

‘How I love the place, you have no idea’

Exploring Poetic Language in the Arab Quarter of *The Alexandria Quartet*

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The primacy of place emerges as a central theme in the tetralogy of British novelist Lawrence Durrell, *The Alexandria Quartet* (hereafter *Quartet*, 1957). The series chronicles the experiences of European émigrés in the cosmopolitan city of Alexandria in the 1930s. In its portrayal of the world city, *Quartet* also explores the poetics of place. Durrell understands place as a condition of consciousness that shapes perception: ‘We are the children of our landscape,’ he writes, reminding us that spaces are not merely practical or aesthetic objects but emerge with poetic qualities. Spaces can be experiential environments with poetic qualities. Poetic refers, in this context, to spatial qualities that evoke deep emotions or imagery – creating moods that allow one to perceive experiences with depth and sensitivity. Such spaces are explored in *Quartet* through the lives of characters like British lieutenant Joshua Scobie.

Scobie is a queer man and a crossdresser who feels most at home in Alexandria’s Arab quarter. Excluded from the British Navy due to his sexual orientation, Scobie is offered a degree of tolerance in Egypt, and occasional opportunities for self-expression.² Although certain aspects of his behaviour reflect the lingering influence of imperial culture, Scobie takes advantage of his empowering welcome in the Arab quarter to become a true individual who confronts barriers related to gender and race, as a ‘homosexual in exile’.³ Moreover, his attachment to ‘Tatwig Street’ goes beyond homophilia. While he harbours romantic feelings for a man who lives there, Scobie embodies a profound love for the neighbourhood itself. As one would expect in a novel by Durrell, this love is conveyed in *Quartet* through poetic language that explores and celebrates spaces, and public spaces in particular.

In this study, I interpret Scobie’s urban experience and delve into the Arab quarter as depicted through Durrell’s language. My primary focus is the role of poetic (that is original, polysemic and metaphoric) language in place: the way poetry emerges from place, and what it reveals about place. Even more specifically, I ask from the point of view of architecture

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theory what Scobie's interaction with place can teach us about the responsibility of architecture towards place. I argue that poetic language plays a role in nurturing a sense of belonging, acting as a conduit for responsiveness to urban space. Poetic language thus serves as an element of situatedness. Through poetic insight, we gain architectural insight into the way a neighbourhood, initially perceived as foreign, can be intimately understood.

Before delving into the Arab quarter, I should clarify my understanding of language, poetic qualities and place for the purposes of this study. Drawing upon the perspectives of Jeff Malpas, I explore the essence of language here as both a means of mapping the world and a medium for communication. According to Malpas's place-based approach, language sharpens our sense of place, acknowledging our existence within reality and unfolding as a social and placed phenomenon.⁴ From his standpoint, 'language is orientation . . . it is situation, and . . . as such it is also a fundamental mode of relating.'⁵ He adds that 'if language is a mode of orientation or placing, then it is also itself placed'.⁶ In short, from this point of view, language transcends mere mental production; it is framed in lived time and space. Malpas's understanding of language thus aligns with phenomenological hermeneutics and the concept of emerging language as part of the flesh of the world.⁷

In much the same way, I define the poetic, following Bachelard, as extending beyond the act of writing poems. The poetic language under study here arises from our life experiences, engaging deeply and imaginatively with the world – the urban environment in particular for this study – through various moods and meanings including sensory perception. As Bachelard explains, the poetic harmonizes our senses and psyche. He writes: 'All the senses awaken and fall into harmony in poetic reverie . . . Poetic reverie listens to this polyphony of senses.'⁸ Bachelard can therefore speak of 'psychological poetics: the poetics of psyche where all the psychic forces fall into harmony'.⁹ By these definitions, poetic experience resonates with 'the tonality of being [place]'.¹⁰ Harmony with being is not necessarily limited to poetic language, but we can find its trace in poetic language. From this point of view, poetry, in all its forms, guides life onto a path that broadens enactive consciousness, enriches existence and opens new possibilities for expanding our being in the world.¹¹ As Bachelard puts it, and as we will see in Scobie's urban experience, poetic language in the widest sense embodies a consciousness in harmony with being (oriented in the world), creating and living the poetic experience – 'a growth of being'.¹² This growth is inherently creative, as its nature is polysemic, inviting interpretation, fostering critical thought and seeking something new.¹³

In this study, the urban environment is accordingly presented as a setting for poetic language, manifesting as an environment that attunes our senses, reveals what is 'already there', and leads us to the things themselves.¹⁴ The urban perspective involved thereby expands on Bachelard's view that the feeling of being at home is not confined to the corner of a childhood room, but can also belong to the urban public spaces of a world city.

