Literature and Geography

Literature and Geography:

The Writing of Space throughout History

Edited by

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INTRODUCTION

THE MEETING OF TWO PRACTICES OF SPACE: LITERATURE AND GEOGRAPHY

EMMANUELLE PERALDO

1. Space gradually occupying all space…

Time and space have always been intrinsically linked to fictional texts: they help define what is called "the setting" of a story. "When and where does it take place?" is one of the first questions the reader asks oneself when he starts reading a text. Mikhaïl Bakhtin called that "time-space" combination the chronotope (a combination of *chronos* and *topos*) in *The Dialogic Imagination.* (1981) In a period marked by the *Spatial Turn*, time is not the main category of analysis any longer. Space is. It is now considered as a central metaphor and *topos* in literature, and literary criticism has seized space as a new tool and stake. Similarly, literature turns out to be an ideal field for geography, as Muriel Rosemberg suggests when she says that "literature is the artistic form of an experimental geography"[1]. The *Spatial Turn* as a transdisciplinary phenomenon in the humanities was coined for the first time in 1989 by Edward Soja in *Postmodern Geographies* to explain the increasing concern of academics in social sciences for space in the 1960s and 70s, especially with the contribution of Henri Lefebvre (1974), Deleuze and Guattari (1980) and Michel Foucault (1984). Geography seems to have suddenly invaded philosophical language, among other spheres. Gaston Bachelard talked about "topophilia" (1957), a term that is also used by Yi-Fu Tuan (Tuan, 1990) while Robert T. Tally Jr. talks about its opposite, "topophobia".

In the past two decades, several theses connecting literature and geography have been defended, like Marc Brosseau's on what he calls the "romans-géographes" (geographical novels) in 1992 or Lionel Dupuy's on Jules Verne in 2009; many books whose titles or subtitles contained the terms "geography and literature" have been published[2]; and several methods of analysis focusing on the relationship and interconnectedness

between literature and geography have flourished. Literary cartography, literary geography and geocriticism (Westphal 2007 and Tally 2011) have their specificities but they all agree upon the omnipresence of space, place and mapping at the core of the analysis. Incidentally, these three methods are the titles of the three chapters in Robert Tally's book on *Spatiality.* (2013) Other approaches like ecocriticism (Buell 2001 and Garrard 2004), geopoetics (White 1994), geography of literature (Moretti 2000), studies of the inserted map (Ljunberg 2012, Pristnall and Cooper 2011) or narrative cartography (which consists in writing a text as one would draw a map or in mapping narratives, as is done in *A Literary Atlas of Europe* by Barbara Piatti or on the Mappingwriting website by Robert Clark) have likewise drawn attention to space.

Geocriticism was theorized by Bertrand Westphal in an innovative work published in 2007 entitled *Geocriticism: Real and Fictional Spaces*. Geocriticism is a new means for reading and literary criticism, a new interdisciplinary method of analysis that prioritizes space, places and geographical practices in literary criticism. Textual and real spaces are at the core of the analysis and of the "spatial narratives." (De Certeau)

Ecocriticism is a method of analysis which is part of the environmentalist movement which started in the 1960s. As in geocriticism, great attention is dedicated to sense of place. In the introduction to *The Ecocriticism Reader*, Cheryll Glotfelty describes space as a new critical category: "in addition to race, class and gender, should place become a new critical category?" She answers that: "as a critical stance, ecocriticism has one foot in literature and the other on land." (Glotfelty 1996, xix) Two other major theorists of ecocriticism are Lawrence Buell and Greg Garrard. Geocriticism and ecocriticism are methods of literary analysis whose object is space[3].

Psychogeography, which is an artistic movement derived from "Situationism" and which claims it belongs to science to some extent, is defined by Guy Debord (1931-1994) as "the study of the specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of the individual." (Debord in Coverley, 2006, 10) This movement can be used to analyze the relationship between individuals and the space in which they evolve. The predominant characteristics of psychogeography are "urban wandering, the imaginative reworking of the city, the otherworldly sense of spirit of place, the unexpected insights and juxtapositions created by aimless drifting, the new ways of experiencing familiar surroundings." (Coverley, 31)

The common point among all these approaches is the cross-fertilization of categories as different as geography, ecology, psychology, history and

literature, their interactions, and the way they work on the referential level (*mimesis*) and on the creative level (*poesis*).

