



From Sodom to Gomorrah: Metamorphosing Spaces in *A Journal of the Plague Year*

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ABSTRACT

This paper addresses the spatial metamorphoses that pervade *A Journal of the Plague Year*. In many ways, Daniel Defoe's classic novel evokes different kinds of sardonic emotions due to the devastating effects of the Great Plague. During this period, forced restrictions and changing spaces all give the city of London an air of trepidation. A city that was once vibrant and bustling transmuted into a desolate and calamitous space. The London space metamorphosed into a lugubrious sphere. Its residents remained in a partial state of incommunicado for the period that the plague lasted. There had been a gradual and consistent deterioration of the London space for some years. There had been a series of disasters that occurred in London in the decades that preceded the year of the Great Plague; a series of plagues had devastated London in the same century. With the rise in the population of London, keeping a clean and calm space had become problematic. The present study examines the non-progressive metamorphoses of 17th century London, which was a case of moving *de pire en pire*.

Keywords: Spatial metamorphoses, London, Great Plague, Daniel Defoe

1. Background

The London plague of 1665 was at the apex of the sequence of catastrophes in 17th century London. For the period that the plague lasted, there was not much opportunity to evade the affliction due to the fear of spreading the plague to other clean spaces. When it became obvious that the incongruous plague was there to stay, everything changed: the interaction of Londoners with the London space radically changed, curfews imposed, and people carefully navigated areas that were previously safe to explore. This air of anxiety and cautiousness is noted by H.F., the novel's protagonist:

By this time the Plague was approaching its height, and these travelers from London were the more feared. The country magistrates were put to their wits' ends to prevent strangers entering their precincts. Commercial interests, however, and forged certificates of health made it possible for many to go from place to place; and the mere desperation of shut-up victims, as related by the author of shutting up, made it impossible to guard successfully against the ultimate spread of the disease. (Nicholson, 1966, p. 22)

As the bills of mortality increased, it became obvious to Londoners that another calamity had struck London. Despite the restriction of movement, some people found ways of moving around due to fear and anxiety. Because of this civil disobedience, the plague spread to more parts of London.

The novel has largely been classified as a historic novel because of its partially fictitious nature and its journalistic documentation. Defoe's narrative is a combination of partially remembered accounts of the plague and statistics. As the title of the novel suggests, the accounts of his narration were from people's recorded experiences of the plague. He uses these experiences with available statistics of the bills of mortality during the plague. These statistics show how the plague grew from one

space to the other. It adds an air of logic and enlightens Londoners that the plague is not just a random occurrence that God willingly spread to whatever space he wishes. Manuel Schonhorn argues that Defoe's narration is worth more than critics' analysis of its faithfulness to history or inventiveness. He differs from what has been hitherto done by analyzing how Defoe reconstructs a city that was destroyed by the Great Plague and Great Fire: "Defoe, projecting himself imaginatively into the plague scene, had to do more than simply reconstruct the London consumed by the Great Fire of 1666 which had swept away much of the area affected by the plague. While there were pre-fire inns and alley, edifices and landmarks standing in 1721, Jacobian London had virtually disappeared" (Schonhorn, 1968, pp. 388-9). The aim of this paper is to make a case of how the London space, time, and movement determine the logical progression of the plague and the novel. It shows how religion occupied a dominant space in the history of London, but gradually gave way to science in the age of enlightenment in the 18th century. It also shows how calamities in other spaces are transferred to the London space, and lastly, it explores the struggle between past and present spaces in *A Journal of the Plague Year*.

Time as a vital part of space and its ambiguity has been a subject that has been problematic for so many years. It seems abstract in so many ways, but concrete in our daily lives. It dictates our movement and our sense of being. We ask ourselves always if time is a universal construct used to measure the duration of events in life. Can the analysis of space be done without examining it from a point in time? "The ever-present link of space and time has been revisited once again in the past thirty years, becoming particularly attractive and prolific topic" (Vukanović & Grmuša, 2009, p. 3). In *A Journal of the Plague Year*, the interaction of time, space, movement and the inhabitants of London during the plague would never remain the same. Normal activities would never remain the same again: religious activities and other public functions were disrupted. How the inhabitants of London navigate the London space drastically changed. The Plague of 1665 was one of the deadliest calamities that befell the city of London. The life of Londoners was greatly affected by the bubonic plague. Many lives were lost in the months that the plague ravaged Londoners. The

whole city was overtaken by sorrow. At the peak of the spread of the plague, people suspected to be infected were restricted to their houses, with guards mounted in front of their doors. There was great panic and anxiety as people watched their loved ones die while others anticipated an escape route at a time when time remained due to hopelessness.

