotations that arise in the passage above as normally positive words such as clean, new and shiny are used to mark an alienation and contrast to the familiar and homely Lake sector. The use of the repeated word *without*, gives a comparison of the landscape of Lake and Ruby sectors showing contrast. Where Ruby has wide streets that are well kept and clean, it is at the same time implied that Lake sector does not. Whilst Ruby sector has new and shiny JumboTrons, it is implied that Lake does not. Also, in people's behaviour there is a noted contrast and difference as he observes that the street police in Ruby sector are absent, whilst in Lake sector they keep dragging orphans away from the stands in the markets. This excerpt is loaded with information on the differences between the areas in terms of the

physical landscape and the upkeep of this, as well as the socioeconomic and human interaction with the landscape. Whilst not explicitly stated the sentence describing orphans being dragged away from the market, brings poverty and hunger to mind. The urban landscape of Los Angeles is inscribed with a contrast between wealth and poverty, between Ruby and Lake sector.

Lake sector is given anthropomorphic, i.e. human-like qualities in the representations made by Day. In the passage above the Lake sector is inscribed with the ability to be holding memories, much like the human mind, and it “whispered” (Lu, 2013b, p. 209), calling Day back to the neighbourhood. These human-like qualities enhance the emotional ties between Lake sector and Day, as well as highlighting the spatiotemporal relation between Day and Lake sector. The term spatiotemporality has been elevated as an important aspect in the field of geocriticism, and it deals with the space and time relations (Westphal, 2007/2011, p. 6). Memories are of the past, and thus marks a temporal change, from the Lake sector Day remembers, where his memories were made, to the one he cannot physically see from where he stands observing at present, but that remains a container of memories. The space-time element in the passage above is interesting as it marks a passing of time, from the time Day was there, in Lake sector, to the present where he is called back home. The spatial element here is interesting also because Lake sector is a specific geographical place in the Legend trilogy that persists through time, and through the memories of Day. The passage above contributes to Day’s many references to the past through observations of the present as well.

Ruins, and references to past grandeur are referred in the landscapes, by Day, several times. The ruins appear both as marking of the past, and as showing the neglect of present and future. The Golden Gate Ruins have been mentioned earlier in the thesis, but there are also several examples of ruins within the urban landscape of Los Angeles. In a passage where Day describes the buildings lost to the flood: “Ruins of older buildings dot the lake” (Lu, 2011, p. 80), the ruins show both the state of disrepair at the narrative present, as well as showing that it was once not so. This example also hints to the changed climate of the future in the narrative of the trilogy. To a reader this may foster reflections on real world sites and buildings that are in danger of becoming ruins, should such a scenario come to pass. In this there is also a referentiality to the real world, even as the ruins are unnamed, like the ones above. Day also observes old signs on buildings, where he for example links a fictional building of Los Angeles with a real-world building of Los Angeles. On the building called

“Los Angeles Central Hospital” in the book, Day observes the crumbling sign of Bank Tower at the top of the building (Lu, 2011, p. 23). The U.S Bank Tower in real-world Los Angeles is a more than three hundred meters tall skyscraper and a famous landmark in the city. In the observations of ruins, made by Day, the spatiotemporal and referential aspects are intriguing (Westphal, 2007/2011, p. 6). The ruins show the temporal change from past grandeur to future ruin. The ruin becomes a symbol of the passing of time. In addition, since the narrative of the Legend trilogy has a futuristic setting, it emphasizes the relations between our real-world present time, and the narrative future, which also arguably may be read as a plausible or possible real-world future. Through the temporal gap between present real world and futuristic narrative world, the referentiality to the real world is emphasized through the potential that lies in the fulfilment of the narrative or parts of the narrative. As a reader one does not immediately write off the narrative as fiction, simply because the future is unknown, and aspects of the narrative may yet prove to become true in our real world. The spatial aspect is also interesting here since we are dealing with fictional ruins and places, most of which also have real-world references. The ruins are situated both in the fiction and the real world, verbally and geographically.

As well as marking the temporal change, the references to ruins serves the purpose of linking the real and fictional urban landscapes. In the field of geocriticism this relation between reality and fiction, between the spaces of the world and the spaces of the text, is referred to as referentiality (Westphal, 2007/2011, p. 6). In Day’s observations of signs on buildings, one notices a clear link between the real (referent) and the fictional (representation). The referentiality is enhanced through these references to real-world buildings and monuments. By including the references to real places in the observations of the characters, in this case Day, the trilogy makes the real into fiction, as well as making the fiction real, thus blending the boundaries between the real and fictional urban landscapes.

The landscape of Los Angeles is not alone in being represented in light of its real world referentiality. Day observes the following as he walks down the main road in Las Vegas:

We pass several of the first pyramids- the Alexandria dock, the Luxor, the Cairo, the Sphinx. All named after some ancient pre-Republic civilization [...] They look different during the day, with their bright beacon lights off and edges unlit, looming like giant black tombs in the middle of the desert. (Lu, 2013a, p. 70)

Real-world Las Vegas, as one may know, is richly filled with copies of monuments from elsewhere, such as Vegas Eiffel Tower or Statue of Liberty. Luxor Las Vegas is no exception

with its monumental black pyramid structure, matching Day's description of the pyramid above. The Luxor also features beams of light, much like the pyramids described in the passage above. There is also a Sphinx statue outside the hotel and casino in real world Las Vegas. The Las Vegas of the trilogy has a clear real world referentiality through references to certain elements of the real-world Las Vegas.

In addition to the referentiality between the Las Vegas of the narrative and of the real world, the Egyptian references in the names, pyramids etc. are interesting as well. Not only do the narrative Las Vegas and real Las Vegas share aspects, but there is also a referentiality between narrative Las Vegas and ancient Egypt in the references to real world history and geography, culture and spatiotemporal relations. The names of Alexandria, Cairo and Luxor are all references to famous ancient, as well as still surviving cities in Egypt. The Sphinx may bring to mind the Great Sphinx of Giza, the monumental structure in Egypt. In the trilogy Las Vegas is a military city, a centre for the military forces, and through referencing the ancient Egyptian empire, the narrative emphasizes this status as a centre for conquest and military superiority. Linking the Egyptian civilization to Las Vegas in the trilogy both marks a temporal transition from the ancient to the future, and a spatial link between one geographical place and another, Egypt and North America. In addition, the references to ancient Egypt emphasize the implied superiority and wish for greatness that spurs from the military city of Las Vegas in the narrative. Day's observations that the pyramids in Las Vegas look like tombs in the middle of the desert, also enhances the connection to the ancient pyramids and their purpose as burial places. Las Vegas mirror Egypt in some other respects here as well. Real world Las Vegas, as well as the narrative Las Vegas are positioned in the desert, linking climatically Vegas and Egypt.

Day also notes the difference in the way the pyramids are experienced at day compared to at night, showing us that the urban landscape may be perceived differently at different times of the day. The city of Las Vegas appears as something by day, something else by night. This reflects the geographical notion of transgressivity; that landscapes are dynamic (Westphal, 2007/2011, p. 46). Though the buildings, in this case the pyramidal structures, remain the same unaltered structure, the experience of them changes from how Day experienced them at night-time to how he, in the excerpt above, experience them in day-time as "looming like giant black tombs" (Lu, 2013a, p. 70). Since a landscape may be seen as the sum of both the

physical structures and the human interaction with it (Carroll, 2011, p. 2), the landscape becomes changed as Day's experience of it changes.

Day is a character who knows how to blend into the urban landscape around him. He applies disguises to hide his identity from the government, and he acts in a manner suitable for the areas he moves within: "I've added to my disguise with a bandage patch over my left eye. Nothing unusual, really. Not in this sea of workers with factory injuries" (2011, p. 66). As Day himself puts it, he and his friend Tess "blend into the shadows." (p. 80). In this way Day's representation of the urban landscapes of Los Angeles bears mark of coming from a character with access to the hidden places. By blending in, and bending rules, he can move about abandoned buildings, in shafts, sewers and rooftops to mention some examples (Lu, 2011). We are provided with unexpected angles and hidden paths beneath the immediately visible landscape, as he moves about the shafts and the sewers: "I look through the vent, and in the slivers of light I can see pieces of a curved stairwell." (p. 28) and "I stumble along in the sewers [...] I'm alert enough to think about which direction I'm moving in and concentrate on heading toward the Lake sector" (p. 32). He navigates not only the streets, but the sewer system and shaft systems of houses. He knows secret passages and places, such as his hide out under his family's house: "I crawl into the dark, stale-smelling crevice, and pull the board back into place behind me" (p. 113). Compared to merely walking the street and moving about buildings in a more conventional manner, we as readers attain an access through Day, to parts of the urban landscapes that otherwise would have been inaccessible. As such one may as a reader earn a wider understanding and more holistic view of the representations of urban landscapes in the trilogy. Through Day we are invited to explore and experience the hidden places within the urban landscape, places that also shape the representations of the urban landscapes in the trilogy.

