MAPS AND MAPPING STRATEGIES
IN CONTEMPORARY CANADIAN AND AUSTRALIAN FICTION

By

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PROGRAM OF IN COMPARATIVE LITERATURE

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This dissertation represents an attempt to reflect and account for the diversity of maps and mapping strategies in contemporary Canadian and Australian fiction. Its methodology, outlined in the opening chapter, draws on a combination of geographical and literary theory, placing particular emphasis on semiotic and other post-structuralist procedures (reconstructing the map as model; deconstructing the map as structure). The map is first defined as a representational model, as an historical document, and as a geopolitical claim. Its status as model, document or claim brings into play a series of mapping strategies including appropriation, division and marginalization. Attention is paid to the ways in which feminist, regional and ethnic writers have questioned these definitions and resisted or adapted these strategies. Basic principles for a "literary cartography" are thus established deriving from conceptual definitions, social and political implications, and diverse fictional applications of the map.

"Grounds for comparison" are then established between English and French writing in Canada, and between the literatures of Canada and Australia, by outlining a brief history of maps and mapping strategies in those areas. Three significant precursors of the contemporary period of literary cartography are discussed: Patrick White, Margaret Atwood, and Hubert Aquin, leading to an overview of patterns and implications of cartographic imagery in contemporary Canadian and Australian
fiction from 1975 to the present. The layout for this overview is fourfold: "Maps and Men" discusses the map as a constrictive or coercive device which reinforces the privileges of a patriarchal literary/cultural tradition; "Maps and Myths" examines the map as a mythic paradigm for the revision or transformation of "New World" history; "Maps and Dreams" exposes the map as an oneiric construct allied to the exercise, but also to the potential critique, of colonial authority, and "Maps and Mazes" outlines the map as a self-parodic analogue for the labyrinthine structure and diversionary tactics of the contemporary (post-colonial) literary text.

Generalizations inevitably made in this overview are offset by a more detailed analysis, from a comparative perspective, of a number of specific texts. Topics for discussion in this section include the deterritorialization of "cartographic space" in contemporary fictions by women in Canada and Australia, the de/reconstruction of "New World" history in Canadian and Australian historiographic metafiction, and the promulgation of alternative hypotheses of synthesis or hybridity in the spatially and culturally decentralized ("international"/"regional") text. The dissertation concludes by considering the wider implications of these revisionist "cartographic" procedures for post-colonial literatures and for the future of post-colonial societies/cultures seeking to free themselves from the conceptual legacy of their colonial past.
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Chapter One

PRINCIPLES FOR A LITERARY CARTOGRAPHY

Map me no maps, sir!
My head is a map,
a map of the whole world.

(Henry Fielding)
(1) Defining the Map

(i) The Map as Model

In that Empire, the craft of Cartography attained such perfection that the Map of a Single province covered the space of an entire City, and the Map of the Empire itself an entire Province. In the course of Time, these Extensive maps were found somehow wanting, and so the college of Cartographers evolved a Map of the Empire that was of the same Scale as the Empire and coincided with it point for point. Less attentive to the study of Cartography, succeeding Generations came to judge a map of such Magnitude cumbersome and, not without Irreverence, abandoned it to the Rigours of sun and rain. In the western Deserts, tattered Fragments of the Map are still to be found, sheltering an occasional Beast or beggar; in the whole Nation no other relic is left of the Discipline of Geography.

(J-L. Borges)

Borges's witty parable neatly illustrates the impossibility of exactitude in cartographic representation. For maps are never more than approximations of the territory they purport to describe and regulate: in Korzybski's famous phrase, "a map is not the territory it represents," although, "if correct, it has a similar structure to the territory, which accounts for its usefulness" (58). Yet how 'correct' can maps ever be? Whatever their degree of scientific accuracy, maps are neither exact nor entirely objective; they are, after all, controlled by human interests, and at best offer "not a copy, but a semblance of reality, filtered by the mapmaker's motives and perceptions" (310). The subjective aspect of maps involves more, however, than the motives and perceptions of the mapmaker; for maps constitute a complex communicational system engaging
transactions between mapmaker and mapreader.\(^1\) Neither of these, strictly speaking, can be considered an individual: explorers and surveyors, designers and printers, publishers and politicians can all be considered to participate in the process of mapmaking; and although the decisions taken in reading a map may reflect individual choice, they are also influenced, directly or indirectly, by wider social relations and cultural attitudes. So the meaning of a map emerges from a transactional process involving a number of different interest groups; or as Walter Zelinsky says, "the map exists and has meaning only as it connects with other aspects of an interlocking communicative structure" (3). Thus, while a map remains in one sense a product, it is also a process, for it represents both an encoded document of a specific environment and a network of perpetually recoded messages passing between the various mapmakers and mapreaders participating in the event of cartographic communication. The accuracy of a map obviously depends on its precision of detail and refinement of delivery, yet it also depends on explicit or tacit perceptual conventions which, differing widely from culture to culture, are the unstable products of social, historical and political circumstance.

\(^1\) For a more detailed investigation of cartographic communication, see the essays collected in a special issue of *Cartographica* Monograph No. 19 (1977), ed. Leonard Guelke, esp. Arthur Robinson and Barbara Petchenik's essay "The Map as a Communication System": 92-110.
If all of this is to say that the map is necessarily deficient as a copy of reality, it may nonetheless function efficiently as a model of reality. As Christopher Board puts it, "maps [are] representational models of the real world... they are also conceptual models containing the essence of some generalization about reality. In that role, maps are useful analytical tools which help investigators to see the real world in a new light, or even to allow them an entirely new view of reality" (672). Board proceeds to outline a dialectic between the formulation of the map, during which "the real world is concentrated in model form," and the implementation of the map, during which "the model is tested against reality" (672). As a result of this dialectical interaction, he suggests, "the cycle may begin again with [a] revised view of the real world" (672). Other commentators, however, do not share Board's confidence in the viability of the map as a conceptual model of reality. A map-like conception of reality, claims Philip Muehrcke, for example, is suspect because it may alienate us from, rather than unite us with, our environment:

The deficiency of both the 'map as reality' and 'reality as map' attitudes is that they fall short of uniting us with our environment in all aspects of experience. They encourage us to ignore the independent underlying structure of our existence, upon which our survival and the well-being of our world depend. (309)

Muehrcke's humanistic sentiments are echoed by John Vernon, for whom maps encourage a geocentric point of view in which distance intervenes between the world and its perceiver; at its most extreme, the attitude fostered by the map induces a kind
of schizophrenia by persuading its user to believe that the world can be transformed into an object. The conceptual model of reality provided by the map may thus contribute to the rigidly dualistic philosophy which has enabled "[Western] civilization to confirm its absolute space of reasonableness, cleanliness, freedom and wealth, precisely by creating equally absolute but sealed-off spaces of madness, dirt, slavery and poverty" (17). Vernon's argument is overstated, but instructive in so far as it emphasizes the map's tendency towards simplification. For maps are necessarily simplified models of the environment they represent; however elaborate their 'modelling system', they remain generalized, incomplete and relativistic representations of reality.²

The concept of a 'modelling system' is usually associated with the Russian semiotician Yuri Lotman. All texts, says Lotman, are codified modelling systems; maps are examples of plotless texts characterized by their definite order of internal organization, while plotted texts "cross the forbidden border which the plotless structure establishes" (239). Maps may acquire a plot, however; for example, suggests Lotman: "if we draw a line across the map to indicate .. the possible air or sea routes, the text then assumes a plot: an action will have been introduced which surmounts the structure" (239). Maps possess textual properties, but they may

also become textual events; the act of reading the map therefore does not restrict itself to the decoding of the model, but involves itself in the further recoding of the modelling system.

Two cartographic theorists informed by Lotman's semiotics are Denis Wood and John Fels. For Wood and Fels, every map is at once a synthesis of signs and a sign in itself: an instrument of depiction — of objects, events, places — and an instrument of persuasion — about these, its makers, and itself. Like any other sign, it is the product of codes: conventions that prescribe relations of content and expression in a given semiotic circumstance. (54)

In much the same way as Lotman distinguishes between the syntagmatic (internal) and paradigmatic (external) codes which inform the literary text, Wood and Fels distinguish between the "intrasignificant" codes which "govern the formation of the cartographic icon, the deployment of visible language, and the scheme of their joint representation" and the "extrasignificant" codes which "govern the appropriation of entire maps as sign vehicles for social and political expression — of values, goals, aesthetics and status — as the means of modern myth" (54). The map's status as a model depends, then, on the coherence of its internal structure, but also on the degree and scope of its external influence. Wood and Fels's reminder that maps may assume mythical status through the force of their sign production does not contradict their capacity to model the "real world;" it merely emphasizes the potential for discrepancy between the model (or modelling system) and the "reality" represented by the model.
(ii) The Map as Document

Wood and Fels's reference to the mythmaking potential of maps serves as an admonitory reminder of their contingent status as historical documents. Since their rudimentary beginnings, maps have often relied more on conjecture than on fact. Indeed many ancient and medieval maps did not set out to record fact at all, but to reinforce belief. Thus, in the theocentric T-O (orbis terrarum) maps of the Middle Ages, Jerusalem was placed at the centre of a spherical universe, while in other, highly schematized maps from the same period, perfect celestial realms were located, with rich embellishment, above imperfect terrestrial worlds (Thrower 34).

Psalter Manuscript
ca. 1225

Isidore of Seville, 1475

Fig. 1
Medieval T-O Maps

Significant changes, however, were to follow the discoveries of the Age of Exploration and the development of cartographic
instruments and techniques in sixteenth and seventeenth-century Europe. A combination of scientific rigour and exploratory zeal, coinciding with the revival of Ptolemy's projections and the geographical discoveries of America and of a sea-route to India, reinforced the intellectual authority and commercial success of Renaissance Europe. The improved measuring techniques of the world maps of this period, the most famous being Mercator's (1569), paved the way for the development of specialized topographic, hydrographic and thematic mapping.

Fig. 2
Mercator's World Map, 1569
traditions in the seventeenth and eighteenth centuries. Despite the progress of the Scientific Revolution, however, late Renaissance and early Enlightenment maps were still riddled with errors and fanciful conjecture. Swift's satirical verse pokes fun at the extravagance of seventeenth century cartography:

So geographers, in Afric-maps
With savage-pictures fill their gaps:
And o'er uninhabitable downs
Place elephants for want of towns.

Fig. 3
Detail from map of Abyssinia, Ludolfi, 1683

Mapmaking could hardly be considered a frivolous activity, however; the Renaissance Spaniards, for instance, leaders in the exploration of the New World, destroyed or bought up and hid whole editions of books and maps because they were considered to disseminate the wrong kind of information: as the historian of cartography, Lloyd Brown, remarks, "there was always a prison cell or a little machine waiting for the author and publisher of confidential maps and charts" (9). Not surprisingly, given this rigorous censorship, many of the maps and charts which survive from the period are miscellaneous and unsubstantiated.
Maps based on the systems of Ptolemy and Mercator continued to mix freely fact with fable; they were also freely misinterpreted, or artfully doctored, by their users. The history of cartography had become a history of contractual abuse between mapmaker and mapuser; as a result, the documentary value of the map was eroded, and the "evidence" it presented distorted, wilfully altered, abridged, or censored—if it had ever been accurate in the first place. The story of maps, less dramatic perhaps than the story of geographical exploration and discovery, is not without its share of adventure. Brown, for example, retells the story of Robert Thorne's stolen map of the West Indies, surreptitiously spirited away to his native England with the accompanying warning:

[It] is not to be shewed or communicated... For though there is nothing in it prejudiciall to the Emperour, yet it may be a cause of paine to the maker: as well for that none may make these Cardes [charts], but certaine appointed and allowed for masters, as for that peradventure it would not sound well to them, that a stranger should know or discover their secretes: and would appeare worst of all, if they understand that I write touching the short way to the spicerie by our Seas. (8-9)

This splendid instance of cartographic intrigue illustrates the invaluable role played by maps in the economic expansion of Europe. Seventeenth-century nautical charts tracing routes between Europe and the trading-posts of the East typified the appropriation of geographic information for economic gain; similarly, the geographical discovery of new lands, aided in no small measure by the rhetoric which pronounced them ready for
the picking,\(^3\) afforded the opportunity for personal, corporate or national enrichment: as Chandra Mukerji puts it, "the meaning of land as property to be consumed and used by Europeans was written into the language of maps just as the meaning of the world as sign of God had been in the late Middle Ages" (31).

The new scientific cartography of the seventeenth and eighteenth centuries can therefore be regarded as a prerequisite for the imperialist expansion of the nineteenth century. The map's value consisted not only in its putative accuracy as a document but also in its increasing desirability as a consumer good. If the New Science lent authority to the document, the desire for commercial expansion increased its value as a commodity; a growing supply of maps and charts materialized to meet the consumer demands of the individual or corporate buyer and to "facilitate the reorganization of patterns of trade and political control" (81). The map itself became a facilitator of the profit-making venture and a pawn in the struggle for dominion; thus, whereas the eighteenth-century cadastral (estate) map had functioned as a symbol of private ownership, the maps of the High Imperialist period were to become symbols of corporate gain or national conquest. Imperial maps expressed the reality of conquest while promoting and

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3 See William Boelhower's discussion of the self-glorifying rhetoric of geographical 'discovery' and exploration in *Through a Glass Darkly: Ethnic Semiosis in American Literature* (NY: OUP, 1987) esp. 44-60. For Boelhower, the function of the first maps of America was not "to report a place but to impose an idea of place on the new continent ... [it] was above all a national signature of possession and a public declaration of the right to settlement" (48).
legitimizing the idea of Empire; moreover, as J.B. Harley remarks, "the graphic nature of the map gave its imperial users an arbitrary power that was easily divorced from the social responsibilities and consequences of its exercise. The world could be carved up on paper" (282). In the scramble for Africa and other overseas colonies, the map realized its potential as a formidable political weapon; its utility in fostering the notion of a socially empty space was fully exploited by the colonizers of the new "virgin" lands and by the commercial and geopolitical agents of imperialism in countries such as Africa and India which, though densely populated, could be impersonally refashioned for the purposes of political control and economic gain.

Fig. 4

Map of the Imperial Federation, 1886
(iii) The Map as Claim

The foregoing thumbnail sketch of the history of cartography is enough to emphasize the map's considerable authority as a claim. The most obvious example of the perverse political implications of this status is the propaganda map, which can be considered to represent "a wilful exploitation of the inherent limitations of maps to distort, exaggerate, or deny facts" (Quam 22). Propaganda maps are designed to deceive; readily comprehensible but subtly manipulative, they use the authoritative status and alleged neutrality of the map as means of reinforcing "the peculiar credulity with which maps are generally accepted" (Quam 32). The map's efficacy as a claim, like its impact as a political weapon, rests on the combined effect of its diverse strategies: the delineation and demarcation of territory, the nomination and location of place, 

![Propaganda Map](image)

*Fig. 5*

*Propaganda Map, Facts in Review, Apr. 5, 1940*
the inclusion and exclusion of detail within a preset framework, the choice of scale, format and design, and so on. Many of these strategies are obvious, but some are subliminal, reflecting the subtlety with which maps operate as forms of social knowledge or as agents of political expediency. In his excellent essay "Maps, Knowledge and Power", J.B. Harley outlines what he calls, after Foucault, the "hidden rules" of cartography. The "silences", "positional enhancements" and "representational hierarchies" of maps exemplify the ways in which, consciously or unconsciously, mapmakers betray social status, cultural preference, or political intent. Silences refer to small but significant omissions of detail or, in some cases, substantial exclusions of censored material which belie the supposed impartiality of the map, linking it instead to myths of cultural superiority or "enshrining self-fulfilling prophecies about the geography of power" (292). Positional enhancements refer to adjustments in location or projection which, as in the theocentric maps of the Middle Ages or the Eurocentric maps of the Renaissance, focus the mapreader's attention on the centre, thereby promoting or proclaiming the supremacy of a particular worldview. Representational hierarchies, finally, refer to the ranking of visual signs in maps so as to promote or confirm social, cultural or religious stratifications.

The hidden rules of cartography contribute to the map's

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status as a symbol of political authority. By de-emphasizing or excluding minority interests, maps reveal themselves as "preeminently a language of power, not of protest...the ideological arrows have tended to fly largely in one direction, from the powerful to the weaker in society. The social history of maps...appears to have few genuinely popular, alternative, or subversive modes of expression" (300-301). Although the map's authority has been periodically challenged by those who read its claim to veracity as a disguised expression of the will to power, the voices of the challengers have often gone unheard; the map has engendered a language of protest without compromising its own language of power. By now giving voice to a trio of dissident groups who challenge the representational accuracy, the historical authenticity, and the political authority of the map, I shall demonstrate further that maps are ultimately neither copies nor semblances of reality but modes of discourse which reflect and articulate the ideologies of their makers.

(2) Challenging the Map

(i) The Feminist Challenge

Although explicitly authoritative in their mode of expression, maps may be read in ways which contest rather than confirm their discursive claims. An example of this contestatory reading is provided by feminist theorists/creative writers who view the ethnocentric tendencies of the map, its makers' choice to displace what they cannot accommodate, as an
analogue for the marginalization of women in patriarchal culture. "The map is not the territory," writes Canadian poet Betsy Warland in an ironic rejoinder to Korzybski, "when did we originate/are we a displaced civilization... our country/our bodies/edge/boundaries of viciousness: each country's conviction to colonize us". Warland's gesture of angry denial finds support in the theoretical position taken up by feminist theorists such as Hélène Cixous. Cixous equates male writing with 'marked' writing, the patriarchal discourse which authorizes itself by 'marking' the female voice as Other. Cixous' claim is that:

presque toute l'histoire de l'écriture se confond avec l'histoire de la raison dont elle a été à la fois l'effet, le soutien, et un des alibis privilégiés. Elle a été homogène à la tradition phallocentrique. Elle est même le phallocentrisme qui se regarde, qui jouit de lui-même et se félicite. (42)

To inscribe their own femininity, women must therefore break with this tradition and the rationale which nurtures it. The strategies characteristic of mapping: strict codification, definition, enclosure, exclusion, are precisely the strategies Cixous wishes to counter, for, in her opinion,

[il est] impossible de définir une pratique féminine de l'écriture, d'une impossibilité qui se maintiendra car on ne pourra jamais théoriser cette pratique, l'enfermer, la coder.... elle excédera toujours le discours qui régit le système phallocentrique; elle aura lieu ailleurs que dans les territoires subordonnées à la domination philosophique-théorique. (45)

The map operates in this sense as a dual paradigm for the phallocentric discourse which inscribes woman, and the rationalistic discourse which inscribes the land, as 'Other'. Predicated on the principle of the binary opposition, these two
mutually supportive discursive systems legitimize the subservience of woman as a 'logical' counterpart to the conquest of nature: woman, like the land, becomes an enslaved object of male representation. To inscribe their own subjecthood, suggests Cixous, women must challenge the paradigms informing patriarchal representation, displacing, undermining, and eventually discrediting the propositions put forward by the patriarchal system.

The connection between patriarchy and a teleological "language of proposition" in which "meaning, origin, and forming [are] posited as the limit of any attempt at clarification" (280-1) has been explored by Julia Kristeva. Kristeva claims that the structure of language, and the viability of the propositions it puts forward, depend on the "metaphysical solidarity" of the logos, which functions as both source (arche) and goal (telos) of linguistic activity. If the status of the logos is called into question, however, the structure it informs and the propositions it supports are undermined; if it is then identified as the locus of male authority, the homogenizing categories of patriarchal discourse (its meaning, origin, and forming, to retain Kristeva's terms) are subverted. Since the structure can no longer be perceived as unified, the propositions it encapsulates lose their authority; what remains, however, is not a total breakdown in signification (a lapse into the meaningless) but an opening-up of the field of signification (a newly recognized permissiveness which affords the opportunity for alternative
meanings). The strategy of displacement I have just outlined in simplified form here is counter-discursive; that is to say, it both subverts established or dominant discursive modes and provides the impetus for new or previously outlawed forms of expression. If displacement is regarded as a prerequisite for new, formerly suppressed or disallowed projections of self, women can be seen in this sense both as mapbreakers engaged in the dismantling of a patriarchal system of representation, and as mapmakers involved in the plotting of new coordinates for the articulation of knowledge and experience.

This dual notion of mapbreaking/mapmaking is perhaps most clearly demonstrated in the work of the American feminist theorist Alice Jardine. Jardine views the map as a patriarchal metaphor operating in tandem with the traditional devices of Western representation, mimesis and Cartesian dialectic. The crisis of modernity, however, argues Jardine, has brought with it "a figurative confusion" (88): the frame once held together by the "Big Dichotomies" has been damaged or dismantled; the status of mimetic representation discredited; the dialectic displaced. The clear lines on old patriarchal maps have become blurred or effaced; new configurations have emerged under the sign of "gynesis," a term defined by Jardine as "a new kind of

5 Cf. Richard Terdiman's definition of counter-discourse as a set of strategies which "relativize the authority and stability of a dominant system of utterances" (15-16). Note also Terdiman's conception of counter-discourse as a "fragmented mapping" of "the internal incoherence of the seemingly univocal and monumental institution of dominant discourse" (77).
writing on the woman's body, a map of new spaces yet to be explored, with 'woman' supplying the only direction" (52). By "woman," Jardine refers not to the collective state or status of womankind but to "a new rhetorical space in the era of post-representation" (48). The "woman-as-Other" paradigm has become outmoded, claims Jardine; "woman" has consequently inscribed herself as a "process intrinsic to the condition of modernity" (52). This process is essentially destabilizing; thus, while Jardine views gynesis as the gestural equivalent of "a mapping of possible new configurations of woman and modernity" (264), she makes it clear that the new maps, unlike the old, will not submit to rigid definition or uniformity of expression. So, although the project necessitates the transposition of "boundaries and spaces now tangled in a figurative confusion" (88), it also involves the transgression of boundaries and the traversal of new, previously unexplored territories.6

Cf. the notion of 'transgressive' writing put forward (via Barthes) by Don Anderson in the introduction to his edition of short fiction Australian Writing Now (Ringwood: Penguin, 1986). Anderson's remarks about contemporary writing in Australia are of wider relevance to the various contestatory voices of women, regional and ethnic writers seeking to dispute or subvert the dominant ideologies of the mainstream: "I would be happy if much of the writing in this volume were found to be contestatory: of dominant rhetorical and structural patterns in writing no less than of dominant social and political ideologies... [for] truly contemporary writing cuts across the doxa, cuts across received opinion. To subvert dominant literary structures and dominant linguistic and rhetorical patterns is also to subvert dominant ideologies."

(Anderson ix)
The notion of the boundary has had, and continues to have, far-reaching theoretical implications for feminists in the fields of philosophy, literature, history and social science. In her recent study of the interrelations between gender, culture, and fiction, Roberta Rubinstein draws a parallel between the development of human consciousness and the definition of a psychic geography whose "personal boundaries [are] mapped in relation to the emotional fields of other people" (5). Rubinstein goes on to distinguish between interpersonal and social boundaries, stressing the need for a redefinition of the boundaries of selfhood in patriarchal, ethnocentric societies where gender and/or ethnic status is muted by the dominant discourse. The social anthropologist Shirley Ardener also argues for a revision of the notion of the boundary in societies where men control and dominate space. Since the physical world is largely defined through social perceptions of it, says Ardener,

societies have generated their own rules, culturally determined, for making boundaries on the ground, and have divided the social into spheres, levels and territories with invisible fences and platforms to be scaled by abstract ladders and crossed by intangible bridges. (11-12)

But these "social maps" governing the structural relations between people in space do not necessarily correspond to the "ground rules" which govern the physical location of individuals in space; the problem is compounded in societies where space is conceptually controlled, socially ordered, and
physically dominated by men. Like Rubinstein, Ardener emphasizes that the creation and maintenance of boundaries is culturally determined; personal or "social" maps, therefore, are not only conceptual models; they are also cultural constructs whose representational, historical and political status depends on modes of cultural perception filtered through and articulated by language. Maps can thus be considered as metaphors for the organization, orientation and control of personal, social, or cultural experience which operate as gauges of cultural perception and therefore participate actively in the process of social change. The contributory role of spatial metaphors in the engineering of social change has been noted by the feminist critic Annette Kolodny. In *The Lay of the Land*, for example, she analyzes the complex interrelations between cultural perception, social construction, and linguistic transformation in the pioneer period of American history. The success of the first American settlers, argues Kolodny, "depended on the ability to master the land, transforming the virgin territories into something else — a farm, a village, a road, a canal, a railway, a mine, a factory, a city, and, finally, an urban nation" (7). Yet it also depended on the viability of cultural myths disseminated through a range of metaphors for transforming the wilderness. Mapping the new land, for instance, entailed both physical transformation and conceptual appropriation; similarly, in metaphors such as "the possession of the virgin
continent," the American settlers strove to gain and maintain control of their environment through the expression of a pastoral myth. The terms of the myth reinforced the patriarchal values of the culture: setting out to define, control and eventually "conquer" his territory, the "wilderness Adam" concurrently sought metaphors which would legitimize, and if possible glorify, his muscular endeavours. The land-as-woman was one such metaphor; the map, by corollary, operated as a metaphorical agency of male control which came at once to justify the domestication of the continent and to ensure the continuing domesticity of women. The transformative capacity of metaphor therefore became a means of celebrating the progressivist exploits of the male pioneer while negating the role of women in engineering social change.

I have suggested that several options are open to women in their challenge to the patriarchal authority invested in the map: they may choose to reject the map outright as a symbol of authority or as a mode of representation, or to accept the paradigm but alter its terms of reference, making the map, for example, a vehicle for the organisation and celebratory expression of female experience. The range of possible responses is indicated by the adaptability of key cartographic terms such as the boundary; for boundaries may be perceived as means of exclusion, symbolic devices for the marginalization of women in patriarchal culture, or as means of territorial delimitation which allow women to define their own space or to give shape to their own experience.
(ii) The Regionalist Challenge

A similar set of options is open to the regionalist, who may wish to discredit the national map or, alternatively, to realign it in accordance with the experience of his/her own culture group. Emily Toth has noted the link between the subversive and/or reinterpretative strategies of regionalism and those of feminism. Toth draws an analogy between regionalism and the female imagination: the woman writer, like the regional writer, tends to be perceived as peripheral to the mainstream of cultural activity. Perception is the key term here; for it is clear that one person's (or group's) margin may be perceived as another person's (or group's) centre and that, furthermore, perceptions of both margin and centre may alter radically over time.

The work of Downs and Stea, and Gould and White, on cognitive mapping procedures is particularly valuable to the study of the effect of perception on regional imbalance. Cognitive mapping, in Downs and Stea's formulation, refers to "those cognitive or mental abilities that enable us to collect, organize, store, recall, and manipulate information about the spatial environment" (6). A cognitive, or mental, map, is defined as "a person's organised representation of some part of the spatial environment...a cross section representing the world at one instant in time. It reflects the world as people believe it to be; it need not be correct. In fact, distortions

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are highly likely" (6). Gould and White demonstrate this capacity for distortion in their detailed analysis of the mental maps of a selected group of Canadian and American high-school students. "Outlying" regions are reduced, blurred, or excluded altogether, while "central" regions are enlarged, detailed and more clearly defined. Gould and White's studies lend weight to Yi-Fu Tuan's thesis that "human beings, individually or in groups, tend to perceive the world with 'self' as the centre" (30); they also indicate the extent to which both personally constructed and professionally manufactured maps are emotionally coloured. The scale of a mental map, for example, tends to be graded according to its level of emotional intensity rather than its degree of scientific accuracy. If mental maps inevitably distort the environment they conceptualize, they also simplify it, usually reducing it into a series of easily identifiable, often stereotypical, landmarks. But mental maps are not necessarily simple; indeed they may be highly complex, particularly in societies reliant on direct visual experience rather than on mediated graphic information. Usually, however, they are embodiments of specific cultural attitudes, and as often as not significant registers of cultural prejudice. To a greater extent than professionally made maps, which benefit from the greater accuracy provided by technical equipment, mental maps feature the hidden rules of cartography: silences, positional enhancements, and spatial hierarchies which, unchecked by the verificatory procedures of science, give full
rein to personal and cultural preferences. Mental maps are also closely aligned with, and sometimes directly expressive of, the notion of regionalism, which I shall define initially here as that set of attitudes, perceptions, circumstances and their emotional colorations which allow one (usually larger or more powerful) group to dominate other (usually smaller or less powerful) groups or, conversely, which enable one (or more) of these latter groups to identify itself. In the first instance, the derogatory term "regional" reinforces the cultural prerogative of the perceiver; in the second, "regionalism" becomes the means by which the perceiver strives to assert a localized identity. In both instances, the perceiver's mental map is characterized by the designation of boundaries; for the centrist, region denotes territory lying either outside or at the limits of his own prescribed boundaries; for the regionalist, it denotes personal or, more frequently, shared territory contained within boundaries which are usually more narrowly defined. But the function of the boundary for the regionalist, as for the feminist, is ambivalent: so while on the one hand boundaries may be perceived as necessary for the delimitation of private or collective experience, on the other they may be considered as strategies of containment which have enabled other, dominant culture groups to achieve and maintain control. In either case, however, regionalism has inescapable political implications, for the primary concern is often "not so much with place as with power; with perceived effectiveness, with lines of connection and authority - and not so much with
the nature of power as with the possession or placement of power. So place remains important but comes to exist as a metaphor of structure" (New 5). Hence, I would argue, the fascination of regional writers with the figure of the map; for the map is, after all, a metaphor of structure whose own lines of connection and authority are contained within a definite and apparently coherent framework. The notion of literary regionalism, then, cannot be defined solely by its expression of a range of responses to the particularity of place, but by its choice of spatial metaphors to evoke that particularity and by the structural properties of those metaphors as they interact with one another and within the overall structure of the text.8 The use of the map as metaphor, however, is inherently problematic: first, because maps contain and restrict, as well as organize and orient, space; and, second, because maps support the notion of a total, "closed" structure, a notion currently called into question by literary and historical theorists, social scientists and creative writers alike.9 So, if the "truly regional voice," as in New's opinion, is one that "declares an internal political alternative" (6), is it not also likely to be one that questions the totality of


the defining structure, the immobility of the designated centre, or even the coherence and completeness of the literary text? As notions of centre and periphery are redefined, "region" may therefore come to denote the semantic slippage between definitions of place rather than the circumscribed assertion of local identity. Furthermore, this slippage may be identified with the counter-discursive strategies which enact what Raymond Williams has called "an unlearning of the inherent dominative mode" (335). Thus, like that cluster of dissident or revisionary discursive positions taken up within feminism, the various alternatives put forward in the name of regionalism may be considered as "new configurations," rhetorical spaces which disrupt or discredit the notion of a "central" locus of authority.

