
“If Armageddon is Anywhere, it is Everywhere.”

Spatial metaphors in Good Omens

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Introduction

Urban fantasy is fantasy set in a modern residential setting or a city. However, readers of urban fantasy have grown to adore and seek out the gritty aspect and aesthetic that the urban setting frequently contributes to the story. An urban fantasy's backdrop aesthetic is crucial, and the way it presents itself throughout the narrative frequently influences the plot. Therefore, the setting is a crucial character in urban fantasy literature, and the urban environment must be extremely well developed as a result. However, what is worth examining more closely is that not only a realistic setting can become *urban* fantasy, but also an imaginary location that, at first glance, is reminiscent of high fantasy or a mythical story.

Through the distinctive narrative structure of urban fantasy not only is the normal superimposed with the imaginative but rather it creates a platform to study the balance between people and the environment. This genre makes the urban landscapes, with all their grittiness, contradictions and their rich symbolism, as central themes that allow for the articulation of global concerns. In *Good Omens* by Terry Pratchett and Neil Gaiman, specializations in the text – set in the modern-day Britain, serve not only to fixate the concerned fantasy but also reflect the philosophical notions of humanity and the relationship of free will and predetermined fate.

The clash of locations such as the Garden of Eden, Tadfield and London in the story illustrates how the modes of individual and collective experience the narrative transmits tend to fluctuate with respect to one another. Tadfield becomes a microcosm of idyllic simplicity, moulded and maintained by the Antichrist himself, while the Garden of Eden represents humanity's lost purity and the beginning of its story. On the other hand, London embodies disorder, contemporary architecture, and the issues that come with enhancing civilization. Each of these locations has a story to tell and moves the action, if not an action altogether, and impacts the choices of the figures in that location. Most stories compete in the degree of complexity of their primary and secondary worlds and attempts do not often help to separate mundane and mythical, the contradictions and the struggle of the humanity in a better way.

By using spatial metaphors, the authors categorized the collective as the subjective one. Places where the lines between the divine and human are blurred are created in locations like the American Airbase in Tadfield, the scene of Armageddon, the M25 or the Garden of Eden. These areas serve as catalysts for deep truths about identity, love, and the certainty of change, as the story progresses. With history advancement, these spaces do also assume appropriate functions, but mainly as those which depict humanity, self, and time in a most beautiful yet frightening way due to the fact that they all evolve. By examining the way in which *Good*

Omens utilizes its settings in order to subvert narrative options and contextualize humanity this essay aims to pinpoint some of the spatial metaphors and aspects that can be detected in Pratchett and Gaiman's novel.

1. Urban fantasy as a genre and *Good Omens* as an urban fantasy

The concept of urban fantasy, described by Alexander Irvine, was originally a sub-genre of primeval literature, where elements of country or epic fantasy were placed in the context of the modern city. Urban fantasy was not long in coming to incorporate supernatural historical novels and in some respects, cloak updated literary developments such as new wave fabulism. Finally, it has been about in transforming virtually any fantasy narrative into an *urban* construction in its internal design even if the action of the text does not necessarily take place in the confining walls of a city grounds thus the glory this term used to hold is lost or simply placed in a contradictory marketing haze. (Irvine 200.) In other words, urban fantasy is a fantasy genre that incorporates supernatural elements into a contemporary urban environment. Hence, it is important to observe how these spatial elements are represented in the text.

While the urban space itself becomes a character in the story, there may be differences in how it appears in the text and influences the plot. There is a clear distinction between a realistic and symbolic setting, and other features also play an important role in understanding how an author uses space. Stefan Ekman explains two major categories in his article focusing on different aspects of urban environment: primary and secondary world. The primary world in urban fantasy is the current, contemporary urban environment, which contains magical elements. The core universe often includes locations from the actual world intermingled with supernatural elements and animals. Stories frequently take place in an urban setting, either in a real city or an alternate version of a real metropolis, with fantastical aspects hidden or overt. The secondary world in urban fantasy is an imaginary realm that exists independently of reality, with its own laws, customs, history, and civilizations. Urban fantasy is typically set in a modern context in which real-world elements are combined with mythical ones such as wizards, mythological monsters, or parallel dimension travel. (Ekman 456-457.) Irvine adds to Ekmans explanation that in primary worlds while “the cities are recognizably taken from our collective history” (Irvine 201.) They only exist to provide a location where the supernatural and the human sphere can interact or even interfere with each other. Contrary to this background position, secondary worlds have their own independent role: “it is a *genius loci*, animating the narrative and determining its fantastic nature.” (Irvine 201.)