Los Angeles is an important example when it comes to tracing changes in the representations of urban landscapes in the trilogy. So far in the analysis, many of Day's experiences of the urban landscapes have been rooted in the urban landscape of his home city Los Angeles. This is understandable since the first book is almost exclusively set here, and the city is also the stage for the last half of the third book *Champion* (2013b). 284 out of 295 pages, which amounts to 96% of *Legend* (2011), is set in LA, and for 164 of 353 pages, 46% of *Champion*, Day is in Los Angeles. Suffice to say this urban landscape is particularly well featured in the trilogy. Los Angeles is also important as it is both the starting point and the end point of the

trilogy. The book series has a home-away-home structure where the urban landscape is introduced in the first book and revisited in the end of the third. Through Day's experiences one can with this structure trace changes in the urban landscape of Los Angeles. In some respects, the urban landscape is the same, and in other respects it is drastically changed. The polysensory first impression of Los Angeles as Day arrives back in the city, is one of familiarity: "Los Angeles feels as warm as ever, a typical hazy day in late fall, and the yellowish light makes me squint" (2013b, p. 175). The sensation of Los Angeles is the same, warm and hazy with yellow light. As he observes the landscape things appear at first to be the same as before: "I study the streets of downtown Los Angeles [...] things appear unchanged: Lines of soldiers bark orders at unruly refugees [...] the JumboTrons continue to flash encouraging messages of the Republic's so-called victories on the warfront" (2013b, p. 176). At first glimpse things appear to be the same. However, as he looks again, he sees that things have changed:

I blink, then look closer at the streets. This time, the scenes I'd thought were familiar take on a new context. The lines of soldiers barking orders are actually handing out rations to the new refugees [...] And the JumboTrons' propaganda, once images that looked so ominous to me, now seem like messages of optimism (Lu, 2013b, p. 176)

At first, based on previous experiences with the urban landscape of Los Angeles, he assumes that the soldiers are doing what they have always done before. However, at a second glance he becomes aware of the changes. Day notes the changes in people's behaviour, and a change in the way he perceives the landscape around him. The JumboTrons display the same messages as they did when Day first lived in LA, but Day perceives them differently as he is reintroduced to LA again in the final book of the trilogy. This underlines the dynamics of a perception of an urban landscape. A landscape may be experienced differently at different times and by different people. An urban landscape has been defined as the sum of both the physical land and the human shaping, experience and interpretation of that land (Carroll, 2011, p. 2). In the examples here the human interaction with the land, as part of the urban landscape is interesting. The buildings are the same, as far as one can tell in the observations, but the landscape is nonetheless changed as the people behave differently, and Day experience it differently. The same physical land becomes a different urban landscape through the human interaction with it. Earlier on a similar effect was discussed in relation to Day's experience of Las Vegas as different by day and night: His change is experience of Las Vegas in day-time and night-time changes the urban landscape of Las Vegas (Lu, 2013a, p. 70). This change in landscape is interesting to discuss in light of the geocritical aspect of

transgressivity, a term defined by Westphal as a state in which representations of space are dynamic and not static, where space is continuously reshaped (Westphal, 2007/2011, p. 46). Any changes in the urban landscape can thus arguably be seen as a result of this dynamic, continuous reshaping of it. In the example here, the changes in the landscape are brought about through the human interaction with the land. The buildings in the landscape may be the same, but the human interaction with the landscape, and Day's experience of the landscape is changed, thus providing us with a changed representation of the urban landscape. On the one hand a potentially problematic aspect with the idea that representations of space are continuously reshaped, is that it becomes hard to pin down any one representation of an urban landscape. On the other hand, providing one static representation of an urban landscape is not the goal of this thesis. Rather by accepting the dynamics of an urban landscape, one can bring forth and discuss the variations in representations of urban landscapes in the trilogy, given by different characters at different times. Various representations of urban landscapes provide a reader with means to form his or her own impression of the urban landscapes presented.

Day's experience of other urban landscapes bear marks of comparison to the urban landscape he is most familiar with, that of Los Angeles. In the second and third books, *Prodigy* (Lu, 2013a) and *Champion* (Lu, 2013b), Day moves about several urban landscapes apart from Los Angeles, some of these together with the other protagonist June. The clear familiarity Day has with the landscape of Los Angeles is not present in the other urban landscapes, but he constantly compares the new urban landscapes to the one he knows. As he enters Lamar city, he immediately compares it to Los Angeles: "No terraced buildings here, no grassy levels dotted with herds of cattle" (Lu, 2013a, p. 104). The use of the word *here* indicate that the scenery is something he has encountered before while staying in Los Angeles. In the observation above one is provided with additional information about Los Angeles through Day's experience of another urban landscape. He makes a comparison to LA also when he goes to San Francisco: "Marina, which as far as I can tell is the hillier, Frisco equivalent of LA's Lake sector" (2013b, p. 2). Again, he compares the new urban landscapes to his home city landscape, more specifically his own home neighbourhood. Day also compares Denver to Los Angeles: "It's not like people don't live outside the Armor, but unlike LA, which is just one large spread of buildings that melts right into its neighbouring cities, Denver's population is sparser outside the safety of its walls" (2013b, p. 148). This passage is particularly interesting since it gives valuable information on the structural differences

between the urban landscapes. Los Angeles is considered to have floating boundaries to its surrounding cities, whilst Denver has a very clear boundary, the Armor wall, marking Denver as what can be called an enclosed city (Butt, 2018, p. 6). Earlier the Armor has been brought up in a reference made by June, where the wall was called “looming” (2013a, p. 199), giving it a sense of unpleasantness and unwantedness. Noteworthy in the passage above is Day’s use of the word *safety* showing us another side to, and another experience of the very same wall (2013b, p. 148). In the differing experiences of the same urban landscape one as reader attains access to a wider range of impressions, which may provide a more multifaceted view on the representations of urban landscapes in the trilogy. Instead of taking only one point of view, the differing views of two protagonists permits contradictory views, and invites to a dialogue where the reader can form his or her own impressions of the urban landscapes.

Day’s experience and representation of the foreign urban landscapes are at first heavily glorified. This glorification is manifested in Day’s first experience of a city across the border to the Colonies; Tribune City:

Stretching out before us, peeking through the gaps between the military buildings, is a city: tall, shining skyscrapers reaching up through low clouds and delicate snow, and each building illuminated by beautiful blue lights that pour from almost every window and every floor. Fighter jets line the skyscrapers’ rooftops. The entire landscape is aglow [...] It’s exactly how my father described it. We’ve reached a glittering city in the Colonies of America. (Lu, 2013a, p. 268)

Despite the militarization of the city with its fighter jets and military buildings, the impression of the city, given in this phrase, is a strikingly positive one: The phrase is loaded with positive words such as *shining*, *beautiful*, *illuminated* and *delicate*, emphasising the positive first impression of the urban landscape. The weight on how each building is illuminated also implies a distinction here between the urban landscape of this city and the cities Day has encountered before. Adding the reference to his father’s description of cities across the border, it links the urban landscape to a myth of the cities across the border, as glowing cities of the dreams. The notion “It’s exactly how my father described it” (p. 268), linked to such a positive experience of the landscape, may bring to mind the idea of “the American dream”, or perhaps a refugee dream, where this foreign city becomes a place of opportunity and progress, where dreams can come true, and where a character like Day is free to stop running from the government at home in the Republic.

However, as is often the case, the first impression proves not to be the whole truth. At a second glance, brought about by the assistance of a rebel patriot called Kaede, Day realizes that even this seemingly glorious urban landscape has a dark side:

Water drips from the sides, from windows and decaying balconies, carving ugly lines of fungus into the walls [...] I gape at it. After seeing the lights of the Colonies' skyscrapers, it's shocking to know that a building like this exists over here. I've seen abandoned *Republic* complexes that look better than this [...] I look back once at the glittering skyscrapers on the block right behind us, then forward at this rotting cement structure." (Lu, 2013a, p. 298)

The contrast is stark to the first impression of the place: Words like *decaying*, *ugly*, *shocking* and *rotting* emphasizes the contrast to the earlier description of the city as *shining*, *beautiful*, *illuminated* and *delicate* (p. 268). Day also himself points to past experiences of decaying buildings as paling in comparison to this. As Day looks *back* at the splendour of the glittering skyscraper and *forward* at the rotting cement building, this contrast is emphasized. The use of the words *back* and *forward* here also gives an impression of a past and future experience of the place, the experience of the place as simply glittering is already an impression of the past for Day as he stands here. The *forward* view of the decaying building enhances the revelation that the landscape is no longer merely glittering, but in fact also rotting. Using *rotting* as a word here also indicates a state of decaying, and implies a movement towards increased decay.

Tribune City, through the descriptions above, becomes a representation of the extremeness of an urban landscape, both areas of extreme wealth, and areas of extreme poverty. Tribune City is run by four corporate companies, who employ and regulate the city population and encourages consumerism at a high level. The representation of the city with its contrasted urban landscape may be read as a critique on the increased inequality between rich and poor in a capitalist society. As a reader one becomes aware of possible drawbacks and diseconomies of a city run by unregulated consumerism and corporations. Tribune City embodies the contrasts between the wealthy and poor, a phenomenon of the real world, yet represented in an extreme manner, creating room for the reader to be alienated by the representation, and further reflect on it.

The aspect of the skyscrapers reaching upwards, and corporatism of Tribune City in the trilogy brings the notion of urban verticality to mind. In the *Theory and Methodology* chapter the conceptualisation of the vertical city was brought up and defined as a city where the

power relations manifest itself in the hierarchical symbolism of height (Hewitt & Graham, 2015, p. 924). The towering skyscrapers emphasize the corporate, economic and political power centred here. The fact that military fighter jets line the skyscrapers' rooftops (Lu, 2013a, p. 268) signals the military power and superiority of the city, as well as the hierarchical structures between the military that is on top, and the people down at the street at the bottom. The skyscrapers are described as "reaching up through low clouds". The use of the word *reaching* signals an upwards growth, a dedicated motion upwards, emphasising the power of growth, much attuned to the corporate and consumerist reality. The growing and stretching aspect of the city is also emphasized in the horizontal axis: "Stretching out before us" (p. 268) signals a widespread city, "reaching up" (p. 268) gives the impression of limitless height. Together they both emphasize the large scale and continued growth of the city. The growth in the visual landscape may bring to mind growth in other respects, such as the corporate and consumerist growth, economic growth.

Day's representation of Tribune City is interesting to address also in light of what geocritical theoretician Prieto calls "the figure of the border as a site of reflection" (Prieto, 2011, p. 19). Several notions lie within the term transgressivity, amongst other the process of transgressing boundaries, morally and physically (p. 19). Day's border-crossing, standing in a border city, Tribune, may be read as a site of reflection. Reflection on the unknown and known, the places here and the places there, the past and the future. Day is here faced with the choice of staying here in the Colonies or going back home to the Republic. As such Tribune City becomes a threshold, a site of reflection on where he has been, and where to go next. The warfront border, and Tribune City are also transgressive in the sense that it is an illegal border crossing, a morally transgressive site, where Day has the choice between fame and glory abroad and returning home saving his own county. The contrasted representation of the urban landscape of Tribune City, as presented by Day, enhances the place as a site of reflection and transgression. First as tempting and glorious, it draws him in, but he eventually rejects it as he sees the darker sides of this landscape, that in fact it is "rotting" (2013a, p. 298). The transgressive aspect, in the sense that Tribune City is dynamic, is emphasized also through Day's changed experience of the city. Initially he experiences the city in a positive light, through exposure and further experience of the city, this changes to an opposite impression. Considering the definition of an urban landscape as the sum of both the geographical land and the experience of this land, the urban landscape changes as Day's experience of the land changes.