(iii) The Ethnic Challenge

Another series of new configurations which have come to challenge the territorial imperative of the "centre" may be loosely bracketed under the heading "ethnicity". Ethnicity clearly means more than the expression of a distinctive ethnic identity. As the social anthropologist Michael Fischer has noted, there is something paradoxical about the notion of ethnicity: "[it] is something reinvented and reinterpreted in each generation by each individual and...is often something

quite puzzling to the individual, something over which he or she lacks control" (195). The unstable emotional component and shifting geographical perspective of ethnicity make it difficult to define clearly; as a result, the rhetorical space occupied by ethnicity, like those spaces occupied by feminism and regionalism, is frequently ambivalent. Ethnicity is more closely concerned with territorial than with cartographic principles: it refers to the expression of social power and to the relations between space and society rather than to the abstract representation of a geographical environment. The socially motivated, often politically manipulated, dimensions of the map indicate a connection, however, between the expression of ethnicity and the representation of ethnocentricity. The connection is, once again, by no means clear-cut. The ethnic should certainly not be equated with the ethnocentric: the former expresses a "vision, both ethical and future-oriented" (196), the latter a prejudice nurtured on myths of cultural superiority "justified" by a real or imagined past. Ethnic minority groups often consider, and dispute, ethno-

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11 Cf. Robert Sack's definition of territoriality as "a primary geographical expression of social power," in Human Territoriality: Its Theory and History. Cambridge: CUP, 1986: 5. Sack distinguishes between the "biological" view of territoriality as an aggressive instinct shared by humans with other animals eg. in Robert Ardrey's The Territorial Imperative (NY: Atheneum, 1966) and his own "social" view of territoriality as "a spatial strategy to affect, influence, or control resources and people by controlling area" (1). A similar approach to territoriality is taken in Guy Dubreuil and Gilbert Tarrab's Culture, territoire et aménagement (Montréal, Editions Georges le Pape, 1976).
centric maps as modes of hegemonic discourse; but they also define and designate their own territory in a gesture which can itself be perceived as ethnocentric. The geographical map may therefore function as a catalyst for ethnic dispute or as a representational medium for the expression of ethnic status. Usually, however, the expression of one or another form of ethnic territoriality involves a resistance to the perceived politics of cartographic representation. This resistance, as Michel de Certeau has pointed out, does not so much involve a challenge to the terms of cartographic discourse as an implied refusal to operate within them.\(^{12}\) In his discussion of the territorial principles of the Latin American Indians, de Certeau demonstrates that

> the designation of a locus proprius.. enables, the resistance to avoid being disseminated in the occupiers' power grid, to avoid being captured by the dominating, interpretive systems of discourse.. it maintains a difference rooted in an affiliation that is opaque and inaccessible to both violent appropriation and learned cooptation. It is the unspoken foundation of affirmations that have political meaning to the extent that they are based on a realization of coming from a different place.. on the part of those whom the omnipresent conquerors dominate. (229; my emphasis)

The same is also true of spatial representation in ethnic writing; for, like the feminist or regional writer, the ethnic writer may focus on the disruptive activity of mapbreaking or on the reconstitutive activity of mapmaking but is usually

\(^{12}\) Cf. Boelhower's definition of ethnic semiosis as a form of differential discourse which "holds its ground against the map of national circulation" (143).
involved to some extent in both; the reconstituted map has altered its terms of reference, not to avoid being subsumed within the dominant cartographic discourse but precisely to resist that avoidance. "Ethnicity," therefore, like "feminism" and "regionalism," may come to be considered as that set of rhetorical strategies which activates a slippage of meaning between prescribed (cartographical) definitions. The easy ethnocentric distinction between "our" territory and "theirs" is consequently blurred, indicating the fallacy of the neat rhetorical divisions inherent in cartographic discourse. This rhetorical blurring of geographical boundaries is best expressed by Edward Said:

It is perfectly possible to argue that some distinctive objects are made by the mind, and that these objects, while appearing to exist objectively, have only a fictional reality. A group of people living on a few acres of land will set up boundaries between their land and its immediate surroundings and the territory beyond, which they call 'the land of the barbarians'. In other words, this universal practice of designating in one's mind a familiar space which is 'ours' and an unfamiliar space beyond 'ours' which is 'theirs' is a way of making geographical distinctions that can be entirely arbitrary. The geographic boundaries accompany the social, ethnic and cultural ones in expected ways. Yet often the sense in which someone feels himself to be not-foreign is based on a very unrigorous idea of what is 'out there', beyond one's own territory. All kinds of suppositions, associations, and fictions appear to crowd the unfamiliar space outside one's own. (54)

The delineation of physical geography, argues Said, is complicated by the operation of "imaginative geography:" the representation of space, it would seem, owes as much to the subtlety of cultural perception as to the putative accuracy of
technical presentation. A modern map, of course, is not likely
to display the same errors as, say, a medieval one, but its
detailed representation of the physical environment is not
entirely free from the suppositions of imaginative geography. Maps, therefore, should presumably be measured on a continuum
between the "technical," which might include standard
topographical maps, computerized maps, and the like, and the
"imaginative," which is perhaps best exemplified in the various
"countries of the mind" and "landscapes of the imagination" of
creative writing.

Ethnic writing, as Eli Mandel defines it, is "a literature
existing at an interface of two cultures, a form concerned to
define itself, its voice, in the dialectic of self and other
and the duplicities of self-creation, transformation, and
identities" (274). The heightened sensitivity of ethnic
writers to the "duplicities of self-creation" makes them
suspicous of, and usually resistant to, the homogenizing
tendencies of "mainstream" cultures and/or "central"
governments. The map, I have suggested, can be seen as the
symbol of centralized political authority or as the expression
of a dominant cultural imperative. Ethnic writing can be
considered in this context to operate as a form of

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13 For a more detailed discussion of the workings of
imaginative geography, see Chapter 1, Part 2 of Said's
Orientalism (NY: Vintage, 1979) 49-72. Also, from a different
perspective, John L. Allen's essay "Lands of Myth, Waters of
Wonder: The Place of the Imagination in the History of
Geographical Exploration," in David Lowenthal, ed. Geography of
counter-discourse to the dominant cartographic discourse which implicitly or explicitly resists the map as a spatial paradigm of cultural imperialism. Madeleine Ouellette-Michalska has described the operations of the paradigm:

Une structure hégémonique centrale dispose des moyens d'imposer sa culture, ses modes d'être et de pensée. Cette structure, qui prend aussitôt figure de modèle à imiter, s'affirme comme le monde essentiel, l'unique instance de décision capable de décréter où et en quoi la périphérie sera différente de. (37)

By resisting the false essentialism which imposes difference, "the new configurations" of ethnicity, feminism and regionalism provide the rhetorical framework for a celebration of self-proclaimed difference, of the plural discourses which take place in areas other than those subordinated to "la domination philosophique-théorique" (Cixous 45).

(3) Fictionalizing the Map
(i) The Map as Literary Device

So far I have restricted myself to a series of general comments about the authoritative status of the map, its representational function, and the relevance of maps and mapping strategies to the "counterdiscursive" formations of feminism, regionalism and ethnicity; I would now like to look more closely at the specific workings of the map topos in literary texts.

Maps function as literary devices in three ways: as icons, as motifs, and as metaphors. The map as icon is usually situated at the frontispiece of the text, directing the
reader's attention towards the importance of geographical location in the text that follows, but also supplying the reader with a referential guide to the text. The map operates as a source of information but, more importantly, it challenges the reader to match his experience of the text with the "reality" represented by the map. The map, in this sense, supplies an organizational principle for the reading of the text: information gleaned from the text is referred back to the map for verification, so that the act of reading the text involves an alternation between verbal and visual codes. Maps in literary texts differ in this respect from landscapes. Like maps, landscapes are cultural images, but their function in literary texts is most often one of symbolic identification, whereas maps, more conceptual in design, invite the reader to consider, and in some cases to question, the duplicatory procedures of mimetic representation. Conventional maps persuade the reader to "go beyond the physical presence of ink on paper to the real-world referents of the symbols" (Muehrcke 319), a process of adjustment which often involves the recognition that maps differ from the reality they represent. Maps in literary texts highlight this process, and in some cases exacerbate this difference, by juxtaposing two sets of conventions: the verbal and the visual. The process of matching map to text, or text to map, involves the reader in a comparative activity which may exemplify flaws or discrepancies in the process of mimetic representation; for this reason, maps are prevalent in contemporary literature, especially in those
self-reflexive fictions which problematize the notion of mimesis or the referential function of language. The impossibility of exactitude in maps: the divergence between the images presented on the map and the 'reality' represented by the map, also holds appeal for writers of fantasy, who use the image-making capacity of the map as a metaphor for the creative imagination; and for writers operating in an ironic mode, who highlight the distinction between the appearance of the map and the reality it represents.

An early example of a writer combining fantasy with ironic distance is Jonathan Swift. Swift's maps in *Gulliver's Travels*...
Fig. 6
The Gulliverian Hemisphere, after Moll's
*New and Correct Map of the Whole World*, 1719
are a deliberately incongruous mixture of the real and the imaginary: his fictitious islands are charted with scientific precision, accentuating gaps in contemporary geographic knowledge, and embellished with irrelevant detail, poking fun at the visual extravagances of contemporary cartography. In his mockery of the pretentions of the New Science, Swift takes particular aim at cartographers such as Hermann Moll, who, in 1719, less than ten years before the publication of *Gulliver's Travels*, had presumed to produce "A New and Correct Map of the Whole World." Ironic reflections on the nature and scope of geographic knowledge, Swift's maps also testify to the power of his imagination; in this way, they serve at once to deride the conjectural worlds of cartography and to celebrate the invented worlds of fiction.

Another writer fascinated by maps, yet wary of their claims, is Joseph Conrad. In *Nostromo*, Conrad uses the map to comment ironically on the geopolitical tensions of an invented Latin American state, Costaguana; and in *Heart of Darkness*, he demonstrates the insidious appeal of the propaganda map. Waiting for his interview by the trading company which will eventually send him into the innermost reaches of the Dark Continent, Marlow beholds

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a large shining map, marked with all the colours of a rainbow. There was a vast amount of red - good to see at any time, because one knows that some real work is done in there, a deuce of a lot of blue, a little green, smears of orange, and, on the East Coast, a purple patch, to show where the jolly pioneers of progress drink the jolly lager-beer. (55)

Ensnared by the size and intensity of the map, Marlow accepts and reconfirms its blatant imperial prejudice. Yet if the map is undeniably powerful as a symbol of political authority, it is ineffective as a referential guide. Neither the map nor the navigation manual, Marlow's two main guides as he steers a course for the Inner Station, is of much help to him: the first registers a change from "blank space" to "darkness" (52); the second a switch from a code he can understand (navigational jargon) to one he cannot (the cryptic annotations to the manual, which turn out to have been written in Russian). The map and the manual are both codified systems, but in neither case can Marlow crack the code; the map duly functions as a motif supporting the novel's central theme of hidden truth.

In a later novel which draws extensively on Heart of Darkness, James Dickey's Deliverance, the map functions as a motif supporting the theme of design. When the protagonist leaves his job (as a graphic designer) to embark on a challenging journey into the interior, he believes that he has "come out of the map." But the holiday he had "designed" fails
to meet the definite standards required of it; the trip goes out of control, and he is lucky to escape with his life. The controlled abstractions of the map are shown in the process to be no match for the unpredictable events of the "real" world.

If Swift exploits the map as icon, and Conrad and Dickey the map as motif, all three implicitly use the map as metaphor. Maps are frequently used as metaphors in literary texts, usually of structure (arrangement, containment) or of control (organization, coercion). Some of the best examples are provided in the work of the nineteenth century novelist Jules Verne, whose *Voyages extraordinaires* set out to define, enclose and control a whole world. Cyrus Smith's expedition in *L'Ile mystérieuse* is a microcosm of Verne's fictional project: cast away on a remote South Pacific island, Smith and his followers proceed to explore, map, and transform it. Their map, however, does not merely provide a means of orientation around the island, but a prerequisite for the colonization of the island. Geographical information is turned to political ends: the map of the newly-named Lincoln Island functions as a metaphor of control, where control entails appropriation of territory, development of a hierarchical system of government, domestication of nature, establishment of a communications network, and all the other trappings of a colonial régime. As the group's scribe (and cartographer) Pencroff enthuses:

Nous ferons de cette île une petite Amérique! Nous y bâtirons des villas, nous y établirons des chemins de fer, nous y installerons des télégraphes, et un beau jour, quand elle sera bien transformée, bien aménagée, bien civilisée, nous irons l'offrir au gouvernement de l'Union. (139-40)
The map can also be considered as a metaphor of structure; the colonizers' geometrification of their environment thus sheds light on the meticulous structural organization of the text and on the larger, "comprehensive" schema of the *Voyages extraordinaires*. Verne's fiction, like his geography, operates on the principles of classification and conquest, the map's "technology of possession" (McClintock 151) enabling it not merely to describe the environment but to inscribe upon it the cultural imperative of colonialist expansionism.15

Verne is not alone in his use of the map to control and legitimize his fictional enterprise. Consider one of William Faulkner's Yoknapatawpha County maps, for example, significantly inscribed with the signature: "William Faulkner, sole owner and proprietor;" or Walter de la Mare, tongue-in-cheek, weary of "Greenwich time and terrestrial latitudes," who imagines

> how easy to take pencil and brush and idly map out the place where one would be. No need to be specific; no call to give it even a name. It would be quite unnecessary even to write a book about it. It would fetch not forty-four farthings in open auction. It would be only a poor thing, but it would be one's very own. (347)

But the map is not just a metaphor of artistic self-appropriation; it is also one of internal artistic

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15 See Karen McClintock's essay in *South Atlantic Quarterly* 87.1 (1988); also the concluding section of Jean Chesneaux's *Une Lecture politique de Jules Verne* (Paris: Maspéro, 1966).
Miss Joanna Burden's, where Christmas was killed.
Rev. Raymond Nightingale, where Christmas was killed.
Miss Joanna Burden's, where Christmas was killed.
Lena Grove's child was born.
Church where Thomas Sutpen rode fast to.
COURTHOUSE where Judge Drake testified, and
Confederate Monument which Benjy had to pass on his LEFT side.
Sawmill where Byron Bunch first saw Lena Grove.
Miss Rosa Coldfield.
To Mottstown, where Jason Compson lost his niece's trail, and where
Anse Bundren and his sons had to go in order to reach Jefferson.
organization. Thus, as Alan Sillitoe explains,

just as a general needs maps upon which to plan his campaign or fight his battles, so an author requires them for his novels and stories, even if they exist only in memory, or in his imagination...it is better to get them down in black and white, better still in many colours... for they can be just as much a part of the notes for a novel as those key phrases and paragraphs with which you prepare the ground for one. (686)

The consultation or invention of maps therefore becomes for Sillitoe "a stabilizing factor giving play to both rigidity and fantasy... a way of fixing the mind, and at the same time recognizing no limits to the prison in which it seem[s] that one [has] been born" (689). By guiding and shaping the production of fiction, claims Sillitoe, the map operates both as a visual complement to the written text and as a prerequisite for the writing of the text.

Many twentieth-century writers might agree with Sillitoe's technical measures but not with his fictional principles; for the map in twentieth-century fiction has tended to function as a metaphor of the appearance rather than the exercise of control. I have already suggested that the map may operate as a powerful symbol of political control while remaining an inadequate referential guide. Its inaccuracies and lacunae, moreover, may expose ideological inconsistencies in the controlling agency, so that the map's attempt to locate and orient the individual in the real world is reidentified as a disguised form of political manipulation. It is one thing, however, to
reveal the map as a false guide, and another to replace it. The novels of Kafka and Robbe-Grillet provide different examples of a codified textual system which appears either to have no key at all or any number of false keys. Scanning the country but failing to comprehend it, Kafka's land surveyor dramatizes this hermeneutic dilemma. So too does Jacques Revel, the ironically named protagonist of Michel Butor's novel *L'Emploi du Temps*, who, having bought a map to orient himself in the unfamiliar surroundings of a Northern English town, discovers its geometric representation of space wholly inadequate to the task of finding out what kind of place it really is:

Certes, dans cette feuille de papier couverte de traits d'encre de cinq couleurs, les centimètres carrés liés dans ma mémoire à des bâtiments perçus, à des heures, à des aventures, se sont multipliés, ont envahi de réalité un domaine de plus en plus vaste, mais il reste d'immenses lacunes, d'immenses trous dans cet espace, où les inscriptions restent lettre morte, où les lignes ne font apparaître aucune image, où les rues demeurent la notion la plus vague de 'rues de Bleston', sans rien qui puisse les particulariser. (104)

Confused and exasperated, Revel burns his map, only to replace it with his increasingly convoluted diary, which, like the map, provides a means of structuring his experience. Beginning as a rambling "journal intime," the diary proves no more useful than the map, but once Revel realizes that the self cannot be fixed in time or space, the diary is modified to become a kind of relief map of the self in time; it is consequently accepted as an ongoing process rather than a means of eventual access to the "truth." Butor's use of the map as metaphor suggests that
he considers writing to be an inconclusive activity, an attempt at control but, at the same time, a revelation of the impossibility of total control. So the map as metaphor is not rejected out of hand, but mobilized, reformulated, accommodated to perceptual inconstancy and temporal flux. It resembles but does not equal reality: the divergence produces anxiety, but it may also create the potential for transformation.

A contemporary writer who turns the transformative potential of the map as metaphor to his advantage is the Guyanese novelist Wilson Harris. A trained surveyor, Harris is well versed in cartographic principles and procedures. In his fiction, however, maps are used primarily as metaphors. Harris distinguishes between the map as a paradigm of conquest and as a process of reformulation. In the first instance, maps are monolithic structures which preclude communication by representing the one-sided view of conquistadorial cultures; in the second, they acquire further, unforeseen dimensions which link different, apparently incompatible cultures in "the womb of space" (137). If the map is perceived as an imaginative construct rather than as a mirror of cultural prejudice, it can serve as a metaphorical device for the interlinkage of cultures; thus, the narrator of the novella Palace of the Peacock sees the map of the Guyanese savannahs as a dream which first confirms, then liberates him from, his cultural presuppositions. Here is the first stage:
The map of the savannahs was a dream. The names Brazil and Guyana were colonial conventions I had known from childhood. I clung to them now as to a curious necessary stone and footing, even in my dream, the ground I knew I must not relinquish...I could not help cherishing my symbolic map...I saw this kingdom of man turned into a colony and battleground of spirit, a priceless tempting jewel I dreamed I possessed. (24)

And here is the second:

One had an intuitive feeling that the savannahs - though empty - were crowded. A metaphysical outline dwelt everywhere filling in blocks where spaces stood and without this one would never have perceived the curious statement of completion and perfection. The work was truly finished but no one would have known it or seen it or followed it without a trusting kinship and contagion. (l11)

Harris substitutes a unifying metaphysical construct for a divisive cultural one: the narrator is "free[d] from material restraint and possession" (108) by recognizing that the map need not necessarily operate as a symbol of self-serving authority, but may alternatively embody the desire for cultural interchange. Since the map is inevitably filtered through the perceptions of its makers, it may be remade if it is perceived in a new light or from a different angle. Thus Harris, like Butor, does not simply reject the map as metaphor but insists that, with perceptual adjustment, it may be considered a metaphor of reconstitution rather than one of preservation.

Not all writers, needless to say, are as optimistic as Harris about the possibility of transforming the map. For the New Zealand writer Janet Frame, for example, maps are metaphors of claustrophobic containment which designate societies whose
Procrustean distinctions between the "normal" and the "abnormal" thinly disguise social, racial, and class prejudices. In the novel *Scented Gardens for the Blind*, for example, asylum inmate Vera Glace constructs an elaborate mental map which reflects both her desire for order and her fear of restriction. Thus, while she wishes that "the map of [her] room were in numbered segments which would stay pinned and numbered" (17), she detests the facts and figures of her psychiatrist Dr. Clapper and the "standard" definitions provided by dictionaries, encyclopedias and other acknowledged sources of "factual" information. For Vera, the map is a schizophrenic structure which provides an illusion of order but also encourages, and itself symbolizes, the narrowly dualistic conception of personal and social relationships which allows people like Dr. Clapper to group "the deaf, dumb, blind, crippled, mentally ill in one mass in order to 'deal with' them, for we must 'deal with' these vast surfaces of strangeness which demand all our lives a protective varnish of sympathy" (14).

With similar emphasis, the Somali writer Nuruddin Farah writes of maps as insidious mechanisms justifying the dispossession of minority peoples. The *de facto* boundaries, generic definitions and designated no man's lands of geopolitical maps are used as metaphors for the divided
loyalties of those involved in the Horn of Africa war. The following conversation between the protagonist Askar and his uncle/mentor Hilaal is worth quoting at length because it brings into focus many of the cartographic issues I have previously discussed:

Hilaal: Do you carve out of your soul the invented truth of the maps you draw? Or does the daily truth match, for you, the reality you draw and the maps others draw?

Askar: Sometimes I identify a truth in the maps which I draw. When I identify this truth, I label it as such.. I hope, as dreamers do, that the dreamt dream will match the dreamt reality - that is, the invented truth of one's own imagination. My maps invent nothing. They copy a given reality, they map out the roads a dreamer has walked, they identify a notional truth.

Hilaal: The question is, does truth change? Or do we?.. Better still, who or what is more important, the truth or its finder? You look at a map, of the British colonies in Africa, say...now compare the situation today with its ghostly past and someone may think that a great deal of change has taken place and that names of a number of countries have been altered to accommodate the nationalist wishes of the people of those areas. But has the more basic truth undergone a change? Or have we?.. There is truth in maps. The Ogaden, as Somali, is truth. To the Ethiopian mapmaker, the Ogaden, as Somali, is untruth. (216-8)

Farah's dramatization of the politics of cartography draws attention to the map's problematic status as metaphor. Whether maps identify a "notional truth," and, if so, whether that truth is absolute or approximate, socially constructed or personally intuited, are issues I aim to deal with more fully in the following chapters. For the moment, let me leave the final illustration of the equivocal nature of cartographic
representation, the palimpsestic operation of the map as a superimposition of one, contingent, form of "reality" upon another, and the dialectical interaction between mapmaker and mapreader in the production of meaning, to another writer particularly sensitive to the politics of cartography: South Africa's André Brink. For Brink,

the writer is not concerned only with 'reproducing' the real. What he does is to perceive, below the lines of the map he draws, the contours of another world, somehow a more 'essential' world. And from the interaction between the land as he perceives it to be, and the land as he knows it can be, someone from outside, the 'reader' of the map, watches, and aids, the emergence of the meaning of the map. (169)

(ii) Principles for a Literary Cartography

Despite the prevalence of maps in contemporary literary texts, there has been little attempt on the part of critics or theorists to establish principles for a literary cartography. This chapter has gone some way towards compensating for the deficiency: first, by considering the map as a representational construct (or model), an historical document, and a geopolitical claim; second, by outlining theoretical counterarguments to strategies involved or implied in the cartographic process; and third, by illustrating the map's function as icon, motif and metaphor in literary texts. The practice of literary cartography can therefore be based on the definition, connotation and literary function of maps; it also proceeds from a distinction between maps and other spatial
metaphors or paradigms; for if a map is not equal to the territory it represents, neither is it equal to a landscape. The principles of literary cartography, like those of landscape theory, are fundamentally concerned with the process of representation; but whereas the symbolic representation of landscapes in literature raises the question of how the land is perceived, the metaphoric function of maps in literature also addresses the issue of how the land is controlled. Like maps, landscapes are culturally determined and susceptible to political manipulation; maps, however, draw more immediate attention than landscapes to their status, function and implication as power-structures. Thus, literary cartography also involves not only the function of maps in literary texts but also the operations of a series of territorial strategies implicitly or explicitly associated with maps. Some of these strategies are beneficial to their users, as in the attempt to order, direct and articulate personal, social or cultural experience; others involve power-relations which serve to reinforce existing divisions within society or to exacerbate cultural prejudices, as in the attempt to enclose, restrict or wilfully control experience. The function of maps and mapping strategies in literary texts is therefore frequently ambivalent: maps may be simultaneously perceived as useful tools and as dangerous weapons. Furthermore, maps may either facilitate the relation between, or exacerbate the distinction between, the real and the represented world. Since, like literary texts, maps are conventional systems of representation,
they may be used as paradigms for the investigation of the procedures and, in many cases, the ontological and epistemological problematics, of mimesis. For this reason, maps often feature in self-reflexive texts; they also tend to feature in texts by feminist writers anxious to liberate themselves from, or to revise the assumptions behind, patriarchal representation; by regional writers critical of representations which proclaim or justify a form of cultural centrism; and by ethnic writers resistant to or avoiding circumscription within the homogenizing discourse of the "mainstream." The connection between spatial perception, graphic representation and the social or cultural construction of gender, region and ethnicity make maps useful paradigms for the critical investigation of forms of ideological foreclosure. For associated reasons, which I shall discuss at greater length in later chapters, maps are prevalent in post-colonial literatures, often as symbols of imposed political authority or as metaphors for territorial dispossession. The study of literary cartography is therefore likely to focus on texts which challenge or revise established literary canons and self-acknowledging cultural mainstreams. The tendency towards an ironic or parodic usage of the map in literary texts further indicates the utility of maps as symbolic targets of social critique or as vehicles for revisionist views. For literary cartography is as concerned with the politics of representation as with its semantics: it invites a consideration of the political implications of the map's claim to veracity as a
function of the literary text and as a representation of the relation between the literary text and wider cultural institutions. Because of its interdisciplinary nature, literary cartography demands an approach to the literary text which takes into account comparative theories and cross-cultural perspectives as well as the specific relations between literature, society and history. The map's function as a metaphor of structure suggests that reconstitutive semiotic analyses and deconstructive post-structuralist practices may serve as useful methodological tools in the identification and assessment of maps and mapping strategies in literary texts.

I would suggest, then, that literary cartography be founded on the following principles:

1. basic concepts of the map; definition of theoretical positions, with particular reference to theories of spatial representation.

2. discussion of the historical and political significance of the map; arguments and counterarguments relevant to the strategic uses of mapping, with reference to theories of territoriality and marginality.

3. delineation of the map's function within the literary text; exemplification of these functions and discussion of their syntagmatic (internal) and paradigmatic (external) operations.

4. analysis of the map topos in different literatures, with particular reference to literatures or literary forms considered to be marginal; evolution and contemporary manifestations of the map topos in these literatures.

My own focus is on contemporary manifestations of the map topos in Canadian and Australian fiction. Why I have chosen texts
from these particular geographical areas, from this period, and in this genre, will become clear in the next chapter.
In the Canadian imagination, when people disappear off the map, they're most likely to show up in Australia.

(Jack Hodgins)
"There is a recognizable profile of Dominions' literature at present in existence, in spite of contradictions and variations, and ... more may be discovered about both Canadian and Australian letters when they are compared than when they are studied in isolation" (viii). The words are John Matthews's, the year 1962. But despite Matthews's optimism, Canadian-Australian studies have not developed as he might have wished. The signs are there: in recently established journals such as Australian-Canadian Studies and Australian and New Zealand Studies in Canada, in Gillian Whitlock and Russell McDougall's Australian and Canadian Literatures in English: Comparative Perspectives (1986), and in special editions of journals such as Ariel and World Literature Written in English devoted to the Canadian-Australian comparison. But these efforts, though increasing, remain somewhat isolated: comparative literary studies in Canada and Australia at present, it would seem, converge in the interdisciplinary pursuit of literary theory rather than the cross-cultural comparison of national literatures. The reluctance on the part of Canadians to promote comparisons with their Australian counterparts is perhaps understandable; after all, they have had enough problems deciding whether or not the comparison of their own English and French writing is a viable, or indeed a desirable, concern. Feelings remain mixed; as Philip Stratford notes:

Comparatists of Canadian subjects are themselves condemned to maintain a paradoxical duality. Blinded by proximity to their subject, swayed by politics and
history, hamstrung by an inevitable
natural, linguistic and cultural
affiliation to one of the two camps, they
must neither unify, nor divide. (138)

The reticence, or even the refusal, of literary institutions in
Canada to engage in comparative research, and the relative
scarcity of comparative essays in Canadian journals, would seem
to confirm the predicament outlined by Stratford. Yet all is
not lost; in one of the best collections of essays to date on
Canadian writing, E.D. Blodgett firmly defends his comparatist
perspective. "I have written these essays," says Blodgett,
"from a position that assumes, despite the fundamental
differences in cultural ideologies, that Canada endures in a
polysemous, polyvalent fashion" (9). Joseph Pivato
goes further; arguing for the inclusion of ethnic writing in
Canadian literary studies, he claims that "in their imaginative
reconstruction of Canadian society as an ethnic mosaic, writers
have concrete ways of straddling the barriers of time, space
and culture" (32). Pivato's rhetoric is warming, but
unrealistic; for the ability of writers in Canada and elsewhere
to 'straddle barriers of time, space and culture' depends to
some extent on an historically specific politics of cultural
production. A better position, perhaps, is Blodgett's: the
Canadian literatures, he claims, exist in a metonymic rather
than a metaphorical relationship to one another which enables
them to be compared with one another without assumptions of
homogeneity. Blodgett's call for an appreciation of the
plurality of Canadian writing is timely, particularly since
literary and cultural critics in Canada, above all in Québec, have tended to overlook "minor" cultural differences in their search to define a national consciousness. It would no doubt be unfair to blame the critics for what has also been an obsession of the creative writers; but in any case, the increasingly cosmopolitan tendencies of Canadian writing have problematized such questions as "what is Canadian about Canadian literature?", and many contemporary writers seem more interested in the promulgation of social difference or cultural diversity than in the pursuit of MacLennanesque allegories of national identity.

It is as well here to dispel a common misconception about comparative literature. Comparatists are not syncretists: that they choose to outline similarities between works deriving from different cultures or disciplines, or written in different languages, does not imply the erasure or compromise of their differences. Pivato's assumption is symptomatic: "In Comparative Literature, all writing is perceived as being an essential unity, a form of human expression like music, dance or painting" (32). This is simply untrue: comparatists inquire into the relations between different discursive modes, but it is doubtful whether many would agree on the "essential unity" of writing. Moreover, the recent impact of post-structuralist theory on comparative literary studies has resulted in a wide dismissal of this form of false essentialism, so that even where a more "traditionalist" position is maintained, as, for example, in the comparison
between two texts written in different languages, the comparatist is more likely to move *between* these texts than to reconcile or unify them.