In the novel *Good Omens* Terry Pratchett and Neil Gaiman use the intermingling between primary and secondary worlds as well as specific, *individual* space and universal one. The book is not only a satire of the Apocalypse, but also a statement that humanity and the physical environment around us are an inseparable part of the same story. The places and their

significance are made up of paradoxes: what they all have in common, whether bohemian or homely, luxurious or mythological or imaginary, is that their role in the story is fundamental. Not only in that they carry and typify fundamental metaphors, but also since these metaphors and types are constantly turned inside out and become ironically challenged. Moreover, these metaphors can be magnified to outreach every physical or historical boundary while they still reserve the specific character. Therefore, if the spaces that appear are examined, their relation to universality and individuality should be discussed, as well as their traditional or modern role in our culture. Irina Rață states in her article about Gaiman's usage of space and time that he is unconventional in every aspect of traditional functions of said phenomena. (Rata 116) For Pratchett and Gaiman, nothing is sacred, but everything can be challenged and turned on its head.

Luis Ponte emphasises in his thesis that Gaiman is a writer best known for his metatextuality and dismantling of common tropes, especially in genre fiction. His works are perfect for discussion of spatial metaphors because a large portion of them takes place in a "real-world" setting but incorporate fantastical elements such as magic, fairies, gods, and even other parallel worlds. (Ponte 8) Ponte focuses on the constructions of space in order to expose the spatial metaphors of Gaiman which bear social and cultural significance. In his thesis he highlights the political and social criticism that is hidden in the oeuvre of Gaiman, especially in *American Gods* (2001), *Neverwhere* (2005) and *Coraline* (2002). In order to emphasise the significance of space in discussions and critiques of culture, Ponte takes a critical approach to shed light on the precise ways in which spatial commentary may be found in contemporary urban fantasy. He insists that spatio-temporal readings, while insightful, run the risk of emphasising historicity and temporality, particularly in fantasy literature. Spatial theory proponents purposefully degrade these traits in order to call into question established narrative structures and historical contexts. This technique emphasises the dynamics of space and time, highlighting the contradiction between fiction and reality. (Ponte 11) For this reason, one should attempt to initiate a different approach and observe urban fantasy from another perspective. By breaking out from set patterns, one can perceive the familiar in new ways with the aid of a distinct method. It is possible to recognise the city as a space that is more than just a place on a map, a historical site, a chapter in a guidebook, or the site of our life experiences. Rather, the city needs to be seen as an integral part of our past. It is also a shared area where history, culture, and language bind people to one another.

That is one of the crucial characteristics of urban fantasy, stated in Stefan Elkman's article underscores that not only the plot space is uncanny, but the characters are also "social

outcasts we consciously look away from; and fantastical beings that hide out of sight combine to produce a strong focus on that which in some sense or other is not seen: the Unseen” (Elkman 463). Moreover, Daniel Baker highlights (based on Watson) that the Greek word for “make visible” is where the term “fantasy” originates. Baker understands the term as a perceptual device that is a doorway to another universe. By imposing a disconcerting, even distorting, lens new and sudden insights could be realised. In fantasy literature, the reader is transported from a well-known and comfortable setting to a constantly changing and foreign one. It both splits and joins the worlds at the same time by defining them and paradoxically, blurring their borders at the same time. (Baker 5)

Nonetheless, it is not only the Unseen that is detectable in Gaiman’s and Pratchett’s *Good Omens* but another aspect appears, too: an interchangeability between the individual, the specific location portrayed in the narratives and the universal space. The authors utilise the space similarly as they use intertextual references throughout the novel. Catherine Popravko claims that popular versions of well-known Christian mythology are also included in the book by incorporating references to particular biblical passages, sometimes even directly referencing verses. (Popravko 118.) However, Christian mythology not reveals or explains completely the world of *Good Omens*. Additionally, Christian mythology sometimes hides or covers the understanding of the world of angels and demons. Therefore, the Unseen remains a mystery, a source of misread hints and this invisible world helps to retain a sense of mystery and wonder. Urban spaces keep their secrets not only because they are part of a secondary, non-human world but because they also play their parts in the divine plan which should lead to the Armageddon.