3.2.2 Urban landscapes from June's perspective

June's experience of urban landscapes is rooted in the wealthier areas of Los Angeles. As with Day, Los Angeles is her home city, but unlike him she resides in the well-off sectors and not the poorer. Her representation of the poorer areas is from the start marked with a clear distaste:

I can't believe how filthy the streets are here. The ground sits low against the water (not unlike the other poor sectors, which all seem to look the same), so that whenever there's a storm, the lake probably floods all the streets lining the shore with dirty, sewage-contaminated water. Every building is faded, crumbling, and pockmarked- except, of course, the police headquarters. People walk around trash piled against the walls as if it isn't even there. Flies and stray dogs linger near the garbage- as do some people. I crinkle my nose at the smell (smoky lanterns, grease, sewage). Then I stop, realizing that if I'm to pass as a Lake citizen, I should pretend to be used to the stench. (Lu, 2011, p. 95)

In this passage her disgust at the state of things in the Lake sector is very evident. Words like *filthy*, *dirty*, *sewage-contaminated*, *crumbling* and *stench* are some of the many words emphasising her negative experience of the place. Her experience is polysensorial, bringing up aspects like bad smell and visual elements like the state of filth and decaying buildings around her. Her reactions to her sensory inputs are also emphasized in the passage above making her reaction to the experience very evident. She for example crinkles her nose at the smell of the place. Her notion that all the poor sectors look the same, gives the impression of a stereotype of the poor sectors as being homogenised, i.e. as being all the same, instead of highlighting the distinctness of the areas. Through this it becomes evident that she thinks all poor areas are one unit, not in need to be considered beyond the fact that they are poor and not "her" areas. The emphasis on the word *pretend*, makes it evident that this is not "her" Los Angeles, this is not where she belongs. She will have to pretend to be someone she is not to blend in here.

Another example where one sees clearly Jane's attitude towards the poorer is evident in the following excerpt: "We drive past half of Batalla sector and through a few poor blocks. (Can't these street beggars stay a little farther from our jeep?) Finally we reach the gleaming, terraced high rises of Ruby, and we're home." (Lu, 2011, p. 20). In questioning whether the beggars can stay further from the jeep she marks her negativity towards them, her want to distance herself from them, literally and figuratively. In this example June's physical distancing with her being inside the car, the beggars outside the car, emphasize the separation

between the wealthy, impersonated by her, and the poor beggars. The contrasted relations between rich and poor is emphasized. In the final sentence of the excerpt she marks Ruby sector as her home. The use of the word *finally* signals a relief at being home here. This sentence also implies her alienation to the poorer areas, as it stands in a relation to her earlier expressions of distaste. The excerpt above also brings to mind the conceptualisation of the vertical cities, cities where hierarchical power structures manifest itself in the symbolism of height (Hewitt & Graham, 2015, p. 924). The top-down gaze of June is emphasized in the relations between her home as a “gleaming” high rise (Lu, 2011, p. 20) and the beggar on the street level. She is thus physically in an elevated position which emphasize the hierarchical relations between June and the beggar, her as an elite and the beggar as a poor person.

Though June initially has a very negative view on the urban landscape of Lake sector, and on the poorer sectors in general, her apparent dislike with the place gradually reduces as she spends time here with Day and his friend Tess, living in the poor sectors: “I still can’t get used to the crumbling walls [...] but at the very least, my disdain has faded.” (2011, p. 124). Initially, this part of Los Angeles, does not match her preconceived idea of what Los Angeles is; it is not *her* Los Angeles, but a part better left alone. As she is introduced to these sectors and its people she however moves towards an understanding of these places, and its people as also being a part of the urban landscape that is Los Angeles. In this change of perception, the notion of preconceived stereotypes and expectations of people and neighbourhoods becomes challenged. June’s transition from very hostile to a more embracing attitude towards these areas and people may invite a reader of the trilogy to question his or her own preconceived notions of people and neighbourhoods, and that an urban landscape may prove more diverse than at first glimpse. Like with Day’s experience of Tribune City, June’s first impression here becomes challenged and the perception of the urban landscape changes as she is exposed to different sides of the urban landscape of Los Angeles.

The change in June’s experience of the urban landscape of Los Angeles also enhances the dynamics of an urban landscape. An urban landscape may be said to be the sum of both the geographical land and the people shaping and experiencing it (Carroll, 2011, p. 2). The people as well as the land and buildings make up the urban landscape. Los Angeles is not a static entity, but dynamic, transgressive. It does not, in the representation of June, nor in those of Day, remain the exact same landscape throughout the trilogy. As noted earlier, Day sees Los Angeles in a new light after returning to the city in the third book (Lu, 2013b, p.

176). The dynamics are also evident in other urban landscapes. In the case of Las Vegas, the representations given by day and by night are different (2013a, p. 70), and the representation of the urban landscape of Tribune City changes as Day is exposed to more of the city (2013a, p. 268 & 298). June experiences the urban landscape of Los Angeles differently after she is exposed to the poorer areas (Lu, 2011, p. 124). The two protagonists' perception, and their representation of the urban landscape becomes altered through the exposure to new areas, such as June's experience of the poor areas, or through experiencing the same areas at different times, day or night in the example of Las Vegas, or after a time away in the case of Los Angeles, as Day's experience of his home sector upon returning in the final book. Because the characters are changing, and they are exposed to more and different parts of the physical landscape as the narrative proceeds, their experience of the urban landscape, inevitably, changes as well. Though the physical landscape and buildings appear to be the same from observations made at the beginning and the end of the trilogy, this change in the character's relation to the landscape gives the urban landscape a changed appearance. An interesting thought in this is that the very same urban landscape, whether literary or real, may be represented differently according to different points of view and at different times, whilst physically, geographically remaining the same.

June's observations of the urban landscape emphasize the contrasts in the urban landscape of Los Angeles in the trilogy. In the passage above where she notes that: "Every building is faded, crumbling, and pockmarked-except, of course, the police headquarters" (Lu, 2011, p. 95) it becomes evident how wealth and poverty is inscribed in the urban landscape of Los Angeles. She notes that the police headquarters of Lake sector are not faded, crumbling and pockmarked like the rest of the buildings there (2011, p. 95). The sector is otherwise neglected, but this one building is well kept. This signals that the police force and its residence is considered of more value than the rest of the sector. It stands out in a neglected area, and the fact that it is the police headquarters hints to the value assigned to the enforcement of law and order in the area. This building, being well kept also sends a signal of the priority to keep the crowd obedient rather than lifting them out of poverty in the trilogy. The contrast within Los Angeles becomes very evident here: Some areas and some buildings are valued more and thus well-kept, whilst others are left to decay.

These observations of urban decay, urban priorities, diseconomies, can be looked at from a geocritical point of view. Geocriticism as noted, concerns itself with the relation between the

real and fictional places, the places of the world and those of the text (Westphal, 2007/2011, p. 6). The referentiality, the relation between the real-world Los Angeles and the fictional Los Angeles manifest itself also in the contrasts between wealth and poverty. As is the case with most, if not all large cities, also real-world Los Angeles has areas of wealth and poverty, where many live on the street, whilst others live in fancy homes in areas such as the Beverly Hills. This referentiality in the contrasts between neighbourhoods and areas within Los Angeles, is relatable to the reader, since most readers will have an experience of the contrast between rich and poor. Though geocritics normally look at one place in the literature and its relation to the real world, geocritical scholar Eric Prieto argues that it can be fruitful to also look at types of place. By this he means investigating places that share certain traits, making it possible to conceive of them as belonging to the same category (Prieto, 2011, p. 23). In the case here such a unit could be *slum areas/poor neighbourhoods* or *rich neighbourhoods*. These are categories that can be compared across different urban landscapes, and it may serve as a referentiality, a link between the literary places and the real, because a reader most likely have a real-world experience of places fitting these categories. Though the reader may not be familiar with Los Angeles and its neighbourhoods, diseconomies and decay, similar areas as the ones depicted in the trilogy may be found in the real world. There is a potential reader relatability to such areas through representing them in the trilogy.

June's experience of the world around her bears mark of military assessment and precision. Almost every chapter where we are provided with her point of view, she initiates by stating the time, place and temperature: "1347 hours. Drake University, Batalla Sector. 74° F indoors" (Lu, 2011, p. 11). She constantly places herself within a context of place, time and temperature, making it easier for the reader to immediately know her environment, than what is the case with Day. Where she misses out on initiating with this information, June is somehow incapacitated. She is also meticulous in her observations. This is evident in her experiences of the urban landscape around her: "each one only twenty to thirty stories high, with red guiding lights blinking on their roofs, most with their paint stripped off [...] Metal support beams crisscross their walls" (2011, p. 17). She is analytical and precise in her observations of the landscape around her and invites the reader to a detailed representation of the urban landscapes around her. Through June's precise and observant approach to the urban landscapes around her, the reader gains access to a wide range of details, contributing to a more holistic impression of the urban landscapes she moves within.

Where Day often moves around in the landscape in an intimate way, by blending in and exploring the hidden places, June often takes the observers role, and a more outside position. Day often walks and moves about the urban landscape by foot, whilst June mostly moves about urban landscapes with different transportation devices such as cars, trains and planes. June often becomes an onlooker, rather than a direct participator in the landscape. Earlier in the analysis various passages where June observes through windows as she moves within and between urban landscapes have been mentioned. For example, she observes the slum area buildings whilst on the train between Los Angeles and Boulder City (Lu, 2013a, p. 3), and she observes the Armor wall of Denver through the window of another train (2013a, pp. 199-200). She also observes different parts of Los Angeles, for example, through the windows of cars (Lu, 2011, p. 2 & 39). Yet other observations are made through the windows of planes as an observer with the birds view: “Not far from us now are the looming towers of Denver and its forbidding Armor, shrouded in a permanent sea of smog and haze” (2013a, p. 317) and “we emerge from their underbelly [clouds] to see a massive stretch of land covered in a dense layer of high-rises that come in a wild assortment of bright colours” (2013b, p. 129) are two examples here. Noteworthy here is also June’s reference to Denver and its Armor wall as yet again *looming*, and further *forbidding*. Earlier June’s impression of the Armor wall as looming (2013a, pp. 199-200), and Day’s differing view on it as a safety (2013b, p. 148), has been brought up. This excerpt enhances the differing views of the two characters and display that the very same landscape may be perceived differently by different people and at different times.