This brings me back to the problem of the Canadian-Australian comparison and, specifically, to a recent essay on the subject, Kateryna Arthur's "Between Literatures: Canada and Australia" (*Ariel*, 1988). Drawing on the theory of Deleuze and Guattari, Arthur argues that "Australia and Canada can ... be seen disjunctively as not only between literatures and cultures, not simply as international, but as transnational" (10). Both literature and criticism in Canada and Australia, claims Arthur, have been "impeded by the nationalistic-antinationalistic debate" (9); what is needed, she suggests, is a model which "allows the schizoid nature of each country's vision of itself to be redefined as a source of creative power rather than to be seen as a source of insecurity" (9). Arthur does not seek to disabuse herself of myths and conventions of national identity but rather to demonstrate their mobility; what emerges is not a set of unified (or unifying) concepts but, on the contrary, a series of shifting kaleidoscopic patterns. Although Arthur's argument for a "transnational mixing of literatures" is appealing, she falls short of establishing a methodology for the effective comparison of these literatures. Her emphasis on the theoretical diverts her from the social and historical factors which have contributed to the development of the Canadian and Australian literatures. Thus, while she points out that "white Canadians and Australians
were linguistically dispossessed by the fact of their migration and placed into situations where self-definition, whether personal or national, was difficult to achieve" (4), she prefers to discuss the broader theoretical issue of linguistic displacement rather than the specific socio-historic issue of how the settlers came to terms with their new environment, how they attempted to find a language compatible with their perceptions, and how literature came, at least indirectly, to reshape that language and those perceptions. For contemporary writing in Canada and Australia is, after all, as much a response to previous cultural perceptions and preconceptions deriving from a common, if differently transmitted and received, colonial inheritance, as it is a response to the (meta)linguistic manifestations of "paternity, genealogy and authority" (4). It is certainly true that the more experimental forms of contemporary writing in Canada and Australia resist "encompassing structures with their built-in paths, chronologies and territories in favour of more random and fragmented units which may or may not yield larger patterns" (7). But even the most destructive of the new "mapbreakers" is also to some extent a "mapmaker;" the new configuration he or she produces, however random and discrete it may appear, is still a construct of some sort. What I am suggesting here is: first, that the call for a transnational mixing of literatures is itself a response to a set of specific historical conditions as well as the recognition of a need for broader theoretical principles; and, second, that the nature of
this response is not unlimited: there must, in other words, always be some grounds for comparison.¹

Having said this, what are the grounds for comparison between Canadian and Australian writing? The most immediate would appear to be the possibility of considering the Canadian and Australian literatures as related forms of post-colonial writing. A generalized distinction can be made here between transported and transplanted colonial cultures: in Canada and Australia, as opposed to India or Africa, the colonizers' early task consisted not so much in the imposition of one culture upon another as in the adaptation of the "parent" culture to the new land.² The new settlers' attempts to accommodate themselves to an unfamiliar, often harsh environment, allied to the struggle to free themselves from colonial preconceptions about the new land, are reflected in much of the early, and some of the later, literature from both countries; human responses to the land became, and until recently have probably remained, the major theme of Canadian and Australian writing. The discrepancy between an imported colonial vocabulary and a land too large (Canada) and/or altogether too strange (Australia) for that vocabulary can be discerned in a great deal of nineteenth, and some twentieth-century writing. As writers began to disabuse themselves of colonial preconceptions, however, they applied themselves to the task of finding a language capable of describing and, increasingly, of

² For a more detailed description of these differences, see W.H. New, Among Worlds (Erin, Ont: Press Porcepic, 1975).
mythologizing the land. Social factors lent weight to the task: numerous articles and full-length works have been written on the influence of the Calvinist work-ethic on the Canadian rural romance, of Jansenist moral strictures on the Québec roman du terroir, and of popular nationalist sentiment on the bush ballads and yarns of turn-of-the-century Australia. Other scholarly work, too substantial for me to review here, has been done on individual Canadian and Australian writers' responses to the land, and on the social contexts for those responses, while several studies have been devoted to the complex relations between social change, environmental perception and literary development in the two countries. In one of these studies, W.H. New demonstrates that, as the Canadian settlers moved west, they also began to "articulate west:" the history of Canadian writing can therefore be charted in the ambivalent relationship between geographical (and social) expansion and mythological expression. Writing in Québec, on the other hand, traditionally less individualistic or mobile than its Anglo-Canadian counterpart, has frequently been characterized by the tendency towards claustrophobia. Patricia Smart expresses the distinction well:

L'espace géographique de la littérature traditionnelle du Québec, enfermé et

diminué, est perçu comme une version avilie de l'immense canevas géographique occupé par la Nouvelle France avant la Conquête. L'espace dans la littérature canadienne-anglaise est ouvert, éclectique et souvent déroutant dans sa disparité régionale: c'est un espace qui permet l'exploration et l'expansion. (34)

Australian literature might be considered to combine these two spatial paradigms: from the bush settings of Lawson and Furphy to the metaphysical landscapes of White and Stow, the "space" of Australian writing is at once claustrophobic in its perceived resistance towards the crowded urban fringes and agoraphobic in its fear of, yet compulsion towards, the vast, open interior.

How useful are these generalizations? They serve perhaps as a point of departure, but fail to account for complex historical, perceptual and linguistic changes within each literary tradition; moreover, they tend to gloss over differences between philosophical notions of space, socio-cultural notions of landscape, and linguistic notions of metaphor and structure. One way, perhaps, of avoiding the potential for confusion is to focus on a specific spatial paradigm; I have chosen the map, not just because maps feature frequently in Canadian and Australian writing but because they are themselves paradigmatic structures. Landscapes express a vision of the land; maps conceptualize, codify and regulate that vision. Thus, if landscapes can be considered as vehicles of artistic expression, maps are better considered as paradigms of artistic control. A further distinction can be made between
the history of symbolic representation (landscape) and that of geographical exploration (maps). The prevalence of the map topos in Canadian and Australian writing owes much to the close relation in both countries between historical development and geographical discovery. Some of their explorers and navigators have attained legendary status: Cartier and Champlain in Québec, Mackenzie and Vancouver in Western Canada, Cook and Sturt in Australia, are all cultural icons whose exploits (and journals) have provided rich material for Canadian and Australian writers. The popularity of these men owes more to their adventures than to their maps or charts. In their respective studies *Men and Meridians* and *The Mapping of Australia*, historians of cartography Don Thomson and R.V. Tooley set out to redress this imbalance.

Thomson's massive study charts the history of surveying and mapping in Canada from the early voyages of Cartier and Cabot to the sophisticated geodetic surveys of the present day. The earliest maps of Canada, he demonstrates, were almost exclusively French in character. The maps and surveys of French cartographers supported a seigneurial system of land tenure, so that surveying the land was primarily perceived as a prerequisite for settling it. The celebrated goals of the great navigators and explorers (the Northwest Passage, the Western Sea etc.) should be seen in this context, alongside the
Fig. 8

New France, Champlain, 1632
more modest domestic and commercial objectives of settlement and expansion. Mapping the country and charting its coastlines were not, after all, the business of a select group of glory-seeking individuals, but the combined efforts of explorers, navigators and surveying teams intent on developing the country's resources. The preface to Bouchette's *Topographical Description of the Provinces of Lower Canada* (1815) is instructive:

> The interior of Lower Canada being so little known beyond the limits of the province, a belief that a detailed account of it would not only be useful in shewing its present state, but by bringing it under more general notice, might possibly assist in the development of its vast resources, has led to the construction of a topographical map upon a large scale and to the publication of the following Book to illustrate the same more fully.

As in Europe, maps in Canada became a prerequisite for commercial expansion: the drive west, symbolized by Mackenzie's expeditions in the eighteenth century, was thus geographically oriented but economically motivated. The role of the seventeenth/eighteenth-century explorer or navigator was taken over by the nineteenth-century land surveyor, "harbinger of the inevitable transformation of a land and its people" (2). Increasing immigration necessitated the allocation of territory, the development of communications networks, and the relocation of indigenous lands; nineteenth-century surveys can be seen in this context as indispensable agents of the colonizing process, by assisting policies of territorial negotiation, appropriation and expansion.
In Australia, the history of mapping and surveying took a different course. As R.V. Tooley has pointed out, Australia holds a unique place in the history of cartography by being imagined before it was discovered. Moreover, the fabled southern land of Marco Polo was only partially dispelled by the discoveries of Dampier and Tasman; well into the eighteenth century, rumours persisted of a kingdom of gold whose discoverers, prophesied Emmanuel Bowen in 1747, "[would] become possessed of territories as rich and fruitful as any that [had] hitherto been found out" (Tooley ix). The extraordinary maps of seventeenth and eighteenth century cartographers of the French School who, unlike their Dutch counterparts, were unwilling to leave blanks for unexplored regions and attempted instead to fill their gaps with (often wild) conjecture and "logical" extension, contributed to prevailing myths of Terra Australis Incognita. Thus, it was possible for the seventeenth century cartographer Sanson to produce a world map (1651) which

![Fig. 9 Detail from Sanson's Map of the World, 1720](image-url)
charted the western and southern coasts of Australia with reasonable accuracy, but supplemented an entirely imaginary outline of the northern coast. Nicolosi, in the late seventeenth century, went one better, contriving to show two northern coasts of Australia on the same map, while d'Anville imaginatively reconstructed the coasts of New Guinea, Australia, Tasmania, and the eastern Terre de Quiros (named after the Spanish navigator) into one uninterrupted landmass. The voyages of Cook and, later, of Flinders and King, were to eradicate these egregious errors, but meanwhile the locus of conjecture had shifted from the coastline to the vast, still largely unexplored, interior. Sturt, Burke and Wills, Eyre, and Leichhardt proceeded to take over where Tasman and Cook had left off; but while their discoveries were to change the face of the continent, they were paradoxically to reinforce rather than dispel popular myths of the Great Unknown. Unlike Canada, where the interior was cold and harsh, possibly threatening but potentially habitable, the Australian desert-interior took on the aura of an uninhabitable terrain accessible only to the imagination. The Canadian reality of progressivist expansion found its counterimage in an Australian myth of the Timeless Land; so, whereas cartographic achievements in Canada tended to supplement a self-fulfilling economic programme, in Australia they fuelled an imaginary desire for self-fulfilment.  

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4 Cf. Ross Gibson; also the essays in P.R. Eaden and F.H. Mares, eds. *Mapped but Not Known: The Australian*
distinction between cartography as an efficient colonizing practice (Canada) and as a projection of wish-fulfilment, or, in the case of failed expeditions such as Leichhardt's, as a denotation of the failure to achieve it (Australia), is of crucial importance in any consideration of the evolution of the map topos in their respective literatures.

In her study *The Wacousta Syndrome*, Gaile McGregor describes the map as "probably the iconic artifact in the Canadian's conceptual vocabulary" (350). Maps, she says, provide us with "a conceptual tool which will allow us to deal with, indeed, literally to construct, a phenomenal world while simultaneously dissociating ourselves from it" (352). She accordingly notes the prevalence of "anthropocentric allegory" in Canadian literature, in which the individual is placed within some larger scheme which will allow him to orient himself in his newfound world. McGregor's argument is undermined, however, by her taste for the general ("the Canadian," "Canadian literature"), which diverts her from the relative infrequency of the map topos in early Canadian writing and glosses over the considerable range of functions it has served in the history of the Canadian literatures. A better indication is given by W.H. New, when he suggests that

it had been one of the tasks of the [Canadian] writers of the first half of the twentieth century ... to develop an artistic language out of the real landscapes through which they moved; for the writers who developed or were recognized in the subsequent twenty years ... a major task was to explore the

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landscape that is language itself, for the purposes of freeing the imagination from representational strictures and affirming the compatibility of spiritual (visionary) and political (empirical) goals. (xxiv)

While New is referring here to the fictionalized description or symbolic presentation of landscape rather than to the utilisation of the map as a specific motif or metaphor, the development he traces allows us to visualize the emergence of the map topos in Canadian writing as a function of the increasingly self-reflexive text. Nineteenth-century writers in Canada were mainly concerned with the discrepancy between conventional and observed landscapes (Moodie) or with the construction of ideologies of agrarian development (Gérin-Lajoie), and early to mid twentieth-century writers provided ironic rejoinders to these earlier concerns or mythicized reworkings of them (Leacock, Grove, O'Hagan, Ringuett). It was not until a sustained critical inquiry was launched into the viability of mimetic representation that the "realistic" depiction of external landscapes began to give way to the self-conscious presentation of inner "dreamscapes" (Watson, Blais) and stylized literary landscapes (Klein, Bessette). This developing emphasis on palpable linguistic construction, allied to an increasing scepticism towards "realistic" representation, was to herald the arrival of the map as a major topos in the Canadian literatures.  

5 Another way of looking at this shift is to consider the process in Canadian writing in which the map is first envisioned as a mode of control, a means of possessing the unknown or only partly known land, but later identified as an - continued -
Its presence was most readily felt in the poetry, either explicitly (Birney, Reaney) or indirectly (Klein, Saint-Denys-Garneau). Here, for example, is Birney's poem 'Mappemounde' (1945):

Not this old whalehall can whelm us,
shiptamed, gullgraced, soft to our glidings.
Harrors that mere more that squares our map.
See in its north where scribe has marked mermen,
shore-sneakers who croon, to the sea-farer's girl,
next year's gleewords. East and West nadders,
flamefanged baletwisters; their breath dries up tears,
chars in the breast-hoard the dear face-charm.
Southward Cete grande, that sly beast who sucks in
with whirlwind also the wanderer's pledges.
That sea is hight Time, it hems heart's landtrace.
Men say the redeless, reaching its bounds,
topple in maelstrom, tread back never.
A dread in that mere we drift toward map's end.

Birney's poem is double-edged: on the one hand, he points to the limitation of poetic representation, the seeming

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ambivalent or even an undesirable construct, incapable of or at least uncertain of accounting for the complexities or varieties of human responses to the land. A dialectic thus emerges between the "unnaming" and renaming of place in which the map is recognized both as the product of previous perceptions of the geographical and cultural environment and as the vehicle for new or revised perceptions of it. This recognition of the fundamental instability of cartographic representation makes the map a particularly appealing metaphor for writers seeking to highlight ambiguities, paradoxes or contradictions in the presentation of their known or invented worlds. Note, for example, the shift from O'Hagan (1939) to Kroetsch (1974):

It is physically exhausting to look on unknown country. A name is the magic to keep it within the horizons. Put a name to it, put it on the map, and you've got it. The unnamed - it is the darkness unveiled.

(Tay John, 80)

At one time I considered it the task of the Canadian writer to give names to his experience, to be the namer. I now suspect that on the contrary, it is his task to un-name.

("Unhiding the Hidden", 43)
inability of the "shiptamed" poet to create new symbols or myths which will take him beyond the circumscribed boundaries of "map's end;" on the other, he celebrates the poet's ability to create new words which will take him beyond the confines of the known world. The poem's last line provides the key: "Adread in that mere we drift towards map's end". Birney plays on the word "mere:" if, he suggests, the poet is "merely" content to reproduce the already known, or to copy the "real" world, he will fail in his task, which is to inject new life into the world through the defamiliarizing operations of language. Birney laments the passing of the richly decorated maps of the early modern period with their uninhibited combinations of fact and fancy; but although these maps have passed into history, the imagination that inspired them should not be allowed to drift into oblivion. The poet's "craft" rests, then, on his ability to move beyond "map's end" and, by transgressing the boundaries of conventional poetic representation, to reinstate himself through his creative reconstruction of an imaginary world.

A more personal approach towards cartography is taken by James Reaney in his poem "Maps" (1945):

Five miles up from Pork Street  
The maps hang on the wall  
Gray-green windows on the world  
Before which the scholars stand  
And hear the gasp and roll Atlantic  
Above, like the cynosure of a Queen Anne's Lace Dance  
The dark red island, Britain  
Proud and proud.

O there are maps of Asia  
Where warm winds blow  
When outside the Janus-frost
Rules the bread-white snow.
A sultry coil of breeze,
And a blossom,
Clogged winds of
Cinnamon and amber.

Fat yellow China
and purple India,
Ceylon like a chocolate comfit
The rim and dim ghost of Europe
Where the colour has run out ...

Whenever we sing
'In days of yore'
We think of the New World's crown.
The green Northwest with its quaint inlets.
The brown Yukon.
Ungava Bay and Newfoundland
Pink fevered Saskatchewan
and purple Alberta.

Reaney brings the imperial maps of his childhood to life, but not to reconfirm the reality of Empire (whose "colour has run out"); the vibrant colours of Canada remind the poet rather of his own, privately constructed world. Reaney reproduces the exotic language of Empire, but turns it against itself; "clogged winds of cinnamon and amber" are as foreign to the poet in his snowbound environment as they were to the European colonizers, but the inlets of British Columbia, "quaint" to European eyes, are familiar to his. By naming and personifying his world, Reaney reconstructs the map; like Birney, he is not content to reproduce or to stay within the parameters of other people's maps; the map, he suggests, must be coloured by personal experience, not by political mandate. For Birney, the map's contours are shaped by the imagination, for Reaney by memory; but both poets rebel against the notion that the map imitates reality: it is merely someone's version of reality,
and it must be revised, reconstructed and reanimated if it is to become part of the poet's own world.

I have dwelt upon these two poems because they seem to me to anticipate later developments in the "literary cartography" of Canada; I would now like to consider their Australian counterparts. As in Canada, the map topos does not feature widely in the early literature of Australia; its emergence is reserved for a period when writers are less concerned with the mediated representation of the external environment (Lawson, Furphy, Richardson) than with the internalization of landscape (Hope, Campbell, Wright) or the revision of geographical history (Dark, Hill, Stewart). The two tendencies converge in Kenneth Slessor's cycle of poems "The Atlas" (1932), which presents a series of witty vignettes on selected European cartographers of the seventeenth century. In the third poem, dedicated to the Dutch cartographer Blaeu, Slessor combines Swiftian satire with agonized introspection:

Sky full of ships, bay full of town,
A port full of waters jellied brown:
Such is the world no tide may stir,
Sealed by the great cartographer.

O, could he but clap up like this
My decomposed metropolis,
Those other countries of the mind,
So tousled, dark and undefined!

Slessor distinguishes wittily between the orderly appearance of the map and the disorderly state of his mind: the pat rhymes and overblown diction of his poetry mock the preciosity of the map which, far from copying reality, does not even resemble it. Like Birney and Reaney, Slessor employs
an outmoded language for ironic purposes; but whereas Birney and Reaney both suggest that a new language can be wrought from the old, Slessor is less confident that he can find a language capable of articulating "those other countries of the mind."
The poet is torn between the desire to control his emotions and the need to express them; the map consequently becomes a metaphor of self-control, but also one of self-limitation. Here, as elsewhere in Slessor's poetry, the influence of Nietzsche can be detected in the pull between Apollinian form and Dionysian formlessness. Apollinian culture, writes Nietzsche in *The Birth of Tragedy*, "seeks to dissolve the power of myth ... it believes that it can correct the world by knowledge [and] guide life by science" (109). "The reality in which we live," he claims, "is mere appearance, and another, quite different reality lies beneath it" (34). This is the realm of Dionysian anguish and rapture; it is also the realm of Slessor's "other countries of the mind." But it would be simplistic to equate the map with Apollinian scientism; for, as Slessor suggests in "The Atlas," the map is at once a pseudo-scientific document and an artistic construct: the seventeenth-century maps of Blaeu, Sanson and Norton testify to the essentially ambivalent status of cartography. Like Birney, Slessor draws a parallel between the cartographer and the poet: both are craftsmen, builders and shapers of fictional worlds; but both, too, are scientists, articulators of "truths" about the "real" world.

A different approach to the relation between art and
science is taken by A.D. Hope in his poem "On an Engraving by Casserius." Hope explains why the engraving fascinates him:

Turning the leaves of this majestic book
My thoughts are with those great cosmographers,
Surgeon adventurers who undertook
To probe and chart time's other universe.
This one engraving holds me with its theme:
More than all maps made in that century
Which set true bearings for each cape and star,
De Quiros' vision or Newton's cosmic dream,
This reaches towards the central mystery
Of whence our being draws and what we are.

Hope acknowledges the merits of science but spurns its "solutions:" "the central mystery of ... what we are" cannot be articulated by the map, which may set out general truths but cannot imply abstract causes. Hope goes on to state his case more emphatically:

... Did he [Thomas Browne] foresee perhaps
An age in which all sense of the unique,
And singular dissolves, like our today,
In diagrams, statistics, diagrams, maps?

Not here! The graver's tool in this design
Aims still to give not general truth alone,
Blue-print of science or data's formal line:
Here in its singularity he has shown
The image of an individual soul;
Bodied in this one woman, he makes us see
The shadow of his anatomical laws.
An artist's vision animates the whole,
Shines through the scientist's detailed scrutiny
And links the person and the abstract cause.

Hope uses the example of Casserius to set out his own artistic manifesto in which, unlike Slessor, he distinguishes between poetry and cartography: the former furnishes a vision of the whole, the latter provides a set of conventional outlines. The standardization of maps, implies Hope, runs counter to the
self-expression of the individual. Hope does not consider cartography to be an art-form; instead, like the statistical chart or the explicatory diagram, the map belongs to the impersonal world of science. Maps are sets of instructions about the physical environment; they have no say, however, in the intuition of metaphysical laws. Thus, whereas Slessor's poem turns to the Renaissance for its inquiry into the limits of artistic representation, Hope's returns to Classical antiquity in search of philosophical solace.

Between them, Slessor and Hope indicate the prevailing scepticism of Australian writers towards the figure of the map. The poems of Birney and Reaney are ambivalent, suggesting that the map may be employed as a paradigm for artistic self-expression if not as an agent of mimetic representation. The poems of Slessor and, particularly, Hope, are less equivocal. Slessor, like Birney, is attracted by the flamboyance of Old World maps; but whereas Birney suggests that the poet, mediating between Old and New Worlds, may create his own maps, Slessor implies that countries of the mind exist, both in his personal unconscious and, perhaps, in the collective unconscious of his fellow-Australians, which cannot be expressed by the rigorous definitions and outlines, nor yet by the extraneous conceits, of the map. The influence of Nietzsche on Slessor, and of Plato on Hope, indicate a philosophical disinclination towards the implicitly
Aristotelian systemics of cartography; Birney shares this suspicion, although he and, particularly, Reaney are less categorical in their distinctions between the "visionary" and the "explicatory" (or, to retain Hope's terms, the intuited "abstract cause" and the calculated "general law"). For both Birney and Reaney, the map must be revised and reconstructed; for the sceptical Slessor or the dismissive Hope, however, it must be supplemented by other modes of (self) expression. Despite these differences, all four poets illustrate the limitations of maps as models of the world or as metaphors of artistic construction. It is, increasingly, in the second half of the twentieth century that writers from Canada and Australia, coming to terms with the limitations of mimetic representation, recognize the need for new configurations of artistic expression. The map topos consequently comes into prominence as a paradigm which either demands resistance or invites transformation. Before focusing, however, on manifestations of the map topos in contemporary Canadian and Australian writing, I would like to comment on three works which, in my view, act as a watershed between the "modern" and "contemporary" periods of literary cartography: these are, in Australia, Patrick White's *Voss* (1957); and, in Canada, Margaret Atwood's *Surfacing* (1972) and Hubert Aquin's *Neige noire* (1974).

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Much ink has been spilt on the extent to which the protagonist of White's novel is modelled on the German explorer Ludwig Leichhardt. Voss, however, seems to me less an historical (or even a pseudo-historical) novel than a novel of ideas which uses the figure of Voss to engender a debate between "German precision and German mysticism" (104). Lieutenant Radclyffe's allegiance is clear: "Where Voss is concerned, I will put my money on the clouds of theory rather than the knife-edge of practice" (104). The desert is an ideal site for Voss's metaphysical speculation, since the environment and the thoughts it inspires are reduced to the level of pure abstraction. Voss's colleagues provide different angles on the character of their leader and on the nature of the debate; for each of them is engaged in a private struggle which has metaphysical proportions: the ornithologist Palfreyman, for example, seeks a compromise between his religious beliefs and his dedication to science; the aspiring artist Le Mesurier a balance between verbal creativity and physical destruction. Voss's tendency towards mysticism is counteracted by the practicality of the ex-convict Judd, keeper of the cartographic instruments; yet, as the expedition moves further into the interior, and the debate on which it is predicated intensifies, it becomes clear that practicality is losing its purpose: the expedition has ceased to be a

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traversal of the physical environment, and has become instead
an exercise of pure will. The instruments are lost, the
historical record of the expedition blurred, and the story of
Voss passes into legend.

White's use of the map metaphor in *Voss* bears comparison
with Hope's in "On an Engraving by Casserius." Like Hope,
White demonstrates the limitations of maps as arbiters of
knowledge; as Voss's companion and soulmate Laura Trevelyan
confesses: "the little I have seen is less ... than what I
know. Knowledge was never a matter of geography. Quite the
reverse, it overflows all maps that exist. Perhaps true
knowledge only comes of death by torture in the country of the
mind" (446). The map's value as a document is
undermined, but its status as a myth increases: thus, while it
is clear that Voss fails physically in his attempt to "make the
map" of Central Australia, there is the suggestion that he
succeeds psychically in "prob[ing] and chart[ing] time's other
universe." The explicatory science of cartography is
transmuted into a visionary art; the battle between German
precision and German mysticism is won by the latter, if at the
price of physical survival.

The map as metaphor mediates between White's two other
major spatial paradigms in the novel: the desert and the
garden. Both are ambivalent: the desert is at once a symbol
of completion and of negation, the garden one of domestic
responsibility and of illicit pleasure. The map, accordingly, becomes the means by which Voss and his expedition traverse the desert, but also the inscription of their failure; and the means by which the more conservative Bonner and his company enclose and control their private territory, but also relinquish a deeper understanding of it. A kind of pragmatic idealism emerges in which the articulation of a private vision is held in check by the sceptical, even scornful awareness of the importance of conformism in an otherwise contingent world; cartography operates as the mediating principle, for maps implicitly function both as expressions, or mythical transmutations, of personal experience and as registers of social acceptability. In the first instance, maps embody or enhance dreams; in the second, they reduce or repress them. White therefore looks back beyond the exploits of Leichhardt, Eyre and other European explorers in Central Australia to the earliest myths of Terra Australis Incognita incorporated in the conjectural maps of the late Middle Ages and, later, in the maps of Mercator, Waldseemüller and Blaeu. These maps, as I have already suggested, were combinations of fact and fable: the Great Southern Land symbolized imaginary hopes and fears which were to influence later expeditions, affect perception long after these explorations had been completed and, of course, provide Australian writers with ready-made or

conveniently malleable material for their fictions. White's interest, however, extends beyond the revival and literary revision of myths of Terra Australis; for he is also concerned with the specific means of their expression, and in particular with distinctions between verbal and visual analogues (the legend; the map).

Voss's journey into the interior is the stuff of legend; it is also a reworking of an established literary paradigm: the quest narrative. The narrative corresponds to the process of mapmaking by its inscription, like Voss's journey into the desert, onto a "blank" environment: the page. Its interpretation, however, corresponds to the process of mapreading, an ongoing attempt to decipher textual/geographical signs. Voss's death and absorption into the landscape, following on the loss of his maps and cartographic instruments, emphasize the failure of the former project; but they also indicate a shift of emphasis from the former to the latter cartographic process: the "reading" of landscape is privileged over its (superimposed) "writing," and the map, although discredited as a verbal mode, is reestimated as a visual one. White's distinction is twofold: first, between mapping as a metaphoric process akin to writing and the map as a visual analogue of the myth; and second, between the map as an "objective" representation of the external environment and the map as a "subjective" reconstruction of personal experience.

By indicating the shortcomings of cartographic notation, and by further suggesting the narrowly positivistic view of the world
on which it is predicated, White implies his preference for a phenomenological approach in which the map, reassessed according to the Husserlian principle that the science of nature presupposes the science of spirit, is perceived not as a verbal means of conquering, nor even of explaining, the external environment but rather as a visual means of surrendering to its mystery. The map, in this sense, becomes a metaphor for the imaginative process involved in artistic creation, but at the same time a reminder of the impossibility of finding words to express the "truth" of a personal vision. Thus, an apt epitaph to Voss (or for Voss?) might be Marlow's words in Heart of Darkness:

It seems to me I am trying to tell you a dream - making a vain attempt, because no relation of a dream can convey the dream-sensation, that comingling of absurdity, surprise, and bewilderment in a tremor of struggling revolt, that notion of being captured by the incredible which is of the very essence of dreams ... No, it is impossible ... to convey the life-sensation of any given epoch of one's existence - that which makes its truth, its meaning - its subtle and penetrating essence. It is impossible. We live, as we dream - alone ... (82)

A Canadian novel indirectly related to both Heart of

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9 See Husserl's essay "Philosophy and the Crisis of European Man", in Phenomenology and the Crisis of Philosophy, trans. Q. Lauer (NY: Harper and Row, 1965) 149-192. Husserl's belief is that "the natural sciences give merely the appearance of having brought nature to a point where for itself it is rationally known. For nature in its proper scientific sense is a product of the spirit that investigates nature, and thus the science of nature presupposes the science of the spirit" (184). Voss's defeat implies that the map has failed as a vehicle of positivistic rationalism; but his "transubstantiation" also indicates a return to the spiritual basis of scientific inquiry.
Darkness and Voss is Margaret Atwood's Surfacing. Like Conrad's novels and White's, Surfacing is a quest narrative charting the successive stages of its protagonist's journey into the interior. But, unlike Voss or Heart of Darkness, Surfacing does not pitch its protagonist into the "unknown." The quest does not demand the navigational or cartographic skills needed to chart a course through unfamiliar territory; instead, it requires the ability to discern and disabuse oneself of false landmarks in familiar, but treacherous, terrain. Since, for the narrator of Surfacing, the border country between Ontario and Québec is "home ground, foreign territory" (12), she is faced with the paradoxical task of defamiliarizing her surroundings in order to achieve her own sense of place.

This implies that Surfacing, like so many quest narratives, involves a search for identity; and, indeed, that is the way the novel is usually interpreted. I would suggest, however, that Surfacing provides an implied critique of self-definition: for if the notion of identity connotes stasis, fixity, completeness, then it must be resisted. Furthermore, identity is also suggested as being a social construct; and since the society depicted by the narrator is patriarchal, materialistic and superficial, the narrator's attempt to assert herself becomes a question of "articulating the space(s) between"¹⁰ by resisting narrow social convention

¹⁰ Cf. Sherrill Grace's discussion of Atwood's "articulation of the space between" as an alternative to the "violent - continued -
and rejecting the easy categories which are (mis)used to distinguish one culture or sub-culture from others. As Jeanne Delbaere has pointed out, the narrator's main task is to unname her environment;\textsuperscript{11} she, of course, remains nameless throughout, while other names dissolve around her in a play of pastiche (David's "Random Samples"), parody (her own disproportionate drawings) and metaphor/metamorphosis (linguistic/organic transformation). In the process of "unnaming" her environment, the narrator also "unmaps" it: that is to say, she rejects the strategies of nomination, enclosure and definition implicit in the notion of the map. The narrator's father's map is a symbol dualities" of Canadian social/cultural experience in "Articulating the 'Space Between': Atwood's Untold Stories and Fresh Beginnings," in S. Grace and L. Weir, eds. \textit{Margaret Atwood: Language, Text and System} (Vancouver: U of British Columbia P. 1983) 1-16.


Although the narrator unnames/unmaps her environment, she can also be considered as remapping it. This de/recoding of the map is similar to the dialectical process I outlined previously between the unnaming and renaming of place. It also suggests that Atwood does not simply reject the map metaphor but adapts it to her own purposes. In this sense, Atwood's deconstruction of the map in \textit{Surfacing} does not contradict, but rather complements, her comments in \textit{Survival}: "What a lost person needs is a map of the territory, with his own position marked on it so he can see where he is in relation to everything else. Literature is not only a mirror: it is also a map, a geography of the mind. Our literature is one such map, if we can learn to read it as our literature, as the product of who and where we have been" (19). The map thus illustrates one of the central paradoxes in Atwood's work: the need both to define and to resist defining the self (or, at least, to resist previous definitions of it).
of patriarchal authority; but when he attempts to match the spatial coordinates of the map with their real geographical locations, the symbolic power invested in the map turns against him, and he falls victim to his own illusions of self-aggrandizement. Following in her father's footsteps, the narrator seeks to piece together his map "like the clues in [a] puzzle" (137). Looking for a "line that would fit the mapline" (136), she discovers instead the "site of the X... he had been here and long before him the original ones, the first explorers, leaving behind them their sign, word, but not its meaning" (136). The cross is a multivalent symbol in Surfacing. For the narrator's father, it symbolizes the destructive ideology of power-to-kill also invested in the surveyors' charts and the hunters' maps. For the narrator, however, it has connotations of victimization; her attempt to locate the site of the X is therefore followed by an erasure or translation of its marker-function. The narrator accordingly desystematizes or recodes the map, challenging it in both cases as a metaphor of patriarchal coercion and as a composite symbol of all those strategies which are perceived to impose a fixed pattern on experience. The map is correspondingly exposed as both a false guide and a false construct: it purports to advise but actually dictates and distorts; moreover, it operates reductively in two dimensions and, like other two-dimensional constructs in the novel (the photograph, the pictograph, the illustration), is conducive to dualistic perception.
The narrator's resistance to the map can be seen, then, at several different levels: in her disavowal of the map as mentor (it is significant that her own genii loci defy borders), her reanimation of the map as monolith (and of other two-dimensional graphics, notably her illustrations of the Quebec Folk Tales and her father's version of the Indian pictographs), and her deconstruction of the map as metaphor. Let me comment briefly on each of these issues. In the first section of the novel, the narrator and her companions travel through a countryside cluttered with 'false' landmarks:

election slogans ... painted over and over, some faded and defaced, others fresh yellow and white, VOTEZ GODET, VOTEZ O'BRIEN, along with hearts and initials and words and advertisements, THE SALADA, BLUE MOUNTAIN COTTAGES 1/2 MILE, QUEBEC LIBRE, FUCK YOU, BUVEZ COCA-COLA GLACE, JESUS SAVES, melange of demands and languages ... an X-ray of it would be the district's entire history. (15)

The visual array of signs and symbols defaces rather than describes the landscape. A surrogate map, it is obviously inadequate as a referential guide because its frame of reference is continually changing (eg. the palimpsestic slogans) and because its various markers contradict one another; nor is it adequate as a representation since it is measured not in terms of mimetic accuracy but in those of commercial viability. Like the narrator's father's map, which registers his obsession with measurement but which, along with his drawings, leaves "a gap, something not accounted for, something left over" (112), the display imposes itself
upon, but cannot contain or fully systematize, its surroundings. Linked to an ideology of consumerism which envisions the land as a capital good, it disregards the land as a living entity.