As the story unfolds one can detect that the environment of the plot becomes more individual, more characteristic and certain places become significantly more than just mere spaces, backgrounds of the events. From the Garden of Eden humanity start to recognise that being in a certain area, or forced to leave it, could fundamentally change the course of future events. This recognition however does not allow spaces to develop more authority on these events than necessary contributors to them.

Nevertheless, spaces gradually extend their power on humanity. Close to the Apocalypse, the accidentally hometown of the Antichrist becomes so important, so meaningful and so powerful place that it invokes the protection of the Antichrist while it still attracts the attention of the whole Universe as the new Armageddon. Michel Foucault have stated in his study *On Space* about space that there are real places in every culture and civilization that exist and are formed at the very foundation of society. In these special places all of the other real sites that can be found within the culture, are simultaneously represented, contested, and

inverted. These types of places exist outside of all places, even if their actual location can be determined. (Foucault 24.) Continuing Foucault thought one might argue that such places can develop a certain character, individuality or even personality which could explain why these places become actors and motivators of the narrative.

2. The secluded beginning and end: in the Garden of Eden and the Tadfield Airbase

The story that begins in the Garden of Eden is not only the starting point for Adam and Eve, for humanity and their ancestors, but also the beginning of an ongoing relationship between man and his environment. The Garden of Eden is therefore not merely a lost Paradise, but man's only home: the Archimedean point from which the corners of the world are turned out. Several times in the novel it is mentioned that it is from the Garden of Eden that the story of mankind begins, and it is fitting that it should end in another well-guarded, secluded location: the American Airbase of Tadfield.

The opening words of the novel are seemingly simple: "It was a nice day" (1). If one believes the advice of writer experts, these are the worst choice of words to capture the attention of the reader. The sentence is not only simple but mundane and the very essence of a commonplace. It is difficult to imagine that someone would be "hooked" by such a phrase. Nonetheless, Pratchett and Gaiman deliberately select such a cliché. Their plot revolves around the Judeo-Christian biblical story of the creation and the apocalypse of the Universe. That is why the epitome of the commonplace phrase, "it was a nice day," can express the irony related to the usage of texts, characters and places in the book. The short phrase is an indirect intertextual reference to the biblical story of the Creation in which two phrases reoccur constantly: "and God saw that it was good" and "And the evening and the morning were the first (second, third, etc.) day" (Gen 1:1-31) In this universe the days were not good but nice at the beginning and the story starts where the ongoing nice days come to an end. All the characters that appear at this end of Garden of Eden era are uncanny. The angel, the demon and the human play unexpected parts if one approaches from the perspective of the biblical story. The first conversation of the Good Omens book is between an angel and a demon, opposed to the biblical one in which the first characters to speak to each other is the serpent and the woman. The former one seems to be a friendly social interaction, while the latter is the dramatic depiction of the dialogue that led to the fall of mankind. Every single sentence has its layers of meaning and this provokes the readers to explore the most relevant story: the story of themselves.