Finally, it should be noted that in terms of a phenomenological approach to place, Malpas defines place as the ground for human existence, seeing place as ‘that wherein the sort of being that is characteristically human has its ground. So far as the idea of experience is concerned [it is place] within which events can “take place”’.¹⁵ For Malpas, then, place is a space humanized and humanizing, allowing humans to inhabit the world and feel at home.¹⁶ Malpas considers feeling at home and in place to be inseparable from ‘a sense of place [created] from the capacity for linguistic and narrative articulation’.¹⁷ Since, he explains, the human connection with place is made possible through forms such as memories, poetry and stories: ‘We understand a place and a landscape through the historical and personal narratives that are marked out within it and that give that place a particular unity and establish a particular set of possibilities within it.’¹⁸ In essence, then, memories, poetry and stories imbue places with lived meaning, shaping both our perceptions of them and our interactions within them.

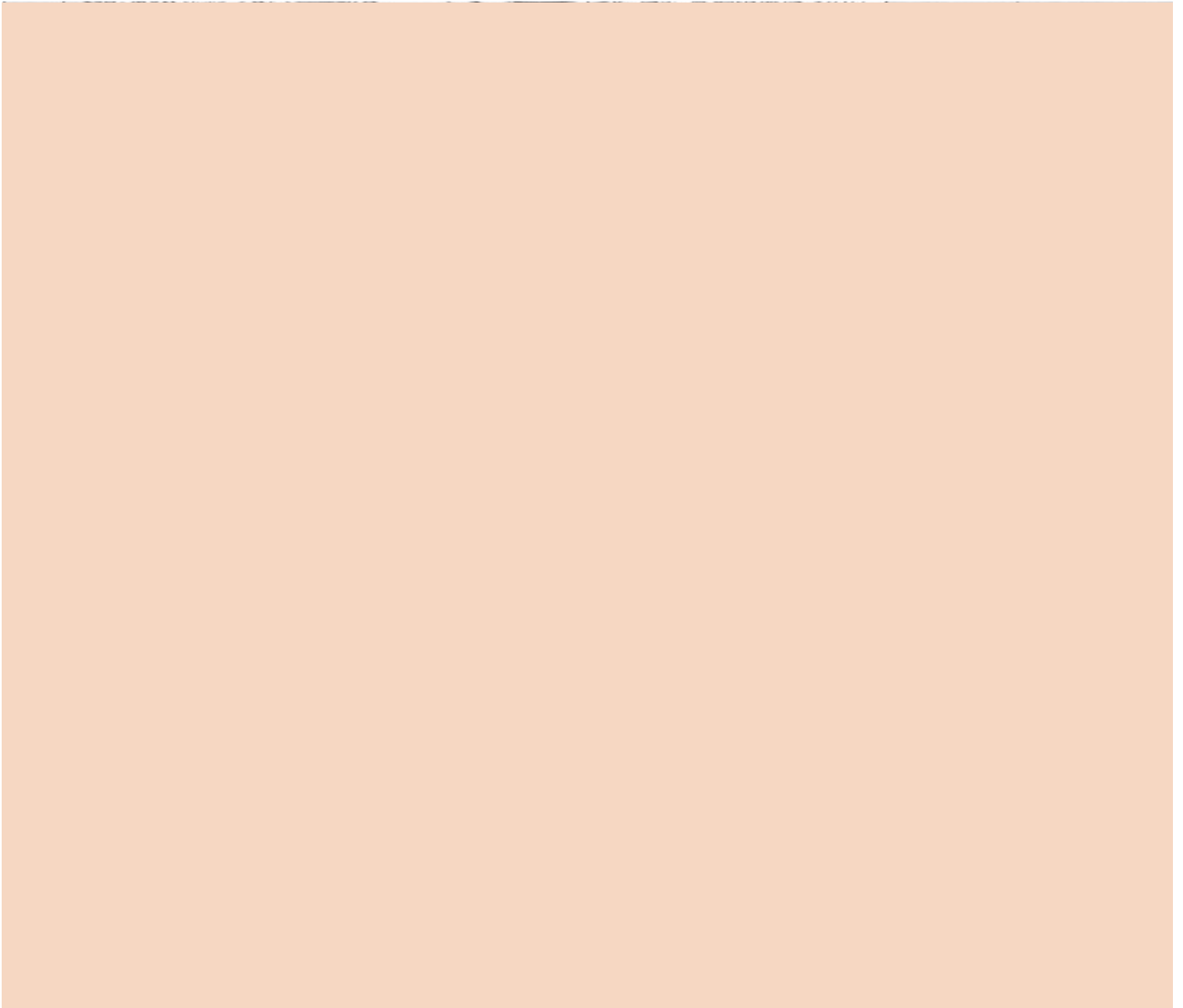
With these understandings of place and poetic language in mind, we can now turn our attention to the Arab quarter of Durrell’s Alexandria in two sections: In ‘Arab Quarter: Poetic Language in Place’, I examine the role of poetic language in defining the character of place for Scobie, within the quarter’s socially diverse and linguistically rich landscape. In the second section, ‘Goharri Mosque: Place of Ritual and Dream’, I show how Scobie’s sense of belonging extends to the mosque as a site of ritual and dreaming. In these ways both sections contribute to my cumulative argument that attentiveness to poetic language can reveal the meaningfulness of people’s perception of place – in this case the experience of being truly present in the built environment through the anchoring of feelings in place.