Resisting the falsely implanted authority of her father's map and the alluring but deceptive symbols of her consumer culture, the narrator "translates" her environment by transforming the map and its surrogates from inanimate objects into animate subjects: the environment, like the narrator's father's drawings, takes on a life of its own. The transformation is perceptual: the relation between the environment and its percipient is no longer viewed as one of subject to object but as one of mutual inter-subjectivity. The transformation is also linguistic: the map loses its status as an authoritative representational construct, but the difference which emerges between the map and the environment it sets out to regulate is interpreted productively as a means of asserting linguistic fluidity and of guaranteeing personal freedom. Paul Ricoeur's distinction between "dead" (tautologous) and "live" (multivalent) metaphors is useful here;\(^\text{12}\) for in Surfacing, the map is rejected as a "dead" metaphor but transformed into a "live" one: the emphasis is duly shifted from map as product (as an encoded spatial paradigm) to the map as process (as a recodable procedure of spatial perception). The ambiguous ending of Surfacing reinforces the point: the narrator remains

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poised between two worlds and, like the child surfacing within her, recovers her freedom not in the choice to emerge, but in the emergence of choice.

Whereas Atwood's focus is on the social and cultural implications of cartographic authority, Hubert Aquin's is on the wider philosophical implications of cartographic referentiality. The epigraph to his 1974 novel *Neige noire* is Kierkegaard's adaptation of Hamlet "je dois maintenant à la fois être et ne pas être." It becomes the point of departure for an exploration of ontological anxiety based on the perceived disjunction between self and world. The dilemma is incorporated into a parable of referential location whose riddle, presented but apparently unanswered by the protagonist, (Shakespearean actor turned screenwriter, Nicolas), condenses into the rhetorical question "où donc est ce spectacle?" (19). The question seems rhetorical, the riddle unsolvable, because the various settings of the novel, shifting between theatrical and cinematic modes, only provide mirror-images of one another. The inversion or multiplication of these images simulates the ontological anxiety of the protagonist, unsure of who he is or which role he is playing, but also the referential anxiety of the reader, unsure where he is or which fiction he is reading.

The map functions in Aquin's text as a vehicle for the expression of the discrepancy between "reality" and its representation. In the autobiographical screenplay Nicolas is writing, the "real" world intervenes to subvert the fiction: "la fiction n'est pas un piège, c'est elle, plutôt, qui est
piégée par une réalité qu'elle ne contenait pas et qui l'envahit hypocritement" (155). Nicolas' conceptual model is sabotaged by a reality it cannot contain, recalling the different kind of "sabotage" which befalls his wife Sylvie, killed in an "accident" in the remote, ice-bound wastes of Norway. Significantly, Sylvie cannot be found by a rescue team reliant on the supposed referential precision of cartography (120); the map therefore comes to illustrate the illusion of referentiality which corroborates "l'inanité d'une fiction qui ne peut être intelligible que si on l'aborde par ce qu'elle n'est pas" (218-19).

The map demonstrates and reinforces this Kierkegaardian absurdity by claiming to be what it is not: a "truthful" version of "reality." In fact, as Aquin suggests, it is merely one simulacrum among others, a fictional construct which, masquerading as a reliable referential guide, serves only to exacerbate the distinction between the "real" world and its perceiver. Yet Aquin goes further; for what passes as "reality" is itself a superabundance of fractured images and "aberrant" versions which counteract rather than complement one another. Thus, the 'real' landscapes of Spitzbergen and Alaska in Nicolas' nightmare appear to be the countervailing symbols of "un cartographe délirant" (153). This notion of a "delirious cartography" is a particularly appropriate paradigm for what Patricia Merivale has called Aquin's "aesthetics of perversion";¹³ for the artist-as-pervert is one who

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¹³ Patricia Merivale, "Hubert Aquin and Highbrow Pornography:
defamiliarizes, deforms, but also dislocates "reality." The connection between aesthetic defamiliarization, physical disfiguration and geographical disorientation is particularly well exemplified in the climactic scenes on the island of Svalbard, where Sylvie (in one version) is lacerated and killed by Nicolas, and (in another) is lost after a (suicidal?) fall. The Arctic location is well-chosen, for the ice-bound mountains and ravines of Svalbard not only defy cartographic exactitude through the climatic erasure of identifiable landmarks; they also symbolize the shifting ground of the text, which annuls all attempts at definitive interpretation.

The inscription of a "delirious" (textual) cartography which provides "aberrant" interpretations of the physical environment suggests, however, that the map should not only be considered as a false representational construct but as a paradigmatic device for the articulation of the unconscious. Thus, in the ship the Nordnorge which takes Sylvie and Nicolas into ever less familiar territory, the walls of their cabin are covered with maps of Norway and its islands (67): the map seems not to refer to the external environment but to function as an integral part of the interior. Furthermore, at the point when Sylvie turns her attention to these maps, Nicolas is sleeping (92): the map is implicitly recognized as an oneiric construct, the articulation of the "voyage intérieur" (194) which takes them into "le paysage irréel" (108) of the Arctic

North. If the map is perceived as a structuring device for the unconscious rather than as a referential guide to the external world, its role must be reassessed; for instead of providing a series of arbitrary superimpositions on an environment which defies, or erases, interpretation, maps are shown to supply a set of successively framed interiorisations which move in towards an identifiable focal point. As in the complementary device of cinematic focus, the result is an atomization or dispersal of the surrounding image: the overall referential illusion is broken, but the clarity of the immediate object intensified. Thus, in the final scene of the novel, the "illicit" lesbian coupling of Eva and Linda produces a kind of Kierkegaardian "illumination" in which they approach "ce théâtre illuminé où la pièce qu'on représente est une parabole dans laquelle toutes les œuvres humaines sont enchâssées" (264). A cosmic reunion is apparently produced through the agency of theatrical illusion. The "cosmic theatre" implicitly reunites Nicolas with the stage he had previously renounced. Its design also recalls the insignia on the mysterious pendant which Sylvie had previously used to attack Nicolas in a gesture of symbolic castration. Absence (the Lacanian "lack," perhaps, or the Hamletian "silence") impinges upon the presence of the text which, as Sylvie's father/lover Michel had predicted, "ne

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peut être intelligible que si on l'aborde par ce qu'il n'est pas". The re-substitution of a theatrical for a cinematic illusion further suggests that the "resolution" of "[la] parabole dans laquelle toutes les oeuvres humaines sont enchâssées" requires a Kierkegaardian leap of faith rather than a rational attempt to locate one's "true" position in the "real" world. Another word for this leap of faith might be the dramatic term catharsis; for if Aquin adapts the tragedy of Hamlet to demonstrate the absurdity of a world in which no rational position is tenable, and to suggest by analogy the intolerability of his own divided society, he posits the survival of Fortinbras (Hamlet's twin in the dual role played by Nicolas) as the opportunity for a greater understanding of, rather than a despairing surrender to, the duplicity of self.

I suggested earlier that Voss, Surfacing and Neige noire may all be considered "watershed" novels; perhaps now it is possible to see why. Voss looks back to the conjectural, myth-laden maps of Terra Australis, but also more recently to the metaphysical landscapes of Hope and McAuley; White's blend of speculative pantheism and ironic detachment looks forward most directly to the novels of Stow, although his tongue-in-cheek revision of Australian literary and social history (more fully realized in the later A Fringe of Leaves) also anticipates the "new writing" of Carey, Bail, Murnane and others. Surfacing, similarly, casts an ironic retrospective glance at the role of cartography in Canadian social history (through Atwood's gothic parody of the genteel backwoods guides of Moodie and Traill);
it also anticipates the feminist revisionist novels of Engel, Van Herk and others. *Neige noire*, finally, by elaborating on the ontological insecurities expressed both by earlier and by more contemporary writers (St.-Denys-Garneau, Ferron), and by placing them in the ambivalent context of Québec's cultural history, looks forward to the desystematization of cartographic space in later fictions by Rivard, Baillie and Villemaire.

The differences between the three novels are instructive: for White, the map is a subject for metaphysical speculation; for Atwood, a symbol of patriarchal representation and imposed social construction; for Aquin a metaphor of immediate cultural and wider ontological division. The three tendencies may be generalized, although such generalizations necessarily overlook the internal complexities and contradictions which characterize the plural societies/cultures of Australia and Canada: in Australia, the unique cartographic history, as well as the unusual flora, fauna and topographic distribution of the country go some way towards accounting for the prevalence in Australian writing of internalized "landscapes of the imagination." In Canada, the progressive socialization of the environment leads, first, to the realistic depiction of landscape, second, to its mythologization, and third, to its stylized representation, in which maps feature as ambivalent metaphors of social and/or linguistic construction. In Québec, the heightened sensitivity of the local community to internal, as well as external, colonization, reflected in the literary usage of the map as a metaphor for the dramatization of
Intological anxiety, produces the need, first, for a revisionary cultural agenda then, later, for a programme of deterritorialization which reflects the "reappropriated" culture's desire for movement beyond its own horizons.

The prevalence of the map topos in contemporary writing in both Australia and Canada suggests a certain convergence of all, or some, of these tendencies, allied in Canada to the discovery of the fictions of the French and, more recently, the Latin American "new novelists;" and in Australia to the emergence of women's writing and the decentralization of the cultural "mainstreams" of Melbourne and Sydney. The developing multiculturalism of Canadian and Australian society, the prevalent social issues of feminism, regionalism and ethnicity, and the general tendency towards diversification have perhaps brought the agenda of their respective literatures closer to one another than they have ever been; the following analysis of contemporary examples of "literary cartography" may help us clarify these recent developments.
And he wrote in his field book, after the date, after the hour of that sighting, not of why he had so far found nothing or of what he believed he would find: he wrote, both deceiving and not deceiving himself: We are sailing off the map.

(Robert Kroetsch)
"It seems to me," wrote Northrop Frye in 1965, "that the Canadian sensibility has been profoundly disturbed, not so much by our famous problem of identity, important as that is, as by a series of paradoxes in what confronts that identity. It is less perplexed by the question 'Who am I?' than by some such riddle as 'Where is here?"' (220). More than twenty years later, Frye's comment is as relevant as it has ever been. The emphasis, however, has changed: many contemporary Canadian writers, it would seem, are less interested than their immediate or more distant predecessors in evoking a sense of place than in expressing a kind of placelessness through which the notion of a fixed location, and the corresponding possibility of a fixed identity, are resisted.\footnote{A distinction is necessary here between Edward Relph's definition of placelessness as an "attitude which does not acknowledge significance in places" (143) and the more positive view of placelessness implied by a "differential topography" which acknowledges significance in places but questions their pretensions to permanence.} "When you say place," writes Dave Godfrey in his 1978 collection of short stories \textit{Dark Must Yield}, "I think movement" (91). It is not that Frye's here-and-now has lost significance, but rather that its effect is recognized to be temporary, so that the self, defining and defined by the places it inhabits, becomes a transitory, contingent and fluid phenomenon. The effect of this recognition need not be debilitating; on the contrary, it may coincide with the release of the self from constraints placed upon it by its immediate geographical surroundings or...
apparent cultural affiliation. The recent tendency towards placelessness, in other words, has not served to reinforce entrenched notions of exile deriving from the conceptual legacy of a colonial past and the acute sensitivity to vicarious cultural production of a culture threatened by the massed forces of its immediate neighbours and the still pervasive influence of its former colonizers; instead, it has brought with it a resharpened awareness of cultural relativity. This awareness is by no means new to what Frye problematically calls "the Canadian sensibility," and is perhaps ever characteristic of it, but now more than ever, it would appear, it implies a promotion of the values of change and the virtues of adaptability without endorsing the homogenizing principles of assimilation.

A similar tendency can be discerned in Australia, where, as in Canada, many contemporary writers "have questioned the practice of enclosing space ... thus defining a place and physical structure as the locus of personal identity in an environment in which acceptance of space rather than containment of it might be more appropriate" (Tiffin 24). An acceptance, however, not merely of the immensity, but of the malleability of space, its potential for abstract reorganization. For space, as the geographer Yi-Fu Tuan has said, "is more abstract than place ... what begins as undifferentiated space becomes place as we get to know it better and endow it with value" (6). This dialectic
between concentrated place and surrounding space has been a consistent feature of writing from Canada and Australia as each country has attempted to come to terms with, accommodate itself to, and tap creative sources within its vast geography. The new concern for space as an abstract quality, more easily reshaped into some alternative configuration than reduced to the specificity of place, reflects the desire of many contemporary writers in both countries to fashion, explore and map new fictional territories.

Thus, a characteristic of the contemporary Canadian and Australian literatures is their multiplication of spatial references modified by the dual impulses towards dispersal and decentralization. Polyvalence is particularly in evidence in contemporary French-Canadian fiction: in the Americanism of Godbout, the Orientalism of Rivard, the polyglot internationalism of Villemaire. Nor is it just that the centre cannot hold; it is increasingly difficult, to the point of impossibility, to say what or where the "centre" is. A paradoxical alliance has formed between "internationalist" and "regionalist" camps; in the novels of West Coast Canadian writer Jack Hodgins, for example, the evocation of a local community situated at the very edge of a continent has a destabilizing effect on the mainland and, implicitly, on the "mainstream" culture; but also, by extension, on any culture or culture group which seeks to define and delimit itself through

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2 Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: U of Minnesota P., 1977) esp. intro. 3-7.
the establishment, maintenance, and careful surveillance of boundaries. So the space occupied by the "regional," or by the "international," is ambiguous. It would be instructive in this context to compare the work of Hodgins in Canada with that of David Malouf in Australia; for although both, in a strict geographical sense, are "regional" writers, they engage in a series of unresolvable spatial rivalries: loyalties are divided, and no single place can be designated or demarcated as one's "own."

This shift of emphasis from the isolation and definition of place to the attempted coordination of a series of movements through space goes some way towards explaining the particular appeal of the map topos to contemporary writers in Canada and Australia. For the map operates as a vehicle for the reorganization of space which permits the writer to invent and explore "new territories" or to reassess the relations between more familiar places, and his/her own relation to them. The map, in this sense, is an enabling construct; yet it may also be a disabling one, for it is, by its very nature, reductive, introverted, even simplistic or distorted. Although maps may provide the coordinates for an imaginary world, their more usual role is to impose limits on the real world; their function, as the explorer-palaeontologist Dawe implies in Robert Kroetsch's novel Badlands (1975), is thus potentially self-contradictory: "he wrote, both deceiving himself and not deceiving himself: we are sailing off the map" (95; my emphasis).
To discover new territories and to explore the unknown, it may be necessary to move off the map into the invented worlds of fiction. Canada, claims Geoff Hancock, is one such "undiscovered fiction," "so Canadian fiction writers have found a diversity of definitions that imagine what is real about the place .... Canadians discover themselves in the linkages, connections, tissues" (277). Yet these fictional worlds, too, may be mapped in their turn; moving off one map may eventually be to move onto another. Some contemporary writers in Canada and Australia (Kroetsch, Poulin, Bail, Carey) are interested in the metaphysical implications of this paradox; others (Roy, Barfoot, Garner) are more concerned with its impact on the social construction of personality. The range of responses is too great for me to do justice to them here; what follows, then, is a strictly selective assessment of the relevance of cartographic metaphors to the "new territories" of Canadian and Australian fiction, beginning in 1975 with the publication of Kroetsch's Badlands, Roy's Un Jardin au bout du monde and Malouf's Johnno, and ending in the late 80's with the novels of Carey, Baillie and Van Herk.

1. MAPS AND MEN

One of the largest bodies of contemporary fiction featuring the map topos is that written by women. Generally speaking, it is possible to distinguish between those fictions which designate "closed" spaces and those which project "open" ones. In the former category, maps are usually identified with
a stifling system of patriarchal representation; in the latter, with an alternative system which lends itself more directly to the articulation of female experience.

The former category is usually, though not always, exemplified in realist works such as the short story collections of Helen Garner (Postcards from Surfers, 1985) and Gabrielle Roy (Un Jardin au bout du monde, 1975). Garner's collection is a set of fictional studies of biological and psychological entrapment; as its title, and title story, suggest, it contrasts the illusions of escape from everyday life with its dull, often dark, realities. In the ironically titled "Civilisation and its Discontents," the narrator and her lover, a married man disaffected with his life, but seemingly incapable of changing it, gaze out of the window of the hotel room where they have just made love:

The building had a flagpole. Philip and I stood at the window with no clothes on and looked out. The tinted glass made the cloud masses more detailed, richer, more spectacular than they were .... "I love the Australian flag" [Philip] said. "Every time I see it I get a shiver." "I'm like that about the map. Once I worked in a convent school in East London. I used to go to the library at lunchtime ... and take down the atlas and gaze at the page with Australia on it: I loved its upper points, its vast inlets, its fat sides, the might of it, the mass from whose south-eastern corner my small life had sprung. I used to crouch between the stacks and rest the heavy book on the edge of the shelf: I could hardly support its weight. I looked at the map and my eyes filled with tears. (94)

The map, like the flag, is the symbol of an ambivalent allegiance. To whom, asks Garner throughout the story, and
indeed throughout the whole collection, are we bound: to our country? our family? or, perhaps, merely, to an idea of ourselves? The narrator discovers that there are no easy answers; the map may, after all, be nothing more than a salutary illusion which, like the garish postcards of Surfers Paradise which she buys, writes, but finally discards, cannot support the weight of her dreams.

The stories included in Gabrielle Roy's 1975 collection *Un Jardin au bout du monde* generate a similar sense of disillusioned pathos. Sketches of the lives of a series of immigrants in the harsh environment of rural Manitoba, Roy's stories are less overtly feminist than Garner's; nonetheless, the difficulties experienced by the immigrant families in coming to terms with their new country are exacerbated by the limitations of their staunchly patriarchal values. Like Garner, Roy draws attention to the dilemma of personal, cultural and national allegiance. Bound to her dependent husband Stéphan, the ageing Martha Yaramko, protagonist of the title story, has also declared herself loyal to a country which means little to her:

Plutôt qu'un véritable pays, le Canada lui apparaissait comme une immense carte géographique aux découpages bizarres, surtout dans le nord; ou encore que ciel, attente profonde et rêveuse, avenir en suspens. Sa vie lui semblait parfois s'être déroulée en bordure du pays, en quelque zone imprecise de vent et de solitude qu'un jour peut-être viendrait à rejoindre le Canada. (172)

Neither "Ukrainian" nor "Canadian," Martha feels herself caught between two worlds, one of which has lost, the other of which
has yet to acquire, meaning for her. The contours of the map outline a foreign, conjectural territory; only the space of her painstakingly cultivated garden offers her comfort, but even that illusion perishes with the onslaught of winter, and this time Martha proves too weak to respond.

Another story of female entrapment and disillusion, Joan Barfoot's novel *Dancing in the Dark* (1982), portrays the dilemma of a frustrated housewife who, seeking "the proper pattern of a life" (25), cannot cope with anything less than the perfection she feels others demand of her. The monotonous routine of Edna's daily life is reflected in a series of rectangular motifs (the room, the mirror, the page), all of which, however, feature conspicuous flaws or irregularities (dusty corners which escape attention, cracks in the glass, holes in the margins of the page, etc.). A cherisher of lines and patterns who sees her life "patterned in numbers, a connect-the-dot puzzle in a child's magazine" (35), Edna confronts, but cannot accommodate herself to, an existence whose conspicuous imperfections (most notably her husband's brazen infidelity) do not measure up to the idealistic expectations imposed upon her by a predominantly patriarchal society. A motif underlining Edna's inability to adapt is the map. Her more resilient sister, Stella, who has recovered from a broken marriage, writes to Edna to reveal her intention to move to Vancouver: "The first thing about being free is not being here [Toronto].... so I looked at a map and I thought, Vancouver ... it seems it might be far enough away
that everything really might be different" (111). Stella moves, becomes involved with another man, and starts a new life, but Edna cannot even consider the possibility:

> She [Stella] could look at a map and point at a city and suddenly, bang, she would go there and live. A new start, a different life. She thought that would amaze me, that possibility? It horrified me. What if such a thing could happen? 'What if Harry [Edna's husband] died?' I thought, for it was all I could imagine. (115)

For Edna, the map does not represent a realistic possibility of escape but a further reinforcement of the narrowly defined margins of her present life; unable to make the transition from the map to the reality it represents, Edna merely adds it to the stock of images which bind her to a life of domestic routine, fuel her obsession to become the perfect wife, and rationalize her terror of change: "If I thought of freedom, I saw chaos; a great black catastrophic pit in which anything could happen" (115). "Anything" does: Edna lapses, somewhat overdramatically, into murder and madness. Clinging to her letters and notebooks as a last bastion of defence against the increasing threat of the outside world, Edna reduces the lines and patterns of the map still further to the tiny scrawl of handwriting on the margined page; as the size of Edna's world diminishes, its images crowd in on her, withholding any protection they might once have offered: "The paper no longer binds the wounds. Blood seeps between the pages, and oozes out the covers" (171). The image anticipates the violent ending but also recalls the reflective beginning of the novel, in
which, confined to an asylum, Edna contemplates the notebook she is writing in:

Three holes cut into each margin, round and precise, not at all like the holes, irregular and unspaced, made by a knife in a body. There is a comforting neatness about this book, so one feels compelled either to leave it blank or to write in it carefully, perfectly, and with a certain pain in the perfection. (1)

The wounds are rebound, the holes relocated within a conformist pattern: Edna "remaps" her life, but at the price of her sanity.

The connection made by Barfoot between the rigid definitions, enclosures and gridline patterns of the map and the entrapment of women within the narrow confines of a patriarchal society translates in Pauline Harvey's 1981 novel *Le Deuxième Monopoly des précieux* into a more conceptually based critique of social conformism. A latter-day Québécois *Alice in Wonderland*, Harvey's novel follows the fortunes of the brilliant but unstable writer Léopied, who lives in a ramshackle cabin midway between the town of Ca, residence of the local ruler Grand-Mot-Fun, and the village of It, seat of his arch political rival La Reine. As the novel progresses, and the fable is illustrated by the various outlandish figures Léopied encounters, we come to realize that Léopied's intermediary location also implies a position of philosophical relativity. The most revealing episode is Léopied's confrontation with the eccentric philosopher Bali, whose university course involves "l'exploration et ... l'arpentage
d'un univers mental assez abstrait et ... une méthodologie assez complexe pour étudier des micro-organismes" (Harvey 89).

Bali and Léopied enter into a series of discussions on the notion of identity which, Bali decides, is "une invention sociale qui a fait son temps et qui est devenue décadente."

"L'identité," says Bali, "est faite de toute sortes de repères sociaux relativement à un contexte périmé ... de sorte que les gens se retrouvent bloqués dans un cadre étroit à l'intérieur de leur identité et que leurs comportements ne peuvent plus évoluer ou s'adapter" (98). Bali's curious but effective reasoning leads Léopied to reconsider the representation of identity as

un gigantesque territoire dont on pourrait faire la cartographie ... les cartes sont toujours un peu faussées au début. Un explorateur aura placé un lac au mauvais endroit, quelques milles trop au nord ou trop à l'est, et à mesure que les outils se perfectionnent les arpenteurs corrigent la carte. Moi, je possède une précaution ... il y a des gens qui viennent sans précaution et qui faussent la carte. (104-5)

Léopied's views on the perfectibility of the map, and on the corresponding possibility of a totally coherent identity, are gradually modified, however, as he realizes the plurality of possible models of the world and the need to adapt to these numerous possibilities rather than to adhere rigidly to a particular worldview. Léopied's mentors here include Borgia (a surrogate Borges), who teaches him that since the world is fashioned by a whole "secret society" of astronomers, biologists, cartographers, metaphysicians and poets, "le pluriel est inévitable, car l'hypothèse d'un seul inventeur ...
a été écartée à l'unanimité" (133) and Belvédère, who explains to him that his "extraterrestrial model" of the world "m'a permis de faire toutes ces choses et maintenant mon possible a augmenté" (152). So, like Lewis Carroll in the Alice stories, Harvey turns logic on its head to demonstrate the absurdity of a single view or model which presents itself as the "truth."

Léopied, widely considered to be mad, realizes that his madness is the product of other people's narrow thinking:

_C'est étonnant comme les gens se sentent obligés de s'en tenir à une seule et unique façon de s'exprimer qu'ils considèrent comme faisant partie de leur individualité, de leur moi inchangeable ... si quelqu'un décide ... de modifier cette expression, s'il se met à devenir le personnage qu'il est capable d'inventer, on l'appelle 'Fou' et il est enfermé dans un hôpital où on lui prodiguera des soins afin qu'il se remette à se comporter comme avant._ (171)

Léopied rejects his previous "cartographic model" as unimaginative, limiting and deceptive; for the map, like the other linear models presented in the novel, notably the boardgames chess, draughts and Monopoly, may trick us into mistaking a principle of _order_ for a value of _truth_. By refusing to conform, suggests Harvey, we can use our liberated imagination to adapt or reinvent our personalities; as La Reine says at the end of the novel, "il n'y a qu'à se laisser aller, c'est tout à fait naturel, c'est la chose la plus facile du monde. On n'a même pas besoin de réfléchir pour y arriver" (223). Harvey's feminism, though attenuated and indirect, involves the fictionalized reiteration of arguments used by
feminist theorists such as Gilbert and Gubar to undermine those conformist systems of thought which have consistently been used as a means of justifying patriarchal ascendancy.³

If Harvey's focus is on patriarchal systems of thought, Paulette Jiles's is on patriarchal modes of representation. In the playfully entitled *Sitting in the Club Car Drinking Rum and Karma Kola* (1986), for example, Jiles undertakes a lighthearted critique of patriarchal stereotypes in literature and film, using these stereotypes as examples of pervasive social and cultural "compartmentalization." The metaphor is chosen advisedly, for the action of the novel takes place in a train. Referred to a floorplan of the dining car, the reader is invited to accompany the passengers in a game of "Clue" which does not involve a murder but an investigation into the various compartments of the mind "where huge symbols and stereotypes crash into each other" (18). Among these stereotypes are those "clichés of America's view of Canada as nothing but landscape ... [and] of Canada's view of Americans as people who indulge in exotic squalor and high-rolling" (64) and, at a more personal level, the hackneyed roles played out by two people who perceive one another through the filter of literary and cinematic romance. But, as Jiles points out, her two protagonists "could have been symbols of anything: of male and

female, of Canada and the United States, of refinement versus the untutored, of upper class and working class, child and adult, savage and urban" (64). The options are covered; the main difficulty, suggests Jiles, is not to ascertain what the symbols or stereotypes are but to find a way of discarding them; thus the "heroine," consulting her diagrams, asks herself ruefully:

How can we compartmentalize our lives, and everything? Are these things really blueprints which assure us that nothing surprising will ever happen? ... A train made of diagrams, where spectres experience only the expected experiences, think the fashionable thoughts of their generation of spectres. There is seating only for people exactly like themselves who move like trains on predictable tracks, dwindling into the distance, lonely and dead. (58)

The diagram in *Sitting in the Club Car*, like the map in *Le Deuxième Monopoly*, is analogous to a superficial but by no means innocuous boardgame, in which the rules are set and the players have only to fulfil their given roles. But like Léopied in Harvey's novel, the narrator in Jiles's refuses to respect the rules; so, with an ironic glance back to the genteel etiquette manuals of Victorian Canada and, more recently, to the melodramatic, male-dominated conventions of Hollywood romance, Jiles and her ebullient narrator escape from the perils of conformism, and the train "made of diagrams" becomes instead a "a perpetual performance, a carnival, a traveling medicine show, a sort of genteel psych ward going around the bend" (84). The diagram at the front of the novel turns
out to be irrelevant; beguiled into playing the role of "truth-seeking" reader-detectives, we are eventually informed that "the nature of absolute truth is that it is too boring to endure without a frontal lobotomy, and there is for most of us no virtue in it" (77).

A similar sense of sardonic humour is evinced by the Australian writer Thea Astley in her collection of short stories *Hunting the Wild Pineapple* (1978). Jiles mocks the "explicatory" diagram; Astley ridicules the map as a simulacrum of the "truth;" for, in a collection which, as its narrator suggests, presents life as "an unending accretion of alternatives" (175), maps are not arbiters of truth but metaphors of fabrication, of the multiple variations of the storyteller. "Let me draw you a little map" (3) is the narrator's way of introducing us to his collection of related stories, set at "the top end of the lost world" of Northern Australia. Here, in an improbable landscape where the green is too green and the blue too blue, is a sprinkle of people "who feel they've been forgotten by the rest of the country - and don't really care" (3). Queensland, suggests the narrator archly, is "maybe ... only a second-rate Eden ... a kind of limbo for those who've lost direction and have pitched a last-stand tent" (3). But outposts such as these are precarious, as Astley proceeds to show in a series of stories which mercilessly burst the bubbles of their hypocritical middle-class protagonists. The first story is the most instructive, with its caustic mockery of middle-class escapism:
Queensland's hippie communities and assorted dropouts, suggests the narrator, are little more than pathetic counterparts of the "new urban trendies, so sadly conformist that they are turning their new elysiums into a bedraggled transcription of the suburbia they have been trying to escape" (19). The narrator's bitterness shines through, for of all the "lost people" he depicts in his stories, he himself is the most disoriented. His maps are the ironic vehicles of this disorientation; as I suggested, they are also fabrications, artfully constructed fictions which break the same illusions that they present. One illusion is shattered, another constructed; mapmaking, the means by which one person persuades another to believe in the reality of what he is seeing, thus becomes the ironic metaphor for the illusionism of the storyteller's art. Astley's feminism, like Harvey's and Jiles's, is indirect: for although the worst treatment in her stories is reserved for her women characters (as victims of male desires and fantasies), it is clear that most, if not all, of her characters, male and female alike, are caught up in their stereotypical dreams of freedom. So while the various Edens of *Hunting the Wild Pineapple* are none of them "true," they may nonetheless have their often unpleasant "truths" to tell about those who imagine them.

More obviously feminist in inspiration is Aritha Van Herk's recent novel *No Fixed Address* (1987). Van Herk distinguishes in the novel between the symbolic value of the map, which designates a fixed, inherently limited view, and that
of the spider, which expresses a mobile but deceptive and potentially self-destructive view of the world.