June’s assessing and detailed observations combined with her many observations made through windows gives an impression of distance between the character and landscape. The windows work as barriers separating herself from what she looks at. By the means of transportation her movements within the urban landscape is also determined by others, such as drivers and pilots, who set up the route and through this decides what she is exposed to. In opposition, Day’s movements are intimate as he moves about the landscape by walking, exploring the hidden, and largely having the freedom to decide himself where to go. Evidently, the two characters explore the urban landscape differently and are exposed to the landscape in different ways, thus their representations of the urban landscapes are also different.

June's attention to details in the landscapes also draws the focus to real-world referential places in the urban landscapes she moves within. As was the case with Day, ruins and references to past grandeur are there in the observations of the landscape made by June as well. Though these references are fewer in number in June's narrations, one such reference to a ruin is particularly intriguing. In a passage, where June observes out the window of a car, she sees: "an academy, the old worn *Walt Disney Concert Hall* letters almost completely faded. (Lu, 2011, p. 39). Just like Day does with the fictional Los Angeles Central Hospital and the real-world U.S. Bank Tower (2011, p. 23), June here observes the worn signs of a building, marking the building's past glory and present use. What we know as the *Walt Disney Concert Hall* in present real-world Los Angeles, is in the trilogy an academy. Again, the observations in the urban landscape mixes the real with the fiction and plays with the temporality through showing us a ruin in the books, that is not yet a ruin in the real world. A reader of the books thus becomes aware both of the futuristic setting of the book, the link to the real world, as well as a bringing attention to how some places are preserved in ruins, as near permanent marks on the urban landscapes. Though the letters are faded, the building stands as the reminiscent of the past, still recognizable for what it once was. The example above is interesting also because it has a reference not only to this building, this one famous landmark of Los Angeles, but to the whole of Walt Disney Company, its productions, culture and brand, familiar to huge masses of people across the globe. In this way a reader who is not familiar with the building itself, may know the reference to Disney and to its position in the real world. As such, places that are unknown to some readers, may still serve as a cultural reference to the real world, linking the real and fictional. References like this, that lie close to reality, emphasize the realness of the narrative, making the setting plausible despite its obviously fictional aspects.

June's experience of Ross City, Antarctica, displays the futuristic and fictional in a very distinct and thought-provoking way. Where the other urban landscapes that we encounter in the trilogy have had clear real-world referentiality through e.g. city names, landmarks, buildings and geographical position, Ross City distinguishes itself from the others by being an urban landscape without any clear reference to the real world. Perhaps because it can be more clearly fictional, (we do not after all have a clear expectation of what a city in Antarctica is like since there are no such referential places in the real world), it leaves room for a more imaginative representation of the urban landscapes of tomorrow. June makes a lengthy description of the urban landscape of Ross City as she arrives there by airplane:

[...] high-rises that come in a wild assortment of bright colours [...] A thin, transparent dome stretches across the city, but we pass right through it as easily as we sliced through the clouds. Each building appears to have the ability to change colours on a whim (two have already shifted from a pastel green to a deep blue, and one changes from gold to white), and each building looks brand-new, polished and flawless in a way that very few Republic buildings are. Enormous, elegant bridges connect many of the towering skyscrapers, brilliantly white under the sun, each one linking one building's floor to its adjacent building and forming a honeycomb-like web of ivory [...] Another oddity: All of the high-rises have enormous silver holograms of numbers floating over their roofs, each ranging between zero and thirty thousand. I frown. Are they being beamed from a light at each rooftop? (Lu, 2013b, pp. 129-130)

June's first experience of Ross City is marked by many unfamiliar elements not common in the real world: the dome, buildings which change colours, bridges between skyscrapers, and holograms. However, despite being unfamiliar elements she does not appear to be alarmed by what she sees, merely curious and awed. Her representation of what she sees is distinctly positive, the passage is embellished with positively charged words such as *brand-new*, *polished*, *flawless*, *elegant* and *brilliantly*. Though positive in nature, these words also give an impression of providing a flawless, polished, picture perfect; perhaps hinting to an artificialness with the urban landscape. This artificialness is emphasized also in the incorporation of more fictional and futuristic elements than is the case with the other urban landscapes represented in the trilogy, through for example Ross City's dome and virtual reality.

The passage above is interesting also because June's description here marks the urban landscape as transgressive, i.e. dynamic. The colours of the buildings change as if on its own will, making the urban landscape seem alive and ever-changing. Through these everchanging buildings, the experience and thus representation of Ross City is equally dynamic. She also describes the bridges connecting the skyscrapers as a "honeycomb-like web of ivory" (2013b, p. 129), the organic element in the description here standing strong. The reference and comparison to honeycomb brings this organic structure to mind, as well as symbolizing a web, an interconnectedness within the city. The urban landscape becomes an interconnected unit linked through bridges and set off from the outside by the dome.

Just as Denver has the Armor wall in the trilogy making the city as an enclosed one, Ross City has a dome enclosing it, marking its boundaries. Domed cities are recurrently featured in futuristic literature and not unique to this trilogy. Some of the many examples of books

containing domed cities are Arthur C. Clarke's *The City and the Stars* (1956/2001), Ben Bova's *City of Darkness* (1976/2004), and the more recent *Under the Dome* by Stephen King (2009/2010). The last one is also widely known through the eponymous TV series based on the book. The dome of Ross City in the Legend trilogy regulates the temperature and climate within the city. The environmental aspect here is interesting as it invites to urban landscapes with comfortable temperatures, in otherwise hostile environments, such as the Antarctica. A dome may also symbolize a barrier, a protective shield to keep the population within the cities safe, or the outside world safe from whatever is within the cities. This is however not a defining quality of the dome around Ross City since the characters can pass freely and effortlessly through the dome. The presence of the dome however symbolically marks a distinction between the insiders and outsiders, though more easily transgressed than for example the Armor wall of Denver. The dome around Ross City has a primarily climatic function. The dome also enhances the fantastical and futuristic elements of this specific urban landscape in the trilogy. The wealth and technology gap between cities of the Republic and of Antarctica is noted by June: "One look is all I need to confirm just how much of a technological and wealth gap there is between the Republic and Antarctica" (Lu, 2013b, p. 129). Where the other cities in the trilogy are more recognizable through what may be referred to as more typical buildings, structures and a clear referentiality to the real world as we know it, Ross City becomes a representation of what urban landscapes may potentially become in the future given enough resources and technology.

The urban landscape of Ross City distinguishes itself from representations June give of other urban landscapes in more ways than by its dome. The city may be thought of as a virtual reality game, where its inhabitants are given points depending on their behaviour, and what they experience is widely determined by virtual reality (VR) (Lu, 2013b, p. 135). Holograms are added to the physical structures and complement the experience of the landscape. The layers of "reality" and representations of Ross City are therefore complex. They are a mix of the physical landscape, and the experience of the landscape, which is modified by a virtual reality. The blurring of reality and fiction is captivating here. In addition to the referentiality to our real world, the layers of reality and fiction are complex also within the frame of the narrative. One may say that Ross City becomes fictional within the narrative reality of the trilogy. By enhancing the virtual, the fictionality of this urban landscape in the trilogy, the other urban landscapes of the trilogy come across as more realistic. Ross City distinguishes itself from the other urban landscapes in the trilogy in its enhanced fictionality.

The virtual reality of Ross City reconceptualizes what an urban landscape may be. Earlier we have established that an urban landscape may be seen as the sum of both the physical land and buildings as well as the human interactions with this physical land (Carroll, 2011, p. 2). With virtual reality one experience elements that are not physically there. Adding virtual reality to the equation, the human interaction with the land therefore changes according to these elements. The landscape of Ross City is differently experienced and represented before and after June puts on her VR glasses. June's experience as she puts on her VR glasses show this change in perception: "I blink in surprise. The first thing I *feel* is a subtle tickle in my ears, and the first thing I *see* are the small, glowing numbers hovering over the heads of each of the Antarcticans" (2013b, p. 133). As June takes the glasses off again, she displays a relief at returning to the real world: "relieved to see the world as it really is again without the onslaught of hovering numbers and words" (p. 160). The differences in what can be experienced in virtual reality and in the real world of the narrative becomes evident in June's awareness of what she misses out on without her VR glasses: "I don't have my virtual glasses on and can't see all the simulations" (p. 160). Ross City becomes a double layered urban landscape, where the real and the virtual reality offers a choice between two different experiences of the landscape. The incorporation of the virtual reality makes the urban landscape more than the sum of the physical land and the experience of this.

June's experience of Ross City is transgressive in several of the term's meanings. Firstly, Ross City is transgressive in the way that it is dynamic, changing between layers of conception. The landscape of Ross City is differently experienced and represented before and after June puts on her VR glasses (2013b, p. 133 & 160). June has a choice between experiences of the landscape. The virtual reality of Ross City is also morally transgressive. The virtual reality monitors each individual of the city and their score of points. The points are given and taken away depending on the individual's choices between good and bad deeds. June experience this as she is given a point for nodding politely to an Antarctic: "To my surprise, I see the numbers in the corner of my glass change" (p. 134). Through the virtual reality people's participation in the urban landscape of Ross City is monitored and modified through the incentive of points. The virtual reality thus impacts the human interaction with the physical world around them. An urban landscape as we have earlier established may be seen as the sum of both the physical land and the human interaction with the land. In the case of Ross City, the urban landscape is shaped and modified by the virtual reality and the human interaction with this physical and virtual reality.

3.2.3 Summary and discussion

Coming back to the research question, *How do central characters in the trilogy experience and represent the urban landscapes?*, the analysis of June and Day's perspectives show us that the two characters experience and represent urban landscapes in the trilogy in different ways. Addressing first the urban landscape of their home city Los Angeles, the two characters clearly have their distinct versions when it comes to representing the urban landscape here. Day displays familiarity and affection for the poorer areas, in particular his home area Lake sector. Many of the descriptions given of the urban landscape of LA are rooted here, where he spends most of his time. Day simultaneously experiences alienation in the richer areas, such as the Ruby sector (Lu, 2013b, p. 209). June on the other hand demonstrate clearly her dislike of the poorer sectors with its filth and stench (Lu, 2011, p. 95), and that she feels at home in the rich sector, Ruby. Through exposure to the poorer areas, June however gradually incorporates these areas in her representations of LA, as more than one homogenous *poor* unit, but as distinct neighbourhoods such as Lake sector (2011, p. 124).