2. When several disciplines and approaches meet…

It is from that multiplicity of approaches to the object that geography and literature share, *i. e.* space, that the idea for the international conference that I organized in Lyon in March 2015 on "Literature and Geography: the Writing of Space throughout History" came to me. Being a literature specialist, reflecting on geography, on the writing of the earth (*geo-graphia/graphein*[4]) was a way of confronting literary writing with reference and representation. In the context of literary productions, the writing of the world may include the referential discourse, but also the discourse of fiction, and that intertwining of fiction, non-fiction and (spatial) reference appeared to me as a fruitful and promising research field. Prior to this interest in space, my research had heretofore been focused on the writing of History, *i. e*. time, so I might be a good example of the impact of the *Spatial Turn* on academics in the humanities.

This conference aimed at showing that literature and geography were two practices of space, and that literature, along with geography, was perfectly valid to account for space. It was meant to be multi-disciplinary, to provide plural and multifocal approaches that sometimes required us to leave the realm of literature to make a detour into geography or cartography in order to get a better understanding of literary processes and practices, in the way astronomers leave the Earth to see it better. (Aït-Touati 2011) This determination to gather multifarious contributions had been dictated by geocritical theory, since Bertrand Westphal defines geocriticism as plural and multifocal. The questions that drove me were: Is it legitimate to say that a literary text enables us to work on the object "space", which does not belong to geography only? What does it bring to literary criticism to use geographical tools like cartography or geocritical concepts? Can literary texts be sources for the geographer?

The response to the call for papers for this conference alone far exceeded my expectations, as I received close to a hundred proposals – which in itself is a compelling validation for making literature and geography meet. The scientific committee that I had constituted for this conference, composed of geographers and literary academics from different countries (Isabelle Lefort, Jean Viviès, Yann Calbérac, Catherine Delesalle, Bertrand Westphal, Marc Brosseau, Jess Edwards, Gerd Bayer, Benjamin Pauley, Emmanuelle Peraldo), evaluated the proposals with great care and precision.

The conference gathered about sixty researchers from all around the world (Canada, the US, Australia, Germany, Spain, Italy, Great-Britain, Switzerland, France) and from several disciplines: some were literary academics working on geographical objects, as a consequence of the *Spatial Turn*; and some were geographers interested in literary texts, as a consequence of the *Cultural Turn* that occurred in the 1980s and which questioned the positivist approach by focusing on *culture*, that is to say, circumstances which constitute the specificity of human beings. There were also architects, artists and cartographers. Suggestions have come from all disciplines on how to take into account *representations* and *discourses*: texts, including literary ones, have become more and more present in the analysis of geographers. The speakers focused on the cross-fertilization of geography and literature as disciplines, languages and methodologies.

This volume's title also contains the terms "Literature and Geography" (as in the many previous studies listed by Juliane Rouassi) precisely to participate in this trans-disciplinary global debate and to propose a "survey" (an "état des lieux", to borrow the title of Lévy and Westphal's Reader on Geocriticism, 2014) of current research in that field. The volume presented here contains some of the proceedings of the conference that have been adapted and gathered in three parts entitled "Literary Cartography, Literary Geography and Geocriticism", "Geography and the Mapping of Literary Genres" and "Landscapes, Urbanscapes and (Geo)politics in Literature". These three parts contain 8 chapters, which themselves contain 26 essays.

