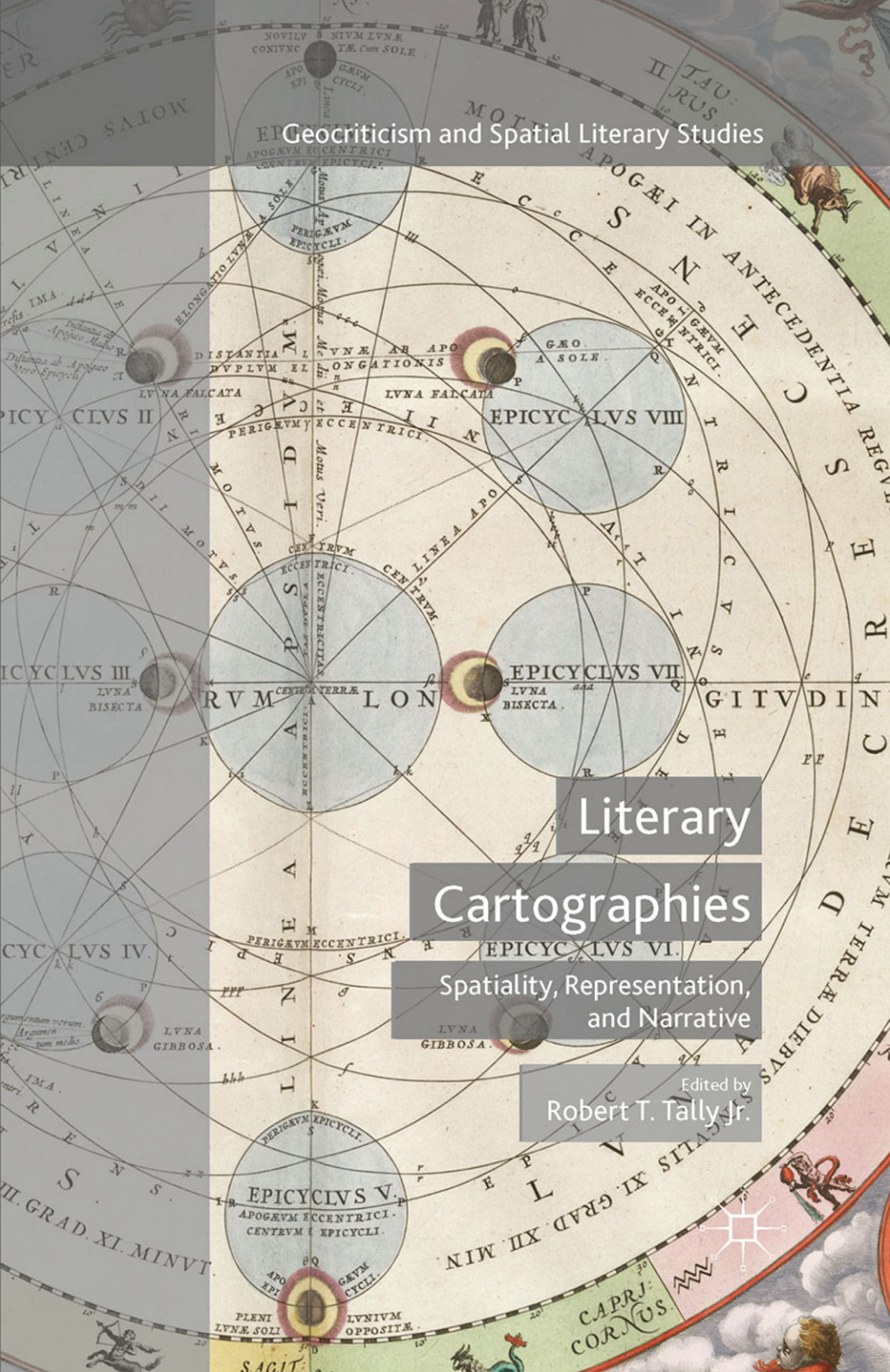
Geocriticism and Spatial Literary Studies
Literary Cartographies
Spatiality, Representation, and Narrative
Edited by
Robert T. Tally Jr.

GEOCRITICISM AND SPATIAL LITERARY STUDIES

Series Editor: **ROBERT T. TALLY JR.**, Texas State University

Geocriticism and Spatial Literary Studies is a new book series focusing on the dynamic relations among space, place, and literature. The spatial turn in the humanities and social sciences has occasioned an explosion of innovative, multidisciplinary scholarship in recent years, and geocriticism, broadly conceived, has been among the more promising developments in spatially oriented literary studies. Whether focused on literary geography, cartography, geopoetics, or the spatial humanities more generally, geocritical approaches enable readers to reflect upon the representation of space and place, both in imaginary universes and in those zones where fiction meets reality. Titles in the series include both monographs and collections of essays devoted to literary criticism, theory, and history, often in association with other arts and sciences. Drawing on diverse critical and theoretical traditions, books in the *Geocriticism and Spatial Literary Studies* series disclose, analyze, and explore the significance of space, place, and mapping in literature and in the world.