The Garden of Eden is the starting point of humanities story, even though the authors say little about its location. They are more focused on the weather of this Garden of Eden:

It was a nice day. All the days had been nice. There had been rather more than seven of them so far, and rain hadn't been invented yet. But clouds massing east of Eden suggested that the first thunderstorm was on its way, and it was going to be a big

one. The angel of the Eastern Gate put his wings over his head to shield himself from the first drops.”(1)

However, some important details are portrayed about this beginning and this Garden. Melissa D. Aaron points out in her study that the opening lines can be read as “a quasi-sequel to John Milton’s *Paradise Lost*.” (Aaron 87.) However, Pratchett and Gaiman replaces a central Miltonian character (Raphael) to an unknown angel, Aziraphale and give this new character a companion in the demon Crawly. In addition to these changes the newly emerging angel, a Principality and not a Seraph, Angel of the Eastern Gate, refuses to guard the garden with his flaming sword against Adam and Eve. On the contrary, he hands it to the first humans, mainly to provide some kind of protection against the cruelty of the world. Aziraphale then proceeds to admit this seemingly major fault to the demon and even remain an angel despite these rebellious or contradictory acts.

During the discussion of the angel of the Eastern Gate, Aziraphale, and the First Tempter, The Serpent, Crawly, the circumstances of the secluded location are revealed. The Garden has its walls, which should have formed an impenetrable boundary to protect Adam and Eve. Other sentences from the conversation suggest that the Garden could be a measurably extensive space, possibly a size of a country. Crawly insists that God could have placed the Tree of the Forbidden Fruit in a less accessible spot in the whole Garden. He states that it could be located in a place which is distant vertically or horizontally, as he attempts to interpret the intentions of God: “I mean, pointing out the Tree and saying 'Don't Touch' in big letters. Not very subtle, is it? I mean, why not put it on top of a high mountain or a long way off?” (1) The hidden little question about being subtle or not refers to the actual text of the whole novel: on the surface the whole story is an ongoing joke, a satire of the biblical tropes and stories, but deep down the text is constituted of several layers and sheds light on many paradoxes of the human existence. In a sense the novel is a theological-philosophical debate that emphasizes the religious and non-religious experience of humanity about their controversial nature. One can even contemplate on verses from the Bible that refer to how humanity cannot fully grasp and define the ideas of good and evil. Understanding that, the scene after the success of temptation develops into a satirical and elegiac love letter to humans who chose the knowledge of good and evil only to not being able to tell what these words mean. One biblical reference makes this notion even more clear. In Romans 7, Paul admits his own tragic duality: "For I do not understand my own acts. For I do not do what I want, but the precise thing I despise." (Rom 7:15) The Garden of Eden represents innocence (not having to answer complex questions),

temptation (something that cannot be comprehensible before the decision), the fall of mankind, and choosing one's true character through deciding between good and evil. These metaphors will be echoed throughout the novel in various forms and become crucial for humanity and for supernatural characters, as well. Additionally, the Garden of Eden is not only the starting point of the story of humanity, but also the beginning of the conversation and collaboration between two characters from the supernatural world: Aziraphale and Crowley. Their story, their traditionally expected confrontation (angel-demon), is also turned upside down, already on the wall of the Garden of Eden, not to mention that both are already actively influencing the world at this time. Crowley (then known as Crawly) is the serpent himself, who tempts the first human couple and encourages them to eat the fruit of the tree of knowledge. Aziraphale, the Guardian Angel of the Eastern Gate, gives his flaming sword to man so that he will not be defenceless outside Eden: this is the sword that War will bear later. Eden is therefore already not only a background but also a place of fate: it is as if it were designed to ensure that nothing happens in it as we would expect. The angel protecting the garden is chatting with the demon, the tempter means well, and does not understand what all the fuss is about at the man's first faux pas, and the man seems to be a mere side character, walking away stunned, looking at the rain clouds gathering.

At the very beginning the environment is favourable. Nevertheless, the weather is nice, but abruptly the rain starts to pour, and the Garden does not welcome their inhabitants anymore: "Slate-black curtains tumbled over Eden. Thunder growled among the hills. The animals, freshly named, cowered from the storm. Far away, in the dripping woods, something bright and fiery flickered among the trees. It was going to be a dark and stormy night" (2). This is the stereotypically most British description how all things can change in a single moment and how significantly a lovely day turn into a disastrous time. The story of the fall is reflected in the conditions of the place, the threatening future is literally written on the sky, or more likely all over the place and surrounding nature is definitely changed for good.