In *A Journal of the Plague Year*, Defoe struggled to situate the plague in the London space in 1665 in the following century when he gave its account of the incident. The 17th century London space was inhabited by many Catholics. Catholicism was the state religion in England. Due to the belief of many that the disease was a divine visitation from God, the narrator H.F., like many other people, held on to their religious faith. H.F. constantly found solace and hope in the bible; he believes repentance from sinful ways is all that was needed. Medical reasons were not fully embraced by the residents of 17th century London. Fasts and prayers were called for. Printed prayers were circulated. Defoe, giving this account in the age of enlightenment at a time when it seemed that another plague was imminent, struggled to juxtapose religious beliefs and scientific facts. He however used his narrator to fulfil the function of having a voice from the time and space of the plague while he intervened as a writer with objective statistics from the bills of mortality. He could effectively combine a religious viewpoint from the 17th century London space with his scientific lens in the age of enlightenment. He mapped the spaces where the plagues affected using records from the government to map the logical progression of the plague. From the parishes of St. Giles and St. Andrews, St. Brides, and St. James, Defoe mapped how bills of mortality increased at a time when people thought there was a drop in the cases of deceased people in the town. “But the following week it return’d again and the distemper was spread into two or three other parishes (viz.) St. Andrews Holborn, St. Clements-Danes and to the great affliction of the city, one died within the walls, in the parish of St. Mary-Woll-church, that is to say, in Bearbider Lane near the stocks market; in all there was nine of the plague, and six of the spotted fever” (Defoe & Landa, 2010, p. 6). In an attempt to document the logical progression of the plague, devoid of any religious sentiment, Defoe mapped how the bills of mortality in the different area of London

increased at a time when the rate of mortality was obscured from the inhabitants of London.

Despite this difference and tension between the narrator and the writer, they are unified by temporal consciousness. They both refer to spaces in London that are affected by the plague. Defoe explores moments that emerge from an undifferentiated flow of time, moments that break routines and habits: almost universally, such events are [allowed] for their power (Zemka, 2012, p. 1). In the novel, both Defoe and H.F. show how time, consciousness, and place are interwoven. The logical progression of the novel is propelled by consciousness of place and time. Despite the dichotomy that existed between H.F. and Defoe in forms of the following binaries: scientific and religious, statistics and narration, and objectivity and subjectivity there is a point of convergence in the temporal and spatial consciousness. The interconnectivity of place, movement, and time is suggested by William McNeill in his discourse “A Sense of Time: Aristotle, Nietzsche, and Heidegger on the Temporality of Life”: these considerations emphasizing the centrality of movement... from the most rudimentary to the most differentiated and sophisticated, would seem to imply that all life is constituted by temporality (McNeill, 2015, p. 46). From the beginning of the novel, Defoe uses precise dates as a navigational tool through the areas affected by the plague.

In Michel Foucault’s *Of Other Spaces*, he affirms that: “Yet it is necessary to notice that the space which today appears to form the horizon of our concerns, our theory, our systems, is not an innovation...it is not possible to disregard the fatal intersection of time with space” (Foucault, 1986, p. 1). The importance of space and time in the logical progression of narration cannot be ignored. Defoe’s account of the plague is characterized by time and space, and they both work together simultaneously as Defoe refers to specific dates and specific locations in the city of London. One can easily align Foucault’s spatial analysis to the metamorphosing space of London in 1665. Foucault highlights six significances and function of heterotopias in his book *Of Other Spaces*. He asserts that most cultures have constituted heterotopias, which is evident in the city of London during the plague. Churches and funeral homes would fit into his first principle. These