ROBERT T. TALLY JR. is an associate professor of English at Texas State University, USA. His work explores the relations among narrative, representation, and social space in American and world literature, criticism, and theory. Tally has been recognized as a leading figure in the emerging fields of geocriticism, spatiality studies, and the spatial humanities. Tally's books include *Fredric Jameson: The Project of Dialectical Criticism*; *Poe and the Subversion of American Literature: Satire, Fantasy, Critique*; *Utopia in the Age of Globalization: Space, Representation, and the World System*; *Spatiality*; *Kurt Vonnegut and the American Novel: A Postmodern Iconography*; and *Melville, Mapping and Globalization: Literary Cartography in the American Baroque Writer*. The translator of Bertrand Westphal's *Geocriticism: Real and Fictional Spaces*, Tally is the editor of *Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies*, *Kurt Vonnegut: Critical Insights*, and *Literary Cartographies: Spatiality, Representation, and Narrative*.

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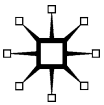

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and its many stories

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Series Editor's Preface

The spatial turn in the humanities and social sciences has occasioned an explosion of innovative, multidisciplinary scholarship. Spatially oriented literary studies, whether operating under the banner of literary geography, literary cartography, geophilosophy, geopoetics, geocriticism, or the spatial humanities more generally, have helped to reframe or to transform contemporary criticism by focusing attention, in various ways, on the dynamic relations among space, place, and literature. Reflecting upon the representation of space and place, whether in the real world, in imaginary universes, or in those hybrid zones where fiction meets reality, scholars and critics working in spatial literary studies are helping to reorient literary criticism, history, and theory. *Geocriticism and Spatial Literary Studies* is a book series presenting new research in this burgeoning field of inquiry.

In exploring such matters as the representation of place in literary works, the relations between literature and geography, the historical transformation of literary and cartographic practices, and the role of space in critical theory, among many others, geocriticism and spatial literary studies have also developed interdisciplinary or transdisciplinary methods and practices, frequently making productive connections to architecture, art history, geography, history, philosophy, politics, social theory, and urban studies, to name but a few. Spatial criticism is not limited to the spaces of the so-called real world, and it sometimes calls into question any too facile distinction between real and imaginary places, as it frequently investigates what Edward Soja has referred to as the "real-and-imagined" places we experience in literature as in life. Indeed, although a great deal of important research has been devoted to the literary representation of certain identifiable and well-known places (e.g., Dickens's London, Baudelaire's Paris, or Joyce's Dublin), spatial critics have also explored the otherworldly spaces of literature, such as those to be found in myth, fantasy, science fiction, video games, and cyberspace. Similarly, such criticism is interested in the relationship between spatiality and such different media or genres as film or television, music, comics, computer programs, and

other forms that may supplement, compete with, and potentially problematize literary representation. Titles in the *Geocriticism and Spatial Literary Studies* series include both monographs and collections of essays devoted to literary criticism, theory, and history, often in association with other arts and sciences. Drawing on diverse critical and theoretical traditions, books in the series reveal, analyze, and explore the significance of space, place, and mapping in literature and in the world.

The concepts, practices, or theories implied by the title of this series are to be understood expansively. Although geocriticism and spatial literary studies represent a relatively new area of critical and scholarly investigation, the historical roots of spatial criticism extend well beyond the recent past, informing present and future work. Thanks to a growing critical awareness of spatiality, innovative research into the literary geography of real and imaginary places has helped to shape historical and cultural studies in ancient, medieval, early modern, and modernist literature, while a discourse of spatiality undergirds much of what is still understood as the postmodern condition. The suppression of distance by modern technology, transportation, and telecommunications has only enhanced the sense of place, and of displacement, in the age of globalization. Spatial criticism examines literary representations not only of places themselves, but also of the experience of place and of displacement, while exploring the interrelations between lived experience and a more abstract or unrepresentable spatial network that subtly or directly shapes it. In sum, the work being done in geocriticism and spatial literary studies, broadly conceived, is diverse and far reaching. Each volume in this series takes seriously the mutually impressive effects of space or place and artistic representation, particularly as these effects manifest themselves in works of literature. By bringing the spatial and geographical concerns to bear on their scholarship, books in the *Geocriticism and Spatial Literary Studies* series seek to make possible different ways of seeing literary and cultural texts, to pose novel questions for criticism and theory, and to offer alternative approaches to literary and cultural studies. In short, the series aims to open up new spaces for critical inquiry.