The former view is implicitly associated with the limitations of patriarchy, and in particular with the neat but unadventurous lifestyle of professional cartographer Thomas Telfer. The latter view is identified with Thomas's wayward lover Arachne Manteia, whose webs of deceit, like the multiple filaments of Van Herk's deftly structured text, suck her unwary victims in but also contain the potential for her own destruction (like the spider which, starved of flies, will eat of its own kind). The difference between Thomas's conformist and Arachne's fiercely independent views of the world is brought out in their reaction to the map: for Thomas, maps draw the lines which shape the landscape; for Arachne they outline the desire to move through "sink into" it (260). Finding herself increasingly attracted by Thomas's exquisitely drawn maps, Arachne sees

the lines enticing her to quest beyond the city [Calgary]'s radius. She gets into the car and sets the bonnet towards the sun. She is learning travel, the pace and progression of journey, the multifarious seduction of movement ... [Thomas] is the author of those maps but he has never known their ultimate affirmation, the consummation of the pact between traveler and traveled. He only draws them; she traces them for him, leaving the pen-line of her passing ... [she] travels to travel. Her only paradox is arriving somewhere, her only solution is to leave for somewhere else. (164)

Arachne duly takes on a job as a traveling salesperson which allows her to indulge in her wander- (and other forms of) lust;
she always returns, however, to Thomas, at least, that is, until her final bid for freedom, which takes her beyond the artificially constructed boundaries which have previously limited her experience to the end of the road, then on still further into the "uncivilized territories" (317) of the extreme North. As Arachne's final, one-way journey progresses further and further away from the urban and, implicitly, the emotional centres of her previous existence, the novel also shifts from a predominantly realist to an increasingly mythical mode. Thomas's cartographic principles no longer apply; the journey becomes an inner one, and the desire to impose limits on the physical world is overridden by the need to express the individual psyche. Similarly, the demand for verisimilitude which delimits cartographic representation can no longer be met; Arachne improbably becomes a kidnapper, a thief, a murderer: her existence, and those of the men who have "shaped" her life, take on mythic proportions. As the sign-painter she meets on Vancouver Island indicates through his conversion of a "standard" road-sign into a commercial for an airline company, Arachne has moved into a different dimension of space; but she has also moved into a different dimension of time. Whereas she had previously believed that Thomas's old maps "could lead [her] into the past so easily, lead [her] through history into another frame of time ... [so that] she would be able to transcend her own past, its rude, uneven measure, its gaps and horrors" (117) she now discovers that it is not the maps themselves, but the spaces between them, those unaccounted gaps
she had once wished to fill, that "lead her through history." Like Arachne and Thomas who, having made love, fall asleep between the maps scattered on the floor, Van Herk implies that self-discovery has no temporal or spatial limits; it operates, inconclusively, at the level of the dream in a realm which has "no fixed address."

2. **MAPS AND MYTHS**

Van Herk's questioning of the verificatory procedures of maps, and her deliberate contrast between an historically founded and a mythically intuited approach towards (self-) knowledge, call attention to the correlation between maps and myths in several contemporary historiographical novels in Canada and Australia.

In Peter Carey's *Illywhacker* (1985), for instance, the history of modern Australia is charted through a description of the gradual development of technology, its impact on the natural environment, and its anticipation of the contemporary era of multinational capitalism. In the process, Carey explodes a number of myths about Australia, notably that concerning the rightful ownership of the land; for, as the narrator is informed by his friend Leah Goldstein, "the whole nation is based on a lie which is that it was not already occupied when the British came here" (307). The development of Australian radical-democratic nationalism is also exposed as a rhetorical construct, a myth as necessary to the promulgation of a post-colonial Australian identity as the myth of discovery was to the first European colonizers. But
Carey's satire does not restrict itself to the so-called "Australian tradition;" it also takes in stereotypical European and, more recently, American, perceptions of the antipodes. The naive association of Australia with its "exotic" flora and fauna, for example, gives rise to Charles Badgery's self-parodic petshop with its display of "genuine" Australiana including a caged Chinaman, a dragon in a bottle and a promotional display for "Australia's own car" (a joint venture between the Australian government and General Motors). The history of Australia, suggests Carey, is rife with fraudulence and prejudicial misconception, a perfect topic for his narrator Herbert Badgery, used car salesman and confidence trickster. Maps are no more reliable than myths in the charting of this pseudo-history; indeed, maps themselves embody a kind of myth based on spurious "discovery," fuelled by conjecture, and funded by organisations with vested commercial or political interests. The map of Australia decorating the window display of the Badgery Pet Emporium is a case in point:

There are some words, but I am more taken by the little rock-wallabies which hop to and fro across this pretty scene and one of them, in particular, eating an apple, holding it daintily between its two front paws. (493)

Garlanded in fake flowers, the map becomes the target for Carey's mockery of the inauthenticity of European pastoral; but the fact that the display is a promotional venture for American

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industry also indicates that Australia has "sold out" to more than one customer. So the map, often interpreted as a symbol of national identity, becomes in this case an ironic testament to international powerbroking; like farmer Les Chaffey's forecast of rain which "was not on the map yet, but ... would be" (424), maps in *Illywhacker* are discovered to be the agents of personal and corporate will.

In Rodney Hall's *Just Relations* (1982), maps are similarly considered as expressions of vested interests. The novel focuses on the decayed community of Whitey's Fall in Southern Australia, the determined efforts of its ageing inhabitants to protect the place they have made their own, and the equally determined efforts of the local government, led by the obsequious Senator Halloran, to renovate it. A series of battles, both verbal and physical, ensue; another battle, however, takes place at the level of structure: Halloran and his minions, in their attempt to put Whitey's Fall back "on the map" (261) representing one "camp": the gridline patterns of regional development; and local residents Ian McTaggart and Rupert Ping, the former noted for his concentrically-arranged garden and the latter for his crescent-shaped tools, representing another: the circular patterns of localized myth. The locus of the various myths which bind together the community of Whitey's Fall is the "magic mountain" which houses the spirits that protect the villagers but may also, if unpropitiated, destroy them. The mountain is also, as the villagers know but do not wish to disclose to the outside world, the site of gold, the historically founded location
of the mythical "Golden Fleece." The Fleece is rediscovered by accident and the village overrun by prospectors and developers, forcing its veteran inhabitants into exile. Whitey's Fall, whose history, like its mines, had previously been allowed to fall into disuse, is relocated not just on the regional, but on the world map; at the loss, however, of the values its inhabitants had treasured most: "the ... fleeting association, first occasions, the magical art of naming things, finding the risks, the tricks, the natural forces, the foreign spirit of the place to be placated, and absorbing all this into their own survival" (467). By juxtaposing memories of the Gold Rush with reminders of contemporary ecological devastation, Hall produces a trenchant satire on commercial greed, employing a range of structuring devices to enact the analogy between territorial and linguistic disfiguration. Senator Halloran's "official" map is one such device, at once a symbol of territorial/linguistic appropriation corresponding to the desire to (re)name and acquire place, and a symbol of desecration which, like the road carved into the side of the magic mountain, the self-inflicted ceremonial scars on Rupert Ping's body, and the sacrificial mutilations of Mrs. Ping and the Brinsmeads, relates to the perverse desire to dismember and ultimately destroy the self. The ritualized violence and syntactic violations of *Just Relations* are countered, however, by Hall's affectionate portrayal of the villagers, whose refusal of progress may banish them from the official map but guarantees
the survival of the mythical world they have invented, and shaped, for themselves.

The quirky geopolitical conflict staged in Hall's novel between "official" and "mythical" conceptions of place translates in Yvon Rivard's 1979 novel L'Ombre et le double into a mock-tribunal in which a number of different points of view are offered on the familiar Québécois theme of "la quête du pays." At first indicted for his refusal to participate in the quest, narrator-protagonist Thomas is eventually acquitted by a jury consisting, among others, of a cartographer who believes that "l'espace finit toujours par coincider avec une carte bien faite" (94), and a toponymist who believes that he can recreate the world by renaming it. Thomas duly engages in a quest of his own, laden with Classical allusion, which takes him beyond the arbitrary boundaries of cartography and ludic (re)definitions of toponymy into a kind of Aquinian nether-realm where he confronts his shadow self. The confrontation, like the inquest which had preceded it, is inconclusive; Thomas realizes at last that the cultural frontiers sought by his compatriots will always remain hidden to those, like the cartographer and the toponymist, who track "l'inconnu à la périphérie et non au centre du pays" (201).

Cartographic knowledge, implies Rivard, seeks to impose limits on the world by excluding the unknown or irrational; maps construct precisely detailed but narrowly conceived models of the world which are incapable of accommodating temporal flux. Unable to accept the easy cartographical distinctions between
the known and the unknown, time and space, Rivard turns to allegory and myth in search of a model which incorporates, rather than reduces or rejects, the inexplicable, and in which space is also given a temporal dimension. The model has cultural implications, for Rivard's "Québec," like that of his most obvious precursor Jacques Ferron, is an oneiric "pays incertain;" above all, however, it represents an attempt to accommodate the artistic process of (re)inventing, as opposed to merely describing, the world in terms of a Nietzschean irrationalist philosophy which, problematizing referentiality to the point of negating it, celebrates myth as a 'concentrated image' and as a necessary form of cultural hygiene.

For Timothy Findley, myth has rather different connotations; in his 1977 novel The Wars, for example, it becomes a means of explaining what cannot otherwise be explained in the text. The Wars, an historical reconstruction of the Great War, has an underlying mythological structure which belies the fragmentary nature of its surface realism. It is clear that, at one level, the full story of the young

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5 See in particular Ferron's parable in the Contes du pays incertain (Montréal: Hurtubise HMH, 1968) of the cartographer who at first tailors his maps to the dictates of his political and ecclesiastical employers but finally realizes that the only "true" maps are those which satisfy the requirements of his art alone. "Québec," implies Ferron, should accordingly be perceived as a fictional construct which outstrips the ideologically restricted definitions of regional politics and institutionalized religion.

Canadian soldier Robert Ross's traumatic experience of the Great War cannot be told. But the possibility of a mythological interpretation of the text, based primarily on elemental imagery and a metamorphic identification between humans and animals, provides a different reading whose impulse to unity works towards bridging conspicuous gaps in the presented narrative. Another approach to this contrapuntal design is to consider the implications of the narrator's statement that the "days were made of maps and horses; of stable drill and artillery range" (28-9). The contrast seems simple at first sight: the Great War can be symbolized in the destructive alliance between intellectual strategy and physical power. The implications, however, are wider: for maps not only provide a paradigm for military operations; they also provide a frame of reference for the reconstruction of history. And in neither case, suggests Findley, are they adequate; for the precise details of military strategy are obscured in the mud and fog of the Somme, while those of historical research are problematized by different, often conflicting, perceptions of the same event. Maps, moreover, belong to an order of scientific discourse which, in attempting to impose meaning on the external world, only reiterates its separation from it. In the case of military strategy, the map's combination of an abstract classification with a depersonalization of space may have devastating consequences, reinforcing the absurdity of the tactical moves which gain armies a few hundred yards but lose them several thousand men. Not unifying devices, but agents of
destruction; not symbols of rationalistic order, but expressions of the fear of absurdity: maps, suggests Findley, can be defined as the antithesis of what they purport to achieve. What, then, of horses? As the animal-lover and illustrator Rodwell tells his troubled colleague Levitt, "any man whose love of horses is stronger than his fear of being an absurdity is all right with me" (90). Yet Robert Ross's love of horses drives him to murder and self-destruction; the horse, like the map, is an ambivalent symbol whose reversibility eventually illustrates the vulnerability (and potential perniciousness) of socially constructed differences (between the "normal" and the "abnormal," the "good" and the "evil"). Setting up a series of oppositions in order to break them down, Findley's text oscillates between the objects of documentary realism and the mythoforms of legend and fable, taking in all, but authorizing none, of these competing versions. Thus, if the days of the Great War were "made of maps and horses," the pages of Findley's reconstructed text are made and remade according to the infinite number of perceptual and linguistic variations which shape and transform a view of the world but always defer its final meaning.

Findley's suggestion that what passes for "history" is the product of socially constructed and modulated versions of the past is given a feminist slant by the two Canadian writers Marian Engel and Audrey Thomas. Engel's Bear (1976), the account of a female archivist's trip to a remote island in
Northern Ontario where her research is overshadowed by what turns out to be more than a casual friendship with a local bear, owes much to Atwood's *Surfacing* for its parody of nineteenth-century gentility and its attempt to break down inherited structures of patriarchal representation. But whereas Atwood's primary targets are the Victorian Canadian guides of Traill and Moodie, Engel's are the exotic romances of the European Romantics (Rousseau, Chateaubriand, Byron) and their indirect precursors (Shakespeare, Defoe). The protagonist Lou discovers that the bequest of Colonel Cary which she has been sent to investigate and catalogue cannot be confined to the shelves of his library or contained within the walls of his heritage house; for it embraces an entire history of sterotypical perceptions of the "noble savage," now somewhat ignobly represented in the figure of the ageing, unsightly bear. As the novel progresses, Lou's addiction to maps and other forms of historical documentation becomes indistinguishable from her obsession with the bear; originally briefed to impose "numerical order on a structure devised internally and personally by a mind her numbers would teach her to discover" (42), she realizes that the bear can teach her more about the state of Colonel Cary's mind than the library. Accustomed to a task which now seems perfunctory to her, she understands that much of her working life has been spent among "undecipherable papers and overwritten maps" (43): the embroidered map, like the richly illuminated but inaccessible manuscript, has become for her the symbol of
unsatisfied desire. The bear, acting initially as a conduit for her frustrated sexual desire, is eventually recognized as an inherited symbol of male domination; thus, when it rips the skin off her back in a gesture of symbolic erasure, Lou is liberated both from her imagined romantic involvement and, at least temporarily, from the male-dominated "romantic imagination" which had previously entrapped her. The myth of the "noble savage" is exploded, and the bear's closest alliance (with the old métisse Lucy) is restored, implying a link between the hybrid heritage of Canada and the carnivalized history of European colonialism. Leaving the island, the protagonist wryly considers the likelihood of vandals breaking into Colonel Cary's house, "taking the telescope for its brass screws, and smashing the celestial and terrestrial globes." "Well, let the world be smashed," she concludes, "that was the way things were bound to go. The bear was safe" (139). Her protectiveness towards the bear supplants her earlier protectiveness towards her maps and manuscripts; this time, however, her knowledge of the New World is not unconsciously mediated through her perceptions of the Old, but through a sharpened awareness of what those Eurocentric perceptions entail. The transformation from an implicitly colonial to a post-colonial perspective, and from an andro- to a gynocentric view of history, is corroborated in the final image of the novel which, replacing Colonel Cary's celestial globe with a view of the stars in which "the Great Bear and his thirty-seven thousand virgins kept her company" (141),
sublimates both her lust for the bear and her addiction to maps in a constellation which guides and protects, rather than enslaves, the self.

Like *Bear*, Audrey Thomas's novel *Intertidal Life* (1984) employs an island setting to explore the possibilities of female independence and to put forward a revisionist, gynocentric view of regional history. Thomas, like Engel, uses literature to debunk the notion of male heroism, but whereas Engel's focus is on exotic romance, Thomas's is on the literature of exploration. The central question asked in the novel is "what if women had been the explorers? Would things have been different then?" (15). Thomas suggests that they would, for her gynocentric view of history emphasizes an understanding of personal relationships rather than a wilful conquest of the outside world. As its title suggests, *Intertidal Life* uses the geographical metaphor of the inter-island channel to investigate an area which the early discoverer-navigators of the Canadian west coast had no apparent interest in exploring: that of interpersonal relationships. The situation, emphasizes Thomas, cannot be redressed by a change of emphasis from male self-glorification to female self-analysis, for the root of the problem is the language which men have used to describe and justify their conquests and which women have tended, often unconsciously, to accept and use in their turn. Thus the protagonist Alice, estranged from her husband Peter and searching for new
directions in her life, explains her fascination with maritime imagery:

I'm like John Donne in his love poetry. Navigational instruments, new lands, maps, merchant ships. His language reflects what was going on around him in the outside world. I read about prizes and shipwrecks and plunder, strange instruments which measure the artificial horizon, about conquests and conventions, this whole male world of the age of exploration and I see that women are going to have to get out there and do the same thing. (170)

The danger, of course, is that women's assumption of the language of conquest may merely reinforce patriarchy; Alice is aware of this, but as she says, "we all need new maps, new instruments to try and fix our new positions, unless we think we're competent enough to try and steer by the stars" (171). Thomas stresses, however, that maps are only temporary constructs whose configurations and coordinates are susceptible to change and open to reinterpretation. Men tend to be blind to these changes or resistant to alternative interpretations: they are "related to the sun, [and] the sun never changes his shape." Women, on the other hand, are "sisters of the moon, shape shifters but oh so predictable in [their] shifting" (206). The dilemma, then, is a double one: how can men be disabused of their illusions of security, and how can women move in directions other than those dictated by men? The site

Thomas chooses for her exploration of the dilemma is the "intertidal zone:" those areas and their life-forms which are washed up, then left behind, by the tides. The metaphor is a rich one, suggestive of the domestic problems left behind or concealed by the male explorers; of the uncharted but often crucial backwaters of history; and, above all, of the vulnerability of human relationships exposed beneath an apparently tranquil surface or caught adrift by changing currents. The characters of Thomas's novel, like the creatures of the intertidal zone, are all insecure, suffering some kind of loss (like the amputated starfish) or building protective barriers around themselves (like the crab or barnacle). Vulnerability may breed resilience; the crab may discard its old shell for a new one, or the starfish grow a new arm to replace the one lost, but the notion of total self-containment (like the hermit-crab in its inadequate shell) is as illusory as that of the totally secure relationship. To change the metaphor, the rebuilding of a life after a broken marriage or relationship does not merely entail the remaking of a map, the exchange of one set of definitions for another, "dependence" for "independence;" it also entails an admission of the vulnerability of all definitions, the necessity yet fragility of all human contact. The problem with maps, as with interpersonal relationships, suggests Thomas, is that they are usually defined in male terms; for the language of definition, like that of conquest, is inherently patriarchal. Thomas's intertidal zone poses a challenge to this definitional language,
not merely by situating itself in an intermediary, indefinite area, but by associating itself with intertextuality: the spaces between books (and many are cited in Intertidal Life); and with interlanguage: the spaces between languages, phrases, or even, as in Thomas's revisionist wordgames (the other in mother, the over in lover, etc.), between the letters in words. By resisting the closure of the dictionary definition, the completed book, the mapped territory, Thomas aligns herself with other Canadian feminist writers such as Atwood, Engel and Van Herk whose inscription of womanhood occupies the 'space between.' To a greater extent than any of these writers, however, Thomas indicates the illusory nature of self-containment: her intertidal zone is a dangerously deceptive but committedly interpersonal one. Thus, like Atwood and Van Herk, she considers the spaces between as a breach in the ideology of patriarchy; and, like Engel, as a flaw in the male view of history; but, more than any of them, she asserts the need for human relationships: the certainty of female difference may be one thing, but that of personal independence is another.

3. MAPS AND DREAMS

Thomas's reminder of the cultural and historical contingency of maps draws attention to the discrepancy between their authoritative status and their approximative function; for although maps are set up as "truthful" by their makers, and are generally accepted as "true" by their readers, they are
necessarily imperfect reconstructions of an historically specific set of social relations and cultural attitudes. In the case of attitudes which, over generations, have solidified into apparently "coherent" systems, such as patriarchy, maps may come to represent, or be exploited in order to represent, a status quo which ignores, suppresses or negates alternative representations to its own. For this reason, maps tend to serve majority interests or to reinforce the status of the powerful in any given society. The teleological discourse embodied by maps, moreover, has historical links with conquistadorial and expansionist régimes in the New World. Renaissance and early modern European imperialist policies of territorial appropriation and renomination, for example, were well served by the map, which authenticated the illusion that the so-called "discoverers" of continents such as America and Australia were not only first there, but had somehow produced the land in their own image. The trope of "mapmaking," dovetailing with that of "discovery," was called in to support an ideology of conquest by fostering the notion of a socially empty space which belied the existence of an indigenous population. The continents of America and Australia had, of course, already been discovered to a large extent by their original inhabitants; the "first" maps drawn up by European cartographers and improved upon with the data provided by

consequent explorations were thus superimpositions on a terrain already explored and charted. But the systems used by Western explorers and Aboriginals to "read" the country were, needless to say, quite different: as Hugh Brody and Bruce Chatwin have shown in their recent works, the "standard" topographical map indicates a Western conceptualization of space allied to the belief in the intrinsic superiority of literate cultures. For the various Canadian Native Indian or Australian Aboriginal peoples, the map is seen in different terms altogether, as an elaborate communications network serving and supporting an orally-based culture. Several writers in Canada and Australia, working both within and against the Western literary tradition, have fictionalized this clash between Western and Aboriginal modes of spatial perception using what they assume to be an Aboriginal view of territoriality in order to undertake a critique of Western territorial imperatives. The difficulties involved in the rhetorical assumption of an Aboriginal voice are not to be underestimated, as shown in the following comparison between a White Canadian and an Aboriginal Australian's treatment of a similar topic: the relation

10 For Brody and Chatwin, the Western map registers and justifies the desire for personal acquisition, while the Aboriginal map rather provides a means of interpersonal communication. This difference is brought out in the rigid demarcation of space in Western maps as opposed to the more flexible negotiations of space in Native Indian and Australian Aboriginal maps which indicate a network of shared values rather than a division of (personal) property. A similar distinction is made by Benterrak, Muecke and Roe in Reading the Country: An Introduction to Nomadology (Fremantle: Fremantle Arts Press, 1984). For a further discussion of Benterrak, Muecke and Roe's approach, see the following chapter.

The stories collected in *The Secret Journal* deliver a series of parabolic invectives against industrial consumerism in the contemporary Canadian Northwest. The title story, for example, consists of a self-indicting excerpt from a hypothetical journal kept by the illustrious nineteenth-century explorer Alexander Mackenzie in which, drawing inspiration from Brody, Fawcett examines the different relations between and attitudes embodied by maps and dreams in Native Indian and Western cultures. For the Native Indians, the maps of individual hunters within the tribe and those of the tribe's designated "dreamers" coincide; for the European settlers and later industrial entrepreneurs, however, maps represent extensions of a dream which views "the North as a place of limitless material possibilities" (115). Fawcett's emphasis is on the latter connection, or rather disconnection, for the journal becomes the site of dreams and hallucinogenic visions which undermine Mackenzie's desire for cartographic accuracy and expose the false consciousness on which his maps are predicated. The annotations to Mackenzie's journal introduce a play between text and sub-text which further highlights the inconsistency of Mackenzie's maps, the vulnerability of his arguments, and the contradictions within his character. The
obstacle-ridden text itself reads as a kind of map, but one whose key does not correspond to its graphic notations; Mackenzie, similarly, comes across as a split personality, torn between his lurid dreams of ambition and conquest and his insistence on the hard work borne of self-discipline. His journal, controverting his belief that "I am a man not much given to the dream" (16), exposes repressed fears and desires which emphasize the greed that underlies his apparent self-restraint and the mental and moral atrophy that erodes his progressivist work-ethic. Three symbolic "witnesses for the prosecution" are the Native Indian Cancre who, as his name suggests, operates as a projection of Mackenzie's (and, by extension, of Western culture's) inner sickness, and the two women, one white, one native, who prophesy his future, the one in glorious, the other in ignominious terms. Torn between the two women and between conflicting Hamletian tendencies towards action and contemplation, Mackenzie becomes the symbol for a culture divided against itself; the disjunction between his self-glorifying maps and his self-incriminating dreams thus serves as an indictment of Western territorial and material greed and as a reminder of the disharmony brought about between man and his environment, and within man, by "a blind further-ance of material well-being for the individual body" (27).

Unlike Fawcett, who problematically employs the "Native Indian" Cancre as a rhetorical device to undermine the dominant narrative voice of Mackenzie, Johnson alternates between the voices of his two main protagonists, the Bruny Island Aborigine
Wooreddy and the well-intentioned but misguided English evangelist George Robinson. The story of the dispossession and eventual extermination of the Tasmanian Aborigines is thus told from two counteracting perspectives and within two distinctly separate codified cultural systems. The differences are often subtle, an example being that between "marking" and "tracking" the country. Robinson, newly arrived in Van Diemen's land, believes it his mission to help the Aborigines: "that was all that really mattered. Resolutely he turned to look at the thick rainforest and his body stiffened with the resolution to mark this land" (66). The "marking" of the land has several different connotations, among them mapping (as an appropriation, allocation and systematic organisation of territory) and writing (as a form of scriptural designation: the marks in Robinson's journal, the crossed signatures of the Aborigines on a petition they cannot understand). Mapping and writing are conceived of as complicitous activities; cartography, legitimizing a Western literary tradition susceptible to Manichaean distinctions between self and other, justifies in its turn the twin rhetorics of colonialism and evangelism which allegedly ensure the "civilization" but actually facilitate the extermination of the native population. The renaming and resettlement of the few remaining Aborigines are instances of the teleological nature of cartographic discourse: hence Robinson, intent on "marking" the land in the future, unaware that it has already been "marked" before him
(if in a different mode); or Governor Arthur, whose military map outlines plans for future action to be taken against the Aboriginal rebels. The scriptural marking of the country, suggests Johnson, is associated with the (rhetorical) "making" of history; the physical tracking of the country, on the other hand, with the retracing of an ancestral past which endures in the present and into the future. Wooreddy, an expert tracker, is able to follow paths which seem invisible to Robinson not for want of eyesight but because they pertain to a different mode of spatial (and, correspondingly, cultural) perception. For Robinson and Wooreddy, cartography is a system of territorial negotiation; but whereas for the former, mapmaking and reading are scriptural operations which facilitate the movement through a certain terrain towards a particular goal, for the latter they are mental activities which involve a renewal of acquaintance with immediate ancestors and, beyond them, with the Great Ancestor. Tracking, in this context, becomes a recuperative act made possible through the agency of memory. Paths do exist on the island, but the maps of them are in Wooreddy's head; so, whereas Robinson is unable to distinguish between "proper" and "improper" paths because he has no previous knowledge of the land and is apt to dismiss unmapped terrain as impenetrable wilderness, Wooreddy knows the country as a series of "shortcuts cutting off loops" in which "tracks meandering off into the wilderness complicated the way" (68-9). Wooreddy's and the other Aborigines' relationship with the land, suggests Johnson, is atavistic and intersubjective;
the incursion of the White Man and his "mark-making" ways (70), however, gives the Aborigines the impression that "the unity between man and land [has] been severed" (51) and that the land itself is fragmenting or even disappearing. The impression, of course, is not an unfounded one, for the land, although it remains, is altered out of recognition (in Wooreddy's terms, "scarred" and "polluted") by the new settlers, while the Aboriginal communities are killed or die out. Johnson's account thus reaps the tragicomic effects of a clash between two mutually incompatible discursive systems. With further irony, the clash ultimately "resolves" itself in a conjunction between the maps and dreams of Robinson, triumphant if short-lived governor of his new island colony, and Wooreddy, whose final vision of the "skytracks" reuniting him with the Great Ancestor enables him to fulfil his dream of enduring the ending of the world, but at the cost of his own life and of the impending extinction of the Tasmanian Aboriginal peoples.

Less dramatic than the historical clash between White and Native cultures, but equally problematic, is that between established denizens of the hybrid cultures of contemporary Canada and Australia and new migrants. An increasingly rich literature both about and by the various ethnic groups

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11 The connection between Johnson's Robinson and Defoe's is, of course, hardly gratuitous. Defoe's text is an understandably popular target for post-colonial writers seeking to subvert or invert abiding colonialist hierarchies.
operating within the multicultural, polyphonic societies of Canada and Australia has resulted in a metaphorical "re-mapping" of both countries. Two patterns of cartographic imagery are prevalent: in Canada, the crossing, realignment, or dissolution of boundaries (as, for example, in the recent novels of André Vachon and Janette Turner Hospital); and, in Australia, the re- or dislocation of spatial coordinates (as in the "Asian" novels of C.J. Koch and Blanche d'Alpuget). Both patterns are predominantly destabilizing, the first cutting across received notions of cultural difference, the second forging new links with cultures previously constructed as irrevocably "other." But it is necessary here to distinguish between the new literatures of geographical dispersal written by naturalized citizens of Canada and Australia, usually white and of Northern European descent, who are seeking to broaden the horizons of their respective cultures; and those of internal displacement written by established but somehow compromised or "hyphenated" citizens (such as Joy Kogawa in Canada), or by relative newcomers to Canada and Australia, usually of Southern European or non-European descent, whose experience of their new countries often belies the comforting tenets of non-partisan multiculturalism. In the work of writers such as David Malouf and Michael Ondaatje, these tendencies towards dispersal and displacement converge so that the map becomes a metaphor for necessary, but illusory, redefinition. Malouf, Australian-born of British and Lebanese parents, is sensitive to the abidingly misunderstood,
suppressed or ignored status of Australia as a multicultural nation; Ondaatje, of Dutch and Tamil extraction, to the continuing lack of ethnic diversity in Canadian writing. The map consequently becomes a metaphor through which to express the need for a broader definition of Australian or Canadian culture but which, through its ironic or parodic usage, suggests at the same time that any new definition provided by the map, however revisionist or inclusive, will inevitably fall short of comprehensiveness. Thus, the protagonist of Malouf's 1975 novel *Johnno* finds himself forced to admit that the map of Australia "has a point where I always go wrong ... the continent itself is clear enough ... I know the outline ... but what is beyond that is a mystery ... too big to hold in the mind ... Australia is impossible!" For Ondaatje, whose autobiographical novel *Running in the Family* (1982) takes him back to an unclearly remembered childhood in Sri Lanka, the map is a similarly questionable concept, more closely associated with rumour than with truth. As in Malouf's novel, the map functions as a metaphor for the shaping of memory; but what, and where, is the "truth" of these memories? As Ondaatje confesses in his postscript to the novel, "the book is not a history but a portrait or gesture ... and if those [people referred to in the novel] disapprove of the fictional, then I apologize and can only say that in Sri Lanka a well-told lie is worth a thousand facts" (206). Ondaatje's autobiographical portrait has no pretensions to exactitude; more family romance than genealogical chronicle, its interrelated sketches and
anecdotes compile a charming but, by its very nature, unreliable mythology. Sri Lanka is an ideal site for this mythology: fabled island, subject of Ondaatje's brother's "false maps" which reveal "rumours of topography, the routes for invasion and trade, and the dark mad mind of travellers' tales ... throughout Arab and Chinese and medieval records" (64). The name and shape of the island have changed many times, Ondaatje informs us, so that it has come to be "the wife of many marriages, courted by invaders who stepped ashore and claimed everything with the power of their sword or bible or language" (64). Visual analogues for self-aggrandizing European dreams of the 'fabulous Orient,' the various maps of Sri Lanka which fascinate Ondaatje's brother and act as catalysts for his own rumours of topography also have their dark side; for as Ondaatje reminds us, the history of Sri Lanka, channelled and transmuted through the disasters and excesses of his own family history, has been one of military violence and commercial exploitation. Moreover, the changing names and shapes of the island attest to a history imposed upon it from without, not merely through the workings of military invasion and commercial enterprise but, above all, through the redefinitional strategies of a dominant language. The discourse of maps, suggests Ondaatje, is closely associated with the rhetoric of imperialism which justifies the

acquisition, renomination and redisposition of new lands. So while in one sense maps are the products of precise research, in another they are the projections of dreams or visions which, signed in the name of a dominant culture, acquire the spurious badge of "truth." Ondaatje makes this point from the outset when, in the prefatory epigraph, he contrasts the accepted "evidence" of Friar Oderic in the fourteenth century that he had seen "in this island [Ceylon] fowls as big as our country geese having two heads" with the unacceptable "rumour" of the Sinhalese and Tamils who, because their "knowledge of English was poor, thought that the earth was flat" (14). The power of language to reconstruct the world, suggests Ondaatje, depends on the power and influence of the culture which uses it; the world that is reconstructed by a dominant language is no more "real," but the version it produces will usually achieve wider credibility. Ondaatje combats the linguistic strategies of cultural imperialism by highlighting the eccentricity (ex-centricity) of his text which, although itself written in a dominant language (English), continually defamiliarizes its usage through the employment of specific devices such as zeugma, catachresis and synaesthesia and through the broader effects of parody and pastiche. The disruption of "accepted" conventions and the formulation of new, unexpected "correspondences" enable the text to oscillate between different levels of discourse, such as the imperialist "cartographic discourse" of "Tabula Asiae" and the renovatory, surrealist discourse which proceeds from "tabula rasa."
Neither discourse wins out; but a dialectic between the two ensures the heterogeneity of the text and implicitly endorses Ondaatje's intermediary position between two multicultural post-colonial nations (Canada and Sri Lanka), both marginalized from more powerful, supposedly mainstream, cultures but both revelatory of the "false maps" on which those cultures construct their authority.