spaces play spiritual and cultural roles in the English society; for so many years they have functioned as heterotopias of solemnity. In theorizing the function of space, Foucault asserts with his second principle that spaces function in different ways depending on time. He mentions heterotopias of deviation, places where behavior outside the norm can be exercised (Foucault, 1986, p. 1). In *A Journal of the Plague Year*, living spaces turned burial sites for people who deemed it fit to bury their loved ones properly. At the peak of the plague, Lord Mayor restricted the movement of people to burial sites. The religious rites that are common to Christians when they bury the dead were limited. It is a common practice that when people die they are buried properly. This burial is usually conducted with a long funeral procession, a part and parcel of English customs and traditions. There is usually a burial sermon and mass which are quintessential parts of the burial ceremonies. The departed person is honored with testimonies of their kind attitude and achievements, and they are usually well dressed. Even though the whole atmosphere of these ceremonies is gloomy, they are usually filled with friends and families of the departed who come to pay their last respect before the internment of the dead. All these boisterous activities to pay homage to the dead changed during the plague. Burial sites were no longer the way they use to be; the burial space metamorphosed into a dreaded space where friends and families of the dead could no longer visit to pay their last respects.

Foucault's third stated function of Juxtaposition in a single space (Foucault 1986: 1) is evident in the novel in the way one can easily compare the burial of people in different parishes. The manner by which people die in different spaces of London is also unified: symptoms were similar, the grief experienced in different quarters is the same, the way people navigated the different spaces in London is unified, and the desolate state of the different parts can be compared. Defoe constantly compares the rates of deaths in different parts of London during this period: "It was very strange to observe, that in this particular week, from the 4th to the 11th of July, when, as I have observ'd, there died near 400 of the plague in the two parishes of St. Martin's and St. Giles in the fields only, there died in the parish of Aldgate but four, in the Parish of White-Chapel three, in the parish of Stepney but one" (Defoe & Landa, 2010, p. 14). Throughout *A Journal*

of the *Plague Year*, Defoe consistently juxtaposes the rates of death in one parish to other parishes. His treatment of space with this act aligns with Foucault's third principle on how space functions.

Changes in a space due to passing time constitute Foucault's fourth principle. The change of space with passing time pervades the whole of 17th century London. A series of less devastating plagues, and uncontrollable surge in the population of the city changed the significance of several spaces of London. Religious spaces lost their values; activities increased at funeral homes. Spaces that were ones lively became deserted and gloomy. The altered and metamorphosed space is noted by H.F.: "The face of London was now indeed strangely alter'd, I mean the whole mass of buildings, city, liberties, suburbs, Westminster, Southwark and altogether; for as to the particular part called the city, or within the walls, that was not yet infected; but in the whole, the face of things, I say, was much alter'd; sorrow and sadness sat upon every face; and tho' some part were not yet overwhelmed, yet all looked deeply concern'd" (Defoe & Landa, 2010, p. 15). The metamorphosed city of London pervades the entire novel. The entire city drastically changed from its characteristically boisterousness into a gloomy sphere.

Foucault's fifth principle states that all spaces have open and close ends. This element can also be found in *A Journal of the Plague Year*. The open and closed spaces were a space of tension. People tried to escape from certain parts; access to other spaces was forced through forged health certificates. Those that were afflicted with plague were locked inside with watchmen in front of their doors preventing an access to the open world. There was a sense of enclosure during the plague due strict laws against indiscriminate movements, which limited the access of Londoners to exit and entry points of the city.

The sixth function of space by Foucault that would be related to *A Journal of the Plague Year* is the function that one place has in relation to all other real places. In Defoe's narration, all the spaces in London during the plague were connected not just by streets, they were connected by the awareness of the plague. The interaction of people with spaces in the city was dictated by the fear of the plague. The

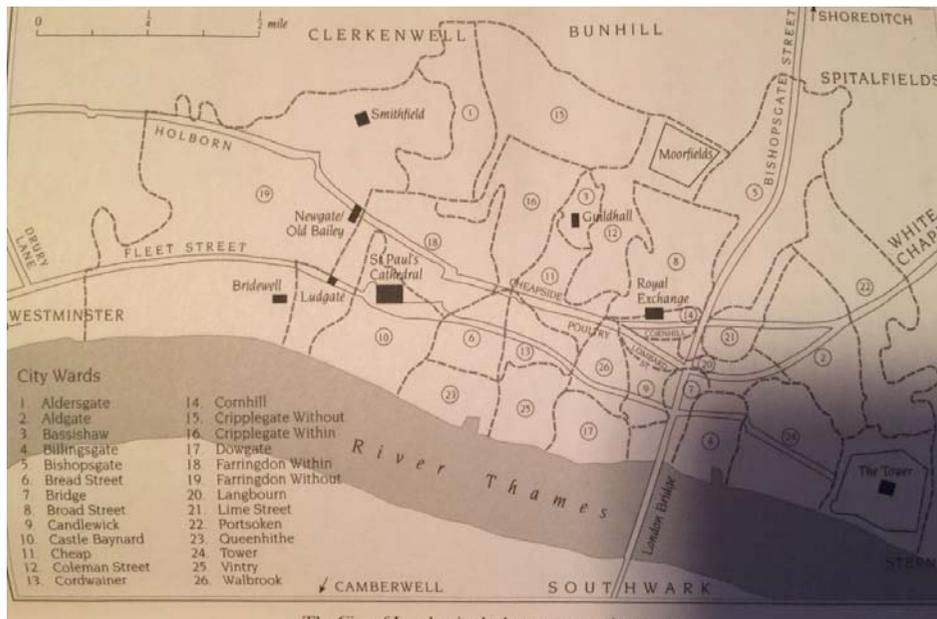
proximity of London to other places like France, Italy, that were besieged by a plague in the years that preceded the Great Plague made it possible for the plague to ravage the city of London. The outbreak of a plague in neighboring countries affected the way the London space was navigated and talked about.