Robert T. Tally Jr.

Acknowledgments

I dedicated *Geocritical Explorations* to a place, still quite new to me, that had become very meaningful through its associations and its affective geography. *Literary Cartographies* is dedicated to another place, as old and familiar to me as a native land, and yet also the site of the most exhilarating and formative experiences, each a *sine qua non* in the development of my research, teaching, and life in general today. This book, which is partly intended to highlight the importance of space and place in the production of narratives, is dedicated to that special place: Durham, North Carolina, which is simultaneously (and paradoxically) a hometown and a foreign country, where so many of my own narratives found shape and significance.

This particular project began as a special session of the Modern Language Association's annual convention in 2013, and I am grateful to the panelists—among them, contributors Barbara E. Thornbury and Alice Tsay—whose presentations were stimulating and informative, and to the audience for their insightful questions and comments. I would like to thank all of the contributors for their excellent chapters, which cover a broad range of topics while also focusing carefully on discrete texts, writers, theories, and methods. I am also grateful to Brigitte Shull, editor extraordinaire at Palgrave Macmillan, for her steadfast support for and encouragement of geocritical and spatial literary studies. I completed this book while on developmental leave from teaching duties at Texas State University, and I am grateful to the Faculty Senate of that institution for their support of research and teaching. My colleagues at Texas State, especially Michael Hennessy and Daniel Lochman, have also been very supportive of this work.

At all stages of this project, Reiko Graham, not to mention Dusty and Windy Britches, have been there for me. Durham gets some credit for that, too, demonstrating once more how the places we have lived in so often contribute, frequently in unseen and lasting ways, to the quality of our lives.

Introduction

Mapping Narratives

Robert T. Tally Jr.

James Joyce once stated that his goal in writing *Ulysses* was "to give a picture of Dublin so complete that if the city one day suddenly disappeared from the earth, it could be reconstructed out of my book."[1] I imagine that readers of *Ulysses*, even those with a strong background in geography or urban planning, would find it difficult to discern the blueprint of Dublin in the text of the modernist novel, but the cartographic impulse, broadly conceived, in Joyce's fiction is certainly apparent. From the meticulous descriptions of recognizable locales to the more implicit, affective geography of the intellectual and emotional content of the narrative, a work like *Ulysses* provides readers a map of the diverse spaces represented in it. Indeed, although certain narratives may be more ostensibly cartographic than others, all may be said to constitute forms of literary cartography. In works of fiction, in which the imaginative faculty is perhaps most strongly connected to the verbal and descriptive, this mapmaking project becomes central to the aims and the effects of the narrative. In the words of J. Hillis Miller, "A novel is a figurative mapping."[2]

Speaking figuratively, then, one could agree with Peter Turchi that every writer is also, in some ways, a cartographer—and vice-versa, perhaps. As Turchi puts it in his lovely little guide to creative writing, *Maps of the Imagination*, "We organize information on maps in order to see our knowledge in a new way. As a result, maps suggest explanations; and while explanations reassure us, they also inspire us to ask more questions, consider other possibilities."[3] In other words, maps presuppose narratives, which in turn may function as maps.

The perceived tension between narration and description, like that between text and image or even between time and space, animates the form of narrative discourse, as the struggle between advancing the plot and satisfactorily sketching the scene plays itself out in a given literary work. Turchi refers to this in terms of the overlapping or entangled creative acts of *exploration* and *presentation*. For the writer or literary cartographer, the imperative to arrive at some resolution of the dilemma—or, at least, to maintain the tension in some sort of productive equipoise—must confront the fact that all spaces are necessarily embedded with narratives, just as all narratives must mobilize and organize spaces. For example, it is not enough for Joyce to describe in minute detail the physical features of Dublin, its landscapes, streets, alleys, and houses; to reconstruct Joyce's particular Dublin, we must discern in its unique spaces the narratives that make it a *place* worth taking note of in the first place, from Buck Mulligan's bowl of lather to Molly Bloom's yes I said yes I will Yes. In mapping a place, one also tells a story.