Like Ondaatje, the Maltese-born Canadian writer Sean Virgo uses the surrealist notion of "tabula rasa" to refashion an exotic "Lost World" (*Selakhi*; 1987). But whereas Ondaatje re-envisions a real but myth-surrounded island which has held a particular fascination for the European imagination (Sri Lanka), Virgo envisions a mythical island (*Selakhi*) built on the foundations of European exoticism. Taking inspiration from Melville's dictum "it is not down on any map; true places never are," Virgo constructs an imaginary island in the "South Seas" which contains within it the various exoticisms of Stevenson, Kipling and Rimbaud. The island is the dream-child of adolescent poète maudit Darien Hughes who, rebelling against his family and their narrowly civilized world, selects Selakhi as the site for his garish, primitivistic fantasies. Ironically, however, Darien's hallucinogenic visions are extensions of, rather than reactions against, the residually colonial, Eurocentric world of his parents. Selakhi may be a dreamworld which is "not down in any map" but, in another sense, it represents a metaphorical remapping of the "colonial
Believing that he has it in his power to recreate Lost Worlds (a recurrent image sees Darien holding 'a streetmap of Atlantis' in his palm), he fails to realize that he is a victim of them: his poetic vision, far from registering a new beginning - the surrealist "recommencement au zéro" - is the recycled product of an old and tired legacy. Mapmaking, a metaphor used throughout the novel for "looking out of the world and defining it" (248), is therefore understood not as a means of perceptual transformation but as an organisational medium of false consciousness. "Going native" provides the most obvious example of this false consciousness in operation; for Darien's dream-experiences on Selakhi do not accommodate him to the culture of the "native islanders," but underline his own cultural construction of it. Language, as in Running the Family, is a key issue: Darien's pretentious poetry, suggests Virgo, is the product of a sick mind nurtured on false notions of paradise transmitted and reinforced through European exoticist literature; Virgo's implicit critique of colonial culture thus works towards endorsing the multi-

13 I am referring primarily here to the psychopathological studies of Frantz Fanon (e.g. Peau noire, masques blancs Paris: Seuil, 1962). Note, however, Fanon's view that the various psychological complexes which are produced under colonial conditions do not constitute a collective colonial unconscious but rather an acquired consciousness resulting from the imposition of one culture's myths and prejudices upon another's. The "colonial unconscious" should be seen, in this context, not as a record of psychic inheritance (for both colonizer and colonized) but as a receptacle for the socially constructed views which shape - and, as Virgo's novel shows, distort - one culture's view of another.
cultural, post-colonial status of his adopted country (Canada) by promulgating a mobility between cultures and/or within cultural mosaics (Canada-Sri Lanka; Canada-Malta).

If Ondaatje and Virgo are implicitly celebratory of the multiculturalism of their adopted country, many other writers in Canada and Australia are more critical. Kogawa's *Obasan* (1981) provides an example of one form of cultural critique, based on racial discrimination; Maillet's *Pélagie-la-Charrette* (1979) of another, based on ethnic marginalization. Both Kogawa and Maillet, as I shall demonstrate in the next chapter, use maps primarily as metaphors of falsely implanted authority; an alternative, more constructive use of the map metaphor is proposed, however, by writers such as Australia's Anna Couani. Couani, a second-generation Australian of Greek and Polish extraction, has written widely of the problems facing migrant women writers in Australia, who are not only caught between two (or more) cultures but disadvantaged by living in a country with an unflattering history of male domination. Couani's work, like that of other contemporary migrant women writers in Australia (Vicky Viidikas, Antigone Kefala, Ania Walwicz), focuses on the portrayal of the fragmented female self, a self, however, which may be reconstituted through the act of writing. The map is employed as a metaphor for this reconstitution; thus, in the short prose piece "The Map of the World" (1983), which I quote in its entirety:
The map of the world is felt from inside. Rough around the coastlines and smooth over the hills and sand dunes. Warm and moist through the rivers which lead outside to the forests like long hair then sparser like shorter more bristly hair to the touch. Reading a globe of the world with its topography in relief. Reading with the fingers as though blind. Feeling it with the back, down the spine. Making contact with the nipples and the nose only. Moving at a fast rate underwater through the oceans and large lakes. Most of the oceans connect up with each other. Moving so fast that you become aware of the earth's surface being curved. Flying low but fast across the land masses. Make yourself feel like the world. As old but not as troubled.

The authority of the map is divested from outside sources and reinvested in the geography of the body's experience. The move from an external, visual to an internal, tactile appreciation of the map also reflects a shift of emphasis from the social construction of self to its phenomenological reconstitution. The map is correspondingly validated not as a means through which others perceive and define us but as a means of perceiving and defining ourselves. Couani aligns herself with other feminist writers such as Walwicz (in Australia) and Brossard (in Canada) for whom writing denotes an inscription of the female body. Couani's writing, like theirs, is also culturally situated: by feeling the map of the world from inside, Couani counters those in her country who have constructed her as an outsider. She further suggests that the affinity between people and places owes as much to personal experience as to artificially constructed notions of personal, cultural, or national identity. Thus, her response to the flagwaving but racially selective nationalism of Australia is
not so much to proclaim her own ethnic identity, or to signal its difference, as to remap the world in accordance with her own experience, both lived and imaginary. The map may only be a dream, but at least the dream is her own.

4. MAPS AND MAZES

In Couani's piece, the reconstituted map is used as a vehicle for the articulation of personal experience; in Robert Kroetsch's novel Badlands (1975), by contrast, it is rejected as a foreclosure of personal experience. The novel's representative mapmaker is obsessive palaeontologist William Dawe, described by his daughter, Anna, as a man who "would accept and endure destiny ... [but] could not abide chance" (109). Dawe's meticulous maps and fieldnotes typify his attitude towards life which, like his attitude towards sex, is "maliciously meditated ... organized and executed ... intended to foreclose on randomness itself" (109). Dawe's maps, however, like his field-notes and the fossils he and his eccentric crew unearth during their madcap odyssey into the Albertan badlands, are only alternative reconstructions which, falling short of completion, merely accentuate the principle of randomness they are intended to foreclose. Moreover, they are all essentially static representations reinforcing a male view of the world based on Dawe's principles of dispossession and recovery. Dawe, however, is dispossessed in his turn by the two complementary female protagonists of the novel, the Indian squaw Anna Yellowbird who 'accompanies' him on his expedition, but consistently outmanoeuvres him/it; and his daughter,
Anna, who initially attempts to decipher, but eventually discards, his precious fieldnotes. Dawe's attempt to foreclose on randomness is further subverted by the alternative storyteller, Web, whose tall tales implicitly mock the precise notations of Dawe's fieldbook and the pinpoint accuracy of his maps. Web and Dawe, two voices in a polyphonic narrative, can also be considered as two alternative structural principles in a multi-layered narrative which, like the exemplary lightning during a storm midway through the expedition (in one of the many mises en abîme for the novel), "webbed and patterned the sky, mapped the blue sky black and white; and then, in final counterpoint, struck almost on top of them ... show[ing] ... [them] to each other" (103; my emphasis). The counterpoint between the black-and-white distinctions of the map (and its counterpart, the photograph) and the delicate tracery of the web (and its destructive reverse-image, the tornado) ensures, as in the texts of Findley and Ondaatje, that no single encompassing structure emerges. Similarly, there is no complete palaentological specimen, no absolute explicatory truth; the notion of (physical) completion, like that of (metaphysical) truth, is exposed as an illusion, characterized by Dawe's prize dinosaur, "complete" only because a replica tail has been added to replace the missing fragment. Perhaps the most appropriate simile for Kroetsch's open-ended text is that of the labyrinth which, however, "conceal[s] not so much the Minotaur ... as an absence at the 'centre'" (McDougall 22). As Russell McDougall has pointed out, Kroetsch's novel is a parody of the 'journey into the interior'; its motifs of
exploration and excavation are implicitly self-ironic, since
the only "discoveries" made are incomplete ones, and those at
the cost of a life, that of the boy Tune, whose burial in the
same explosion which unearths the "Daweosaurus" demonstrates
the rhetorical device of inversion which operates at several
"levels" throughout the novel and implicitly reinforces the
notion of a decentred text. "There are no truths, only
correspondences" (45), Anna remarks of her father's
fieldnotes; similarly, Kroetsch's text reveals no centre of
significance, only a pattern of alternating connections and
disconnections which have more in common with the illusionist
maze than with the explicatory map. But are the map and the
maze so different from one another? Both are metaphors for
artistic representation, the one conventionalizing reality
through the operations of mimesis, the other celebrating the
artifice involved in fictional creation. The map, Kroetsch
further suggests, is as incapable of accurately reflecting
reality as the maze is of comprehensively falsifying it: his
own fiction consequently situates itself in the interstices
between the "real world" (of the map-convention) and the
"invented world(s)" (of the maze-convention). Thus, Dawe's
statement that he and his crew are "sailing off the map"
(Kroetsch 95) is only a half-truth, for to sail off one map is,
implicitly, to sail onto another. Although this could be seen
as a transference on Kroetsch's part from a national to a
regional point of view, the focus of this point of view is

14 Cf. Kroetsch's description of Canadian writing as 'a
literature of dangerous middles' (from "Beyond Nationalism: A
ambivalent: thus, speaking in the appropriately entitled collection of essays and interviews *Labyrinths of Voice*, Kroetsch describes the landscape of his native prairies: "they have been mapped like grids, all those roads, but you can get lost in them so easily" (Neuman 80). Reading *Badlands* is like reading a landscape which invites yet frustrates or even precludes definition: to orient oneself in the text is, finally, to admit that one is lost.

A more labyrinthine text still is Australian novelist Gerald Murnane's craftily constructed *Landscape with Landscape* (1985). A succession of stories-within-stories, Murnane's text pieces together the life of its narrator, a peripatetic, emotionally unstable writer who, attempting through his multi-layered fiction to "discover the pattern of [him]self and [his] life" (241), eventually runs the risk of losing himself in a labyrinth of his own making. The principle is Borgesian: like the dreamer in Borges's story who finds himself the subject of someone else's dream, the narrator, searching for an ideal landscape which 'corresponds to obscure places in [his] thoughts' (Murnane 231) is himself the subject of someone else's search (which, in turn ... etc.). Thus, like the continued -


16 For a discussion of the notion of the labyrinth in Borges's work, and of other 'symbolic landscapes' in modern fiction, see Wendy Faris, *Labyrinths of Language* (Baltimore: Johns Hopkins VP, 1988).
interpolated narrator of the story "The Battle of Acosta Nu" (a displaced version of the primary narrator) who sees "the routes of [his] journeys towards [his lost land] ... as a pattern like those graphs of equations which tend towards but never reach a certain axis" (97), Murnane involves his readers in a game of endless displacement and deferral. Any attempt to unravel the text is thwarted or redirected, as in the narrator's forlorn quest to find "an actual place where the mystery would reveal itself: a suburb at the end of an unmapped tramline, a street bordered with hedges and curving in on itself like a pathway in a maze" (197, my emphasis). Like Kroetsch, Murnane not only suggests that his textual maze holds no Minotaur, no terrifying "revelation" at its centre, but that it holds no centre at all. Also like Kroetsch, Murnane decentres his text in an implicit parody of centrist cultural myths: so, while Kroetsch's region (Alberta) is a metonymical site for the ambivalence he reads into Canadian culture, Murnane's city (Melbourne) is a self-parodic centre emblematic of the hackneyed Australian desire for cultural cohesiveness. Perceiving the centre of Melbourne ironically as "a blank space from which the true pattern of the suburbs would be visible" (14), the narrator moves tangentially away in an attempt to substantiate the belief that "he might draw a map of the city beyond the reach of normal perception ... sized and spaced according to the intensity of the poetic feeling he had once felt in this or that part of another Melbourne" (13). The map, needless to say, is never drawn, for the mapmaker's attempt to
rationalize his dreams is itself recognized as a dream; and, in any case, the land or district he dreams about is always somewhere else. Thus, like the various dream landscapes of the novel which, once identified, are no longer wide enough to contain the dreamer's idea of them, the map, once drawn, is no longer capable of accommodating the desire(s) of its maker(s). The narrator compares his position to that of the monks in the Melbourne presbytery who "under shaded desk-lamps in corners of high-ceilinged rooms, night after night, [add] still more details ... to fantastic maps" (210). And, as if to stress the absurdity of the project, he then asks us to envision a man "paint[ing] grids of street-patterns on clear glass panes and alternate surfaces of systems of mirrors, preparing to fulfil the dreams of those who had always wanted to see themselves somehow a part of the maps they had pored over" (210). The map, symbolic of the alienation between itself and its maker, also operates as a paradigm for Murnane's theory of the creative imagination which, articulated through the narrator's search for a landscape which will correspond to his innermost thoughts, bases itself on the disjunction between conceptual formulation and verbal production (the map as idea; the map as representation). Combining the Romantic notion of unattainability with the post-structuralist concept of différencé, Murnane illustrates the intermediary

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16 Murnane's theory of the imagination has been discussed in several essays by John Tittensor, e.g. in the survey article "Inner Australia: The Novels of Gerald Murnane," in X. Pons and M. Rocard, eds.: 97-107.
discursive position of his text which, like the map, neither embodies a vision nor registers the failure to embody a vision, but articulates a space between successive visions. The map, suggests Murnane, acts as a catalyst for other maps, and the text engenders other texts; thus the reader, instead of being provided with a "definitive" version or "accurate" representation, is propelled still further into the intertextual labyrinth.

In Québec writer Robert Baillie's recent novel Les Voyants (1986), the notion of an (inter)textual labyrinth is supported by a proliferation of spatial references which radiate outwards (as in Murnane's text) from an 'absent' centre. Unlike the "blank space" of central Melbourne in Landscape with Landscape, however, the centre in Les Voyants is marked not by textual but by perceptual absence: for the two friends Denise and Diana, whose house in Montreal is the point of departure for the peregrinations of their young wards Jeanne and Gino, are both blind. But blindness is a relative concept, suggests Baillie; for it is not Denise and Diana but Jeanne and Gino who, shouldering their responsibilities for the two adults, feel cut off from the outside world. Finally breaking away from Denise and Diana, the newly-married couple embark on a series of travels which take them to the Far North (Ungava) and the Deep South (Brazil) in search of personal and professional fulfilment. At first, neither the arctic wastes of the North nor the fetid jungles of the South do more than confirm their despair: the crossing of geographical frontiers registers the
passage from one form of emptiness to another. It is only through the vicarious experience of death (Diana, their boss William Bellow) or an equivalent form of disintegration (their own separation, the anarchic rituals of the Rio Carnival) that they are able to confront this inner/outer emptiness not as a source of despair but, paradoxically, of physical energy and spiritual rebirth. Thus, whereas previously, in his troubled adolescence, Gino had considered "'[l']espace intérieur où l'immensité des émotions ne connaissait aucune mesure ... [où] nul géomètre, nul géologue, nul arpenteur ne pouvait s'y ériger en voyant ou en naître de destin" as "[un] vaste royaume de l'absence et du vide ... [une] rupture totale, définitive d'avec la vie" (51-2), he is brought in later life to confront the same empty space as a source of joy. Employed as a surveyor/geologist for a mining company, Gino is made responsible for the establishment of a thermal prospecting station in a remote corner of the Far North. Gino's life, previously led on the coordinating principles of his "cartographie intérieure" (197), is readjusted to the thermodynamic principle of entropy. The station, set out concentrically according to "des calculs établis, toute une grille arpentée, dessinée et cartographiée selon des normes exactes et conformes" (179), is discovered to be flawed, an element of its central sounding device missing "comme si le centre du monde avait perdu son contenu, sa substance, son oeil, sa pupille" (192). Gino's project is ruined, but this absent, "unseeing" centre paradoxically gives him access to
the interior vision he had always coveted: the disruption of the thermodynamic system becomes the prerequisite for the release of Gino's own pent-up energy, just as in Rio the anarchic rhythms of samba had triggered the release of a libidinal energy which he (and his wife) had not realized they possessed. "Seeing" is reinterpreted not as the product of a systematized "cartographic" vision but of a "blind" surrender to the senses; but whereas Gino liberates himself from his consuming desire to systematize the world, Jeanne remains trapped within a different kind of system: the computer circuit of international big business. It is this world, "all-seeing" but exploitative and uncaring, which in the final section of the novel produces a catastrophic mirror-image of itself: the accident at Bhopal which kills thousands, and leaves many more blinded for life. For Murnane the shortcomings of cartographic vision are implicated in the problematic process of artistic creation, which sets itself the impossible task of substantiating a dream. For Baillie, on the other hand, cartographic vision, misappropriated as the tool of a system which does not understand its own labyrinthine workings or take account of the potentially fatal flaw at its "centre," may set up the very realistic possibility of substantiating a nightmare.

The desystematization of cartographic space in *Les Voyants* is taken a stage further in Yolande Villemaire's novel *La Vie en prose* (1980). Like Baillie, Villemaire employs metaphors of spatial transgression and extension (the crossing of
geographical borders; the description or hypothetical evocation of "foreign" countries) to achieve an effect of cultural deterritorialization. Villemaire is more eclectic than Baillie, however, in her application of these patterns of deterritorialization to the deconstructive critique of Western signifying systems. A playful, skilfully interwoven novel, La Vie en prose investigates life as a form of writing and writing as a form of life through the various contradictory interpretations of its inscribed "comité de lecture." The conventions of prose fiction, like those of the other forms of scriptural notation referred to in the novel (hieroglyphics, cinematic icons etc.) are incorporated within sign systems which have a problematic relation to reality. Like the map, the novel (as a literary form) bears only an approximate resemblance to reality. Comparing the cartographic grid to the typographic display of her typewriter, one of the multiple narrators of La Vie en prose draws particular attention to the function of the spacer:

La barre qui commande l'espacement n'est que la prothèse mécanique de cette opération mentale qui consiste à trouver le chaos du langage en lui ravissant les termes du lexique pour faire le relais cartographique d'une intrigue dont le territoire reste secret. (160)

Typographic print, like cartographic notation, superimposes itself upon a space it cannot fill; moreover, it incorporates spaces as operational elements within its system. The printed text, suggests Villemaire, does not need to be deconstructed; it deconstructs itself. A further analogy is that between the
layering techniques of cartography and those of fiction. Both are palimpsestic operations; as Villemaire says via her narrator's comments on Nicole Brossard's dedication to her novel (itself a palimpsestic citation): "'Il est question de deux géographies à la fois? Et c'est bien cela qui se produit, cette prose se perdant en surimpression sur celle d'une autre" (Villemaire 291). The doubling devices, anagrammatic reconstructions, "free" verbal associations and multiple spatial references of Villemaire's novel all belong to the order of the palimpsestic; the effect, however, is not to give access to meaning through the stripping down of accreted layers but rather to obfuscate or displace meaning through the accumulation of supplementary layers so that, as (one of) the narrator(s) quips, "ces micro-vérités [du texte] ne seront encore qu'une carte très approximative du territoire de l'Ultime Réalité" (215). By undermining the referential authority of the map, Villemaire also implicates the deconstructive operations of her own self-referential text which, eluding definition through an accretion of approximative analogies, correspondingly mocks the "scientific" definitional procedures of semiotic analysis. More maze than map, "[le] dédale onomastique" (310) of La Vie en prose deliberately bewilders and "dislocates" its readers. But like Kroetsch and Murnane, Villemaire problematizes matters further by suggesting that maps and mazes, approximative analogues of the text, are also approximative analogues of one another; for the "deconstructed" map, like the "decentred" maze, exemplifies
a directional system whose inbuilt fallacies undermine, or even
deride, its original directives.

In a text with similar encyclopedic tendencies to *La Vie en prose*, Murray Bail's *Homesickness* (1980), the map operates as a self-parodic paradigm for "exhaustive" classification. Bail's mockery of cartography as an "exact science" is incorporated into an exuberant satire on tourism: a group of Australian tourists, shepherded between museums on their Grand World Tour but carefully shielded from the "outside world," end up by gaining insight into little more than their own cultural prejudices. The London shop of the two eccentric bibliophiles Biv and Zoellner provides a different example of tourism: the cultivation of a literary style which involves the fetishization of the word as a collector's item:

Words had been collected from all corners of the globe and stored in bound volumes, singly or in sets ... Zoellner and Biv retailed every dictionary and word-binge imaginable ... glossologies, language maps, semantic atlases on Gleek, Anglish, Jappisch, East Indian, Ptydepe and Jarman, Double Deutsch, and an indispensable phrase book on Swiss. (259)

Amid this "polyglot's trove" (259), the irrepressible Biv holds forth to the two "men of science" Whitehead and North,17

17 Bail is poking fun here, of course, at the "descriptive geometry" of Alfred North Whitehead, which bases itself on "a definite set of [geometric] transformations forming a congruence-group, resulting in a set of measure relations which are in no respect arbitrary" (192). Bail would appear to take precisely the view that Whitehead refutes, namely that "it is intrinsically unmeaning to ask which system of metrical geometry is true of the physical world. Any one of these systems can be applied, and in an indefinite number of ways" (192). For a lengthier discussion see the section "Axioms -Continued-
the former a dentist, the latter a zoologist and self-confessed lover of maps who dresses unwittingly in the "gentle pastels of cartography: yellow corduroy trousers (6000-9000 feet above sea level), the jacket of darkly woven maroon (Antarctic Tundra), shirt of Viyella peach (less than 1 inch of rainfall per annum)" (68). Asserting first that "maps make verifiable truths," Biv then proceeds to "rave on about the mystery of maps, even of street directories" (261). Fascinated by this display of "scientific" knowledge, Whitehead and North ignore the more perceptive comment of their colleague: "'My life, [said Sasha] suddenly dropping the set-square, 'is one big confusion. I think I'm experiencing too much. But funnily enough, nothing much happens'" (Bail 261). Indeed, for all the tourists' hungry consumption of (decontextualized) knowledge during their travels, they have not learned very much at all. It is the Russian guide on the final stage of their tour who best expresses this distinction between the hasty acquisition of knowledge and the gradual process of understanding:

'Travel has heightened your senses ... perhaps you are less naive?' He looked at each one of them, taking his time. 'But appearances, of events and things seen around, are deceptive. What can we believe any more? What is real? Appearances are not necessarily exact. The appearance of

-Continued-

things is generally a lie ... where is the
truth, the real existence of things?
Increasingly, the edges are blurred'. (310)

Like Anna Dawe in Badlands, the guide implies that there are no
truths, only correspondences. The map is a case in point: a
system of points and lines of connection, it provides a
deceptively uniform appearance of reality which, taken for the
absolute "truth," proves only the gullibility of its perceiver.
The counterpart to Biv and Zoellner's shop, whose succinct
outside sign: "Definitions, Maps" is in stark contrast with
its bewilderingly profuse interior, is therefore the
'unclassified' museum at the end of the novel in which the
tourists, piecing together the details of an incomplete mural,
begin to see themselves: "The words were being read aloud one
by one, and they followed remaining squashed together before
disintegrating: shoulder-blades, ear, pelvis, heart, movement,
elbow, nose, eyes, air, rib cage, bladder, cigarette, trees,
thorax, shoes, penis, shadow, postcards, memory, mountain"
(317). The journey through geographical space is thus
converted into an atomization of textual space in a process
which suggests that the obsessive need to define oneself, one's
culture, or one's view of the world is less a symptom of
cultural frailty ("home-sickness") than of a naive belief in
the fixity of linguistic origins. Thus, once again, the map
reveals affinities with the maze: both, suggests Bail, are
metaphors of apparent control based on an authority which,
always questionable, may turn out in the end to be demonstrably
false.
In Nicholas Hasluck's novel *The Bellarmine Jug* (1984), the authority invested in and expressed through the map is challenged within the wider framework of an inquiry into the nature and potential abuse of justice. The novel recounts the involvement of law student Leon Davies in a scandal which threatens the international reputation of his college, the Grotius Institute in Holland. The scandal, linked at first to the discovery of a document implicating the son of the original Grotius in the violent events surrounding the outbreak of the Rosicrucian cult in the seventeenth-century South Pacific, escalates into an international political intrigue which, seeming initially to involve the obfuscation of Dutch imperial history, turns out in the end to concern the protection of British military secrets. Conducting his readers through a labyrinth of sub- and counterplots couched in an evasive legalistic language designed to conceal, rather than reveal, the "truth," Hasluck refers several times to the false maps drawn up by seventeenth-century Dutch (and Portuguese) navigators to protect their commercial interests in the New World. The labyrinth, a metaphor in the novel for the manipulative misuse of the intelligence, operates in tandem with the map, a literal agent of political subterfuge: both, suggests Hasluck, are artfully designed constructs which promise the truth but do not necessarily provide it. Both, too, are analogues for the diversionary strategies of the text, itself an artful construct designed to deceive the unwary
reader. As in *Homesickness*, appearances lie, and as the [Borgesian?] librarian Niesmann asks Leon:

> What is the truth when you have a melting pot of cross purposes? When people are acting strangely, disguising their motives, there is probably one of the old unmentionables at the bottom of it all. Greed, perhaps. Sex. Lust for power. Whichever one it is will be skillfully tucked out of sight, buried beneath an avalanche of noble phrases. What would we believe - the rationalization or the glint in the eye, the plausible words or the perplexing act, the surface or the hidden truth? Perhaps you have the answer? (141)

The question, like so many posed in the novel, is rhetorical; like the examination question: "Justice is in the interests of the stronger party" (given to Leon at the Grotius Institute and reiterated many years later during the interrogation which gives rise to the reconstructed events of the novel) the issues may be discussed but not definitively resolved. Hasluck's critique of the allegedly truth-serving legal system is paradigmatic of his wider deconstruction of Western signifying systems. As the appropriately named lecturer at the Grotius Institute, Mondrian, exemplifies: "What makes a rule of law binding? It must belong to a system which is effective as a whole. The state itself is merely a fiction. Puncture the illusion and everything collapses" (219). A system,

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18 The illusionist geometric patterns of Mondrian's paintings are of equal relevance to the deceptively structured fictions of Bail and Murnane and to the "revisionist cartography" of Brossard and Campbell (see next chapter).
suggests Hasluck, is an ideological construct, at once a means of rationalizing (or protecting) one's views and a form of false consciousness. Maps and mazes, both effective systems, also nurture brittle illusions. Like many of his Australian contemporaries, Hasluck is aware of the contradictions involved in the process of mapmaking and reading. In showing the applicability of this process to the construction (and deconstruction) of fiction, Hasluck also uses the principles of philosophical relativity to unmask ideologies of the "New World" (both Euro- and ethnocentric) and to ponder their wider metaphysical implications.

I have suggested that a reading of the "new territories" of Canadian and Australian fiction may be informed by four modal connections: first, that between maps and men, in which the map operates as a constrictive and/or coercive device working within the process of patriarchal representation; second, that between maps and myths, in which the mythic reconstruction of the map permits a culturally located critique of historical veracity; third, that between maps and dreams, in which the map, considered as a self-serving oneiric construct, is instrumental in the critique of the "colonial unconscious," the unmasking of rhetorical strategies implemented in the "discovery of the New World," and the recuperative projects of ethnic (and other minority) groups in post-colonial, multicultural societies; and fourth, that between maps and mazes, in which the map, identified as a spurious definitional construct, is desystematized in a process paradigmatic of the
transgression or deconstruction of Western signifying systems. The prevalence of the map topos in contemporary writing from Canada and Australia can be partly explained by its utility in the critique of cultural imperialism and in the perceptual transformation of ethno- and/or phallocentric histories of the New World. The connection between textual and cultural decentralization in much of the recent fiction suggests, however, that the map is not usually employed as a metaphorical vehicle for the recuperation of a national (post-colonial) identity but, by contrast, as a self-parodic device in the critique of politically imposed and/or imaginatively conceived versions of cultural centrisms. The critique of centrisms implicit in the centrifugal or lateral displacements of much contemporary Canadian and Australian fiction takes a variety of forms: to generalize, in Anglo-Canadian writing the tendency to move "off" the map by gravitating towards, then imaginatively "beyond," geographical limits is complemented by the decentring operations of regional writing in which the "region," identified as a locus of ambiguity or instability, implies the notion of a movement "between" maps. In French-Canadian writing, on the other hand (and I am referring here primarily to the literature of Québec) a series of tangential movements away from a designated, though frequently ambiguous, centre (the province of Québec, the city of Montréal), allied to a proliferation of spatial references (America, Europe, the Orient) implies a process of cultural deterritorialization exemplified by the transgression or dissipation of national
boundaries. In Australia, the fictional presentation of a series of disintegrative or diversionary movements deflecting from an absent centre, inverting or transposing one of the characteristic mythic patterns of earlier writing (by Hope, Stow, White etc.), involves or implies the critique of nationalist ethnocentrism and indicates an impulse towards internationalism reinforced by notions of territorial and perceptual readjustment. Despite these regional or national differences, which are problematized by the writers themselves, a common concern can be found in contemporary Canadian and Australian writing, particularly in the fiction, for the desystematization of cartographic space and for the proclamation of "new territories" which debunk, destabilize or transform assumed cartographic conventions. The new tendency towards geographical/structural displacement is allied to an increasing number of texts which, drawing inspiration from the French and Latin American "new novel," but adapting it to their own geographical location and cultural purposes, problematize or discredit the notions of linguistic and iconic referentiality. This suggests that, rather than rephrasing much-asked questions of cultural identity, many contemporary

writers in Canada and Australia prefer to concentrate on the
semantic and epistemological, as well as the cultural
problematics of definition. Furthermore, the concern
manifested by many of these writers to defamiliarize
phallogocentric New World myths indicates an alliance, if an
uncertain one, between the operations of textual deconstruction
and those of cultural decolonization; operations, however,
which do not necessarily reappropriate or redefine the
post-colonial culture but rather engage in a kind of
contestatory heterodoxy, an agenda of "territorial disputes."
The following chapter, focussing on a number of texts selected
for their specific dramatization of cartographic problems,
elaborates some of these "disputes." The texts should be read
comparatively; for, along with those I have discussed, albeit
briefly, in this chapter, others to which I have referred en
passant, and still others I have omitted, they constitute a
nexus of issues which are central to the concerns of
contemporary writers in Canada and Australia.
Territoire, je l'habiterai.

(Robert Mélançon)
I suggested previously that the prevalence of the map topos in contemporary women's writing in Canada and Australia owes much to a perceived need to revise, reformulate and, in some cases, dismantle or discard, spatial paradigms which have traditionally served patriarchal culture. So it is no surprise to find that critics of the Canadian literatures, such as Barbara Godard and Linda Hutcheon, and of the Australian literatures, such as Dorothy Jones and Susan McKernan, use cartographic and other related spatial metaphors to inform their studies of contemporary women's writing in their respective countries.¹ Jones's correlation between mapmaking and mythmaking in Australian women's writing, and Hutcheon's adoption of Audrey Thomas's metaphor of "shapeshifting" to account for the deliberate slippage effected by many Canadian women writers between prescribed definitions or classifications of genre and gender, exemplify the continuing part played by women writers from both countries in a tradition of dissidence in which women are moved to counteract their involvement in

systems of representation that subject them to a discourse of male authority. The map is an apt metaphor to illustrate both the reality of patriarchal modes of authority and the facticity with which the knowledge that they disseminate is constructed as incontrovertible "truth." In this sense, the dual notion of mapbreaking/mapmaking can be perceived not only as a common metaphorical practice within specific texts written by Canadian and Australian women but as an appropriate critical paradigm for the general state of women's writing in both countries. Such generalizations, of course, are potentially misleading, overlooking as they do the particular social and historical circumstances out of which individual texts arise and in which individual writers operate. Moreover, the attempt to locate a tradition of dissidence in Canadian and Australian women's writing glosses over significant local differences in the production and representation of culture and in the constituted position of women within that culture. So while it would be fair to say that a large number of Australian women writers, like their Canadian counterparts, are resistant to their implication within the history of patriarchal representation, it is clear that the nature of this implication (which in turn determines the nature of their resistance) differs from culture to culture and from stage to stage of each culture's historical transformation.