2. Mapping the Logical Progression of the Plague

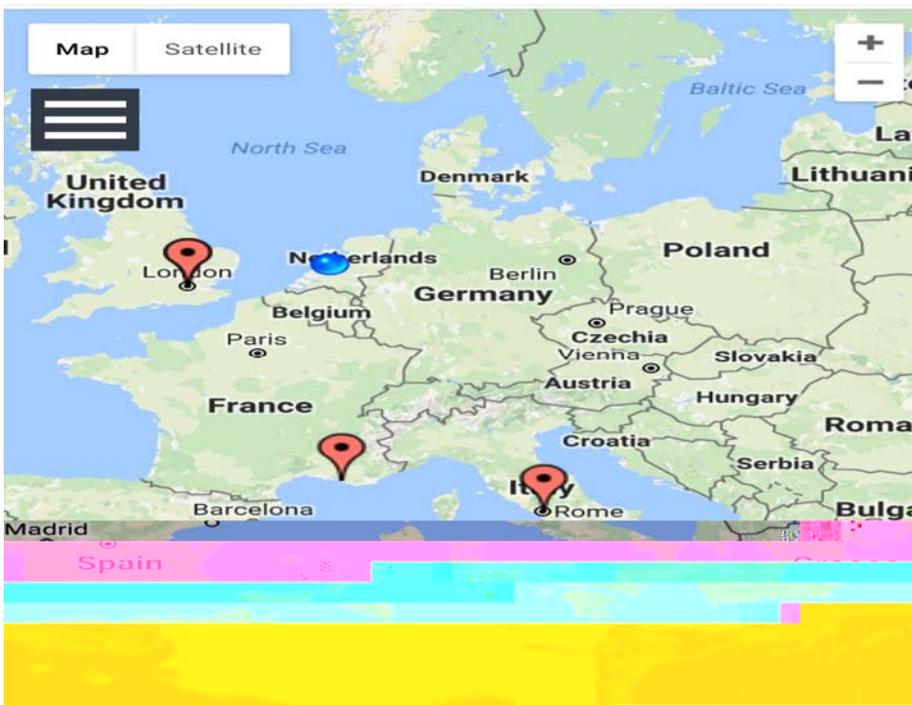
The logical progression of *A Journal of the Plague Year* is determined by the progression of the plague. From the beginning of the novel, the consciousness of geographical locations is evoked by Defoe. Holland, which is to the eastern part of England is the first geographical location mentioned by Defoe. The reference to this small European country is not for no reason; he suggests that the plague must have been transferred from this densely populated country. Holland shares similar characteristics with England, such as high population of its major cities and diversity. The Great Plague was traced from this evil twin of London. In mapping this plague, Defoe starts from Holland:

It was about the beginning of September 1664, that I, among the rest of my neighbours, heard in ordinary discourse, that the plague was returned again in Holland, for it had been very violent there, and particularly at Amsterdam and Rotterdam, in the year 1663, whither they say, it was brought, some said Italy, others from Levant among some goods, which were brought home by their Turkey fleet; others said it was brought from Candia; others from Cyprus. It matter'd not, from whence it come; but all agreed, it was come into Holland again. (Defoe & Landa, 2010, p. 3)

Other spaces such as Italy, Levant, Turkey, Candia, and Cyprus were mentioned as possible spaces where the tracking and mapping of the plague could have led to, but there seems to be a consensus on how the plague penetrated the city of London– it came from shipments that came from Holland. References were also made to Marseille in France because of the recent deaths that occurred there. The progression of the plague was fueled by high population. The black markers on the first map in the next page show parts of London that the plague ravaged.