The two protagonists are different also in the way they interact with the urban landscape and thus represent it. Day is a character who blends into the landscape around him, and he moves about the landscape in an unconventional way giving the reader access to the hidden places. He moves about shafts, sewers and rooftops providing a representation of the hidden, otherwise inaccessible landscape of the city. June often takes an observer's role, where she through the windows of different means of transport, observe the landscape as it passes by. Her observations are however very detailed and analytical, her military background seems to enhance this position, and she thus provides the reader with a very detailed representation of the landscape she experiences. The two characters provide different representations of the urban landscape, the representations contrasting and complementing each other, giving a reader access to form a more holistic, well-rounded representation of a landscape, than would have been the case with only one point of view and one representation. In addition to the differences between the characters in the representations of the urban landscapes, each of the two character's perception of urban landscapes also change. For example, Los Angeles, to June, changes as she experiences the poorer areas (Lu, 2011, p. 124). For Day the landscape of LA is changed as he returns to it after being away (Lu, 2013b, p. 176). The changes in the

characters, change their interaction with the landscape, their experience and representation of the urban landscapes.

Ruins play a part in both of the characters' representations of urban landscapes, though more so in Day's than in June's. Signs on old buildings, ruined buildings and monuments are frequently featured throughout the trilogy. These ruins serve as a temporal link between past and future, and as a referentiality to the real-world, and the urban landscapes of today. In the urban landscapes with a real-world equivalent, landmarks such as Bank Tower and Walt Disney Concert Hall of Los Angeles, or the Luxor Resort and Casino in Las Vegas, are identifiable also in the narrative. This links the present real-world place to the fictional futuristic place of the trilogy. The Walt Disney Concert Hall is interesting beyond the building as a landmark, since it to a reader can be associated with the whole of Walt Disney's company and productions. The representations of the urban landscapes, both by Day and by June, blends the real and the fictional. In the cases where the cities have real-world referential equivalents, such as Los Angeles or Las Vegas, these references make the cities appear realistic and perhaps more believable.

In addition to the realistic urban landscapes, there are also references to urban landscapes that are more fictional or futuristic in nature. Tribune City represented by Day has some elements distinguishing it as perhaps more futuristic than some of the other cities. The urban landscape here is at first heavily glorified with its technology, yet followingly the coin is flipped, and the severe decay and neglect of some areas of the city is revealed. The landscape of Tribune City in many ways becomes a symbolic representation of the extreme contrast between rich and poor, a landscape we might see if the corporate, consumer society persists and evolves. It shows a potential, not too unlikely, future of an urban landscape. The scale of advertising and corporate company power still, perhaps thankfully, remains extreme and fictional. Another even more clear representation of a fictionalised urban landscape is given to us by June, in the representations of Ross City. Ross City, being an urban landscape without clear real-world referentiality, allows for more futuristic elements than we see in the other urban landscapes of the trilogy. Ross City is the only example in the trilogy of a domed city. The dome regulates temperature and climate and is an interesting element in relation to the prospect of sustainable urban landscapes. The dome allows comfortable living in otherwise inhospitable climatic areas. With the climate change in mind, Ross City stands as an example of an attempt at representing a sustainable future city. A dome may seem like an unlikely real

solution to climate change, but it may to a reader be food for thought in regard to other possible solutions to creating sustainable urban landscapes.

Ross City, represented by June, is unique also in the way it includes virtual reality in the urban landscape. The virtual reality adds layers to the experience, and June can choose to experience Ross City in two distinct ways, with or without virtual reality glasses. An urban landscape is made up of both the physical land and the human interaction with it (Carroll, 2011, p. 2). The virtual reality changes the urban landscape as it modifies the human interaction with the landscape. June's representation of Ross City, through virtual reality, show us interesting and potentially new ways of interacting with the landscapes around us, changing our experiences of what urban landscapes are and what they may be.

The analysis show that the characters relate to and represent urban landscapes differently, giving distinct representations of the urban landscapes around them. These representations complement and contradicts each other leaving room for the reader to form his or her own impression of the places. Most of the urban landscapes represented by the two protagonists share their referentiality to the real world, linking the real and fictional landscapes through temporal elements like ruins and geographical position. Some urban landscapes represented by June and Day hold more clearly fictional elements, with their lack of a real-world referent, and elements like extreme corporate control, the dome and the virtual reality.

3.3 Analysis of research question 3

So far, the analysis has considered which urban landscapes are represented in the trilogy, their relation to the rural or non-urban landscapes, and how the urban landscapes are represented through the two protagonists Day and June. Approaching these findings, this third research question, *How are urban landscapes conceptualized in the trilogy?*, aims to look at which conceptualizations of urban landscapes there are in the representations of the urban landscapes in the book series. Do we for example see shared traits across different urban landscapes? Are the urban landscapes similar to the ones we know from the real world, or are they different? I pose three new conceptualisations in this section, *the realistic urban landscape*, *the futuristic urban landscape* and *the contrasted urban landscape* and argue for the use of these in addressing urban landscapes.

In the *Theory and Methodology* chapter two conceptualisations of the city were brought forth, the enclosed city and the vertical city, both concepts previously explored within the futuristic science fiction literature. The analysis of the urban landscapes in the Legend trilogy have also in parts been seen in light of these concepts. For example, the city of Denver may arguably be seen as an example of an enclosed urban landscape with its surrounding Armor wall (Lu, 2013a, pp. 199-200). Likewise, Ross City with its dome may be perceived as an enclosed urban landscape (Lu, 2013b, p. 129), though the physical barrier here is more easily transgressed. In both examples the barrier serves a function of separating that and those on the inside from the outside, emphasising the boundaries of the cities. The vertical urban landscape has also been brought up for example in the emphasis of power relations marked by the relations between high buildings and street level, as in the example of June's elite position living in a high rise, in relation to the beggar at the street level (Lu, 2011, p. 20). Also, in Day's description of Tribune City the power of upwards growth is emphasized in the skyscrapers reaching upwards, in contrast to the street level where the common people are (Lu, 2013a, p. 298).

I will in the following argue for the use of new and additional conceptualisations with the basis in the material investigated here, concepts I believe may better capture the ideas of the urban landscapes as they appear in the analysis here. This third research question seeks to explore which conceptualisations of urban landscapes are there in the representations of the urban landscapes in the trilogy. I pose three examples of conceptualisations of the urban landscape: *the realistic urban landscape*, *the futuristic urban landscape* and *the contrasted urban landscape*. The three conceptualisations are not thought as exhaustive or as strictly categorical, but rather as ideas of the urban landscape and as a means to talk about the landscapes represented in the literature. The realistic urban landscape and futuristic urban landscape may appear at one level as ideas of the degree of "realness" of the urban landscapes whilst the contrasted urban landscape may appear at a different level as a structural concept. I am well aware of the differences in the conceptualisations I pose, but I would argue that they may all provide some interesting thoughts and discussions on the ideas of urban landscapes. The conceptualisations are thought of as ideas rather than fixed categories, which leaves room for negotiations and dialogue between the conceptualisations.

3.3.1 The realistic urban landscape

In the analysis of the previous two research questions, some tendencies have become evident: Most of the urban landscapes represented in the trilogy are cities with a clear reference to a real-world city, an equivalent in name and geographical position. Los Angeles, San Francisco and Las Vegas are some examples here. In addition to having identically named cities in the real world, several of them are marked by ruins or well-known landmarks in the real world, enhancing the link between the fictional and real places. In the example of Los Angeles, the incorporation of the U.S. Bank Tower (Lu, 2011, p. 23) and the Walt Disney Concert Hall (p. 39) in the narrative link the fictional Los Angeles to the real Los Angeles. In the case of Las Vegas, the black pyramidal structures in the narrative has a clear referentiality to the real-world Luxor Las Vegas, a hotel and casino shaped like a black pyramid (Lu, 2013a, p. 70), in addition to its referentiality to the city of Luxor in Egypt. There are also frequent references in the narrative to the Las Vegas Strip, also known as The Strip, a street and landmark of the real-world Las Vegas: “main Vegas strip” (2013a, p. 11) and “main strip” (p. 14). The names of the cities, the references to ruins and landmarks, the maps placing cities in the geographical position, all enhance the close links between the narrative place and the real places.

In addition, since the narrative has a futuristic setting, the spatiotemporal links between the narrative and the real places are intriguing. The urban landscapes in the narrative come across as plausible future versions of the respective real urban landscapes. The places of the literature lie close to the real world in name, geography, landmarks and the temporal gap between now and the futuristic setting of the narrative. The urban landscapes of these cities fall into a conceptualization of urban landscapes in the trilogy, of what I chose to call *the realistic urban landscapes*. As shown in the analysis so far, the representations of the urban landscapes share similarities to their real-world referential places, yet they are not identical. The Los Angeles in the narrative is similar but not the same as the real-world Los Angeles. I will refer to the urban landscapes that I perceive as close to reality as realistic urban landscapes. They are not real, replicated or copied, but they lie close in their representations to the urban landscapes of the real world. Other terms have been tried out by me in the attempt to establish a working term for the conceptualisation I pose: Pseudo-realistic or semi-realistic are two possible alternatives here. However, due to the possible associations of the terms above as something artificial or a pretence, I have decided to stay with the term

realistic, an arguably more neutral and simplistic term. However, the term as has been noted earlier in the thesis, is far from unproblematic. What is meant by real and realistic may be fleeting. Yet, in order to have a language to talk about the conceptualisation, and despite the shortcomings of any term trying to capture “realness”, I have decided to stay with the term realistic urban landscapes. The urban landscapes in the Legend trilogy that I argue fall under this conceptualisation, has no aspects that jar with our expectations of what an urban landscape may be: Street vendors, high rises, cars, people walking the streets, they are all familiar aspects of urban life as most people know it. The urban landscape of Los Angeles in the trilogy could just as well have been in the real world. Most of the urban landscapes in the trilogy are thus not radically different, new, or clearly futuristic, but closely resembles urban landscapes as we know them in the real world today.