3. Literary cartography, literary geography and geocriticism

Building upon the massive work on literary geography, a number of scholars in the social sciences have adopted mapping as a conceptual framework and an alternative in order to interpret narratives and understand how they work. Literary cartography is sometimes contested as a method of analysis, but it can be fruitful to better understand literary texts. Moreover, mapping literary texts offers pedagogical possibilities[5], as is underlined in this article from *The Chronicle of Higher Education*:

> The use of models and other abstract forms in literary study has recently seen a revival in a digital age that puts data and sophisticated data management systems in the hands of the literary scholar, teacher, and student. Pedagogical applications of these abstract models are rich with possibility for the literary classroom, and offer exciting opportunities for

> engaging non-English majors and non-traditional learners in the advanced study of literature, as well as challenging students to verbally articulate visual and spatial knowledge. (Prof Hacker, "Mapping Novels with Google Earth", *The Chronicle of Higher Education*, April 6, 2011)

Confronted with the incapacity of the sequential text to account for space, which has no beginning, no ending and no chapters, two processes usually come to mind. The first one consists in describing space through words, while the second one amounts to recounting space thanks to narration. An alternative solution is proposed to compensate for the shortcomings of the text by completing it with the specific language which has been developed to tell space: cartography. A map is indeed "a representation founded on a language whose characteristic is to build the analogical image of a place." (Lévy 2003, 128) But to exhaust a place, isn't it necessary to combine both languages, *i.e.* text and map? Many writers (Melville, Stevenson, Dickens, Swift, Carroll to quote a few) insert maps – real or imaginary – for realistic purposes but they are sometimes truly part of the narrative.

Robert Tally, in the keynote speech entitled "Adventures in Literary Cartography" that he gave at the conference by video-conferencing from Texas and that is reproduced in Chapter 1, Part 1, deals with inserted maps but also with other forms of narrative maps. He uses the figure of the "adventure" / "venture toward" as a way of looking at both his own interest in the subject and the ways the field has developed. In his essay, Tally ponders the distinction between the itinerary and the map, between the narrative and the descriptive, between text and image, between the verbal and the iconic to show, with Spinoza, that they are "not opposed but different". Fabrizio Di Pasquale then analyzes the symbolic and aesthetic functions of places in Nic Pizzolatto's novel *Galveston* and he traces on a map the locations and the routes of the characters. He shows that the map can be considered as a pattern of representation of reality, able "to stage" or to provide imaginary solutions. Both Tally and Di Pasquale adopt a geocritical perspective in their articles.

Chapter 2 ("Geographical Imaginations") contains three case-studies. Anna Madoeuf deals with the mythical Orient-Express train, that "non-place" (Augé 1995) between Europe and a hazy Orient, in which time and space never stop. Thierry Coanus and Isabelle Lefort also tackle the space and time dichotomy in their essay on *Armen* by Jean-Pierre Abraham in which, "[t]he lighthouse, a quasi geodetic point without surface or thickness, has proved to be a *place* – a singular place, by definition, since it exists only through the reflection of a third presence, that of the writer who inhabits it temporarily". After the discussion of these two novels, Jeanne Schaaf brings in theatre in her essay on two plays by David Greig,

The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union (1999) and *Europe.* (1994) Not only does the diversity of fictional places conjured up on stage become a challenge for the director and his management of real space in the theatre, but it also questions the way identity is built in interaction with space: a new geography of identity is drawn thanks to "non-places" such as train stations, airports, or hotel rooms which proliferate in the plays and destabilize the characters' identities.

Chapter 3 is composed of two very different essays but which both offer a meta-reading of sorts to conclude the first part of this volume. The first is written by a literary researcher, Amy D. Wells, who examines the ensemble of inviting geographic codes present in a selection of expatriate writings and sees how the meta-critique of tourists' expectations and disillusions of Paris engenders a conception of this space as a *topos* of self-referential space. The second essay is written by a geographer, Géraldine Molina, who proposes a "geography of literature" in her article on OuLiPo. *L'Ouvroir de Littérature Potentielle* (OuLiPo), created in the sixties, brings together writers who use language in a recreational and experimental way by inventing constraints to generate new literary dynamics. Geraldine Molina's article intends to explore how the Oulipians' literary activities instigate a renewed relationship with space, time and society. The work of the Oulipian Jacques Jouet, particularly representative of the trend, is at the heart of this analysis. Indeed, this author's space-time-society triptych outlines a set of constraints which generate new literary dynamics.