(Source: Defoe & Landa, 2010, p. 252)



The second map in the previous page shows the proximity of London to spaces around Europe that the plague had visited before visiting the city of London. In the months preceding the Great Plague, major cities that were as densely populated like London had been visited. Amsterdam and Rotterdam in Holland, and Italy had been visited. At the extreme corner of Europe, places like Cyprus, Turkey, and Levant had been visited. Across the city of London there was great anxiety and fear as the reality of the plague dawned on people. From Drury Lane to the Tower, the plague spread like wild fire. With an air of uncertainty filling the atmosphere, the whole city was conscious that the plague had arrived again, but they did not know at the beginning of the calamity that it would befall London. H.F. notes this sense of trepidation in *A Journal of the Plague Year*:

The people shew'd a great concern at this, and began to be allarm'd all over the town, and the more, because in the last week in December 1664, another man died in the same house, and the same distemper: And then we were easy again for about six weeks, when none having died with any marks of infection, it was said, the distemper was gone; but after that, I think it was about the 12th of February, another died in another house, but in the same parish, and in the same manner. (Defoe & Landa, 2010, pp. 3-4)

“It must not be forgot here, that the city and suburbs were prodigiously full of people, at the time of this visitation, I mean, at the time it began; for tho' I have liv'd to see a further increase, and mighty throngs of people settling in London” (Defoe & Landa, 2010, p. 17). The way Londoners relate across the city of London had greatly been affected. There was suspicion all around. The way they navigated the city had changed. As the bills of mortality rose some affected people that were concealed for fear of the government shutting their house. Defoe recounts this phenomenon:

But those were trifling things to what followed immediately after; for now the weather set in hot, and from the first week in June, the infection spread in a dreadful manner, and the bills rose high, the articles of feaver, spotted-feaver, and teeth, began

to swell: For all that could conceal their distempers, did it to prevent their neighbours shunning and refusing to converse with them; and also to prevent Authority shutting up their houses, which though it was not yet practiced, yet was threatened, and people were extremely terrify'd at the thoughts of it. (Defoe & Landa, 2010, p. 7)

Defoe notes the way the city of London changed drastically. The streets that used to be full of people became deserted. People stayed indoors for either the fear of not being infected or for the fear of not been captured when they start showing symptoms of the disease. Cynthia Wall explores how Defoe responds to the metamorphosed space of London. She explores the spatial hierarchy that existed in 17th century London: “streets in the journal function as markers of the unknown, the spaces of readable signs; as boundaries between enclosure and escape; as spaces of alienation and reconnection; and avenues of narrative itself” (Wall, 1998, p.169). She further argues that “Defoe’s *Journal of the Plague Year*, like his other urban novels responds directly and with generic invention to the changed boundaries and significances of London’s urban spaces after the Great Fire and during the decades of rebuilding, using fictional narrative itself to redefine and imaginatively reoccupy the new strangeness of the city” (Wall, 1998, p. 166). H.F. notes this situation in the journal:

Business led me out sometimes to the other end of the town, even when the sickness was chiefly there; and as the thing was new to me, as well as to everybody else, it was most surprising thing, to see those streets, which were usually thronged, now grown desolate, and so few people to be seen in them, that if I had been a stranger, and at a loss for my way, I might sometimes have gone the length of a whole street, I mean of the by-Streets, and see nobody to direct me, except watchmen, set at the doors of such houses as were shut up; of which I shall speak presently. (Defoe & Landa, 2010, p. 16)

These street that were once full of life, metamorphosed into an entrapment of fear and incertitude. The function and significance of

certain spots were lost. The geographical map of the city became more significant in the mapping and tracking of death.