Arab Quarter: Poetic Language in Place

The Arab quarter, situated behind Tatwig Street, is the oldest neighbourhood in modern Alexandria. It is also known as ‘Turkish town’, the ‘native quarter’, and *Bahārī* (sailor in Arabic).¹⁹ As reported by English author E.M. Forster, following the Ottoman invasion in 1517 the quarter began to develop, in the seventeenth century, between two harbours.²⁰ It emerged as a product of traditional craftsmanship, blending architectural elements from Arabic and Hellenistic Alexandria, resulting in a town characterized by a ‘hybridization of styles’.²¹ Over time, the quarter evolved into a melting pot of cultures, attracting Jews, Greeks, Maghrebis and other immigrants from North Africa.²² This diverse population contributed to the quarter’s unique ambiance, with its densely packed two-storey houses lining bazaars and narrow, irregular streets. The area inspired many to wander and experience, as Scobie does in *Quartet*.

Although he might be expected to feel at home in the European quarter, Scobie actually feels more in harmony with the Arab quarter. The following excerpt represents how Scobie’s behaviour and demeanour accordingly change as he moves between quarters:

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Arab Quarter Plan in 1930. A. Nicoho Soff, 'Plan Général D'Alexandrie: Avec ses Embellissements Recents 1930' 1:10.000, Egypt, 1930, digitalcollections.nypl.org/items/b4aff4d2-e792-0a22-e040-e00a180610ca. The map is cropped and the double arrow line represents Tatwig Street.

When he was in the upper town [European quarter] his walk and general bearing had an artificial swagger – it suggested a White Man at large, brooding upon problems peculiar to White Men – their Burden as they call it. To judge by Scobie, it hung heavy. His least gesture had a resounding artificiality, tapping his knees, sucking his lip, falling into brooding attitudes before shop windows. He gazed at the people around him as if from stilts . . . By the time we had reached the outskirts of the Arab quarter, however, he had all but shed these mannerisms. He relaxed, tipped his tarbush up to mop his brow, and gazed around him with the affection of long familiarity. Here he belonged by adoption, here he was truly at home.²³

In this way, Scobie's movement through the city influences his bodily behaviour. The shift recalls Aristotle's observation in his *Physics* that 'entities are characterized by their "residing" in a *topos*',²⁴ where *topos* refers to place, suggesting its essence as a container that influences that which it contains.²⁵ In this case, place shapes people's feelings, as evidenced by Scobie's ease in the Arab quarter, where he walks 'with the ease of a man who has come into his own estate, slowly, sumptuously, like an Arab'.²⁶ Scobie is not 'Arab' by birth but by his presence in the Arab quarter. It is not about his ethnicity; rather, it is about the influence of place on him, as the Arab quarter shapes Scobie's manners.