4. Geography and the mapping of literary genres

The aim of the conference being plurality and multifocal perspectives, we wanted to deal with different kinds of spaces but also with different categories of literary productions, *i. e.* different genres. The essays included in Part 2 demonstrate the diversity of literary genres that deal with space and show how each and every generic category deals with space and places. Appropriately situated at the crossroads of literature and geography is the travel narrative (which focuses on the connection between the traveler and traveled spaces) studied in chapter 4 – a chapter that gives substance to the reflection on the link between space and literature by bringing a diachronic and cross-border dimension. Indeed, Fiona Lejosne's essay deals with 16th-century Italian travel accounts, while Valeria Manfrè deals with the Mediterranean chorographic literature of the 17th century, and Isabelle Trivisani-Moreau addresses the work of

Tournefort, *Relation d'un voyage du Levant* (1717), representing the 18th century. The connection between traveling and narrative may be an interesting and fruitful point to study when one tackles the link between space and literature. While some produced narratives in the confined space of their study (cosmographers), others explored the world (*periegesis*) in the early modern and modern periods, *i. e.* the period of long discovery travels, both by land and sea. These travels manifested a desire to map the world – a will that is itself highly modern. When one wants to analyze the contribution of the narrative or fictive discourses to geographical knowledge, two types of narratives have to be distinguished: on the one hand, the narratives of traveling writers (who are field-explorers as well as models for geographers), and on the other hand, "closet geographers", whose activity is more commonly known as "armchair traveling". There were different types of journeys in Britain in the 18th century: travels of explorers like James Cook, of reformers like Arthur Young, or of women such as Wollstonecraft, but also enquiries (Defoe's *Tour*), imaginary voyages (Jonathan Swift) etc. The common point of these different types of travels is the will of their authors to show their itineraries, to map the world, to classify the places they visited within the accounts they wrote.

An interesting aspect of the travel narrative is the articulation between the referential and the fictional that it brings up, the proximity between truth and lies, as the title of Percy G. Adams's book suggests, *Travelers and Travel Liars, 1660-1800.* This point is particularly well examined by Fiona Lejosne whose essay questions how geography was constituted as a discipline during the 16th century through the use of travel narratives as accurate sources, and it identifies the place attributed to personal experience in the constitution of geographical knowledge. On the whole, it questions the idea of modern geography as the empirical science *par excellence*. Valeria Manfrè particularly focuses on chorographic literature that was formed in the course of the 16th and 17th centuries, and more particularly on the textual representations of the Kingdom of Sicily during the Hapsburg domination. The texts were then often accompanied by a large number of maps, sometimes even by sketches carried out on site, manuscript drawings or watercolor perspectives from the coast. The representations of space supported by a literary instrument and iconographic sources are in close relation with chorographic literature. This makes us ponder the visual dimension of geography and more particularly literary geography, as well as the link between different types of images and the writing of space.

Finally, Isabelle Trivisani-Moreau takes us to the French 18th century, when, between 1700 and 1702, Tournefort, a botanist, was sent to the

Levant on a royal mission to conduct research in various fields such as botany, antiques, geography, as well as the peoples' customs, their religion, history, resources, and economic or political systems. He wrote a book during this journey: *Relation d'un voyage du Levant* published in 1717. It was not a mere scientific report, as there were so many goals to his mission. The use of the epistolary genre, which is not unusual for travel narratives, helped to increase the literary dimension of the volume.

Chapter 5 shifts the focus to 19th-century British novels, and more particularly to *Waverley* by Walter Scott, which is labelled by Céline Sabiron as a "geographical novel". This might be seen as a provocative statement, as Scott has long been said to be the father of the historical novel, mainly because his work hinges around the Jacobite Rebellions of 1715 and 1745. But Sabiron persuasively argues that Scott's novels are mostly geographical since they are anchored in a very spatial Scotland (The Highlands), inspired by the writer's travels, but also by sketches from his friend and amateur painter James Skene, and include maps of the region. They can aesthetically be compared to William Roy's 1747 *Great Map*, designed to compensate for the blank space on the Scottish map: "[o]ur geographers seem to be almost as much at a loss in the description of this north part of Scotland, as the Romans were to conquer it; they are obliged to fill it up with hills and mountains, as they do the inner parts of Africa, with lions and elephants, for want of knowing what else to place there[6]", ironically noticed Daniel Defoe in 1727.