3. Tension between Religious and Scientific Spaces

Tension between religious and scientific spaces is evident in *A Journal of the Plague Year*. This tension can be identified in the opposing objective and subjective postures by both the principal narrators – H.F. and the author. H.F. the nameless protagonist, until the end of the novel, wheels a moralistic and religious view throughout the novel. He turns to the Bible at regular intervals to get answers for the reason why the plague visited London. He struggles with the idea of either leaving or staying in London before finally getting his answers from the Bible. He chooses to eventually stay because his faith will deliver him from the plague at the end. He believes the plague is a wrath from God because of the moral decadence and corruption in London. He eventually survives the plague and believes his faith saved him from the rampaging plague. Nicholas Seager, in *Lies, Damned Lies, and Statistics: Epistemology and Fiction in Defoe's A Journal of the Plague Year* (2008) notes that: “in the journal, a binary is established between the anecdotal, subjective, and sympathetic account provided by the narrator, whom we know only as H.F., on the one hand, and the formal, objective, and cold records, purportedly hard facts, on the other” (p. 417). Everett Zimmerman in *H. F.'s Meditations: A Journal of the Plague Year* also notes H.F.'s religious views: “In the Puritan religious tradition that informs both H.F.'s view of reality and Defoe's fiction generally, historical events have a spiritual meaning: the world is providentially ordered and the ultimate reality is metaphysical” (Zimmerman, 1972, p.417). H.F. represents physical realities with spiritual signs in the Bible. He admonishes others that may find themselves in a situation like him during the plague to seek spiritual explanation and strive to change from their old ways. He himself decided to eventually stay back in London until the distemper went down due to his religious convictions (Zimmerman, 1972, p. 417). For H.F., his religious belief influenced his decision to stay back in London.

On the other hand, Defoe balances H.F.'s moralistic and religious approach to the plague with a somewhat empirical approach by using

data of bills of mortality from government archives. Writing in the Age of Enlightenment, he sought to provide to some logic to the advent of the plague, its rapid encroachment of the city's spaces, and the rise in bills of mortality in various parishes. His documentation of the Great Plague in *A Journal of the Plague Year* serves as an omnibus compendium that appealed to intellectuals its objectivity. It also appealed to those who were still largely guided by religious beliefs. The tension between science and religion was at its peak when H.F. struggled with the dilemma of either fleeing the space of the plague or staying back. At this moment, H.F. indicts the rich of bringing judgement upon the city of London, and he viewed their attempt to evade the plague with great pessimism because he was sure God was not on their side. He notes this in his moment of isolation:

As they fled now out of the city, so I should observe, that the court removed early, (viz.) in the month of June, and went to oxford, where it pleased God to preserve them; and the distemper did not, as I heard of, so much as touch them; for which I cannot say, that I ever saw they shew'd any great token of thankfulness, and hardly anything of reformation, tho' they did not want being told that their crying vices might, without breach of charity, be said to have gone far, in bringing that terrible judgment upon the whole nation. (Defoe & Landa, 2010, p. 15)

During the plague, with little scientific knowledge concerning origins of plagues and potential cure for infected people, majority of Londoners like H.F. struggled with their religious beliefs and the reality on the ground. In the following century, when Defoe was narrating the events of the London plague, he did so with a more scientific and logical perspective. H.F. turned to divinity at a time he struggled to make sense of the plague:

It came very warmly into my mind, one morning, as I was musing on this particular thing, that as nothing attended us without the direction or permission of divine power, so these disappointments must have something in them extraordinary; and I ought to consider whether it did not evidently point out, or

intimate to me, that it was the will of heaven I should not go.
(Defoe & Landa, 2010, p. 11)

This tension is highly pronounced because in the face of death people like H.F. ultimately decides to seek guidance from the Bible. He consistently narrates how his spirituality overcame his intellect: “It immediately follow’d in my thoughts, that if it really was from God, that I should stay, he was able effectively to preserve me in the midst of all the death and danger that would surround me; and that if I attempted to secure myself by fleeing from my habitation, and acted contrary to these intimations, which I believed to be divine” (Defoe & Landa, 2010, p. 11). Religious and empirical data affected the way people navigated the London space during the plague.