Another interesting aspect is when later in the story the Four Horsemen of the Apocalypse discuss where the endgame should take place. Why would the well-known historical battlefields of Megiddo/Armageddon, traditionally marked in the Bible, be a suitable location? And why will an airbase at Tadfield, which will take its place, be an equally real and appropriate location? The former is specifically noted as being a real geographical point, site of many historical battles, located near Mount Carmel and with avocados grown nearby. Tadfield, on the other hand, is a completely unknown little village and is not mentioned as such in any book, except in Agnes Nutter's prophecies. Agnes Nutter is not a humorous fictional character.

According to Pratchett and Gaiman, she was the last witch who was burnt at the stake for seeing the future. Her book, *The Nice and Accurate Prophecies of Agnes Nutter*, contains all the plotlines of the novel, and foresees every single event that is played out in the story. Agnes Nutter predicts about the entire course of history, however her prophecies centre around the end times and all characters in the last days: Aziraphale and Crowley are mentioned as well as the Antichrist and his best friends (including his dog, a Hell-hound named Dog), the Four Horsemen (War, Famine, Pollution – replacing Pestilence – and Death) and their satirical counterparts the Four Hell's Angels, Agnes Nutter's descendant Anathema Device and her foretold love interest Newton Pulcifer, the Satanic Nuns, the forces of Heaven and Hell, the last witchfinder Sergeant Shadwell and his neighbour the medium Madame Tracy and even the delivery man. Of course, all the characters outside the traditional biblical ones are the work of Pratchett and Gaiman. Agnes, the prophecy book and Tadfield, and the other characters might be fantasies but they represent universal stereotypes hence reflecting humanity in its depths and quirkiness. Nonetheless, the very reason why the authors can describe the end of the world in such detail, and put it, so to speak, next door, is because it is about the end of any world. That is why Agnes Nutter predicts in her prophecies unquestionably that the place of the apocalypse will be the land of Tad. The Horseman of Death states it more directly how the location is insignificant at all: "The geography is immaterial. If Armageddon is anywhere, it is everywhere" (189).

The Airbase in Tadfield is the origin for various events in the story: this is the location that the wife of the American attaché visits when she goes into labour and gives birth to a boy meant to be switched with the Antichrist. Thanks to the confusion of the Satanic Nuns and Crowley himself, the Antichrist is given to an ordinary British couple of Youngs and raised close to Tadfield. Additionally, the final scenes of the novel, which involves the Four Horsemen of the Apocalypse and several characters attempting to stop the end of the world, takes place at Tadfield Air Base, a place of military property and an origo of nuclear Armageddon. Contrary to the Garden of Eden, it is a place for a modern military-industrial complex, and it represents the potential for human self-destruction, not only by technological advancement but also by destroying the environment. The place serves as a metaphor for the hubris of mankind and the threat of global conflict because of this hypocritical behaviour. A military base usually created to protect something crucial in preserving the safety of a country. The air base in Tadfield serves another aim, it protects a system of destructions, a tool to erase everything and everyone from the surface of the Earth. Moreover, specially protected and secluded places during humanity's history were considered important or sacred to create identity and authenticity. Tim Creswell

emphasizes that such places are significant much of humanistic geography. It revolves around places of rootedness and authenticity. Creswell cites Harvey's study of place, and highlights that this meaning is kept but transformed into a metaphor of exclusivity. As long as place represents a strong and relatively immovable relationship between a group of people and a location, it will be inextricably linked to the construction of "us" (those who belong in a place) and "them" (people who do not). This is how outsiders are constructed. (Creswell 39.) Thinking about exclusivity and creating outsiders the military location is exactly a place which necessarily excluding people who does not belong there. However, the air base is closed for the ones who should be allowed to supervise its premises. The location might seem insignificant but a well-hidden small military base signifies how dangerous unchecked power is and what the consequences of human indifference are.