The four contributions contained in Chapter 5 want to examine whether novels are "des récits d'espace" (space narratives or narratives on space), to quote the title of a chapter from *L'Invention du quotidien* by Michel de Certeau; can we define the novel as a "roman-géographe" (Brosseau 1996)? Caroline Rabourdin shows in her essay on Paul Auster that *writing* is *walking* in the streets of New York, and that the foot, a unit of empirical but also embodied measurement, is also a literary measure. Both the activity of mapping on the ground and its result expressed on paper are acts of language in *City of Glass*. (1985)

The last two articles of Chapter 5 explore the broad implication of questions of geography and spatiality in the production of colonial and postcolonial knowledge, identities and relations of power. In her essay on Amitav Ghosh's *Sea of Poppies* (2008) and *River of Smoke* (2011), Catherine Delmas shows how Ghosh revisits geography, which cannot be dissociated from the historical context, and rewrites (from the etymology *geo-graphein*) the impact of free trade on a global scale. Many of the postcolonial *topoi* are analysed in that essay (displacement, migrations, power relations, trade, Empire etc.) Elodie Raimbault's article on Kipling

focuses on how the issue of referentiality influences the shifting relationship between journalistic writing and fiction. The lasting influence of Kipling's spatial imagination on later representations of various colonial territories (e.g. South Africa), regardless of their truthfulness, is a proof of his ability to create a distinct and viable literary space in his novels.

The dramatic genre has already been represented in the first chapter of this volume, with Jeanne Schaaf's article; so the last chapter of the second part intends to draw attention to the poetic genre. The three contributions that constitute Chapter 6 interrogate the imbrication between the writing *of* space and the space *occupied by* writing. Poetry also often implies traveling in space, in time and in imagination or texts: indeed, the poet finds inspiration in new landscapes, like Ischia in the Gulf of Naples where W.H. Auden spent his summers in the aftermath of WWII (in Aurélien Saby's essay) or Venice, which the romantic poet Percy Bysshe Shelley visited, as part of his travels on the Continent which introduced him to picturesque and sublime scenery that influenced his poetry, as is shown in Fabien Desset's article. Shelley also traveled through means of a rich intertext that enabled the poet to go back in time to ancient Greece and Rome deploying references to Pliny the Younger or Pausanias. These different travels situate the Italian city between a fantasized and an experienced Venice. Similarly, even if Ischia looked like a paradise to Auden, Saby shows that his geo-poetic approach to the Bay of Naples is fraught with tensions threatening the balance and harmony of the poems at each line. As a foreigner having found refuge under the sun, Auden was nonetheless aware of the crisis wreaking havoc in Southern Italy in the 1950s. Italy, which was a traditional country to visit on a *Grand Tour*, is indeed massively represented in poetry, but it is not the object of Simon Armitage's poetical production, which celebrates the North of England (with an abundance of Northern place-names, descriptions of local areas and local people, dialecticisms, etc), as Claire Hélie shows in the third contribution to this chapter. For Armitage, writing in and on his native Northern England entails a questioning of the North as a place with a specific identity to which a whole community can relate.

This second part establishes differences but also confluences in the way the geographic inscription leaves its mark on the page in a travel narrative, a novel or a poem. After mapping out these literary genres in their relation to the writing of space, Part 3 will zoom in on particular landscapes and places.

5. Landscapes, urbanscapes and (geo)politics in Literature

The first chapter of the final section, Chapter 7, analyses the complex and polymorphic representation of the urban space, through the representation of four cities, namely Paris, London, Brasília and imperial Beijing.