The struggle between past ideals and present knowledge continues through the novel with H.F.’s idealism and Defoe’s reality. A struggle between two centuries can be seen throughout; the century of the plague and the century of its narration make the documentation of the Great Plague difficult, most especially because most of the incidences in the novel were from a diary. This struggle is also evident in Defoe’s attempt to limit inventiveness by making the narrative less fictional. Leon Yudkin explores the struggle between the past and present spaces by authors who seek to be less inventive in their narration of an actual event: “The past in the present distinctions between fiction and biography is blur. In the literature of the past, the reader was normally aware of the generic nature of the material that was being read. There was little presumed doubt as to whether the thrust was documentary, whether it was a historical and factual account, or whether it was fictional, invented” (Yudkin, 1998, p. 485). She affirms that this phenomenon is evident in *A Journal of the Plague Year*: “We see this, for example, in Daniel Defoe’s account of the plague year, where the author adopted the pose of a diarist recording the events from earlier age but as though writing at the time, experiencing the dreadful spectacle and himself, naturally under threat” (Yudkin, 1998, p. 485). She further affirms Defoe’s account and juxtaposition of competing centuries and ideologies was pioneering: “But this distinction between historiography representing undiluted facticity on the one hand, and literariness, the fact including its interpretation and the response of the

writer, is itself a fairly modern one (Yudkin, 1998, p. 485). Manuel Schonhorn also explores how Defoe interacts with a space of the past in his discourse *Defoe's Journal of the Plague Year Topography and Intention*. He argues that *A Journal of the Plague Year* is worth more than the analysis of its faithfulness to history or inventiveness. He differs from what has been hitherto done by analyzing how Defoe reconstructs a city that was destroyed by the Great Plague and Great Fire. “Defoe, projecting himself imaginatively into the plague scene, had to do more than simply reconstruct the London consumed by the Great Fire of 1666 which had swept away much of the area affected by the plague. While there were pre-fire inns and alley, edifices and landmarks standing in 1721, Jacobian London had virtually disappeared (Schonhorn, 1968, pp. 388-9). The idealistic reality of the past and the scientific reality of the enlightenment era are perfectly fused in Defoe’s narration.

4. Conclusion

The exploration of metamorphosing spaces and time in *A Journal of the Plague Year* reveals the tension between the 17th and 18th. The uncertainty and biblical illusions of these periods contributed to the spread of the plague. Just as in the preceding decades to the Great Plague, the plague was initially treated with levity. During this period, the restriction of movements and a rapidly metamorphosing London gave its space an altered look. A city that was once boisterous and bustling metamorphosed into a repugnant entity. The systematic degeneration of the London space in the political and social sphere destined London for a calamitous occurrence. Mapping the plague and a spatial analysis reveals that London politicians had been lackadaisical to news of plagues in the proximity of London. The series of disasters that occurred in London in the decades that preceded the year of the Great Plague and the occurrence of the plague in geographical locations that Londoners either visit or do business with show the city was so deep in vanities and drunk in corruption that they lost spatial consciousness of what was going on around them. The function and connectivity of different spaces in London made it impossible for the plague to be curtailed on time. During the life span of the plague, there was not much opportunity for an escape as the plague dominated the

London space. The spatial analysis of the plague cannot be done without referring to time. Time and space go *pari passu* in the progression of the Great Plague.

There is also a spatial and temporal tension between the London space of the 17th century when the calamity occurred and the 18th century when Defoe recounted the event of the previous century. At the time Defoe was narrating the events of the London plague, scientific explanation to the occurrence of plague had been established to debunk the beliefs of the previous centuries that the plague was a divine wrath of God. In his attempt make his journal appealing to all classes of people, he balanced perceived spatial and temporal tensions by addressing the plague with two approaches: scientific and religious. He sought to present data from the bill of mortality to present the logical progression of the plague while his narrator H.F., is more on the religious side. His narrator sought spiritual explanation for the plague from the bible. He also believes that if his faith does not fail him he would survive the plague. The available statistics of the bills of mortality during the plague show how the plague grew from one space to the other. It brings a new perspective to the analysis of the plague to Londoners; it shows them that the plague is not a wrath from an angry God who sought to catch some fun by spreading the plague to wherever he so wishes.

This paper has shown how the London space, time, and movement determine the logical progression of the novel. It examined how religion occupies a dominant space in the history of London, but gradually has given way to science in the age of enlightenment in the 18th century. It also highlights that one space can be affected by the occurrence catastrophes in other spaces. It shows how the London space was ravaged by the plague brought from another space. *A Journal of the Plague Year* continues to generate more discourses because of recent interests in the analysis of London's topography. It continues to generate interesting analysis on how the London space of the 17th century functioned. With the advent of spatial theories by the likes of Michel Foucault and Henri Lefebvre, Defoe's 18th century narration encourages more philosophical, sociological, literary, and spatial

analysis. A further exploration of Henri Bergson's concept of time and duration would present a more concrete spatial and temporal analysis of *A Journal of the Plague Year*.

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