One of my favorite examples of the proposed but then resolved problem of spatial description and temporal narration comes from Italo Calvino's *Invisible Cities*. In admitting his inability to describe the city of Zaira, the narrator in fact produces an extremely evocative and meaningful picture:

> In vain, great-hearted Kublai, shall I attempt to describe Zaira, city of high bastions. I could tell you how many steps make up the streets rising like stairways, and the degree of the arcades' curves, and what kind of zinc scales cover the roofs; but I already know this would be the same as telling you nothing. The city does not consist of this, but of relationships between the measurements of its space and the events of its past: the height of a lamppost and the distance from the ground of a hanged usurper's swaying feet; the line strung from the lamppost to the railing opposite and the festoons that decorate the course of the queen's nuptial procession; the height of that railing and the leap of the adulterer who climbed over it at dawn; the tilt of a guttering and a cat's progress along it as he slips into the same window; the firing range of a gunboat which has suddenly appeared beyond the cape and the bomb that destroys the guttering; the rips in the fish net and the three old men seated on the dock mending nets and telling each other for the hundredth time the story of the gunboat of the usurper, who some say was the queen's illegitimate son, abandoned in his swaddling clothes there on the dock.
>
> As this wave from memories flows in, the city soaks it up like a sponge and expands. A description of Zaira as it is today should contain all Zaira's past. The city, however, does not tell its past, but contains it like

> the lines of a hand, written in the corners of the streets, the gratings of the windows, the banisters of the steps, the antennae of the lightning rods, the poles of the flags, every segment marked in turn with scratches, indentations, scrolls.[4]

Spatial description and historical storytelling thus merge and then emerge as part of a broader literary geography, which in turn becomes the ground for a writer's own literary cartography. As Yi-Fu Taun made clear in *Space and Place*, what makes a place a *place*, what distinguishes it from the undifferentiated sweep of scenery, is the pause, the resting of the eye, in which the viewer suddenly apprehends the discrete portion of space as something to be interpreted.[5] A place is suffused with meanings and is thus within the provenance of literary criticism.

My use of the phrase "mapping narratives" as the title to this introduction is thus intended to give expression to a productive ambiguity. On one hand, consistent with my view of literary cartography as a fundamental aspect of storytelling, I mean to indicate that narratives are in some ways devices or methods used to map the real-and-imagined spaces of human experience. Narratives are, in a sense, mapping machines. On the other hand, narratives—like maps, for that matter—never come before us in some pristine, original form. They are always and already formed by their interpretations or by the interpretative frameworks in which we, as readers, situate them. Further, as readers, we cannot help but fit narratives or spatial representations into some sort of spatiotemporal context in which they make sense to us, thereby also becoming more or less useful to us, in our own attempts to give meaningful shape to the world in which we live. That is, these narratives, which are also maps, must be understood as themselves objects to be mapped. The senses of *mapping narratives* thus follow the trajectories of the subject and of the object; a narrative is simultaneously something that maps and something to be mapped. This dialectical tendency may not necessarily resolve itself in the unity of opposites à la Hegel but may maintain itself in dynamic tension, enabling new creative possibilities for both writing and reading.

The essays in this collection, in one way or another, respond to this dynamic of spatiality and narrative in considering aspects of literary cartography. In recent years, as part of what has been called the *spatial turn* in the arts, humanities, and social sciences, literary scholars have focused greater attention on the relations among space, place, or mapping and literature. A number of critics have drawn attention to the ways in which narratives produce maps of the real and imaginary places represented, in both the form and content of the narratives.[6]

The contributors to *Literary Cartographies: Spatiality, Representation, and Narrative* each address key aspects of narrative mapping while arguing for the significance of spatiality in general and comparative literary studies. *Literary Cartographies* surveys a broad expanse of literary historical territories, including romance and realism, modernism and imperialism, and the postmodern play of spaces in the era of globalization. As such, this collection also provides a representative sample of work being done in this area by spatially oriented critics across a range of periods, languages, and literatures. Drawing upon the resources of spatiality studies, historical criticism, and literary theory, this collection of essays explores the ways authors use both strictly mimetic and more fantastic means to figure forth what Edward Soja has called the "real-and-imagined" spaces of their respective worlds.[7] The essays in *Literary Cartographies* examine diverse texts and spaces, and the contributors demonstrate how a variety of romantic, realist, modernist, and postmodernist narratives use various means to represent the changing social spaces of the worlds depicted in their pages, in turn offering insightful perspectives on our own world system today.

The topic of space is timely. *Literary Cartographies* supplements and extends the sort of work presented in a previous collection, *Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies*.[8] Whereas the latter was mainly conceived in terms of an approach to reading works of literature, using geocriticism as an interpretative and analytic method that focused attention on the spatial significance of the texts under consideration, the contributors to *Literary Cartographies* emphasize the degree to which the writing of literary texts is itself a cartographic endeavor. (Insofar as the two collections bring spatial criticism to bear on both the reading and writing of narratives, they might be considered as companion volumes.) *Literary Cartographies* addresses spatiality and world literature from the perspective of an interdisciplinary and comparative literary studies, even though many of the individual essays focus on a single author or text. The contributions represent a variety of national languages and literatures, while ranging geographically across different continents as well as among different types of social space, such as rural and urban, national and cosmopolitan, or domestic and foreign. The essays are ordered in an admittedly artificial or arbitrary way, roughly chronologically by subject, with the medieval romance and the quintessential early modern European novel (*Don Quijote*) setting the table for a feast of essays dealing with nineteenth- and twentieth-century realist and modernist narratives, before introducing several twenty-first-century narrative maps, and ending with a

fascinating theoretical essay on the relationship between literary narrative and cartographic reason. The result is, I hope, a book that will be a valuable resource for scholars in literature, cultural studies, and interdisciplinary research involving space, place, and mapping.