The spatial practice of psychogeography – individual explorations of (urban) space that reveal the reciprocal relationship of spatial surroundings and inner psyche – has recently become quite *en vogue*. English male authors such as Will Self or Iain Sinclair especially attend to exploring the visible and invisible urban spaces of London, which they manifest in psychogeographical writings. Through a close reading of Thomas Clerc's highly psychogeographic *Paris, musée du XXIe siècle: le Xe arrondissement*, Joshua Armstrong provides an in-depth glimpse into one modern-day psychogeographic journey in the French capital, comparing it to precursors and contemporaries all the way. London is tackled by Nathalie Martinière in her contribution on Joseph Conrad's *The Secret Agent*. In this novel, she shows, Conrad writes about a real and familiar place, London, and not an imaginary city, and he constantly oscillates between "explicit references to the extra-diegetic reality of London and attempts to give it meaning within the story through symbolization, geometric reorganization or metaphors". These processes transform the referential urban space into something else, something created by the novelist's imagination and figurative language. Readers then travel to South America with the essay written by Paskine Sagnes and Laurent Viala on Brasília narrated by João Almino. "'Brasília is a story to be told'" (Almino 2012, 13): the story of the construction of the city but also and above all, the stories of all those living on the margins. Small narratives (Lyotard 1979) take the upper hand by providing a contradiction that "invite[s] us to consider the possibilities of a postmodern completion of the Brazilian nation". Finally, this urban exploration takes us to Imperial China with Xiaomin Giafferri's article on *René Leys* (1922) by Victor Segalen. The image of imperial Beijing (or "Peking") is based on a type of geographical survey gathered by the author during his travels, yet the text is nonetheless infused with imagination: "The real and the imaginary are two antithetic and inseparable faces of the same verbal reality, in symbiosis with Chinese philosophy, in which the ideal is dualism or perfect balance", Giafferri says. All four essays are "real-and-imagined" (Soja 1996) pictures of cities which metatextually debate the dialectics of perception and representation, of spatial realities and individual constructions of self.

Even if many essays have already underlined this fact, the second chapter of Part 3, which is also the last chapter of the volume, shows that the writing of space is never purely aesthetic, but always ideological or political. The geopolitical endeavour, as Yves Lacoste – the founder of the review *Hérodote* – defined it, consists in the study of power differentials on territories, taking into account the contradictory representations that are made of them and that fuel debates among citizens. Matei Chihaia's essay is on Tomás Eloy Martínez's novel *Purgatorio* (2008), which evokes the trauma of the "disappearance" of victims of the dictatorship in Argentina, in this case that of a young member of a topographic expedition. Politics and fiction are thus strategically intertwined in this novel which shows "the effort to map the real as well as of the struggle to map the imaginary". Next, Anne-Claudine Morel analyses the dialectics between invisibility and visibility in the writing of space in Ecuador in the 21st century – the invisibility of the imaginary line of the Equator which crosses the country and the desired visibility (in writing, in space and communication) of Javier Vásconez (1946), the writer she analyses. Morel focuses on Vasconez's depiction of the unnamed yet easily identifiable Ecuador. The concepts of lines, frontiers, limits and boundaries, which are highly geographical, are also extremely (geo)political as they conjure up a consciousness of space. Marina Marengo dwells on "frontier lands" in her essay, more particularly, in the Italian-French south western Alps, employing Raffestin's definition of "frontier lands", which are inherently areas of transit, not only of things, people and ideas, but also between different "worlds". The borders, which cut across frontier lands, not only fail to truly separate, but are an "exchange of promises." These hybrid areas are excellent examples of *espaces troués.* (Deleuze and Guattari 1980) This article enables us to reflect on the processes of production of territory, marked by numerous borderlines, which bear testimony to the various manifestations of power over the centuries. Juliane Rouassi's main interest in her article is the representation of Pakistan in the novels of Nadeem Aslam and Fatima Bhutto. They both depict peaceful places and spaces but they also show how conflicts and bomb attacks brutally change urban and natural landscapes. Can one really escape violence in what seems to be a hostile place? Last, but not least, Delphine Pagès-El Karoui proposes an essay on *Chicago*, an Egyptian emigration novel by Alaa Al-Aswany. The topic of migrants is timely, and it connects geographies with geopolitical situations and individualities being displaced. "Migration appears in *Chicago* to be a resource and an attribute of power", says Delphine Pagès-El Karoui. Each character illustrates a particular type of migrant, who emerges, at the end of the narrative, having been

transformed by the experience of migration. *Chicago*, like a number of Egyptian emigration novels, demonstrates the force of attachment to the native country, and in that sense continues to remain strongly influenced by "methodological nationalism", seeming to deny the possibility of an identity of both "here" and "there".