3.3.2 The futuristic urban landscape

Whilst many of the urban landscapes in the trilogy may be called realistic, through their referential names, geographical positions and ruin landmarks, other urban landscapes have clearer fictional and futuristic elements. Some examples here are Hai Cheng, Tribune City and Ross City. Hai Cheng are referred to as “China’s enormous, floating metropolises [...] built entirely over water and have permanently black skies.” (Lu, 2013a, p. 118). The futuristic and fictional aspect of floating urban landscapes and eternally black skies, as well as its lack of a real-world equivalent, clearly distinguish Hai Cheng from the more realistic urban landscapes of e.g. Los Angeles or Las Vegas. Hai Cheng is however not experienced by the protagonists, only referred in passing, thus the representation of Hai Cheng is based on a very limited information.

The representations of Tribune and Ross City are more holistic. Tribune City may at first glimpse appear to be a realistic urban landscape. Certain elements of the landscape appear as they might belong in the present real world. It has skyscrapers, streets, streetlights and advertisements. In this sense it may be perceived as close to reality. However, it also has elements marking it as distinctly futuristic and fictional. The scale in which advertisements and corporate control of the urban landscape works in Tribune City has fictional dimensions. Corporations own the citizens, shape their consumerism, and even encourages trading in humans: “FIND YOUR PERFECT SON, DAUGHTER OR EMPLOYEE. SWAPSHOP FRANCHISE STORES ARE A SUBSIDIARY OF EVERGREEN ENT.” (2013a, p. 272, all caps in original). The representation of Tribune City problematizes consumerism and a

possible future outcome of it, by almost ironically displaying an extreme version of an urban landscape shaped by it. It takes consumerism and its potentially negative effects, consumerism as we know it, to the extreme next level. Having established that an urban landscape may be considered to be the sum of both the geographical land and the human interaction with that land (Carroll, 2011, p. 2), Tribune City, through the human interaction with the land, may be perceived as a futuristic urban landscape shaped by corporatism and consumerism. The clearly futuristic and fictionalized aspects of Tribune City arguably distinguish Tribune City from for example Los Angeles in the narrative. Where Los Angeles has no aspects jarring with our expectations of what urban landscapes are and what they may be and is filled with references to the real-world Los Angeles, Tribune City has no referential buildings, landmarks or ruins, and a clear futuristic element in its extreme consumerism.

Ross City is another urban landscape which falls under the conceptualisation I choose to call the futuristic urban landscape. Ross City, unlike the realistic urban landscapes referred above, has no clear real-world referential equivalent. There is no real-world city positioned in Antarctica, or by the name of Ross City. Furthermore, there are no temporal hints in the representations of Ross City, i.e. there are no referential monuments, ruins, landmarks, or other aspects connecting it to real world places. In addition to the lack of referentiality, the landscape of Ross City holds two very clear fictional and futuristic elements through its dome and its virtual reality. The virtual reality creates new ways of interacting with the physical structures of the city and offers one version of the urban landscape with the virtual reality, and one without the virtual reality. This virtual reality aspect with Ross City offers a possible future way of interacting with and modifying urban landscapes. Ross City exemplifies the futuristic urban landscape through its virtual urban landscape. Ross City is also enclosed by a dome which regulates temperature and climate, and symbolically separates the urban landscape from the landscapes outside the dome. Domed cities are yet to be seen in the real world, thus showing us a potential future urban landscape. Through the virtual reality and the dome, Ross City conceptualizes an idea of the futuristic urban landscape.

3.3.3 The contrasted urban landscape

Most of the urban landscapes in the trilogy share a structural trait with each other. The contrast between rich and poor, wealthy areas and poor areas are recurring across the urban landscapes. In the Los Angeles in the narrative, this manifests itself especially through the poor Lake sector and wealthy Ruby sector, as well as through the representations given by

the protagonists Day, who is poor, and June, who is rich. Their different social backgrounds and reflections on how this shapes the urban landscapes around them contribute to making the contrast between rich and poor visible, making it a defining factor in the representations of urban landscapes in the trilogy.

The urban landscape as a landscape of contrasted wealth and poverty is in addition to the example of Los Angeles, very evident in Day's experience of the fictional Tribune City. At first glance Day perceives the city as *glittering, shining* and *beautiful* to mention some of the superlatives (Lu, 2013a, p. 268). However, as he further explores the place the extreme poverty of some areas becomes evident. Words like *decaying, ugly, shocking* and *rotting* (2013a, p. 298) are used to describe this landscape, marking a stark contrast to the earlier positive experience. This city conceptualizes the contrasted urban landscape with extreme wealth and extreme poverty.

Also San Francisco in the trilogy, is represented through its contrasts between poor and wealthy areas. Day's observations of the San Francisco mark the sector called Marina as a poor sector, and the sector called Pacifica as a wealthy one. Day describes Marina sector as: "riddled with potholes [...] faded" and further as smelling like "smoke and industrial waste" (Lu, 2013b, p. 2). He also compares the sector to the Los Angeles equivalent, Lake sector: "Marina, which as far as I can tell is the hillier, Frisco equivalent of LA's Lake sector" (p. 2). Pacifica is described as Day's home in San Francisco: "Frisco apartment in a rich sector called Pacifica" (p. 3). Through Day's representations of San Francisco, we become aware of the contrasted structures here as well. The urban landscape of San Francisco, as well as other urban landscapes in the trilogy, conceptualizes the contrasted urban landscape.

As an interesting urban landscape in the trilogy, due to its distinctiveness, its clear futuristic aspects, Ross City notably, does not have a clear contrast between wealth and poverty in the physical aspects of the landscape. There is no mention of neglected or decaying structures or buildings within Ross City. In the representations of Ross City as brought to us by June, the city is represented through its impeccable state: "each building looks brand-new, polished and flawless in a way that very few Republic buildings are" (2013b, p. 129). There are however some contrasts in the urban landscape between well-educated people and not, depending on the points given in the virtual reality game that is life in Ross City. Since an urban landscape also includes the human interaction with the physical landscape, there is a contrast in this, though arguably not as inscribed on the physical landscape as is the case with

some of the other urban landscapes, and not as distinctly rich versus poor. The contrasted urban landscape as a concept is prominent in the urban landscapes of the book, though arguably less so in the case of Ross City, and the concept is also very relatable to the real world. Wealthy and poor neighbourhoods are there in most, if not all, urban landscapes of our world. The contrast perhaps less or more prominent depending on the urban landscape. There is in this a referentiality to the urban landscapes of the real world.

3.3.4 Summary and discussion

In this section of the analysis I asked the question, *Which conceptualizations of urban landscapes are there in the representations of urban landscapes in the trilogy?*, aiming to bring forth some tendencies in the representations of urban landscapes in the Legend trilogy, this section has argued that certain traits cover several of the urban landscapes in the trilogy, making it possible to conceive of them as belonging to the same conceptualisations. This section puts forth the idea of *the realistic urban landscape*, *the futuristic urban landscape* and *the contrasted urban landscape* as three such possible concepts. What I choose to call realistic urban landscapes include the urban landscapes with a strong referentiality to the real world, where the urban landscapes of the literature could have easily been of the real world. This arguably is the case with several of the urban landscapes where name, geographical position, ruins and other landmarks have a clear equivalent in the real world. Los Angeles, Las Vegas and San Francisco are some examples here. These landscapes of the literature do not incorporate unknown or radically different elements to what one could expect to find in the real world.

The second conceptualisation, what I choose to call the futuristic urban landscapes include urban landscapes that, contradictory to the realistic urban landscapes, incorporate elements clearly distinguishing them from the urban landscapes of the real world. This is particularly the case with Ross City in the trilogy. The incorporation of the virtual reality and the dome brings futuristic ideas to mind. This landscape has no clear real-world referents, neither in its geographical position or name, nor in ruins or landmarks. By incorporating new and unfamiliar elements to the urban landscape, Ross City displays a conceptualisation of a futuristic urban landscape. Another example of what I choose to call a futuristic urban landscape is Tribune City, a landscape shaped by an extreme and futuristic scale of consumerism and corporatism.

The third conceptualisation, what I choose to refer to as the contrasted urban landscape deals with the wealth versus poverty contrast of the urban landscapes. The contrast between rich and poor, wealthy and poor areas, is a defining feature of many of the urban landscapes of the trilogy. The poor areas such as Los Angeles' Lake sector is often described and represented in its opposition to the wealthier areas like Ruby sector. Poor and rich areas are also compared across the different urban landscapes, marking the rich and the poor as defining qualities of the landscapes. This is for example the case when Day compares Lake sector in Los Angeles to Marina sector in San Francisco, both as poor sectors sharing traits (Lu, 2013b, pp. 2-3). The concept of the contrasted urban landscape also holds a close referentiality to the real world. Urban landscapes as we know them are also marked with neighbourhoods of wealth and poverty. The contrasted landscape, where wealth and poverty are inscribed on the urban landscape, is also interesting to look at in light of the geocritical notion of spatiotemporality. In the futuristic setting of the book, the continued contrast between poor and rich areas in the landscape, the contrasted landscape we are familiar with from the real world, displays its persistence through time. In the representations given of urban landscapes in the trilogy, the contrast between wealth and poverty appears to also define the urban landscapes of tomorrow.

The conceptualisations of the urban landscape posed here are based in the material of the Legend trilogy. Arguably other such conceptualisations may be posed, and other primary literature may promote the creation of still other such concepts. An interesting notion to bear in mind here is that though I define Los Angeles as a realistic urban landscape, that does not mean it may only and exclusively be conceptualised as this. Inclusion in one conceptualisation does not necessarily exclude inclusion in another. Los Angeles may be perceived as conceptualising both the realistic, through its name, geographical position, ruins and monuments, but also the contrasted urban landscape, through its defining structures of wealth and poverty. Tribune City may be perceived both as a futuristic urban landscape and as a contrasted urban landscape. The aim of posing such conceptualisations is to create an apparatus, a means of talking about different, contradictory and complementary concepts of what an urban landscape is, and what it may be. These conceptualisations are not set in stone but pose possible ways of organizing the different ideas of the urban landscapes in the literature.