Part of Scobie's behavioural change is due to the contrasting social structures of the quarters involved. The artificiality of his behaviour in the European quarter seems calculated to hide his queerness – his 'tendencies'.²⁷ When he goes to the Arab quarter, on the other hand, his 'tendencies' are not so troubling. He is even free to experience love there, where his beloved 'old Abdul is around the corner'.²⁸ However, acknowledging this social dimension does not give us the complete story. The place itself holds significance in inviting Scobie to feel at home. In the *Quartet*, the public spaces of the Arab quarter are not defined solely by formal characteristics, such as its intimate, narrow streets. They are also evoked through stimulation of the senses and the poetic qualities of public space that effectively convey meaning. These qualities are poetic in the sense defined above because they add depth to experience by creating a strong connection between the senses and place, making the meaning of place palpable. This sensory situatedness is exemplified in descriptions such as: 'In the Arab quarter the heat had hatched out the familiar smells of offal and drying mud, of carnations and jasmine, of animal sweat and clover.'²⁹ The adobe architecture of the quarter is portrayed in empathically non-abstract terms with characteristic smells, touching the emotions and creating a powerful presence. In another scene, we witness Scobie's sensory experience as he traverses the streets:

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He [Scobie] would pick a stick of sugar-cane off a stall as he passed, to gnaw it in the open street; or a sweet locust-bean . . . native splendours like rose-scented drinking water and whole sheep turning on spits, stuffed with pigeons, rice, nuts . . . Here he paused to inhale the draught of cooking Arab bread from the doorway of a shop and the old man exclaimed 'It smells like mother's lap!'³⁰

These lines depict how place emerges through olfactory aspects, tastes and flavours, reinforcing engagement with the environment. Sensory stimulus (such as the aroma of Arab bread) can, for example, evoke emotional memories. This phenomenon recalls the 'Proust effect', in which sensory experiences trigger memories linked to spatial contexts. The term originates from *À la recherche du temps perdu* by Marcel Proust (1913), in which the narrator's taste of a madeleine dipped in tea involuntarily recalls vivid emotional memories, causing him to relive events and their settings.

In this way, Proust's literary work played a role in the development of Dutch scientist Crétien van Campen's argument that certain sensory stimuli (which he called 'sense memories') are capable of reaching our deepest emotions and providing insight about identity.³¹ When we encounter such imaginative phenomena of the senses, we are not merely remembering; to some extent, we are experiencing the sensation of 'being there' in the place created by memory.³² This insight from the sciences resonates with Malpas's observation that remembering always entails returning to a place, as 'remembering is the recollection of the place'.³³ For the purposes of this study, it is perhaps most significant that in this close relationship of place and sense, sensory stimuli in place are intricately linked to poetic language.

As Malpas explains, when our sense memories are activated in place, this process involves language, as such senses appear through the 'reflective attentiveness' enabled by language.³⁴ Paul Ricoeur contends, in a similar way, that emotions and our attunement to reality are revealed through the medium of poetic language.³⁵ In this case, Scobie's need for poetic language to describe his resonance with the Arab quarter becomes evident when he smells the bread, prompting reflective attentiveness to place and evoking poetic prose: 'It smells like mother's lap!' As Hans-Georg Gadamer notes, poetic language enables us to anchor a feeling in place.³⁶ Amid the ebb and flow of life's sentiments, one might say, poetic words are used 'to make ourselves at home'.³⁷

For these reasons Scobie's feeling of being at home is not just his own subjective creation; it is an expression of the aromas and the ambient sounds of the quarter, the lively streets and the mood of the urban space, all of which contribute to the inspiration that gives birth to his poetic phrase. One can hear echoes in this phenomenological process of Gadamer's assertion that 'experience is not wordless'.³⁸ Our perception is not meaningless, and the world engages us through our senses. In turn, we respond via language, naming and expressing things that articulate and illuminate our experiences. Experience necessitates in such instances a precise choice of

words (*le mot juste*, in the spirit of Gustave Flaubert), in this case poetic prose that inherently belongs within a given urban environment. As the following paragraph demonstrates, poetic language also thrives within a rich and diverse linguistic landscape.

In *Quartet*, the language of place is also evident in the way it marks the limits of the neighbourhood. A limit here refers to the Heideggerian threshold from which a place extends its existence: a limit need not always be a 'rigid frontier' such as a visible wall.³⁹ As American philosopher Edward Casey notes, it can be challenging, in any case, to specify the exact beginning and end of an urban neighbourhood in physical terms.⁴⁰ It makes sense that it can be difficult to measure and delimit a place in bare physical terms when intangibles like language can define its limits, as we can also see in Scobie's experience. The experiential border of the Arab quarter is, for example, the place where people start speaking Arabic, Turkish, etcetera. Place thus co-emerges with language:

Here, everywhere, the cries of the open street greeted
[Scobie] and he responded radiantly.