The diversity of the essays included in this volume reflects the sharp interest in spatial problematics in very diverse works from varied disciplines. As I come to the end of this introduction, I hope that the reader can perceive the fascinating complexity of the relations between literature and geography that is going to be explored by the rich and stimulating contributions that constitute this volume.

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Notes

[1] "La littérature est la forme artistique d'une géographie expérimentale." (Rosemberg 2007, 261)

[2] Juliane Rouassi established a non-exhaustive list of these publications including the terms "littérature et géographie" or "literature and geography" in her article "Géocritique, carte et géographie littéraire" (in Clément Lévy and Bertrand Westphal (eds). 2014. *Géocritique : État des lieux / Geocriticism: A Survey*.e-book, fr-eng. Limoges: PULIM, coll. Espaces humains, 222). It includes: Paul Claval, 1987, "Géographie et littérature. Le thème régional dans la littérature française"; Jean-Louis Tissier, 1995, "Géographie et littérature"; Marc Brosseau et Micheline Cambron, 2003, "Entre géographie et littérature : frontières et perspectives dialogiques", 2003; Mario Bédard et Christiane Lahaie, 2008, "Géographie et littérature : entre le topos et la chôra"; Christine Baron, "Littérature et géographie: lieux, espaces, paysages et écritures", 2011; Douglas C. D. Pocock, 1977, "Geography and literature"; Yi-Fu Tuan, 1978, "Literature and geography: implications for geographical research"; John Douglas Porteous, 1985, "Literature and Humanistic geography; William E. Mallory and Paul Simpson-Housley, 1987, *Geography and Literature: A Meeting of the Disciplines*.

[3] For more on ecocriticism, see Peraldo 2015.

[4] "*Geos-graphia*: it is the earth, it is writing: the earth related through a world of scriptural signs." (Vincent Broqua, in Alamichel and Brossard, 2010, 120, my translation)

[5] A book entitled *Teaching Space, Place and Literature* is currently being edited by Robert T. Tally Jr. and it will appear in the Modern Language Association's "Options for Teaching" series.

[6] Daniel Defoe, *A Tour Through the Whole Island of Great Britain*, Exeter: Webb and Bower, [1727] 1989, 235.

PART 1:

LITERARY CARTOGRAPHY, LITERARY GEOGRAPHY AND GEOCRITICISM

CHAPTER ONE:

LITERARY CARTOGRAPHY

1

ADVENTURES IN LITERARY CARTOGRAPHY: EXPLORATIONS, REPRESENTATIONS, PROJECTIONS

ROBERT T. TALLY JR.

Adventure offers a particularly tantalizing theme for a discussion of literary cartography, particularly inasmuch as adventures are by their nature exploratory, representational, and projective, three attributes that are also characteristic of the narrative and mapmaking enterprises. Any discussion of the adventures in literary cartography would undoubtedly include some consideration of the work undertaken by various writers in order to map the real and imagined – plus what Edward W. Soja has called the real-and-imagined – spaces of the world depicted in, and to a certain extent created and shaped, by the text. The literary cartographer is, in a sense, already an adventurer, setting forth to explore territories mapped in the narrative, connecting disparate elements or event in the effort to fabricate a larger ensemble or totality. The adventure tale, as a genre or narrative mode, frequently involves a wayfaring hero, who explores strange places and undergoes novel experiences, only to return, either to tell the tale or to be the exemplary figure in some other writer's story. In their charting of exotic lands, peoples, and phenomena, adventures seem especially well suited to the project of literary cartography, although one could certainly argue that all narratives partake of the cartographic imperative.

In this essay, I approach the adventures in literary cartography by examining the ways that adventure stories illustrate and enact the project of narrative mapping by foregrounding in their own aesthetic projects the exploratory, representational, and projective or speculative modes of cartographic theory and practice. I am speaking quite generally, of course, but my sense is that the adventure – my primary example here comes from J. R. R. Tolkien's 1937 fantasy adventure, *The Hobbit*, but the argument applies to other works in the genre – affords a privileged vantage from