A few general comments can be made nonetheless. In Australia, a tradition of militant masculinity has not only necessitated a reaction of female dissidence but, until relatively recently, has also produced a marked discrepancy between the actual output and the perceived impact of writing by women. It may well have taken the recent ongoing critique of Australian nationalism to trigger a reevaluation of the current state of women's writing, of its place within — or, more usually, against — previously constructed traditions, and of its viability within the academic institution as well as the public marketplace. It is certainly true that women's writing in Australia has only emerged recently from its "appointed" place in the shadows of a self-privileging male tradition.

The same could not be said, however, of women's writing in Canada, which has enjoyed a high profile throughout its literary history, if not always the history of its critical representation. A further distinction needs to be made here between women's writing in English-speaking Canada, where the multiple perspectives afforded by a variety of regional components have produced a nexus of literatures which elude or problematize homogeneous categories and therefore lend themselves more easily to the critique of patriarchal constraints, and women's writing in French-speaking Canada, particularly Québec, where the jealous protection of a culture often perceived by its more powerful neighbours as "minor" or insubstantial, the closeknit ties between church and land in a
predominantly agrarian society, and the enclosed, even parochial nature of that society, have arguably facilitated the perpetuation of narrowly defined patriarchal values which demand a more concerted, and in some cases virulent, resistance to male domination.

Despite these differences, a fruitful comparison can be made between the various ways in which women writers in Australia have reacted against the feminine personification of the bush as a passive or alien element to be subdued, mastered and domesticated, and the recasting of the wilderness in Canadian women's writing not as a projection of male fears of or desires for an unknown "other" but as a "symbolic space for exploration of the unknown regions of the female self" (Howells 17). I suggested before that the projection of male fears and desires onto the land is often reflected in the language of geographical exploration. The parody of explorers' journals and other writings drawing imaginatively on the geographical "discovery" of Australia in contemporary fiction by Murnane, Carey and other male writers illustrates a recent tendency in the Australian literatures to challenge nationalistic notions of conquest and containment, yet this challenge is taken further, and in some cases redirected, by women writers such as Garner and Astley, for whom the map functions as a symbol of patriarchal authority as well as an emblem of national allegiance and whose critique of the falsely homogenizing principles of cartographic discourse allows them to view the map in terms other than those of a male desire for
identity and authority. In Canada, women writers have also undertaken to write male "pioneer" myths from their own point of view and to reformulate the map topos into terms which favour the territoriality of female imaginative space. Coral Ann Howells, for example, has drawn attention to the appropriation by Canadian women writers of the wilderness as a "symbol of unmapped territory to be transformed through writing into female imaginative space" (15). But as I showed in my earlier analysis of exemplary "wilderness texts" such as Atwood's *Surfacing* and Engel's *Bear*, the feminist critique of cartography as a symbolic representation of patriarchal authority does not necessarily entail an identification of women with the unmapped territories of the wilderness; instead, the articulation of spaces between prescribed discourses, such as patriarchy, and discursive formations, such as the map, encodes women's writing as a set of interventionary strategies designed both to undermine the dominance of patriarchal discourse and to avoid the identification of women with any one set of cultural or aesthetic standards. This evasiveness problematizes Howells's thesis that the wilderness has represented a "condition of possibility for the emergence of Canadian women writers" (11). But the problem resides less in the notion of female imaginative space per se than in the conditions which govern its representation. So in their efforts to combat the politics of patriarchal representation, Canadian women writers have critically reexamined rhetorical strategies allied to the construction of woman-as-other not
so much as a means of creating and guarding their own imaginative space but rather as a means of registering their resistance to and dissociation from the stasis conferred upon them by patriarchy. Hence their central concern with the transformation, mobilization and deterritorialization of regulated cartographic space through which a displacement of previously established codes governing the production of culture and the construction of women within that culture paradoxically ensures their own place within a tradition of dissidence.

(ii) Mobilizing Cartographic Space: Geographic Relocation and the Modification of Genre and Gender.

One way in which contemporary women writers in Canada and Australia have rallied against the strictures of patriarchal representation is through a shift of emphasis in their writing from rural settings in which women have traditionally played a subordinate role to urban locations in which the city is envisaged both as a site of radical instability and as an energizing force in the representation of female sexuality. This shift is most noticeable in contemporary women's writing from Québec in which a shared awareness on the part of women writers that the Québec countryside has been "an unequivocally patriarchal space" (Gould 6) has motivated the relocation of many of their texts from an implicitly "outdated" rural to a

demonstrably "modern" urban setting. In the work of Nicole Brossard, for example, a connection between the arterial distribution of urban topography and the organic composition of the female body associates the vibrant energy of the city with the eroticism of the body/text. But this connection remains ambivalent; for if the city provides a source of libidinal energy, it also frustrates and constrains: the topographical map emerges as a central metaphor for the regulated patterns of confinement and exclusion which restrict or disallow female self-expression. Yet, although the map is employed primarily as a metaphor for patriarchal coercion, it may also be employed as a metaphor for the articulation of "liberated" female experience. So while Brossard negates the map as a two-dimensional representational device through her employment in experimental texts such as Picture theory (1981) of a fictional technique which replaces two-dimensional cartographic reflection with three-dimensional holographic refraction, she also transforms the map into an alternative configuration - the spiral - whose function no longer consists in the symbolic representation of an impersonal environment but rather in the embodiment and enactment of (inter) personal experience. "Ma vie privée," says the narrator of Picture theory, "est une carte sphérique d'influences et de points de rencontre, elle tourne autour de la langue comme hypothèse et filtre du quotidien fictif et théorique" (Brossard 107). The map, in this sense, does not purport to represent the "real" world; it is primarily a hypothetical construct. It is also a linguistic
construct, but language is not put into the service here of reflecting reality (as in the referential illusion of mimetic art); it creates rather a new kind of reality which, breaking down established barriers or at least blurring conventional outlines between the "real" and the "fictional," locates itself in the intermediary domain of "le fictif-théorique."

This domain implies a connection on the part of Brossard (among other practitioners in Québec of 'écriture feminine') between the expression of a feminist poetics and the subversion of "standard" literary modes and conventions which are perceived to have played a significant role in the perpetuation of patriarchal culture. So Brossard's "spherical map" not only operates as a visual analogue for the changing patterns and connections of female experience but as a catalyst for the disruption of 'fixed' patriarchal representations of genre and gender. The range of geographical locations, mobility of characters, and above all extreme volatility of language in Brossard's text further demonstrates her challenge to the stasis she associates with patriarchal modes of representation.

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4 See Louise Forsyth, "Destructuring Formal Space/Accelerating Motion in the Work of Nicole Brossard," in S. Neuman and S. Kamboureli, eds. A Mazing Space: 334-344. A different kind of de/restructuration of 'formal space' is carried out in Louky Bersianik's novel Le Pique-nique sur l'Acropole (Montréal: VLB, 1979), in which the lateral space conventionally associated with Western writing is converted into a series of irregular, vertical spaces. By interpolating a series of unstable geometric configurations into her text, Bersianik implicitly disrupts the static grid of cartographic space, creating in its stead an alternative spatial trajectory which allows for change and movement and thus accommodates itself to the rhythms of the female body/text.
Brossard's emphasis on patterns of fusion and synergetic interaction allows her both to affirm the joy of physical sensation and to open up new figural territories for the inscription of womanhood. But as I suggested, these new territories do not entail a rejection of the map paradigm; they illustrate rather the alternative possibilities which arise when the map is allowed (like the sphere) to acquire an unforeseen third dimension and (like the hologram) to negate its previously two-dimensional representational function. In this way, instead of reinforcing the patriarchal system, the map is paradoxically made to destabilize it. The spiral projections and deflected prismatic patterns of the spherical holographical map displace the two-dimensional contours and static rectilinear configurations of the 'standard' (patriarchal) map; by acquiring a third dimension, the map permits a freedom of movement which affords new possibilities for the achievement and celebratory expression of female liberation.

A rather different approach to the map metaphor is taken by the Anglo-Canadian writer Margaret Atwood, whose earlier novel *Surfacing* I discussed in a previous chapter. Different, because Atwood is less concerned with the expression of 'female writing' (écriture feminine) than with the exercise of feminist critique; thus although, like Brossard, she seeks to challenge the status of the map as a symbol of patriarchal

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authority, her emphasis is on the critique of existing
customs rather than on the establishment of a new female
aesthetic. Atwood's revisionist dystopian satire *The Handmaid's
Tale* (1985) is a case in point; for as in the novel from which
it draws much of its inspiration, Orwell's *1984*, a futuristic
urban setting becomes the focus for an attack on prevailing
social conditions in the contemporary western world. As in
*Surfacing*, Atwood employs the map as a metaphor for the
combined strategies of patriarchal self-authorization. This
involves, as in Brossard's text, a contrast between the
rectilinear patterns of urban topography and the cyclical
patterns of female biology. But whereas Brossard mobilizes
cartographic space through her transformation of the map topos
into terms which accommodate the contours and rhythms of the
female body, Atwood envisages cartographic space primarily as a
locus of restriction and enforcement. The city-state of Gilead
in *The Handmaid's Tale* is duly perceived as a site of continual
patriarchal oppression rather than one of eventual female
liberation. Ironically compared to a model town "constructed
to show the way people used to live" (23), Gilead
aspires to perfection at the expense of spontaneity and
intimacy. It is like a map, but rather than one which is
tested against reality, it is one which is imposed upon
reality. This authoritarian attitude towards the
appropriation, allocation and surveillance of space is borne
out in the totalitarian régime of Gilead, where the imposition
and maintenance of a series of strictly defined spatial
hierarchies confirm the prelocated authority of its theocratic élite. Gilead, moreover, corresponds both to a state of physiological claustrophobia and of psychological frustration, so that the narrator, doubly trapped within the walls of the city and within the socially defined parameters of her own body, is left seeking desperately "some space . . . that I can claim as mine" (47). Staking her own territory against the imposed design of the map, she seeks a new, liberating perspective which might release her from the imprisoning vision of "[her] own skin like a map, a diagram of futility, crisscrossed with tiny roads that lead nowhere" (135). As in Brossard's text, this new perspective involves the reassessment of genre as well as gender. But whereas Brossard works towards the establishment of a new "female genre" which liberates itself from patriarchal modes of (literary) representation, Atwood relies on a turning of patriarchal traditions and conventions against themselves through the combined effects of irony, satire and pastiche. The result is a multi-layered text in which no single perspective or version is allowed to dominate; as if to provide an ironic rejoinder to the convenor of the Gilead Research Association, who pronounces the Gileadean period of history "responsible . . . for redrawing the map of the world" (281), the handmaid's tale provides neither a comprehensive "first-hand" account nor a reliable historical document but a concatenation of stories and events which undercut essentialist notions of "coherence" and "veracity."
Inherent, then, in Atwood's critique of the map in The Handmaid's Tale is a recognition not just of the unreliability of all accounts of the historical past but of the inevitable bias behind them. The narrator realizes this, describing her tale as

all a reconstruction . . . it's impossible to say a thing exactly the way it was, because what you say can never be exact, you always have to leave something out, there are too many parts, sides, crosscurrents, nuances, too many shapes which can never be fully described. (126)

But the perception that there can be no accurate record of the past, only a series of partial reconstructions, need not be debilitating; for as the narrator recalls of the pre-Gileadean days when newspapers were still available, "we lived in the blank white spaces at the edges of print. It gave us more freedom . . . we lived in the gaps between the stories" (53). This memory of inhabiting the "spaces between" connects the narrators of The Handmaid's Tale and of Surfacing; but the further connection in Atwood's more recent text between the imprisoning definitional structures of the map and the inherently limiting conventions of the book indicates a pragmatic, rather than a utopian, outlook on the marginalized position of women, and more specifically of women writers, in contemporary western society. A contrast can be made here between the stances of Atwood's and Brossard's narrators: the former, recognizing that her fiction can do no more than reconstruct already "established" (patriarchal) convention,
turns her attention to disrupting these from within; the latter employs utopian rhetoric to proclaim a new "female genre" which dissociates itself from the (patriarchal) past. Atwood's and Brossard's dissimilar spatial poetics (the one de/reconstructive in form and pragmatic in outlook; the other organic in form and utopian in outlook) nonetheless converge in the attempt to mobilize and realign cartographic space in ways which disrupt and transform a spatial paradigm perceived as instrumental in the construction and reinforcement of patriarchal authority. This process of mobilization involves both the geographical relocation of the text from a traditional rural to a modern urban setting and the attempt to formulate an aesthetic which displaces established literary conventions (as in Atwood's subversive juxtaposition of utopian and pastoral modes) or which views standard literary devices such as character, setting and plot in terms of a volatile fission/fusion of constituent bundles of energy (Brossard's experimental "physics" of writing).


7 Cf. Atwood's utopian satire (Gilead) and anti-pastoral (Serena Joy's garden). Note also that Atwood's anti-pastoral reflects ironically on the earlier rural idylls of Connor and Buckler, highlighting the link in both of these texts between a celebration of the land and a justification of female subservience. So while, in The Handmaid's Tale, a subscription to the "ideal community" of the city is exposed as one fraudulent myth, the return to "simple country values" is exposed as another. By debunking both myths, Atwood indicates her dissociation from - if not her destruction of - the patriarchal literary systems which continue to dictate the role of women in Western societies, and thus restrict their freedom.
(iii) Deterritorializing Cartographic Space: Geographical Dislocation and the Aesthetics of Evasion.

A similar set of geographic and aesthetic relocations can be discerned in contemporary women's writing in Australia. Probably the most noticeable shifts in the recent period have been to "foreign" or international settings (d'Alpuget's Indonesia, Corbett's Japan, Farmer's Greece) and to redefinitions of the "periphery" (the defamiliarized "regions" of Astley and Jolley, the mythicized "suburbs" of Hanrahan).

The de- or reterritorializing impulses inherent in these new or redefined locations suggest that it is a primary concern of many contemporary women writers in Australia to dissociate themselves from the (implicitly or explicitly) patriarchal geography of previous Australian writing and to fashion new territories more suited to the exploration and articulation of female experience.

The clearest instances of a de/reterritorialization of what I have previously referred to as "cartographic space" (that is to say, the regulated space(s) of abstract geographical representation) are in experimental fictions written about experiences of expatriation or migration, often by writers who

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8 I am using here Hallvard Dahlie's distinction between exile as "a [more] permanent condition characterized by dislocation, alienation, and dispossession" (Dahlie 4) and expatriation as a "temporary absence from the homeland, usually motivated by the belief that certain possibilities for living or for art are more favourable elsewhere" (Dahlie 5). But as Dahlie points out, the two terms are often used interchangeably, creating, as the Canadian writer Mavis Gallant says, a number of "varieties of exile." With this caveat, my main distinction here is a conceptual one between the enforced limitations of a colonialist "cartography of exile" based on the superimposition of "Old World" values onto the "New
are themselves expatriates (Janette Turner Hospital) or migrants (Anna Couani), or by writers who have spent extensive periods of their lives abroad (Marion Campbell). A fruitful comparison can be made, for example, between two novels by Hospital and Campbell which draw an analogy between the physical and emotional experience of *dislocation* and the conceptual *displacement* of patriarchal aesthetics. Thus, in Hospital's *Borderline* and Campbell's *Lines of Flight*, both written in 1985, the efforts of a young female protagonist to assert herself in a male-dominated art world run parallel with the search for a pictorial style which breaks free from the strictures of mimetic representation. The irregular composition of both texts indicates a further connection between the pictorial and the fictional; for Hospital and Campbell are themselves artists in search of a style which might enable them to combat the empowering categories of the patriarchal system and to assert their own highly individualistic forms of narrative expressionism. In both novels, the search is associated with geographical dispersal:

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spatial motifs of transgression and/or dislocation underscore the central pictorial motif of a non-mimetic canvas which blurs conventional boundaries between the 'real' and the 'fictional' and diverges from the standard forms and stereotypes invested in patriarchal modes of representation. The delight taken by Felicity - (in *Borderline*) and Rita Finnerty (in *Lines of Flight*) in subverting "set" artistic patterns and in crossing real or imaginary geographical borders marks them out as "mapbreakers" rather than "mapmakers," as challengers to the "standard" representations of patriarchal space. But to see their role as purely disruptive would be misleading. For, as the French post-structuralists Gilles Deleuze and Félix Guattari have argued, the notion of the map does not necessarily imply limitation; on the contrary,

> la carte est ouverte, elle est connectable dans toutes ses dimensions, démontable, renversable, susceptible de recevoir constamment des modifications. Elle peut être déchirée, s'adapter à des montages de toute nature; être mise en chartier par un individu, un groupe, une formation sociale. On peut la dessiner sur un mur, la concevoir comme une oeuvre d'art, la construire comme une action politique ou comme une méditation. (Deleuze and Guattari 20).

According to Deleuze and Guattari, maps fashion space in terms of "territorial segmentation," ('*segmantarité*'), 'generalized overcoding', ('*surcodage général*) and 'detrerritoralizing lines of flight' ('*lignes de fuites*'). But since these three different kinds of maps are all interconnected, Deleuze and Guattari concede that "C'est plutôt comme un espace où coexistent les trois sortes de lignes étroitement mêlées" (Deleuze and Guattari 271). This is the space occupied by what Deleuze and Guattari call the *rhizome*, which, like the map,
traces back to principles of heterogeneity and multiple connection/disconnection. The multidirectional structure of Hospital's and, particularly, Campbell's texts clearly demonstrates these "rhizomatic" impulses. But unlike other "rhizomatic" texts I analyzed in previous chapters (notably Baillie's *Les Voyants* and Bail's *Homesickness*), Hospital's and Campbell's texts make specific use of Deleuze and Guattari's model to articulate a feminist cartography which, dissociating itself from the "overcoded" spaces of patriarchal representation, subsequently produces through its 'deterritorializing lines of flight' an alternative map characterized not by the containment or regimentation of space but by a series of centrifugal displacements.

The "revisionist cartography" of Hospital's text focuses on her discussion of the notion of the border. At borders, says the narrator in his preface to the novel, "no amount of prior planning will necessarily avail. The law of boundaries applies. In the nature of things, control is not in the hands of the traveller" (1). So while the various travellers, refugees and outsiders who make up the unusual cast of *Borderline* all share a desire to escape one or another form of social or political control, in each case the "law of boundaries" applies: allegiances shift and reform unexpectedly, and the characters, moving between a series of real and imaginary locations, have no clear sense of where they belong. The border, in fact, is a paradoxical concept; so although the protagonist Felicity is trapped within the 'borderlines' of male fantasy (her lover Seymour's paintings,
the narrator Jean-Marc's fiction), those very geographical, pictorial and psychological "borderlines" in the novel which symbolize a patriarchally motivated attempt to enclose and regulate experience paradoxically suggest openness, uncertainty, resistance to inhibition or reductive arrangement. Hospital emphasizes the point by blurring distinctions between characters, working the novel into a concatenation of "multiply exposed" images which cast doubt on the nature (or even the existence) of the "original;" and by employing juxtapositional and palimpsestic narrative techniques which suggest a general resistance to rigid categorization, but also a more specific opposition to patriarchal definitions of gender. So while Hospital's text features a series of stereotypical images of women exemplified in the history of art and, more recently, in the semiotic systems of contemporary western culture (multi-media, information and technology industries, etc.), it also offsets the physical and/or psychological confinement of women within patriarchal modes of representation by illustrating an alternative tendency towards dislocation and the multiple exposure of the (female) self. Hospital thus undermines the authoritarian assumptions of patriarchy and ultimately asserts the freedom of women from personal, political and poetic "norms" imposed upon them by the governing patriarchal system.

As in Borderline, the anagrammatic, convoluted style of Lines of Flight indicates an attempt to produce an "aesthetics of evasion" which controverts patriarchal assertions of unity and uniformity. I suggested that in Hospital's text the perceived ambivalence of the geographical
borderline, simultaneously casting doubt on the definitional function of the artistic pictureframe, implicitly displaces the "fixed" status of women as constituted objects of patriarchal representation. A similar series of geographical and pictorial displacements can be discerned in Campbell's text; but whereas Hospital chooses to focus on the implication of women within patriarchal representational systems, Campbell - like Québec's Brossard - interrogates the complex semiotic systems which underwrite the social/cultural construction of women by experimenting with language as a system of codebreaking differences. The highly irregular syntax of the text can be seen as a counterpart to narrator/protagonist Rita Finnerty's attempt in her artwork (as in her life) to discover what she calls a "differential topography." Rita's experiments in structure (leading, for example, from her early interest in "exploded organic forms" and in the conflict between "the rebel real and the geometric ideal" to the "auto-iconoclasm" of her final exhibition) indicates her distrust of, and eventual dismissal of, the notion of geometric perfection. Her fractured artwork, like

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9 Cf. Jacques Derrida's problematization of the conceptual distinction between what lies inside, and what remains outside, the frame. Framing, says Derrida, is necessary for the creation of any aesthetic object, but the frame itself is supplementary to the object it frames: the relation between the frame and what it frames can therefore be considered one of repeated dislocation. This "undoing of the work of the frame" (in Derrida's terms) is applied by Hospital and Campbell to the demarginalization of women in patriarchal culture. For a discussion of the notion of '(un)framing' in Derrida's work, see Culler.
her often frantic movements from one place to the next, her increasingly anti-social behaviour, and the playfully disruptive language of her narrative, all demonstrate her desire to controvert the neat but sterile patterns of experience she sees around her, and in particular to resist the constricting designs of men upon her life, the self-motivated attempts of critics to "pin down" her work, and the condescending efforts of her peers to label her as an "expatriate Australian." Rita's experience of expatriation duly becomes not so much the search for personal and professional improvement as an ongoing process of evasion of different forms of social expectation. The "differential topography" of her life and work registers her dissociation from the notion of cartographic enclosure and her adoption instead of the Deleuzian concept of cartographic flexibility. Rita's "lines of flight" also recall the work of Campbell's western Australian colleague Krim Benterrak, whose 1983 landscape painting "Lignes de Fuite" (drawing specifically on the theories of Deleuze and Guattari) promotes a "nomadic" (aboriginal) perception of the country which militates against "set" (western) patterns of territorial enclosure. Featured in a collaborative venture with Australian anthropologist Stephen Muecke and aboriginal storyteller Paddy Roe, Benterrak's painting promulgates "nomadology" as

an aesthetic/political stance [which] is constantly in flight from ideas or practices associated with the singular, the original, the uniform, the central authority, the hierarchy . . . without for that ascribing to any form of anarchy. (15)
Fig. 11

Lignes de Fuite, Benterrak, 1983
It is precisely this "nomadic" counterdiscourse which underpins Rita's espousal of a "differential topography" in *Lines of Flight*, producing an alliance between her critique of the 'mock determinism' of psychological, social and aesthetic definition and her deconstruction of language as a "framed" system of semantic and syntactic markers. Thus, in Rita's final art exhibition, visitors to the gallery are directed towards the exit only to find that "in this white passage, there were no markers. Once again, it seemed, one was required to plot one's own" (291). The white passage refers, of course, both to the gallery and to the text we are reading, for which we are ironically invited to provide our own "conclusions." Rita's gesture of evasion, like Felicity's mysterious disappearance at the end of *Borderline*, registers a final 'line of flight' which implicitly distinguishes between individualistic and conformist conceptions of personal, social and cultural (as well as geographical) space. But despite their claims for the creative individual, Hospital and Campbell - like their respective protagonists - remain well aware of the strictures of social expectation. The issue is further problematized by the countries in which they live and work: Hospital, an expatriate Australian, widely travelled, resembles her protagonist Felicity, whose multiple selves effectively preclude a "fixed" identity or point of origin; while Campbell, like her protagonist Rita, is a west coast Australian, marginalized abroad, isolated at home, sensitive to demeaning European stereotypes of Australia but also to the often limited nature of Australia's representations of itself.
The expression in Hospital's and Campbell's texts of various forms of physical and conceptual deterritorialization can therefore be seen as reflecting an ironic avoidance on the part of both writers of the cultural clichés which shape paradoxically divisive myths of nationhood and which often collude in the process in the patriarchal entrapment of women. In this sense, Hospital's intermediary border zones and Campbell's centrifugal lines of flight operate not merely as metaphors for the ambiguous assertion, but for the necessary evasion, of a style.

The connection I have outlined here between the experience of geographical dislocation and the formulation of an "aesthetics of evasion" is modified in the work of migrant women writers in Canada and Australia whose imaginative response to the experience of immigration often reflects a sense of double or multiple marginalization in which the socially constructed disadvantages of race and gender are compounded by the imposed limitations of a second language. But these very linguistic limitations may be turned to the migrant writer's advantage, as is illustrated, for example, in the deliberately ungrammatical usage of Australian migrants Anna Couani, Vicky Viidikas and Ania Walwicz. Couani's, Viidikas's and Walwicz's prose fragments use non-standard forms and non-linear linkage to unsettle or displace "conventional" linguistic usage. The map is employed in the process as a metaphor for perceptual adjustment, as in the individualistic visions of Couani's "A Map of the World" (to which I referred in
the previous chapter) and Viidikas's "A View of the Map," or alternatively as a parody of reproductive precision, as in Walwicz's repetitive but slightly distorted literary and artistic designs. Sneja Gunew has suggested that experimental writing by migrant women plays an important role in challenging the "automation processes" of linguistic production:

Languages produce us in such fundamental ways that the process seems automatic and beyond question. But what happens when, in certain circumstances, the end-product of a particular language is dropped into alien territory where the customary signals don't operate? What happens to the individual who has dropped from that particular automation process? For one thing, the erstwhile robot is in danger of developing a self-consciousness concerning the arbitrary nature of the assumptions produced by language. Initially, this forced recognition of what was automatic can hinder coordination at the simplest levels. (1)

The linguistic contrivances of Walwicz can be seen in this context both as expressions of "hindered coordination" and as subversions of the powerful normative forces at work in the production of language and, through language, of cultural identity. Whereas for writers such as Hospital and Campbell the fictionalized experience of expatriation provides the momentum for a deterritorialization of cartographic space which problematizes "normative" processes of cultural production (such as the construction of nationality), for writers such as Walwicz and Couani the profound sense of alienation which often accompanies the "migrant experience" produces a counter-impulse towards reterritorialization willed by the need to locate oneself not at the edge of someone else's, but at the centre of one's own world. Thus while for Campbell the need to "plot
one's own" is primarily an aesthetic strategy designed to offset the tactics of patriarchal modes of representation, for Walwicz, Viidikas and Couani it is nothing less than a strategy of personal survival.

While it is difficult to predict which new directions women's writing in Canada and Australia might take in the future, it seems likely that the developing impulse in their work towards physical and conceptual de/reterritorialization will continue to open up "new territories" for imaginative exploration. To date, the greater degree of cultural confinement experienced by women in Québec and Australia who continue to struggle against established patriarchal societies and phallocratic notions of linguistic and cultural superiority has tended to produce more experimentally oriented and, in some cases, more radically politicized, writing than in English-speaking parts of Canada. These differences are reflected in the critical and/or revisionist use of cartographic metaphors which suggest that, in English-speaking Canada, the map is perceived primarily as a representational construct allied to the cultural production of patriarchy, whereas in French-speaking Canada and Australia it is also perceived as a vehicle for the articulation of a feminist aesthetic. But these generalisations are unlikely to withstand a more detailed examination; for without doubt the greatest factor in contemporary women's writing in Canada and Australia is the diversity expressed in the range of experimental forms and techniques as well as in the scope of its real and imaginary
locations. And it is above all through this diversification that contemporary women writers, utilizing fictionalized experiences of dislocation, expatriation and migration not just as analogues for the marginalization of women in their respective societies but for the displacement and imaginative transformation of constraining social and cultural "norms," have identified themselves both as 'mapbreakers' bent on the destruction of an age-old patriarchal system of representation and as "mapmakers" in search of "new configurations of woman and modernity" (Jardine 264).

2. New Readings of the New World: Literary Cartography and the Imaginative Transformation of History

(i) Unnaming/Renaming the Past: The Cartographer as Historiographer

In the last section I showed that the attempt by contemporary women writers in Canada and Australia to disabuse themselves of patriarchal myths enshrined in the "discovery," exploration and settlement of the "New World" has produced a series of new readings in which the deconstruction and/or reconstruction of "established" spatial paradigms (such as the map) opens up new figural territories for the inscription of womanhood. The setting up of new coordinates for the emplotment of female experience has necessarily involved the unnaming/renaming of the past, both as a challenge to those previous literary and historical accounts which had focussed exclusively or predominantly on male achievement and as a celebration of the contributory role of women in the physical and conceptual reformation of the "new land."
Unnaming/renaming the past, of course, has not only been a concern of women writers but of Canadian and Australian writers in general whose efforts to develop a language appropriate to the particularities of "New World" experience has involved them in the ongoing interrogation, transformation and, in some cases, refutation of "Old World" models.

One such model, I have suggested, is the map. Robert Sellick has drawn an analogy between the mapping of the geographical environment by the "first" European explorers in Australia and other parts of the "New World" and the process of imaginative annexation by which subsequent writers strove to "assert a European control over local experience" (170) through their imposition of "Old World" values and attitudes onto an unfamiliar "New World" landscape. Such an imposition was, of course, initially a product of colonialist notions of cultural supremacy proceeding from a belief in "the primacy of the [European] 'there' over the local, immediate, present 'here'" (170). But its impact was by no means confined to the colonial period, for as Sellick argues for the Australian literatures, and Frank Davey has argued for the Canadian, the "cartography of exile" instituted by European explorers and navigators in their maps and charts of the 'new country' and reinforced by the Eurocentric values of the colonial period produced a conceptual legacy which has continued to influence writers right up until the present day. The "Old World," it would appear, is still viewed by some
contemporary Canadian and Australian writers as an arbiter of values which are recognized over time to have become displaced but which have not as yet been fully replaced by those of the "New." But as I indicated previously, the residually colonialist attitudes inherent in the cartography of exile have now been displaced to such an extent by contemporary writers in Canada and Australia that a new paradigm has emerged which might better be termed the "cartography of difference." The cartography of difference is characterized by an acceptance of cultural diversity, by a recognition of international influences on the production of national culture, and by a general suspicion of the homogenizing tendencies of nationalist and other discourses which seek to maintain the continuity of perceived cultural "traditions." Women writers have participated actively in the formulation of this revisionist cartography; so too have those writers whose fictions interrogate assumptions underlying the writing of history which eventually reveal prejudices of race, gender or class that have distorted or obscured "official" historical records. While the prevalence in the Canadian and Australian

10 Sellick draws particular attention to the fictions of Shirley Hazzard (The Bay of Noon, The Transit of Venus), which oppose the validity of the European experience" to the "invalidity of the colonial one" (172). An especially revealing quotation is from Australian expatriate Caro Bell in The Transit of Venus, for whom the relation between colony and motherland has produced the effect of locating "reality" elsewhere. "Literature," declares Caro, "had not simply made these things true. It has placed Australia in perpetual, flagrant violation of reality." Caro's words are overstated, as is Sellick's distinction - but both allow us to understand the continuing legacy of European colonial values on contemporary writers from different parts of the post-colonial world.
literatures of a self-consciously revisionist genre aptly
described as "historiographic metafiction"\textsuperscript{11} can be attributed
in part to international trends within the so-called
"postmodernist" movement (involving, for example, a critique of
epistemological assumptions underlying the procedures of
historical verification), it owes more, I would argue, to a
perceived need to challenge previous accounts of
imperial/colonial history whose Eurocentric biases have
repeatedly supported fallacious notions of cultural
superiority. In this sense, Hayden White's admonitory reminder
that "there are no certain theoretical grounds on which [the
writer of history] can legitimately claim an authority for any
one [historiographical] mode over the other as being more
realistic" (xii) has served as a clarion call to several
contemporary Canadian and Australian creative writers whose
reinterpretations of their respective countries'
imperial/colonial past renounce the authority of "official"
European historical records or invalidate the equally
pernicious cultural stereotypes bound up in exoticist
historical romance.

