

## Abstract

Neil Gaiman's first novel *Neverwhere* (1996) depicts an imaginary London Below which exposes the urban evil, chaos, and juxtaposition of diverse spaces. After his journey to London Below, the protagonist Richard changes his view of the city. That is, London is not of orderliness as it appears, but of the present interwoven with the past; it lacks a clear distinction between good and evil, and contains evil power embedded underneath. This thesis employs a spatial perspective as a thread to explore postmodern spatiality embodied in Gaiman's London cityscape, the interaction between urban space and the subject, and the formation of nomadic subjectivity in the spaces of the other.

In Chapter Two, I resort to Edward W. Soja's conception of Thirdspace to deal with postmodern London spatiality in *Neverwhere*. I first introduce three spatial critics' notion of postmodern geographies, including Jonathan Raban, Henri Lefebvre, and Soja whose Thirdspace serves as the main spatial framework of the thesis. *Neverwhere* delineates the urban landscape which is far more complex and disorderly than Richard assumes. He strolls between London Above and London Below, and his view of these two worlds which deconstructs the line between the real and the imagined presents Thirdspace in Soja's term.

Chapter Three utilizes Benjamin's discussion of the flâneur as a starting point to deal with the interaction between the flâneur/detective and urban spatiality. As a flâneur/detective, Richard encounters labyrinthine cityscape, so he loses a classical flâneur's/detective's panoramic view of the city. Although *Neverwhere* as it progresses smacks greatly of postmodern aura by deconstructing dualisms, the collapse of evil power near the end of the novel suggests the retrieved order, so the

novel seems to regress into dualisms. Simultaneously, in the process of regaining order, females play an important role, for females' participation presents their resistance to patriarchal space and also subverts a gendered spatial dichotomy.

Chapter Four focuses on the discussion of the ending of the novel. I apply Gilles Deleuze and Félix Guattari's conception of nomadology to the protagonist's nomadic subjectivity. I argue that the other London spatiality triggers the protagonist's becoming-other via the contagion of the other and initiates his lines of flight. Because of this, after returning to his previous world, the protagonist seeks to leave for London Below. He keeps vacillating between the two worlds, for he refuses to be bound by either of them.

In *Neverwhere*, the multifarious facets of London cartography are outlined through the protagonist's strolling. The imagined London Below is a metaphor which represents marginalized, otherized and overlooked urban spatiality. The line between London Above and London Below is not completely clear-cut, but interwoven with each other.