In the first chapter, "What Lies Between?: Thinking Through Medieval Narrative Spatiality," Robert Allen Rouse takes issue with the perceived homogeneity of medieval spatiality, arguing that the misperception is largely rooted in a modernist or postmodernist bias among many spatially oriented critics, which has resulted in a gross oversimplification of the dynamic spatial relations within medieval texts and societies. In *Geocriticism*, for instance, Bertrand Westphal observes that "on the spatial plane, postmodern transgressivity corresponds to the creative chaos of the Greeks." In common with much poststructuralist thought, Westphal figures the premodern broadly, collapsing much that lies before the cartographic revolution of the late fifteenth century into a homogeneous modal imaginary that "privileged the sensuous qualities of the human (and divine) environment" in contrast to the "rational."[9] But by examining medieval modes of spatial narrative in the context of the postmodern turn toward space and time, Rouse seeks to illuminate medieval narrative spatial practices in comparison to both modern and classical modes of geographical narrative. Through such an overview of medieval spatial modes, Rouse provides historical context for understanding how textual narratives operated as the dominant form of geographical representation in medieval Europe. Finally, taking as his textual matter the popular romances of fourteenth-century England, Rouse goes on to examine how medieval literature narrates multiple spatial realities for its diverse audiences.

A similar revisionary program animates Jeanette Goddard's chapter, "Plotting One's Position in *Don Quijote*: Literature and the Process of Cognitive Mapping," which looks at the ways that *Don Quijote* produces competing "maps" of early modern Spain. As Goddard interprets Cervantes's famous novel, the adventures of Don Quijote create a map of La Mancha for the reader, but one whose markings and signposts are already subject to misinterpretation and ambiguity. Not only does Don Quijote himself frequently substitute one sign for another, such as windmills for giants or inns for castles, but, making things even more confusing, the multiple texts or "maps" that constitute the novel engender further misunderstandings. Between the first part of *Don Quijote* (1605) and the second part (1615), Avellaneda published a sequel (1614) to which Cervantes responds. For example, when Cervantes's Quijote hears that Avellaneda's Quijote has gone

to Zaragoza, he goes to Barcelona instead in order to disprove the authenticity of Avellaneda's Quijote. Following Jameson's conception of cognitive mapping as "a situational representation on the part of the individual subject to that vaster [. . .] ensemble of society's structures as a whole,"[10] Goddard argues that Quijote's attempt to map himself as "real" and Avellaneda's Quijote as "fake" is an attempt to legitimate his own cognitive cartography in the contexts of an entire Spanish literary and geographic system.

The attempt to grasp a sort of authentic or "real" identity amid the radical transformations of modern social relations finds a different manifestation in the nineteenth-century novel, with the advent of narrative realism and a historical consciousness increasingly fixated on national identity. In " 'Eyes that have dwelt on the past': Reading the Landscape of Memory in *The Mill on the Floss*," Alice Tsay examines George Eliot's *The Mill on the Floss*, a novel written during the apex of the British imperial century, as a document of expansive ambitions. Its aspirations, however, are for domestic attentions to be scaled down and turned inward, at both the national and individual level. As scholars have noted, the setting of the novel can be mapped onto the actual landscape of the East Midlands: the River Trent becomes the River Floss, while St. Ogg's is likely based on the town of Gainsborough in Lincolnshire. This overlaying of fictional names onto a recognizable geography renders the setting both specific and encompassing, an effect that for Eliot is a conscious narrative strategy rather than a matter of course. Borrowing Pierre Nora's concept of *le lieu de mémoire*, Tsay contends that *The Mill on the Floss* employs various types of double mapping—of the fictional upon the real, the personal on the geographical, and the past on the present—in order to fashion its heroine's story as a place of memory within the reader's experience.

In a fairly straightforward way, novels always involve a cartographic project, as novelists attempt to represent "real" places in their fiction or create imaginary locations for otherwise "realistic" novels. But, as Susan E. Cook argues in "Mapping Hardy and Brontë," Thomas Hardy's 1891 novel *Tess of the D'Urbervilles* and Charlotte Brontë's 1853 *Villette* take factual locations and fictionalize them with specific attention to geography as well as to the isolation of their protagonists within that geography. The two nineteenth-century novelists superimpose fictional names on factual geographies quite independently of one another, but each is commenting on British geopolitical expansion. When Hardy and Brontë rename places, they are mimicking imperialism but doing so subversively; both novelists draw attention to the politics of territorial expansion and then undermine this process.