3.4 Discussing urban sustainability

The analysis and discussions so far have revolved around the first part of the thesis statement: “*How are urban landscapes represented in Marie Lu’s Legend trilogy [...]*”, through addressing which urban landscapes are there in the trilogy, how they relate to non-urban/rural landscapes, and how the protagonists represent urban landscapes. Furthermore, some conceptualisations of the urban landscape have been established with a basis in the analysis of the trilogy. This section of the thesis will address the second part of the thesis statement: “[...] *in which ways can these representations potentially foster reflections on urban sustainability?*”

With a basis in the analysis of the three research questions this section aims to discuss the potential of the representations of urban landscapes in the Legend trilogy to foster reflections on urban sustainability. This section is structured so that it first discusses the representations of the urban landscapes in light of the definition of sustainable urban landscapes posed in the *Theory and Methodology* chapter of the thesis. Here the relations between sustainable and non-sustainable urban landscapes are discussed in relation to the representations of urban landscapes in the trilogy: Are the urban landscapes that are represented sustainable or not? The 11th Goal of the United Nations’ *17 Sustainable development goals* (United Nations, 2015) will be brought in here and discussed in light of the representations of urban landscapes in the trilogy. From there the discussion goes to the potential of the representations of urban landscapes to foster reflections on urban sustainability. The conceptualisations of the realistic urban landscape, the futuristic urban landscape, and the contrasted urban landscape play a part in this discussion.

In the *Theory and Methodology* chapter of the thesis, the terms sustainable development, sustainability and urban sustainability were put forth. In order to address how the representation of urban landscapes in the literature may foster reflections on urban sustainability, these terms should be kept in mind. The term sustainable development is perhaps most famously captured by the definition given by the Brundtland Commission in the report *Our common future* as a development that: “meets the needs of the present without compromising the ability of future generations to meet their own needs.” (United Nations, 1987). Furthermore, it can be fruitful to add Knox and Marston’s definition of sustainable development as a “vision of development that seeks a balance among economic growth, environmental impacts, and social equity” (2014, p. 7). Sustainable development is thus a

development that meets our present needs without compromising for future generations, a development which balances economic growth, environmental impacts and social fairness or justice. Sustainability thus carries the meaning of being in this state of balance between present and future needs, between the economic growth, environmental impact and social equity. It implies a state of being where things can be maintained over time, without degradation. Urban sustainability is sustainability of the urban landscapes.

In the analysis it has been established that urban landscapes hold a prominent position in the Legend trilogy. There are many examples, and they are varied in their representations, though arguably there are also shared traits across different representations of urban landscapes in the books. As a part of the discussion here it is interesting to take a look at whether there are representations of sustainable urban landscapes in the trilogy, which may exemplify such a landscape to the reader, or whether the representations are non-sustainable. A sustainable urban landscape should by the definitions above, represent a landscape that appears to be able to be maintained over time, without degradation. It should be a landscape showing a balance between economic growth, environmental impact and social equity. A non-sustainable urban landscape would be a landscape where the above is not balanced. The reason for discussing the representations in light of whether they are sustainable or non-sustainable, is that from there, one can discuss the potential that lies in fostering reflections on urban sustainability.

How then, are the representations of the urban landscapes in the trilogy sustainable or non-sustainable? The 11th goal of the United Nations' *17 Sustainable development goals (SDGs)* of the *2030 Agenda for Sustainable Development* is interesting to discuss in light of the representations given of urban landscapes in the Legend trilogy. This goal aims to: "Make cities and human settlements inclusive, safe, resilient and sustainable" (United Nations, 2015, p. 21-22), and therefore proves itself particularly interesting to the discussion of the sustainability of the urban landscapes. The goal contains a number of targets aimed at achieving an inclusive, safe, resilient and sustainable urban landscape. How then, do these targets relate to the representations of urban landscapes found in the Legend trilogy? The first target of the 11th goal, 11.1, amongst other aims to ensure access for all to adequate housing as well as upgrading the slums (United Nations, 2015, p. 21-22). The analysis has shown that this aim is largely not fulfilled in the representations of the urban landscapes in the trilogy. There are frequent references to so called slum areas, made by for example June: "skyscrapers of slum sectors" (Lu, 2013a, p. 200) and "the slums in Los Angeles" (Lu,

2013a, p. 3). The neglect and state of disrepair of the houses are equally brought forth, for example in Day's descriptions of an apartment complex in Lake sector: "it's fallen into disrepair. Broken lanterns and glass shards litter the floor of this room, and paint is peeling from every wall" (Lu, 2011, p. 2). Day is also a street kid, living on the streets with other street kids, again emphasising the lack of housing for everyone in the cities. As well as the emphasis on the deteriorated state of things in for example Los Angeles, there are given no hints or information on any attempts at developing and improving the state of things, in the narrative. What is beyond repair remains beyond repair in the narrative. This is for example demonstrated in the drowned ruins of buildings dotting the lake of Los Angeles (2011, p. 80).

Tribune City is another pungent example in the narrative where this first target of the 11th Sustainable development goal is not fulfilled. In Day's representation of Tribune City, we encounter a scene where a woman has had her house robbed: "My door is completely [...] bashed in- all of my food and clothes gone" (2013a, p. 299). Despite her knowing who broke into her apartment the police choose not to investigate the crime as she has outstanding payments. Whilst some in the city, the richer have safe and good homes, the poor, such as the woman in this scene, does not. This example quite clearly breaks with the target of ensuring "access for all to adequate, safe and affordable housing" (United Nations, 2015, p. 21-22).

Another target in the 11th goal, target 11.4, is to protect and safeguard the world's cultural and natural heritage (United Nations, 2015, p. 21-22). In the literary representations the neglect of monuments and buildings such as the Golden Gate Bridge, the Walt Disney Concert Hall or the U.S Bank Tower, speaks to a lack of safeguarding of landmarks. These examples are however indeed not a part of the United Nations Educational, Scientific and Cultural Organization's (UNESCO) world heritage sites (UNESCO, n.d.), and thus not directly relatable, yet the tendency of neglect and disrepair persists in the narrative. The example of New York's drowning and rebuilding in the trilogy (Lu, 2013b, p. 343) also implies the drowning of a UNESCO World Heritage Site, the statue of liberty (UNESCO, n.d.), enhancing the lack of safeguarding and protection of important sites. The lack of representing nature and non-urban landscapes in the literature also leaves no clue about the state of the natural heritage sites in the setting of the futuristic narrative of the Legend trilogy.

Target 11.7 of the 11th goal aims at providing "universal access to safe, inclusive and accessible, green and public spaces, in particular for women and children, older persons and persons with disabilities" (United Nations, 2015, p. 21-22). In the representations of urban

landscapes in the trilogy, there are few references to greenery. An exception here is Day's reference to grass, as a part of Los Angeles, expressed as he compares Lamar city to LA: "No terraced buildings here, no *grassy levels* [emphasis added] dotted with herds of cattle" (Lu, 2013a, p. 104). The inclusion of grassy levels or terraces implies some incorporation of greenery in the urban landscape. Accessible greenery in the urban landscape is however not a universal thing as the absence of such a greenery is noted in Day's observations of Lamar City. There is no mention of parks or green areas for people to move about besides the possibility to be working with kettle on the terraces of Los Angeles. In the other urban landscapes mentioned green areas are also absent.

The remaining targets (United Nations, 2015, p. 21-22) amongst other bring up the aim of reducing environmental impacts through attention on waste management (11.6) and reducing impacts of disasters, including water disasters (11.5). In the Legend trilogy, especially in the representation of Los Angeles the representation of the poorer areas is highlighted with an attention to waste in the streets and sewage contaminated water flooding the streets as the lake level rises (Lu, 2011, p. 95). Furthermore, there is the aspect of a great flood caused by climatic changes that are brought up in the narrative. This great flood is for example brought forth in the maps provided in the trilogy, where whole landmasses appear changed from how we know them in the real world today, where parts are drowned, and Antarctica is melted. In the urban landscapes this is particularly evident in the recurring references to drowned buildings, for example in Los Angeles. Another pungent example is the reference to New York City, the replicated city built in the Atlantic Ocean in the narrative which hints to the drowning of the New York City that preceded it (Lu, 2013b, p. 343). Other natural disasters that are mentioned are earthquakes, and June observes buildings in Los Angeles that she fears will not withstand another earthquake (Lu, 2011, p. 17). Nothing in the narrative hints to attempts at managing the impacts of disasters should they occur again, on the contrary there is displayed concern for the ability of the urban landscapes to withstand another impact.

As shown above, the representations of many of the urban landscapes in the futuristic trilogy fail to meet the targets set in the real world, that are supposed to create sustainable urban landscapes of tomorrow. The contrasted urban landscape, exemplified by e.g. Tribune City or Los Angeles in the books, display huge differences between wealth and poverty, and by no means social equity. In the representations of Los Angeles there is an obvious lack of growth and maintenance, implying a non-sustainable development where Los Angeles appears to

degrade bit by bit. June's observation of decaying buildings, amongst other examples, emphasizes this impossibility to keep things in the current state in Los Angeles, over time: "several decades of infrastructure funding diverted to supplying the warfront, I don't know if these buildings would hold up well in another earthquake" (Lu, 2011, p. 17). Los Angeles in the narrative gives us one representation of a non-sustainable urban development. In the case of Los Angeles there are references to trash in the streets and sewage contamination as the lake floods (2011, p. 95), thus implying a non-sustainable environmental impact of the urban landscape of Los Angeles. Tribune City is another example of a non-sustainable urban landscape as it shows economic growth through its technology and its corporate power and consumerism, yet the impact on the social inequality seems paired with this growth, implying an imbalance here. Though Tribune City has economic growth, it also has an extreme contrast between wealth and poverty. Sustainable development means a balance between economic growth, social equity and environmental impact (Knox & Marston, 2014, p. 7). Tribune City, as an example, does not represent such a balanced development.

Though most of the urban landscapes are represented as non-sustainable, an intriguing alternative is provided through the representation of Ross City in the trilogy. Ross City is represented with wealth, economic power, yet no clear image of contrasted wealth and poverty. It also encompasses the environmental aspect through its dome and the regulation of climate and temperature within it. Any environmental impact beyond this however remains unclear from the representations given of the city. In relation to the 11th goal, discussed above, there is a notable absence of slum areas or neglected buildings within this urban landscape, as well as a notable lack of poverty. The earlier analysis argues that Ross City represents a futuristic vision of an urban landscape, whilst many of the other urban landscapes lie closer to urban landscapes as we know them. Perhaps there is something in this that permits for more creative and explorative solutions to creating sustainable urban landscapes in the representation of Ross City? Whilst some of the urban landscapes in the trilogy appear realistic, also in terms of the urban diseconomies, the urban decay and issues of the real world, Ross City, in its futuristic fictional representation, offers a more idealistic, imagined sustainable urban landscape.