'Y'alla, effendi, Skob'

Naharak said, 'ya Skob

Allah salimak.'

He would sigh and say 'Dear people' and 'How I love the place, you have no idea!' dodging a liquid-eyed camel as it humped down the narrow street threatening to knock us down with its bulging sumpters of *bercim*, the wild clover which is used as fodder.

'May your prosperity increase'

'By your leave, my mother'

'May your day be blessed'

'Favour me, O sheik.'⁴¹

When Scobie transitions from the European quarter to the Arab quarter, language emerges through the bustling streets like a lively bazaar, where rows of stalls offer a diverse array of goods. The linguistic landscape is an amalgamation of Arabic and Turkish. Phrases like *Y'alla* and *effendi* (a title of respect or courtesy in Turkish) are forms of greeting. Interestingly, *Y'alla*, which literally translates to 'Oh God' in everyday language, is also frequently used by Muslim men as they cross a threshold, in moving from public space to domestic space. It is like saying: 'Hello there, I am arriving.' *Y'alla* is therefore mostly associated with entering a place. Language here implies a mode of communication tied to thresholds, then including urban boundaries.

Scobie speaks Arabic and is emotionally attuned to the languages of the social realm of the quarter, as people at the entrances of shops and stalls acknowledge his presence. Language, therefore, shapes a liminal reality here, serving as the threshold between inside and outside, stillness and movement – a boundary where wandering can integrate into dwelling. As Malpas reminds us, language situates us in space, contributing to the social and spatial order.⁴² It does not just exist in mental space. Instead, the social

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aspect of language appears through speakers gathering in public spaces while saluting each other. In *Quartet*, these linguistic interactions, such as greetings, are characteristic of the Arab quarter, identifying it as a distinct place: “These old-fashioned greetings one never heard except in the Arab quarter of the city.”⁴³ This linguistic specificity underscores the way in which language, intertwined with social dynamics, is linked to place – in this case as Scobie relates to place through poetic language and olfactory stimulation, seamlessly merging with the built environment, including landmarks like the local mosques that now call for our attention.

Goharri Mosque: Place of Ritual and Dream

When people truly dwell in a place, that place becomes imbued with dreams and rituals, which can be experienced as blessings, and even possess psychosomatic healing powers. For Scobie, there is a fictional mosque in the Arab quarter that embodies just such qualities:

He would defiantly take a drink from the leaden spout
sticking out of a wall near the Goharri mosque (a public
drinking fountain) though the White Man in him must
have been aware that the water was far from safe to drink
...

Today we sat together for a while in the shade of the
ancient mosque listening to the clicking of the palms
and the hooting of sea-going liners in the invisible basin
below ... He had fallen effortlessly asleep now, leaning
back against the wall of the Mosque. (‘A cat-nap’ he used
to say, ‘but always woken by the ninth wave.’ For how
much longer, I wondered?) After a moment the ninth
wave brought him back through the surf of his dreams to
the beach.⁴⁴

The safety of the drinking water is uncertain, but Scobie drinks it anyway, in a concrete expression of his faith in the place. The principle involved becomes even clearer when we read further in *Quartet* about the belief of the quarter’s inhabitants that the Goharri Mosque possesses some sort of blessing or healing powers. For instance, one character is seen rubbing a slice of lemon on a pilaster of the mosque before sucking it, believing it will provide an infallible remedy.⁴⁵ The mosque is a sacred place, and its flesh (its pilaster, its stone) can bless the lemon and the water. The mosque performs its dwelling duty through blessings and rituals, then, as well as by providing shaded spaces where individuals like Scobie can sit and rest.