As Cook reads them, *Villette* and *Tess* are novels about the construction of land-as-nation, and each produces, through a female subject rendered in written text, an alternative to the hegemonic nation they construct in order to critique.

The contested visions of the imaginary national spaces can be figured in the tensions between the private and public spheres, as well as those between the domestic or homely and the worldly world. In her chapter, "'She sought a spiritual heir': Cosmopolitanism and the Pre-suburban in *Howards End*," Heather McNaugher examines the implicit political geography of E. M. Forster's 1910 novel. In *Howards End*, both Tibby and Margaret Schlegel define themselves as cosmopolitan, as typified by the book's epigraph ("Only connect . . . "). Their antagonists, the nationalist-imperialist Wilcoxes, live directly counter to the cosmopolitan value system. In this chapter, McNaugher explores what happens to local identity and the deeply nostalgic ideals of Englishness when confronted with cosmopolitanism. Forster simultaneously defends and mocks both sides—nostalgic (Wilcox) versus progressive (Schlegel)—by exposing their myriad ambiguities in relation to place. Ruth Wilcox, for instance, seeks a "spiritual heir" for her family home, Howards End, while her husband, a plutocrat in the Imperial and West African Rubber Company, maintains homes all over England; "home" for Mr. Wilcox is a business transaction. The Schlegels, meanwhile, are evicted from their inherited London townhouse, which is being razed to make way for new flats; the simultaneous disorientation and liberation of modernity is literally at their doorstep. But it is the encroachment of London into England's countryside that most alarms Forster, and in this way *Howards End* can be read as one of the first novels that critiques, even as it predicts, the emergence of suburbia. The conflation of city and countryside cannot be read, however, as the union, or oneness, implied by cosmopolitanism. McNaugher argues that, for Forster, the collapse of geographic distinctions is a thing to mourn, while the collapse of divisions between people, be they in terms of sex, class, or ethnicity, is a luxury only the cosmopolitan Schlegels of the world have time to contemplate.

This "worldliness" is, it seems, a fundamental aspect of the modernist moment, as the most personal experiences of the everyday are somehow connected to a vast, imperial network. An essentially foreign space may therefore have real effects in even familiar places. In "The Space of Russia in Joseph Conrad's *Under Western Eyes*," John G. Peters examines the ways that Joseph Conrad "maps" Russia, an inherently strange national space that nevertheless becomes familiar

through narrative mapping. Throughout his writings, Conrad investigates the human experience of space and its relationship to knowledge of the external world. In this investigation, Conrad identifies three different temporal representations: subjective space, objective space, and narrative space. In this chapter, Peters considers the various ways in which Conrad represents the human experience of spatiality and, in particular, how different characters in *Under Western Eyes* experience the spatiality of Russia. For Conrad, the space of Russia is not a single, measurable entity but rather a distinct entity at each point that it appears. Not only will Russia be different for one person (e.g., Razumov) than it is for another (e.g., the teacher of foreign languages), but it will be different for the same person depending on the changing circumstances in which that person experiences it.

The travel narrative or foreign report presupposes a kind of movement that, in the early twentieth century, was becoming more and more of a commonplace. In " 'History, Mystery, Leisure, Pleasure': Evelyn Waugh, Bruno Latour, and the Ocean Liner," Shawna Ross looks at a uniquely modern spatial experience, the transoceanic pleasure cruise. Ross argues that a distinct discursive and visual culture developed in twentieth-century Britain to map the almost incomprehensibly large modern ocean liner. Evelyn Waugh's *The Ordeal of Gilbert Pinfold*, Ross diagnoses what she calls the "metaliner sublime," a new aesthetic that suppressed the maritime and the ship's identity as a machine. The proliferation of new public rooms, the marginalization of the ship's work spaces, and the separation of passenger classes fragmented the ship spatially and socially and required art to make it possible to imagine the ocean liner as a discrete object. The liner becomes a Cubist artifact of incommensurable fragments that modernist writers fantasize as a unified whole or, to put it differently, map. Ross demonstrates how Waugh's texts of crossing and cruising, in particular, highlight this mapping project as a reflection of the liner's cultural position as a Latourian hybrid actor.