In addition, in the events of averted Apocalypse this whole dynamics changes. By becoming the centre of Armageddon, this exclusivity disappears in the actions of destructive powers and it represent a collision between the forces of the supernatural and the mundane world of humanity. Individual and universal are intertwined and a metaphorical nature of a place, any place becomes more prevalent than ever. Foucault mentions this phenomenon and refers to such places as heterotopias. He emphasizes that between utopias and heterotopias, there might be a kind of mixed, shared experience, which would be the mirror. The mirror, after all, is a utopia because it has no location. The mirror creates a virtual environment where people can view themselves, allowing them to see themselves even when they are not present. This is known as the utopia of the mirror. (Foucault 24.) A heterotopia, however, is very much real and occupies a physical space, allowing people to discover themselves in a theoretical and a physical way at the same time. A place like Tadfield Air Base becomes a heterotopia in the sense of creating a reflection that can be understood as a metaphor for destruction, humanity's least complementing traits and all deformities that cannot be hide, as well as self-sacrifice, bravery and loyalty. All the terrible or heroic ideas that one might connect to a picture of a soldier. However, the battle of Tadfield is not fought by soldiers but by a group of children and the military property turns into the most serious playground that ever existed in humanity's history. Adam Young, the Antichrist challenges and defeats his father, Satan himself by self-identifying on his own. While his friends overcome all the Four Apocalyptic Horsemen who need to retreat to the collective imagination of humanity.

3. London and Tadfield: all roads lead to Armageddon

The main location of the book is Lower Tadfield, an imaginary village in the South of England. This is the place where the majority of the action takes place. This typical English village is the homeland of the Antichrist, Adam Young. Despite its seemingly ordinary appearance the place becomes the epicentre of the events in the novel. The village itself is a reflection of the Garden of Eden, which is the only place in the beginning that Adam (the original, old Adam) knows. Tadfield is the only place that Adam Young knows as well, and he is emotionally attached to it. The rural setting evokes the themes of innocence, unspoilt environment and simplicity. Tadfield is the whole universe and represents the world in itself. The first characteristic of the village is that it cannot be differentiated from other ordinary places in England: "Luton, as far as he could remember, was pretty much like Tadfield. The same sort of hedges between your house and the railway station. The same sort of people" (15). This unassuming microcosm is the battle place where human, occult and celestial forces collide. When the Hell Hound enters Tadfield to serve its master, the Antichrist, the village ignores its brutal appearance: the buzzing bugs, the hedges, the dust on the road and the air are all undisturbed by the giant, menacing beast. Later, in a dialogue between Aziraphale and Crowley the village reveals its unique and most important trait: it is loved immensely.

"Slow down a moment."

The Bentley slowed again.

"Odd," muttered the angel, "I keep getting these flashes of, of . . ." He raised his hands to his temples.

"What? What?" said Crowley.

Aziraphale stared at him.

"Love," he said. "Someone really loves this place."

"Pardon?"

"There seems to be this great sense of love. I can't put it any better than that. Especially not to you." (48-49)

Tadfield is undoubtedly a chosen, special space in the universe, infused with the love of someone, who can change the course of the later events. Adam Young, the newest Adam is the main inhabitant of this garden-like village, a secluded, protected area, fenced with hedges and planted with fruit trees. Even though the village is extraordinary with its destiny to be fulfilled,

becoming the place of the End Times, it is extremely defiant to any modernisation. A long passage explains how all efforts to alter this most typical, countryside village have been futile. There are no new buildings, new infrastructure, new educational reforms or new inhabitants. “The Tadfield area didn't only have the kind of weather you could set your calendar by, it was also remarkably resistant to change” (123.) Tadfield opposes a number of things, including urbanization, technological advancement, and—above all—leaving a fantasy world reminiscent of a fairy tale. Adam Young preserves the environment, the neighbourhood, and his early years, but he constructs an idealized hamlet that is frozen in time and place from a different reality. As though he would prefer to pause time rather than pick up the fight in order to avert Armageddon. Thus, preventing the end of the world turns into a conflict with the innovations and discoveries of humanity. Not because they are intrinsically terrible, but because they are too quick, too early, and hastily made,.