The representations of urban landscapes in the trilogy, both as realistic and seemingly non-sustainable and as futuristic and perhaps more sustainable, offers opportunities for reflections on future urban landscapes. On the one hand, we have realistic urban landscapes, revealing

challenges we are familiar with, yet also largely failing at solving them in the trilogy, and on the other hand, the fictional landscape of e.g. Ross City, provides an attempt at a sustainable urban landscape, yet is further removed from urban landscapes as we know them. In this there is an opportunity to reflect on these different representations, and ideas they might spur. The realistic urban landscapes provide an opportunity for the reader to closely relate the urban landscapes of the text to those of the real world. The comparative aspect is there and may foster reflections on how the urban landscapes of the text and the real world are doing in relation to creating a sustainable urban landscape. In making the poverty, neglect and lack of greenery visible in the representations, by using three examples, it can lead to reflection on these aspects also in relation to our real-world urban landscapes. The futuristic urban landscape of Ross City, through its more futuristic and fictional aspects, may to a reader provide ideas and reflections on how to change and renew what an urban landscape may be, and how to create an alternative to the unsustainable urban landscapes we know. With its dome, and weather/climate regulations it offers an attempt at a sustainable urban landscape. The dome offers a solution to the inhospitable climate of Antarctica, making it liveable. Through regulations of temperature and weather this example also serves as a potential model for how one can deal with the climate changes of the real world. Global warming is amongst other a threat to the living conditions in many cities of the world. A dome preventing extreme heat, draught, extreme rain etc. could benefit the population within a city. However, the fictionality of the dome remains an issue. Such a solution is unlikely to become real any time soon. Should it ever become a viable solution, it seems reasonable to assume that cities in the less wealthy areas would not be the primary benefactors of domes. There is also a danger in merely solving urban issues by making a protective dome, it becomes an easy solution to a complex problem, to a world gone haywire. If one knew the dome could protect, would anyone seek to reverse the climate changes, or would we all be pacified? Perhaps, perhaps not. The dome may also work in the opposite way and be a fuel for thought by providing the reader with an imperfect solution to climate changes and urban planning. By highlighting the climate of the future, the representations of attempts at dealing with it, the reader may be inclined to think about other possible solutions. On the one hand Ross City may appear as too far removed from the issues we are familiar with, it has no heritage sites to preserve, as it is purely fictional, it has no greenery in its representation, nor any wealth poverty contrast that is highlighted. As such it may prove hard to see how this urban landscape can spur from the urban landscapes we have in the real world today. On the other hand, exactly because it is fictional it offers to the reader an alienation, a room for reflections,

innovative ideas, and new perspectives. Through its alien representation there lies a potential for explorative and new ideas on what an urban landscape of tomorrow may be like, and how they can be or become sustainable.

The representations of urban landscapes in the literature provides no recipe for how to achieve urban sustainability, yet through the various representations there is a potential for reflection on urban landscapes of the future in a relation to the ones of the real world today. A reader of the trilogy may see similarities and persisting problems, such as social inequity, a persisting poverty, neglected buildings and potholed roads, to mention but some of relatable issues of the urban landscapes in the text that are also there in the real world. Through these representations there is potential for reflection on the present state of urban landscapes, as well as a potential future urban landscape through the persistence of these familiar yet unwanted, non-sustainable aspects. Through the idealised representation of Ross City as an attempt at a sustainable urban landscape, there is a potential for reflection on how things can be done differently, and how new aspects may create a more sustainable urban landscape. Despite the fictionalisation and possibly naïve introduction of a protective dome, the representation of this urban landscape offers an alternative, offers an idea that sustainable urban landscapes may require us to move away from urban landscapes as we know them today.

4. Concluding remarks

This thesis asked the question: *How are urban landscapes represented in Marie Lu's Legend trilogy, and in which ways can these representations potentially foster reflections on urban sustainability?* This has been examined through the three research questions and the discussions, and this final chapter seeks to bring some of the key findings together in order to answer the thesis statement.

The analysis of the first research question, *Which urban landscapes are represented in the Legend trilogy and how do the urban landscapes relate to the non-urban/ rural landscapes?*, establish that urban landscapes, especially cities with a close referentiality to the real world, by name, geographical position and buildings or monuments within, are prominently featured in the trilogy. At the same time there is a notable absence of the non-urban/rural landscapes. Any greenery or pastoral life is included in the urban landscapes, in the futuristic setting of the trilogy. Furthermore, the mixing of the real and fictional elements in the urban landscapes becomes evident through incorporation of a mix of real and fictional city names, buildings and landmarks. In the transitions between urban landscapes the descriptions exclusively focus on the urban landscapes and not on potential rural or non-urban landscapes that lie in between the urban landscapes. This is intriguing as it emphasizes the position of the urban landscapes in the narratives and show that some urban landscapes appear as islands where the narrative jumps from one place to the other, and in some cases one urban landscape merges with the next through connecting suburban or slum areas.

The second research question, *How do central characters in the trilogy experience and represent the urban landscapes?* reveals how the two protagonists in the trilogy experience and represent urban landscapes differently. They provide different representations of the same physical landscape, showing how an urban landscape is made up both of the physical land, yet also of the human interaction with it. They also have access to different urban landscapes as they move about different places, as well as having their own distinct ways of interacting with the land. Day for example give access to the hidden places, the unconventional parts of the landscape, whilst June often takes the observer role, and provides great detail in her observations. Through these differing ways of experiencing and representing landscapes they provide the reader with the means to form a more holistic view of the urban landscapes represented, and the means to form his or her own impression of it. Looking at the perspectives of two characters also reveals further the links between the real

and fictional urban landscapes, as well as marking some urban landscapes as more fictional and futuristic whilst other urban landscapes appear more realistic.

In the third and final research question, *How are urban landscapes conceptualized in the trilogy?* I argue that through the analysis it is possible to observe shared traits across different urban landscapes, which makes it possible to conceive of them as belonging to the same conceptualisations. I pose three such conceptualisations; the realistic urban landscapes, the futuristic urban landscapes and the contrasted urban landscapes. The urban landscapes I chose to call realistic are the ones that are possible to conceive of as real, they are plausible and possible in our real world today. Through recognizable names, geographical position and buildings within they hold a strong referentiality to their real-world equivalents. Los Angeles is one such example. The futuristic urban landscapes are landscapes that hold clearly fictional or futuristic elements making them more distinctly unfamiliar. An example from the narrative is Ross City, a domed city one experience through virtual reality. The contrasted urban landscapes are the ones where the contrast between wealth and poverty is a clear defining feature in the representations of the urban landscapes. An example here is Tribune City with its extreme wealth and poverty. Belonging to this conceptualisation does not exclude belonging to one of the other. Los Angeles may be conceived as both a realistic urban landscape and a contrasted urban landscape for example. The contrasted urban landscapes are also in many ways realistic as the wealth and poverty is prevalent also in the urban landscapes of the real world.

The representations of urban landscapes are prominent in the trilogy, they are varied, differing from one character to another, yet also sharing traits making it possible to conceive of them as belonging to distinct conceptualisations through shared traits. These representations have a potential to foster reflections on the future sustainable urban landscape. By representing both realistic non-sustainable urban landscapes and futuristic attempts at sustainable urban landscapes there is a potential at both creating reflections on how urban landscapes may be non-sustainable in our real world, and foster ideas on how to create sustainable future urban landscapes. Through showing new ideas of the urban landscapes there is a potential for creative thoughts on what an urban landscape is and may be, how it is now and how it may become sustainable.

Urban landscapes play an important part in the world, where more and more people live in urban areas, and participate in shaping what urban landscapes are and what they might be in

the future. This thesis addresses the representations of urban landscapes in young adult literature with the aim of showing how urban landscapes are represented in the futuristic perspective, as well as discussing how these representations may foster reflections on urban sustainability.

Sustainable development stands high on the agenda, both internationally through the UN's *17 Sustainable development goals (SDGs)* (United Nations, The Sustainable Development Agenda), and nationally through e.g. the upcoming 2020 revision of the Norwegian Curriculum, where sustainable development is one of three major interdisciplinary themes (Kunnskapsdepartementet, 2018). This thesis is a valuable contribution to the topic of sustainability and its relation to the urban landscapes that surround us. The thesis may prove valuable for teachers, in terms of addressing sustainability through literature and through the English subject. Sustainable development appears weakly represented in the drafts for the English curriculum, and arguably this thesis contributes to making sustainable development truly interdisciplinary and to bringing gaps between the field of Literature and that of Geography. Through exploring and forming some new conceptualisations of urban landscapes, this thesis aims to provide an apparatus in investigating literary and real urban landscapes. The conceptualisations posed in this thesis may provide a means to discuss and create dialogues between different representations of urban landscapes. Additional and different conceptualisations may emerge and be posed in future studies.

Further research:

The study conducted in this thesis opens for further research. The theoretical and methodological approaches in this thesis can be applied on a different material and thus provide new, additional or even contradictory findings to the ones in this thesis. There is a possibility for a dialogue between studies here. One could look at the representations of urban landscapes in other futuristic young adult's books or move away from this and look at for example the representations of the urban landscapes in other genres, or other literary media. It would for example be very interesting to look at urban landscapes in picture books or graphic novels, where one may have access to text and pictures in a different way than in the Legend trilogy, the material of this thesis. The potential is also there to further expand on this study by for example comparing the representations of urban landscapes in the material posed here, to the graphic novel adaptation of the Legend trilogy. Another interesting study would be to investigate the representations of urban landscapes in video games depicting the

future. The video game media permits different haptic experiences that could be interesting when investigating the experience and representations of the urban landscapes.

There is also a vast potential to investigate literature and its potential to foster reflections on sustainability, as is an aim with this thesis, whether through representations of urban landscapes, or through representations of other aspects in the literature such as the representations of weather conditions, natural disasters, animal welfare, pollution and so on. The possibilities are many here, and studies like this could prove a valuable aid to teachers in their work with incorporating sustainability into all subjects.

This study also poses some conceptualisations that would be interesting to use and expand on in further research. Are the conceptualisations of the realistic urban landscapes, futuristic urban landscapes and contrasted urban landscapes applicable on a different material? Are other such conceptualizations of urban landscapes asked for and formed as one investigates a different material? Studies of the urban landscapes in children and young adult literature is far from saturated, and hopefully many more studies will follow.

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