Moving toward another distinctive, if problematic, place, Jenny Pike examines the eccentric spatiality of Scotland in her chapter, "To the South England, to the West Eternity: Mapping Boundlessness in Modern Scottish Fiction." The Scottish literary renaissance of the early twentieth century was both a renewed moment of realism and a second Vernacular Revival. Language becomes one map in this literature, as the characters navigate their national identities through the language and dialect they use. But the writing in this movement also includes explicitly cartographic language. In the novels of

Nan Shepherd and Nancy Brysson Morrison, among others, borders, directions, and astronomical perspective signal authority and concrete national boundaries, but are simultaneously disrupted, as the referents used resist or defy boundaries and the presumed authority of the written word. In this chapter, Pyke argues that as the books invoke the language not only of time ("ancient," past, present) and spaces (sea, land, battlefield), but of maps and geography, they facilitate a necessary paradox: they diagram a refusal of boundaries.

Crossing the Atlantic Ocean to North America, Myles Chilton takes a fresh look at a sometimes overlooked aspect of a recognizably Canadian space, that of the urban, in "Leaving the Landscape: Mapping Elsewhereness in Canadian City Literature." Citing Ian Angus's observation that, in Canada, "geography becomes important for identity where history has failed to provide it," Chilton notes that the project for Canadian writers is a "continuing meditation on place."[11] But the *place* for mainstream Canadian literary criticism has always tended to be the wilderness. Recently, however, this wilderness-based *topos* has come under scrutiny, as the expressly urban fictions of a new generation of urban-based writers can be called the first attempts to represent the landscape. Yet, despite programmatic engagements with creating Canadian literary cities, this urban turn continues to stage a sort of cultural and identitarian specificity. As Chilton argues, the reasons for this can be found in a postcolonial reading of Canadian modernism. Chilton shows that more recent attempts to recuperate a Canadian late- or postmodern urban literature sustains a markedly postcolonial condition, leading to literary fictions that map these cities in the circulation of trans- and postnational literary and spatial theories. As a result, the elision of the Canadian city continues in new guises, obstructing any coherent theorizing.

Barbara E. Thornbury examines one of the archetypical "global cities" in "Mapping Tokyo's 'Empty Center' in Oyama's *A Man with No Talents*," in which she discovers a paradoxically "empty" space at the center of one of the most modern, or postmodern, urban complexes. Starting with Roland Barthes's "Semiology and Urbanism," Thornbury explores the concept of the "empty center." Barthes had analyzed Tokyo, "one of the most intricate urban complexes imaginable," in terms of "the empty signified," referring to the midsection of Japan's capital "as an empty center."[12] Taking Barthes's theoretical construct as her point of departure, Thornbury focuses on Shiro Oyama's Tokyo memoir, *San'ya gakeppuchi nikki* (translated into English as *A Man with No Talents*). San'ya is the city's well-known district and market-exchange for "homeless" day laborers, and Oyama's

work sparked intense debate about the trajectory of Japanese society when it was published in 2000. In positing *A Man with no Talents* as an important text of and for geocritical analysis, Thornbury argues that Oyama reveals the "empty center" of Tokyo not in the mythologized territory of the imperial palace compound but a relatively short distance away in San'ya, a space equally shut off (psychologically, if not physically) from the rest of the city. As Thornbury concludes, San'ya is where individuals become invisible and "disappear." It is Tokyo's—and, more broadly, Japan's—nightmarish real-or-imagined central zone of social displacement and alienation.

This postmodern condition finds a curious counterpart in European fiction of the twenty-first century, as Anne B. Wallen's essay "Mapping the Personal in Contemporary German Literature" makes clear in the context of recent fiction from Germany. The cover text for Judith Schalansky's *Atlas of Remote Islands* (2010) claims that the most adventuresome travels still take place in the head, with the finger on the map. In this chapter, Wallen traces the path from the finger on the map to the internalized geography in the mind as she investigates the "cartographic impulse" in recent German literature. The motif of a bodily link between maps and reflective, imaginative processes seems particularly prominent in German literature since the fall of the Berlin Wall, which lives on in contemporary German discourse as "The Wall in the Head." Whether in historical fiction, such as Daniel Kehlmann's novel on eighteenth-century cartographers Alexander von Humboldt and Carl Friedrich Gauß (*Measuring the World* [2005]), an experimental text like Schalansky's, or Eugen Ruge's recent globe-trotting literary sensation *In the Times of Fading Light* (2011), the presence and absence of borders within and around the German lands is conspicuous. In light of the current fascination with Global Positioning Systems and other mapping technologies, Wallen explores how different genres reflect the increasingly important role of geographic positioning in determining one's identity and how the changing borders of Germany manifest themselves in this literature.