It must be remembered here that shade is the core of dwelling in hot regions. Japanese author Jun’ichirō Tanizaki once suggested that the need to dwell was fulfilled when people ‘spread a parasol to throw a shadow on the earth’.⁴⁶ In Islamic culture, casting a shadow is part of a building’s function in providing comfort; a mosque, as the house of God, is expected to play such a role. As one of the main public spaces of the quarter, the Goharri Mosque is open during the day for people to pray

and passers-by to temporarily rest in its shadows. Scobie, in his urban wandering, stops by the mosque, drinks water, leans against the wall and dwells in its shade. In this harmony with ‘the tonality of being [the quarter, the mosque]’, he listens contentedly to ‘the clicking of the palms and the hooting of sea-going liners’, reminding us that, as Bachelard suggests, ‘all really inhabited space bears the essence of the notion of home’,⁴⁷ even when inhabited for short periods of time. Here, dwelling occurs briefly in the transient shadows of a mosque, a public space experienced as a home. Bachelard’s definition highlights the adaptability of the notion of home: Scobie’s experience shows that home can encompass urban public spaces in a cosmopolitan city for a queer character in exile. Put another way, the mosque serves multiple purposes here, beyond its religious function. It is also a place of community gathering, sanctuary, physical comfort and cultural continuity.

The *Quartet* is vague about the location of the Goharri Mosque, but it is said to face the sea; specifically, the old (Western) port (Fig. 1). The sea holds a magnetic allure for Lieutenant-Commander Scobie, evoking memories of his former vocation in the British naval forces, from which he was discharged due to his sexual orientation. Despite this negative professional outcome, he remains emotionally attached to the sea as a dreamscape. In response to inquiries about missing the sea, in fact, Scobie responds succinctly: ‘Every night I put to sea in my dreams.’⁴⁸ This link between Scobie’s urban experience and the dreamscape of the sea recalls Casey’s notion that people cherish wild places for the emotions evoked by the quality and perception of place.⁴⁹

In these ways, Scobie’s act of gazing at the sea while preparing to nap against the wall of the Goharri Mosque reflects the sea’s embodiment of belonging in place, through an intimate connection between poetic qualities and the urban environment. As articulated, the views from a place belong to the place.⁵⁰ For Scobie, the mosque and its vista work together to offer a sense of belonging. He feels connected to the place, and this connection is both articulated and heightened through his poetic language, which is in turn rooted in his experience of a socially dynamic linguistic environment. He comprehends and hears a welcoming meaning in the linguistic environment that defines the place’s boundaries, finds solace in the mosque’s comforting shadow and is soothed by the rhythmic sonic presence of palm trees, akin to a lullaby. In brief, it is through the poetic evocation of emotions that Scobie becomes attuned to the place, finding tranquillity in his surroundings. The mosque welcomes him tangibly while also situating him within his dreamscape: the sea. We see here, in other words, an exterior public space transformed into an internal one. As Malpas reminds us, this inwardness is not a merely subjective phenomenon; rather, it happens when people open themselves to a specific exterior place.⁵¹ When a place appears at the intersection of sense perception and poetic language, it can indeed embody a sense of belonging.

Conclusion

In this study, reflection on Durrell’s *Quartet* has served to elucidate the meaning of place and its connection to poetic language. To this end, I first

outlined a phenomenological understanding of language and place. In that context, I posited that Scobie is meaningfully placed in Alexandria, partly by the power of poetic language as experienced within its socially dynamic Arab quarter. In terms of belonging and the built environment, I then showed how the Goharri Mosque emerges as a ritualistic dreaming space for Scobie. My aim was to convey that place transcends mere formal or stylistic considerations; it is not simply a physically measurable element to be addressed through analytical approaches alone. Rather, place is a lived phenomenon, endowed with experiential complexity, attuned to and discovered through various forms of engagement, including particularly poetic ones.

Building on the perspectives of Malpas and compatible theoretical approaches, I have argued that poetic language emerging from place enables an observer – in my case, an observer with architectural interests – to perceive the qualitative character of a public space. If the goal of architecture is to facilitate humanity's homecoming, then the homecomings of characters such as Scobie in *The Alexandria Quartet* deserve attention, since they reveal that real dwelling occurs when individuals engage with the poetic qualities of place. Scobie's story describes the essential human need to inhabit a resonant world; one that engages sensory modalities and is expressed through poetic language. In phenomenological terms perception is meaningful, and the world communicates with us through our senses. Architecture, therefore, does indeed bear the responsibility of homecoming, and must establish public spaces that engage and respond to the sensory modalities of their dwellers. The contemporary tendency to prioritize functional relations and systematic analysis over the poetic essence of place undermines these very qualities. Scobie's experience, encompassing smell, taste, speech and poetic language, makes the Arab quarter his home. Studying such characters within their landscapes is therefore valuable in the context of architectural reflection, since it sheds light on the way poetic qualities foster emotional connections with a neighbourhood, akin to the comfort of a mother's lap.