In contrast, London is an inevitable and ever-changing location in the plot. The city is portrayed as a bustling metropolis filled with diverse characters, chaotic energy and locations that are significant. Simon Parker discusses in his monography about urban theory and urban experience the idea of “world cities” Parker cites several sources when giving a closer understanding of term. World cities are strategic sites for the production of the most cutting-edge services and financial operations as well as the management of the global economy. They are important locations for these modern services and telecommunications infrastructure required for the execution and administration of international business operations, and they also frequently house corporate offices, particularly those of multinational corporations. In addition to the aforementioned indications, world city marketers also look for a broader variety of indicators, such as the concentration of government, higher education, culture, and tourism. (Parker 114.) One of the most important examples of the term is London itself. The Soho, where Aziraphale’s old bookshop is located, the Ritz, where Aziraphale and Crowley regularly meet, and St. James Park, where the angel and the demon frequently get together to talk about events are just a few of them. On the one hand, it serves as a backdrop for the actions of Aziraphale and Crowley, and several other characters who get involved in the impending Apocalypse. Crowley creates a telecommunication service outage in the London only to generate a local and a global inconvenience and enforce people to argue and fight with each other. Aziraphale visits music performances, restaurants and antique shops to indulge in the beauty of human culture and creativity. Both characters have a deep attachment to the city and the connection to humanity. With its contradictions, complexities and rapid way of life London represents modern life and human development. On the other hand, it illustrates the interconnectedness of

humanity and why most of the mankind cannot comprehend the most crucial and direct signs of an Armageddon. It also stands opposite to Tadfield by representing the chaotic and dangerous place where the first Adam had to fled after the Fall. London serves as the world outside of the Garden of Eden: unpredictable, complex, paradoxical, or even sometimes destructive and malicious.

Moreover, not only the city can represent importance, but roads that lead to the final events of the story. The M25 Motorway is a place which becomes an independent and significant actor of the Armageddon. It is not only a venue for specific scenarios, but an ancient evil sigil and a metaphor of modernity and progress. The infamous motorway, said to be designed by Crowley, represents an evil sign which meant to create an everlasting malice in every human driver and passenger.

In fact, very few people on the face of the planet know that the very shape of the M25 forms the sikh odegra in the language of the Black Priesthood of Ancient Mu, and means ‘Hail the Great Beast, Devourer of Worlds.’ The thousands of motorists who daily fume their way around its serpentine lengths have the same effect as water on a prayer wheel, grinding out an endless fog of low-grade evil to pollute the metaphysical atmosphere for scores of miles around. (6)

The road that is encircling London therefore is a physical manifestation of a malignant prayer. This is once again a remark than seemingly bash the phenomenon of progress. As the novel was published in 1990, not long after the Thatcher era, a historical context of modernising or keeping Britain in the previous centuries can be added to these lines. Hadas Elber-Aviram reminds readers in his monograph about the changing aspects in fictions depicting London. He emphasizes that in the 1980s, as London completed its transformation from a manufacturing to a service-based economy and expanded its banking and business sectors, its renowned landmarks were converted into office space, residential accommodation, and entertainment complexes. (Elber-Aviram 166.) Progress of becoming one of the capitals of the Western world meant that London changed for better and worse at the same time. A road that allowed people to avoid traffic became the most congested road in the whole of Britain. Progress backfired but the course of history cannot be averted. In addition to the observation that the change of time is connected to the change space and vice versa, the idea of Leibniz (*“spatium est ordo coexistendi”* – “space is an order of coexistence”) explained by W. J. Thomas Mitchell can add another layer to the understanding of the novel. “The traditional comparison of space and time to body

and soul seems worth keeping in mind for it expresses in a concise way the main elements of our experience of both modalities. Space is the body of time, the form or image that gives us an intuition of something that is not directly perceivable but which permeates all that we apprehend. Time is the soul of space, the invisible entity which animates the field of our experience.” (Mitchell 545.) The M25 is the embodiment of the development of space and also a symbol of the cyclical nature of time and the inevitability of fate. When the main characters attempt to avert the Apocalypse, they are incapable of escaping the circling road for a long time as they continually return to their starting point. “Odegra. Nothing could cross it and survive” (171). This could remind the reader of an evil boardgame that has a will of its own and contests against the players on the board.