The sheer weirdness of postmodern spatiality is perhaps most fully registered in the "weird" fiction of China Miéville, a politically engaged writer of fantasy and science fiction (or, better, the "fiction of estrangement") whose novels have challenged conceptual and generic categorization. Among the strange features of his work, as Rhona Trauvitch discusses in "Charting the Extraordinary: Sentient and Transontological Spaces," is the blending of subjectivity and objectivity in the urban landscape itself, where even the roads and buildings may be sentient. Trauvitch explores the animate streets

and cities of China Miéville's *The City and the City*, *Embassytown*, and "Reports of Certain Events in London," which is concerned with *viae ferae* (feral streets). *The City and the City* features two (or three) cities whose imaginary boundaries are complicated and tricky, while *Embassytown* depicts a city whose buildings and streets are "biorigged" so as to be breathing, moving entities. Trauvitch reads these texts as fantastic attempts to reimagine urban spaces as living organisms, which in turn changes the dynamics of mapping. When dealing with "feral streets," literary cartography must take on dimensions entirely different from those used in typical mapping. Trauvitch concludes by looking at the transontological spaces of Win Scott Eckert's *Crossovers: A Secret Chronology of the World*. Considering the spatial play in fiction by Miéville as well as in the game of crossover universes, Trauvitch discusses ways to reconceptualize the aims and effects of literary cartography.

Finally, in "On and Off the Map: Literary Narrative as Critique of Cartographic Reason," Derek Schilling calls into question some of the recent claims of spatial theory in order to show how literary narratives resist spatialization or mapping practices. In this chapter, Schilling argues that cartographic impulse of geocriticism informs both the "objective" knowledge of the "real" world and literature's capacity to augment or supplant entirely that world. In both contexts, literary mapmaking as an interpretative act assumes the diegesis to be spatially determinate and open to synchronic rendering. Schilling argues that before we set to making maps, we need first ask what consequences that translation holds for the ontology of fiction. What stands to be gained or lost in the passage from one representational mode to the other? The issue is not that of determining which particular fictional worlds successfully lend themselves to mapping or why, or whether enhanced mapping tools necessarily produce finer-grained renderings of the "geodata" of fiction. Rather, we should examine the effects of cartographic reason on the interpretative process itself, and particularly on how thinking in terms of two-dimensional abstractions pushes us to ignore fiction's inherently chronotopic nature. As Schilling concludes, cartographic reason exacts a steep price on literary narrative by reifying diegetic elements that are never grasped by the reader "all at once," but that are only discovered as they unfold through time.

These 13 essays, ranging widely across centuries, continents, genres, and theories, all demonstrate the varied and interesting ways in which writers, in the process of writing, form literary cartographies of the worlds represented in their narratives. In reading the narrative maps produced by such a diverse array of writers, these critics also

show how the spaces represented in those original texts become parts of the real-and-imagined places in our world. Mapping narratives—that is, narratives that map, as well as our readerly activity in mapping the narratives we encounter—make possible novel spaces. To be sure, Joyce's Dublin is not the same as the "real" Irish capital, and it may be unlikely that that city's geospace could be reconstructed from scratch through the careful study of Joyce's fiction. And yet, *Ulysses* is a map, a spatial and narrative representation of Dublin and of the modern world. The figural mapping project of the novel may disclose different ways of seeing and of experiencing the territories surveyed in the text. Through our own geocritical explorations of such literary cartographies, we come to make better sense of both their spaces and our own.

NOTES

1. See Frank Budgen, *James Joyce and the Making of Ulysses, and Other Writings*, ed. Clive Hart (Oxford: Oxford University Press, 1989), 69.
2. J. Hillis Miller, *Topographies* (Stanford: Stanford University Press, 1995), 19.
3. Peter Turchi, *Maps of the Imagination: The Writer as Cartographer* (San Antonio: Trinity University Press, 2004), 11.
4. Italo Calvino, *Invisible Cities*, trans. William Weaver (New York: Harcourt, 1974), 10–11.
5. Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 1977), 161–162.
6. See Robert T. Tally Jr., *Spatiality* (London: Routledge, 2013), especially 44–78.
7. See Edward W. Soja, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places* (Oxford: Blackwell, 1996).
8. See Robert T. Tally Jr., ed., *Geocritical Explorations: Space, Place, and Mapping in Literary and Cultural Studies* (New York: Palgrave Macmillan, 2011).
9. Bertrand Westphal, *Geocriticism: Real and Fictional Spaces*, trans. Robert T. Tally Jr. (New York: Palgrave Macmillan, 2011), 56, 58.
10. Fredric Jameson, *Postmodernism, or, the Cultural Logic of Late Capitalism* (Durham: Duke University Press, 1991), 51.
11. Ian Angus, *A Border Within: National Identity, Cultural Plurality, and the Wilderness* (Montreal: McGill-Queen's University Press, 1997), 114, 115.
12. Roland Barthes, *The Semiotic Challenge*, trans. Richard Howard (Berkeley: University of California Press, 1994), 197.