- 1 Lawrence Durrell, *The Alexandria Quartet* (London, 2012), 39.
- 2 Ibid., 225.
- 3 Roger Bowen, 'Squalid with Joy: Scobie, Sex, and Race in Lawrence Durrell's *Alexandria Quartet*', *Journal of Homosexuality* 36 (1998), 89.
- 4 Jeff Malpas (ed.), *The Intelligence of Place: Topographies and Poetics* (London, 2015), 81.
- 5 Ibid.
- 6 Ibid.
- 7 Alberto Pérez-Gómez, *Attunement: Architectural Meaning after the Crisis of Modern Science* (Cambridge, 2016), 11.
- 8 Gaston Bachelard, *The Poetics of Reverie: Childhood, Language, and the Cosmos*, translated by Daniel S. Russell (Boston, 1971), 6.
- 9 Ibid., 16.
- 10 Ibid.
- 11 Ibid., 6, 8.
- 12 Cited in: Pérez-Gómez, *Attunement*, op. cit. (note 7), 186.
- 13 Ibid., 187.
- 14 Ibid., 177.
- 15 Jeff Malpas, *Place and Experience: A Philosophical Topography* (Cambridge, 1999), 33.
- 16 Ibid., 193, 198.
- 17 Ibid., 153.
- 18 Ibid., 186.
- 19 E.M. Forster, *Alexandria: A History and a Guide* (London, 1982), 285.
- 20 Ibid., 67, 134.
- 21 Lama Fouad, 'Know Your City, Alexandria | Bahari', *Tadamun*, tadamun.co/?post_type=city&p=9050&lang=en&lang=en#.Yv-unbMLct, accessed 19 August 2022.
- 22 Ibid.
- 23 Durrell, *The Alexandria Quartet*, op. cit. (note 1), 223-224.
- 24 Massimo Cacciari, 'Place and Limit', in: Malpas, *The Intelligence of Place*, op. cit. (note 4), 14.
- 25 Ibid., 169.
- 26 Durrell, *The Alexandria Quartet*, op. cit. (note 1), 224.
- 27 Ibid., 225.
- 28 Ibid., 227.
- 29 Ibid., 844.
- 30 Ibid., 226-227.
- 31 Crétien van Campen, *The Proust Effect: The Senses as Doorways to Lost Memories*, translated by Julian Ross (Oxford, 2014), 2.
- 32 Ibid.
- 33 Malpas, *The Intelligence of Place*, op. cit. (note 4), 77.
- 34 Ibid., 80.
- 35 Paul Ricœur, 'The Metaphorical Process as Cognition, Imagination, and Feeling', *Critical Inquiry* 5 (1978), 158.
- 36 Hans-Georg Gadamer, *The Relevance of the Beautiful and Other Essays*, translated by Nicholas Walker and Dan Tate (Cambridge, 1986), 114.
- 37 Ibid.
- 38 Hans-Georg Gadamer, *Truth and Method*, translated by Joel Weinsheimer and Donald G. Marshall (London, 2004), 417.
- 39 Cacciari, 'Place and Limit', op. cit. (note 24), 13.
- 40 Edward S. Casey, *Getting Back into Place: Toward a Renewed Understanding of the Place-World* (Bloomington, 2009), 31.
- 41 Durrell, *The Alexandria Quartet*, op. cit. (note 1), 224.
- 42 Malpas, *Place and Experience*, op. cit. (note 15), 82.
- 43 Durrell, *The Alexandria Quartet*, op. cit. (note 1), 255.
- 44 Ibid., 224-225
- 45 Ibid., 675.
- 46 Jun'ichirō Tanizaki, *In Praise of Shadows*, translated by Thomas J. Harper and Edward Seidensticker (London, 2019), 35.
- 47 Gaston Bachelard, *The Poetics of Space*, translated by Maria Jolas (Boston, 1994), 5.
- 48 Durrell, *The Alexandria Quartet*, op. cit. (note 1), 201.
- 49 Casey, *Getting Back into Place*, op. cit. (note 40), 108.
- 50 Ibid., 170.
- 51 Malpas, *Place and Experience*, op. cit. (note 15), 78.