The current problem was that it didn't exist; not in normal human spatial terms, anyway. The tailback of cars unaware of this, or trying to find alternate routes out of London, stretched into the city centre, from every direction. For the first time ever, London was completely gridlocked. The city was one huge traffic jam. (168)

As they finally able to navigate through these obstacles all characters are provided with the opportunity to regain their own identity. With final scenes of the novel, which involves several characters attempting to stop the end of the world, takes place at Tadfield Air Base, a place of military property, the spatial metaphors of innocence and chaotic conflict, complexities and interconnectedness, ordinary and significant, good and evil find their place in the universe of humanity and in *Good Omens*.

Conclusion

Spatial metaphors are prominent throughout *Good Omens*, making it evident that both the cities and the country differ in significance. From the Beginning – which represents the Garden of Eden, to the End – represented by an American Airbase located in Tadfield; and from the City, in this case London to the Countryside – Tadfield again, the story location presents its significance. Terry Pratchett and Neil Gaiman's employ a unique approach while discussing deeper subjects in popular fiction. Not only do all the human, occult, and celestial figures are utilised in this process, but every kind of place, mythical places or boring ones, plays an active and important role in the development of the events as much as any other character. The reader discovers many more levels in this seemingly identical universe to our own. Together with all of their unique traits, the characters in this world must forge their own paths in life. Furthermore, as they work, the circumstances surrounding them have an ongoing effect on their destiny. Because he loves Tadfield, Adam Young declines to rule the world as the Antichrist. Aziraphale decides to spend his days in his favourite places: in his bookstore, in Soho, and Royal Albert Hall concerts. In addition, Crowley wants to witness how people live in the world that was made just for them, drive the Bentley, and feed the ducks in the park. In the end all characters decide to save the world because they love a particular location or the world in itself.

Pratchett and Gaiman's work *Good Omens* is also notable for the ways in which they alter the way some elements of the narrative like places operate. Such places are not only imagined but also given active and symbolic power in the characters struggles and growths. Ranging from the Garden of Eden to the beautiful country sides of Tadfield and the chaotic city of London, every setting has to do with how the characters fight, make decisions and change. These places are much more than the equipment of the plots; they are the engine of the story and incarnation of the main idea of the novel. Even though the biblical Garden of Eden seeks to redefine the binary context around which every human being thrives a timeless problem of mankind, which is the pursuit of knowledge and innocence in equal measure; the other garden in question, Tadfield, is the only placid ground where the Antichrist discovers and declares his humanity.

The image of the American Airbase at Tadfield also shows the ultimate ambition and lack of concern of mankind and serves as a figure of speech of the thin line drawn between building up and tearing down everything. On the other hand, London, which is characterized by its fast-paced streets and the ever-busy M25 Motorway, highlights the concept of advancement with its antagonistic consequences. The powerful image of a demonic, corrupted

emblem etched onto the “aorta” of traffic perfectly illustrates the absurdity of even the most glamorous signs of civilization, showing that these beings contain a deep threat, and mixing the mocked with the sick anguish of contemporary times.

In the theoretical framework of *Good Omens*, space can be conceptualized as a metaphor not just about the physical location but also about the society and the culture that embraces it to a great extent. Spaces and places are characterized by the role they play within civilization; for example, Tadfield Airbase is a heterotopia, a place that reproduces and skews the logic of the outside, heightening the tensions in both human and divine storytelling. The M25 is representative of modernity's chaos but also the never-ending “route” of frustration in drawing on the tensions of fate and free will. Such places challenge the characters to come face to face with themselves and forge new paths for themselves, proving that it is choices and not preordained roles or fates that determine their destinies.

In the end, *Good Omens* challenges readers to think about the deep relationship between places and the narratives they convey. The story emphasises how love and human agency may surpass even the most ambitious cosmic intentions by incorporating comedy, intertextual references, and rich metaphors into the fabric of its settings. The story's conclusion shows that the most important conflicts are not resolved by supernatural intervention but rather by people's daily decisions and their relationships with the places they call home. The novel confirms through its spatial metaphors that although Armageddon could seem all-pervasive, there is still hope for redemption and rebirth everywhere.

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