Given the importance of cartography in the
"discovery" and subsequent settlement of Canada and Australia,
it is no surprise to find that many of these reinterpretations
involve a reassessment of the role of the cartographer in the

\textsuperscript{11} Linda Hutcheon, "Canadian Historiographic Metafiction,"
fashioning (and revisioning) of cultural history. Frank Davey and Michel Fabre\textsuperscript{12} are among those who have commented on the prevalence in contemporary Canadian and Australian writing of portraits of the explorer, many of which make ironic use of cartographic metaphors to undermine the authority of European incursions into the "New World," and to examine racist and sexist assumptions behind them. In addition, T.D. MacLulich and Ross Gibson have produced critical readings of the explorers' journals on which many of these portraits are based.\textsuperscript{13} In both cases, the cartographer is revealed less as a maker than as an interpreter of history who, like the historiographer, is "indentured to a choice among contending interpretative strategies" (White xii).

Furthermore, the mapping of a particular geographical environment, like the interpretation of a specific historical period, may often confirm the preconceived notions and attitudes which reinforce existing social and political hierarchies. The cartographer's interpretation of the land is therefore limited by the power-relations existing between himself and his employer, the attitudes bound up in his own social and cultural background, and the political and economic conditions which govern the production and consumption of his maps. Moreover, the cartographer's

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interpretation need not be accepted by his readers; so while the envisioning of history necessarily involves an ongoing dialogue between "unnaming" and "renaming" the past, it also involves a dialectical interaction between the various mapmakers and readers whose different - sometimes conflicting - interpretations of place construct a series of alternative versions of that past. Some of these mapmakers and readers are "real" historical personages, but they need not be so; for as I shall examine in this section, the dialogue between mapmaker and mapreader may also be considered an analogue for the imaginative transformation of history in contemporary Canadian and Australian writing.

(ii) Demythologizing the Past: The Cartographer as "Hero"

In previous chapters I showed how the debunking of the cartographer as "hero" in fictions such as White's *Voss* and Fawcett's "The Secret Journal of Alexander Mackenzie" provides the context for a demythologization of the past which permits the critique of myths of cultural supremacy underlying European expansionist ventures into the "New World." I would like in this section to focus on two other recent texts which debunk the cartographer as "hero:" George Bowering's *Burning Water* (1980) and Jacques Poulin's *Volkswagen Blues* (1984). In both

14 This paradigm is taken from Dick Harrison's *Unnamed Country: The Struggle for a Canadian Prairie Fiction* (Edmonton: U of Alberta P, 1977). Of particular relevance here are Harrison's opening remarks (ix-xvi) and his final section on Wiebe and Kroetsch (183-213).
of these texts, maps feature as vehicles for the reconstruction of the historical imagination and for the revising of stereotypical European perceptions of the "New World." In Bowering's case, these perceptions involve the projection of 'Old World' stereotypes onto the newly settled, incompletely charted regions of the North American west coast. Chief culprit, and consequent butt of Bowering's wit, is "celebrated" navigator George Vancouver, convinced of the perfectibility of his hydrographic technique but unaware that it is predicated on false assumptions about the "New World" based on his unquestioning belief in the superiority of European culture and on his ignorance of cultures other than his own. Vancouver's surveys provide him with the opportunity to "write himself all over the globe" (63); but he significantly fails to write down on his otherwise meticulous charts "any names that were there before he got there . . . he didn't imagine that one should" (63). The charts do not merely display his ignorance of indigenous languages, but testify to the failure of his imagination, limited by its European conceptual vocabulary, to accommodate cultures other than his own. The point is reinforced with characteristically irreverent humour by Bowering when Vancouver, impatient to learn of the whereabouts of the Northwest Passage, addresses a young Indian in what he imagines to be a "rough estimation of the Nootka tongue" (143):

'How through forest it days with canoes many is?'

Years later Benjamin Wharf would be built where this aching query was put.
'It is as many suns as we all have fingers on our hands,' said the . . . Indian . . . 'Many portage. Many days eating chickens on the flat land past the highest mountains.' This last was an inspired guess. (143-4)

Vancouver's language, parodically parroted back at him by the Indian, is the stuff of popular historical romance; but it also demonstrates, as the punning reference to Benjamin Whorf suggests, the constraints placed upon his knowledge by the syntactic structures of his language.\(^\text{15}\) Vancouver's "communicative incompetence" is further demonstrated when he fails to see any purpose in the Indians' totem-poles. The following exchange with his arch-rival, botanist Archibald Menzies, is instructive:

'I cannot help thinking that languages have purposes beyond allowing one man to tell the other his demands upon his behaviour. There is song, for instance . . . there is also, I venture, a language that is neither spoken nor writ.' Vancouver straightened himself impatiently . . . 'A language that is neither spoken nor writ is a language neither heard nor read, and therefore a failure at the principal task of any language, that is to communicate information from one person to another', he said. 'Then in this case, if the poles are a language, and if they have not communicated to you, sir, this is by all means such a failure. But I do not leap to the conclusion that you offer, that the failure lies in the expression of the language. (42-3)

\(^{15}\) See the essays collected in Language, Thought and Reality: Selected Writings of Benjamin Lee Whorf, ed. J.B. Carroll (Cambridge: MIT Press, 1956), esp. "The Relation of Habitual Thought and Behavior to Language" (134-159) and "Language, Mind and Reality" (246-270) which not only demonstrate the celebrated "Sapir-Whorf hypothesis" that "human beings are . . . at the mercy of the particular language which has become the medium of expression for their society," but that these specific relations between language and culture also affect the conception of real and imaginary space.
The failure, Bowering demonstrates wittily, lies in the context; ironically, Vancouver is unable to realize that the Indians' carvings, symbolic of a social system based on the principles of obligation and restriction, have much in common with his own beloved maps, which also codify a set of hierarchical social relations and cultural practices. The implications of this incipient semiotic inquiry go further; for if the map (or chart) and the totem-pole can both be seen as interrelated semiotic systems, they can also be considered in the terms of the Russian semiotician Yuri Lotman, as secondary modelling systems predicated on the primary modelling system of language. Bowering's ironization of the eighteenth century obsession with taxonomic classification (Vancouver's charts, Menzies' botanical collection, etc.) thus extends beyond the age of Linnaeus and Cook to address Western man's abiding hunger to accumulate, categorize and further the range of his knowledge of a world which he believes is his, and which the very structure of his language persuades him is his, to take. I choose the word "hunger" advisedly, for culinary metaphors abound in Burning Water; the map can be seen accordingly both as a form of territorial appropriation justifying the colonization of the "New World" and as a symbol of the intellectual consumerism with which the appointed experts of the "Old World" gather unto themselves, select and ingest into their own discursive systems the information provided by the "New." Thus Menzies is given to understand

that the true "cannibals" are not the Indians, but the Europeans:

I would like to know for what purpose those elusive people-eaters eat people. . . . the Indian . . . spoke at last, but not much. I cannot be dead certain, but I believe I remember hearing that one person would eat a second person in order to consume that second person's imagination. Consume it?
To transfer it from the person being eaten to the person eating. (113)

As in Burning Water, the map can be considered in Volkswagen Blues as a form of both territorial and intellectual appropriation. But whereas Vancouver, in Bowering's novel, charts the coastline seeking to impose new limits on knowledge, Jack Waterman and his Métisse companion La Grande Sauterelle, the protagonists of Poulin's novel, retrace and reassess routes already taken by the explorers and pioneers of North America and, in more recent times, by Jack's errant brother Théo. The map has therefore not only been made; it has been made several times over: the detailed roadmaps of the modern age of mechanical reproduction allow the two protagonists to follow in the footsteps of the trailblazers of the ages of exploration and westward expansion.

Significantly, the route retraced by Waterman and La Grande Sauterelle takes them through the so-called "unorganized territory" of the Sioux, Cheyenne and numerous other Indian tribes in what is now the modern American state of Kansas. Poulin thus indicates that the geopolitical dimensions of the contemporary roadmap owe much to the surveys and boundary-altering treaties of the mid-nineteenth century, implying that the map has historically been used (and is still used) to justify the "reorganization" of
of complex Indian territorial patterns into the neatly compartmentalized linear units which facilitate Western settlement and favour Western modes of political control. By extension, the map can be seen as a symbol of the teleological patterns of Western rationalist thought which manifested themselves in the commercial expansion of the nineteenth-century and, more recently, in the all-embracing consumer capitalism of twentieth-century America.

Poulin's inquiry into the implications of the map goes further; for if maps are seen as "a class of rhetorical images which contribute to dialogue in a socially constructed world" (Harley 278), they may then be considered an integral part of, and indeed an exemplary model for, the complex communications systems of contemporary (Western) society. In Volkswagen Blues, Poulin superimposes the semiology of twentieth-century technoculture (automechanics, transportation networks, printing industries, etc.) onto the mythology of the nineteenth-century Wild West, demonstrating in the process that the 'legendary' status of the early French explorers (La Salle, Brûlé), like that of the later all-American folk-heroes (Buffalo Bill), owes much to the images produced, marketed and distributed by the contemporary multi-media and tourist industries. The movement of Poulin's novel, tracking the

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18 Cf. The distinctions made by Hugh Brody: (Maps and Dreams (Vancouver: Douglas and McIntyre, 1981) and Benterrak, Muecke and Roe: (Reading the Country (Fremantle: Fremantle Arts Centre Press, 1984) between Western and indigenous conceptions of territoriality and land use.
Fig. 12
The Changing Territory
1854-1896

(i) 1854

(ii) 1876

(iii) 1896
uncertain progress of Waterman's battered Volkswagen, is
towards a rejection of these deceptively self-glorying images
and a concomitant reconciliation with those (indigenous)
peoples which Western man has traditionally designated as
'other'. 19 This attempted reconciliation is related in
Volkswagen Blues, as in Burning Water, to the recuperation and
validation of Indian history. But while La Grande Sauterelle's
comparison between the ethnocentric histories and mythologies
of the American West and the exemplary tales of the American
Indians is salutary, it is compromised by her reliance on
Western artifacts and sources of information (the book, the
museum). The stories she tells Jack, like the novels he
writes, are taken from other books; moreover, as a Métisse she
is caught between a culture she can only dimly remember and one
she has unwittingly assimilated.

19 See Tzvetan Todorov's comparison between the history of
the "discovery" of America and the discovery of the "other" by
the Western self in La Conquête de l'Amérique: la question de
l'Autre (Paris: Seuil, 1982). Todorov links the conquest of
the American continent and the subjugation (or extermination)
of its original inhabitants to the perceived ascendancy of the
Western logos. In European [Western] civilization, claims
Todorov, "logos has conquered mythos; or rather, instead of
polymorphous discourse, two homogeneous genres have prevailed;
science and everything related to it derive from systematic
discourse, while literature and its avatars practice narrative
discourse. But this second terrain is shrinking day by day -
even myths are reduced to double-entry ledgers, history itself
is replaced by systematic analysis, and novels vie with each
other against temporal development and towards spatial form,
tending to the ideal of the motionless matrix" (253).
Poulin's critique of the map in Volkswagen Blues is
incorporated into a wider inquiry into the nature and
implications of a "systematic (scientific) discourse" which
justifies the ascendancy of the "Western self" over its
"non-Western others."
La Grande Sauterelle's dilemma exemplifies Poulin's wider inquiry into the division between the "real" world and its representations. The map, I suggested earlier, is an analogue for the dialectical process of making and revising history; it also provides a paradigm for the problematic process of informational verification. An incident from the novel serves to clarify this. Travelling through the state of Kansas, Jack simultaneously attempts to locate a suitable campsite on the map and to specify his rationale for writing:

Il y a des gens qui disent que l'écriture est une façon de vivre; moi, je pense que c'est aussi une façon de ne pas vivre. Je veux dire: vous vous enfermez dans un livre ou dans une histoire, et vous ne faites pas très attention à ce qui se passe autour de vous et un beau jour la personne que vous aimez le plus au monde s'en va avec quelqu'un dont vous n'avez même pas entendu parler... il verifica une dernière chose sur la carte, puis il la replia et la remit dans le coffre à gants. (136)

The irony is subtle: Jack laments the rift which separates the writer (or reader) from the "real" world without realizing that his consultation of the map is reinforcing the very procedure he wishes to disclaim; for the map, like the book, is a simulacrum of (or substitute for) the "real" world. The difference between the map and, say, the novel, is one of convention: both are semiotic systems which model a world that cannot help but differ from the "real" one. But if the manufactured worlds of fiction and the abstract representations of cartography are exposed as alternative illusions, does this facilitate the verification of the "real" world? Not necessarily, for the "real" world is subject to our perceptions
of it, and those perceptions, like the rules governing the reading of literary texts, are bound by convention, influenced by social and historical attitudes, and determined to a large extent by existing cultural practice. There will therefore never be any final means of verifying the "reality" of our external environment other than through a comparison between our immediate perception of it and the various social and cultural codes which govern the way we think and see. In short, there will always be a gap between what we see (or think we see) and what convention would have us see. Poulin neatly illustrates this discrepancy in Jack's discussion of his and La Grande Sauterelle's favourite book, *The Oregon Trail Revisited*. Both adore the guidebook because

lorsqu'il donnait des instructions très détaillées, l'auteur ajoutait qu'il fallait prendre garde au passage à niveau parce que la signalisation était déiciente . . . bien sûr, ils ne suivaient pas toutes les instructions de l'auteur. (166)

Ginette Michaud has pointed out the analogy between Jack's guidebook and Poulin's novel; for since in both cases "la signalisation est déficiente," the reader is put on his guard, taking care not to trust the signs which the narrator places in his path. Moreover, these signs often refer not to the external world but to other signs: the guidebook, like the map, not only "signals the deficiency" of its attempt to come to terms with the "real" world but also identifies itself as an intertextual product. Similarly, the writer (to reiterate

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Bowering's phrase) is a consumer of other people's imaginations like his brother, who takes himself for Kerouac, or the old man he meets en route who takes himself for Hemingway, Jack cannot help but model himself, and his writing, on others. The problem of artistic originality is related to that of cultural limitation. Poulin and Bowering demonstrate the contradictions involved in a recuperation of "Indian" cultural history through the medium of the White man's books; the eventual failure to reconcile "self" and "other," White and Indian discourses, is thus related to a wider "failure of the imagination" deriving from the limitations of Western signifying practices.

To illustrate more fully what I mean, I shall once again return to the notion of the map. I suggested that in both novels maps are analogues for the process of historical reconstruction. They are also analogues for the process of fictional reconstruction; for the writer of fiction, like the historiographer, must mediate between what he knows of the world and what he can create from it. The writer, I would further suggest, is a mapmaker who also operates as his own mapreader. In Volkswagen Blues, Jack considers his writing as a form of exploration: "l'écriture était pour lui non pas un moyen d'expression ou de communication, mais plutôt une forme d'exploration" (90) La Grande Sauterelle, a trained automechanic, provides another analogy: the writer as technician, as assembler and dismantler of the component parts of a mechanism. Writing, like mapmaking, is seen in terms of
the negotiation and structural reorganization of space. Yet, as Pierre Hébert has argued, Volkswagen Blues is a novel in which space informs representation rather than representation space: the accent is not on the external referentiality of the text, but on its internal organization. The writer-as-mapmaker moves through and redisposes space, but he cannot hope to represent it in any definitively accurate way since the sign-systems within which he is operating are always deficient. This deficiency, to borrow the terms used by Derrida and other post-structuralist theorists, can only be compensated for by a form of supplementarity; so although the discrepancy between signifier and signified cannot be eradicated, it can translate itself into a 'free play' between 'supplementary' signifiers.

Hence in Volkswagen Blues the surfeit of alternative images, superimposed maps and retouched photographs, the 'meaning' of each image residing not in its relation to the outside world but in its relation to other images. The writer must therefore become a prolific reader and researcher of other texts as well as his own; furthermore, the text he produces is 'his own' only in so far as he creates a new version of extant material, a new 'map' out of his readings and rereadings of the 'old'.

But how successful can the venture ever be? In the final scene of Volkswagen Blues, Jack's brother significantly fails to recognize him: his expressionless face, moreover, remains

'unidentifiable' to Jack. So, in a novel of problematic images, the final image is enigmatic, as if to symbolize the non-communication between the two brothers and, at a more general level, that in the novel between Whites and Indians, the writer and his readers, the writer and his material, etc. Jack, whose physical and literary quests had been underscored by the dialectical process of mapmaking (negotiating, moving through, restructuring space) and mapreading (interpreting, deducing the relation between space[s]) discovers his efforts controverted by his brother, his movement by Theo's paralysis, his interpretation by Theo's apparent uninterpretability. A similar failure can be discerned at the end of *Burning Water*. The consummate "mapmaker," Vancouver, is eventually wiped off the map altogether when, shot by the enraged Menzies, he falls overboard and disappears into the all-engulfing sea. Vancouver's disappearance, the destruction of his previous ship (the *Discovery*) and the obliteration of the "scientific evidence" on his new one (Menzies' botanical collection) imply a rhetorical process of "undiscovery" which emphasizes in turn the artificiality of the "New World" and the underlying failure of the discursive systems (paradoxically represented by Vancouver and Menzies) which had brought it into being. So, although Poulin and Bowering effectively revise "New World" history through their deconstruction of the systematic logic and referential authority of the map and through their demythologization of the European cartographer as "hero," neither succeeds in reconstructing the Western historical
imagination in such a way as to accommodate non-Western cultures and value-systems. Thus, despite the exuberant irreverence of *Burning Water* and the compassionate self-irony of *Volkswagen Blues*, neither novel finally manages to compensate for the imaginative failure of the West to acknowledge other than surrogates or antitheses of itself.

(iii) Reinventing the Past: Portrait of the Artist as a Young Cartographer

In *Burning Water* and *Volkswagen Blues*, the debunking of the cartographer as a celebrated historical figure provides the context for a demythologization of the past in which the dismantling of Eurocentric myths surrounding the "discovery" and exploration of the "New World" allows for a restoration of alternative myths which work towards validating the cultural experience of indigenous peoples if, as I suggested, they finally fall short of doing so. A further critique of supremacist versions of the historical past can be found in recent fictions by writers of mixed cultural background whose experience of living in a number of different countries leads them to problematize not only their own national affiliation but also more homogenizing conceptions of nationality and nationhood which tend to overlook the multiple histories and increasingly multicultural status of post-colonial societies. Many of these writers make ironic use of cartographic metaphors to illustrate the problematic of national allegiance; others,
such as Clark Blaise (in Canada) and David Malouf (in Australia) also focus on a more immediate relation between cartography and the construction of personality in which the map features as a mnemonic device for the restructuration of the past and for the exploration of links between individual perceptions of the geographical and cultural environment and socially constructed attitudes towards it.

Two particularly good examples here are the autobiographical short story collections of Blaise and Malouf, *Resident Alien* and *12 Edmondstone Street* (both 1986). The exquisitely crafted stories in these two collections constitute a kind of autobiographical atlas whose range of locations allows each writer to explore the close affinities between people and places and to orient and coordinate their own memories. Both "autobiographies" are characterized by the tendency to move from an observed to a mythologized location, corresponding in Blaise's case to what he considers to be "the artist's natural evolution from passionate but passive observation and unconscious mimicry through to the creation of a personal mythology" (11); and in Malouf's to an exploration of the affinities between the external, tangible

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23 I shall define autobiography loosely here as the more-or-less coherent, chronological dramatization of the writer's own life. The essays collected in James Olney, ed. *Autobiography: Essays Theoretical and Critical* (Princeton, NJ: Princeton UP, 1980) provide other, more searching definitions. My focus here is to demonstrate the ways in which Malouf's and Blaise's autobiographical texts define the self in relation to the places it inhabits.
world and "that body of myths, beliefs, loyalties, anxieties, affections that shapes a life, and whose outlines we enter and outgrow" (12).

In Resident Alien, the tension engendered between a remembered history and an invented mythology is inscribed into the figure of the map, which operates both as a means of orienting the self in the observable (or imaginary) world and as an agent for the coordination and restructuration of memory. In both cases, the map provides a conceptual model which inevitably differs from the "reality" it represents. Blaise initially remembers his childhood fascination with the atlas as a rich store of factual knowledge:

There was only one book in my life, at least up to the age of twelve, and that was the atlas. From it I typed out, at the age of seven or eight, a 120-page compilation of all the salient descriptive facts about the surface of the earth. By six I had known all the state and provincial capitals . . . by seven I'd added the world capitals; by eight all the cities in the world . . . with over fifty thousand people. (10)

These early encyclopedic tendencies later translate themselves into the desire to invent "world and country maps of my own creation, hand-painted with imaginary mountain ranges, cities and rivers, all very precisely named in languages of my own invention" (11). If, in the first instance, the map corresponds to a desire to orient the self through the accumulation of factual knowledge about the known world, in the second it embodies a desire to mythologize the self through the creation, organization and control of a fictional world. With
characteristic self-irony, Blaise views both as essentially misguided projects which glorify, but also falsify, the individual's ability to shape his life; thus, despite its authority as a factual document or imaginary construct, the map is demonstrated to be a necessarily limited, contingent, and incomplete version of the world. Moreover, it is equally unreliable as a vehicle for the articulation of personal experience and as a guide to the external environment, a view corroborated by Malouf, for whom neither "real" nor "imaginary" maps can take full account of the rich inner life of the individual or of the myriad phenomena that surround him. Like Blaise, Malouf illustrates his concern for the description of how the elements of a place and our inner lives cross and illuminate one another, how we interpret space, and in so doing make our first maps of reality, how we mythologize spaces and through that mythology . . . find our way into a culture. (3)

Yet he shares Blaise's awareness of the inadequacy of maps to perform these cross-fertilizing tasks; for since maps are fundamentally static, two-dimensional models, they lack the capacity to express depth or movement; their fixed points, lines of connection and enclosing contours may give shape to individual experience, but cannot do justice to its complexity.

Malouf and Blaise call attention to the problematics of cartographic representation through their association of the map with the ontological double-bind implied by the notion of alterity, and with the various destabilizing perceptual and
linguistic practices involved in the process of alteration. In the first instance, both writers investigate the "other" side of, or rather the "underside" of, the map, uncovering spaces which project subliminal fears and desires; in the second, they illustrate the variety of angles of vision and linguistic codes which may transform the map into new and unexpected configurations. The best examples in Malouf's work can be found in his first, title sketch. Here, Malouf's Bachelardian topoanalysis of the Brisbane house where he spent his childhood zooms in on the mysterious underside of the stilted building, a place whose dimensions are measured, not in ordinary feet and inches, but in heartbeats, or the number of seconds you can endure the sticky-soft lash of cobwebs against your mouth . . . there is room for error here, for movement, for escape. So you crawl down here when the ordinary feet and inches of the house, its fixed time and rules, will not fit . . . to come down here is to enter a dream space, dark, full of terrors that lurk . . . but full as well of the freedom and mystery of a time before houses . . . where bodies, with no awareness of space or time, expand, contract, float, lapse into dreaming. (46-7)

As in the other stories in the collection, Malouf is concerned here to defamiliarize the everyday "world of edges" (54) by engaging in what might best be described as an "erotics of space" through which the particularity of place is associated

with "the geography of the body's hot experience" (43). For Malouf places, like bodies, are living organisms which outgrow their initial outlines and whose measurement depends more on intensity of experience than on accuracy of calculation. The house at 12 Edmondstone Street, for example, is seen as "a little world of its own, to be mapped, explored, remapped, interpreted and made the repository of its own powerful mythology" (8). But the vagaries of subjective impressionism, allied to the uncertainties of memory, make a mockery of the regularity of cartographic scale and coordination, so that places (and objects in them) change shape and size, borders become "negotiable," and the real world "dissolves imperceptibly into the world of fiction" (90). For Malouf, then, the map cannot be considered a finished product; it is rather a medium of perception, a vehicle for the refashioning of a world which, however familiar it may seem, is "full of odd, undisclosed connections" (51).

While Malouf's emphasis is on the perceptual transformations informing an "erotics of space," Blaise's is on the linguistic transformations which operate within a "stylistics of space." Like Malouf, Blaise demonstrates that the various places he has inhabited during his life cannot be reduced to the regulated patterns of the map; nor can they be limited to the formulaic phrases of the "model" writers, for the mapping of each particular location in Resident Alien is
associated with the parodic cloning of an identifiable literary style (e.g. Faulkner in the "South," Kerouac in the "North"). Blaise's use of parody and pastiche prevents him, however, from identifying with any single writer or place. "Everywhere I see dualities" (1), he states in his introduction; so, too, does the reader in the stories which follow, but always with a slight twist or boldly manufactured contrast which allows the reader to understand that neither position will quite do: the "swampy South" or the "frozen North," the passionate artiste manqué or the cerebral wordsmith, and so on. So the depiction of place, like the analysis of style or the delineation of personality, avoids cliché by paying ironic tribute to cliché; but once the stereotypes have been stripped away, we can see, like Malouf underneath his house, that no one pattern "fits."

If a "real" Blaise persona is to be found at all, it is therefore in the spaces between: the intermediary zone of a city (Montréal), the interlanguage between one tongue and another (English/French), one literary work and its translation (Porter's Headwaters; Mme Choquette's Sources de la mémoire). As Mme Choquette tells Porter/Carrier, the dual writer-figure in the seminal novella Translation, "there aren't any permanent forms of anything" (152). For places, like people, are subject to - often abrupt - changes in social and cultural perception; moreover, the relativity and impermanence of the codes through which places comes arbitrarily to be defined belie the geometric regularity of the map or town-plan, so that "place," like "identity," reveals itself not as a fixed or
coherent entity but as an unstable metaphorical construct.

The implied critique of cartographic exactitude in Malouf's and Blaise's work relates to a subtle blurring of the intellectual and perceptual conventions through which the self searches for illusory definition. The literary convention of autobiography is also destabilized through the tension inscribed in Malouf's and Blaise's stories between the desire to coordinate the self and the awareness of a self (or rather a multiplicity of selves) in constant transit. A further connection in Malouf's and Blaise's autobiographies is that between geographical displacement and the disruption of preconceived notions of cultural homogeneity. In Malouf's final sketch, for example, the recollection of a journey down the Kyogle (railway) line between Brisbane and Sydney turns into an impressionistically illustrated debate on the nature of cultural difference. Malouf overhears a group of (Japanese) prisoners of war on the train carrying on

some sort of inner argument or dialogue ... in a language I couldn't catch. It had the rhythm of the train wheels over those foreign four-foot eight inch rails - a different sound from the one our own trains made ... it was, to me, as if I had all the time been on a different train from the one I thought. (134)

The uniformity of the train gauge (one of the many "surrogate maps" in 12 Edmondstone Street) cannot be taken for granted any more than the cultural homogeneity of its "Australian" passengers, making Malouf wonder if the train will bring him "at last to a different, unnameable destination" (134).
Malouf's resistance to the notion of a "fixed" location or identity, demonstrated throughout the collection in his ironic treatment of structuring devices such as the "single-shot" cinematic frame or the "uniform" gauge, the "definitive" map or the "all-inclusive" design, thus implies a celebration of multicultural Australia, if at the same time a recognition of its inherently problematic nature.\(^{25}\)

At first sight, Malouf's implied critique of the racist assumptions underlying the proclamation of Australian national unity seems in direct contradiction with Blaise's recuperation of a distinctively Canadian identity. But in fact their positions are quite similar; for Blaise's attempt in *Resident Alien* to discover "the whereness of who and what I am" results in the assertion of an identity which is paradoxically non-definitional. Identity, implies Blaise, resides in an imagined difference from, or resistance to, prescribed categories:

> of all the distinctions I have invented in my life and come to believe in with the force of myth, the difference between Canada and the United States - so frail in reality, so inconsequential in the

\(^{25}\) For problems involved in the conception and implementation of multiculturalism, see the essays collected in a special issue of the *Journal of Canadian Studies* 17.1 (1982), especially Freda Hawkins's comparison of multicultural policies in Canada and Australia (64-80); also Sneja Gunew's critique of Australian multiculturalism in F. Barker *et al.*, eds. (vol. 2), in which she claims the term is being used as a pretext for assimilation rather than as an endorsement of diversity, and other critical essays in a special issue of *Meanjin* 42.1 (1983): "Immigration and Culture."
consciousness of America or the world or even most Canadians — is still my last, my most important illusion. (171)

The operative word here, of course, is "invent:" the passage from a physical to an imaginary or psychic geography in *Resident Alien* results in the "invention" of a country whose force as myth counteracts its perceived weakness on the geopolitical map and its inconsequentiality in the collective geographical consciousness of America:

Canada was always the large, locked attic of my sensibility, something I would never know, but was obliged to invent; it cultivated a part of me that America never touched. The significant blob of otherness in my life has always been Canada; it sits like a helmet over the United States, but I seemed to be the only person who felt its weight. (121-2)

Thus for Blaise to be "Canadian" is to be "other," defined because undefined. Blaise's autobiography, like Malouf's, is consequently characterized by plurality, instability, kinesis, a resistance in short to the clearly defined objectives and delimitative strategies of cartography. The attempt to locate the self results in a realization of the infinite mobility of the self, but further, in an understanding that any country or culture, however homogeneous it appears to be, has a "capacity to reproduce itself in a multitude of forms" (41).

The overlap between the imaginative transformation of cultural history effected by writers such as Bowering and Poulin and that of personal history by writers such as Blaise and Malouf indicates that the dialogue I have outlined between unnaming and renaming, demythologizing and reinventing the past,
entails an interplay between the various social conventions which shape our views of the geographical and cultural environment, and the individual perceptions which modify and transform those views. The map can clearly be seen as a product of the former, as a regulatory and, by its very nature, reductive device which reconfirms established notions of and attitudes towards social and cultural space; but it can also be seen as a prerequisite for the latter, as an analogue for the perceptual transformation of space which enables post-colonial writers to re-envision the history of their respective countries in terms other than those of European conquest or nationalistic reappropriation. By further considering the process of making and re-envisioning history in terms of a metaphorical interaction between "mapmaking" and "mapreading," writers such as Bowering and Poulin, Blaise and Malouf illustrate a tendency manifested in recent Canadian and Australian writing to diverge from a "cartography of exile" characterized by a limited conception of cultural influence towards a "cartography of difference" which celebrates the heterogeneity of post-colonial societies/ cultures and endorses a dynamic view of cross-cultural exchange.

3. Home Ground, Foreign Territory: Literary Cartography and the Imaginative Challenge to Ethnocentrism

(i) New Coordinates: Literary Cartography and Cultural Diversity

I suggested at the end of the last section that the "cartography of difference" could be considered as celebrating the heterogeneous nature of post-colonial societies whose
acknowledgement of a multiplicity of cultural codes, influences and relations provides a means of outmanoeuvring the predominantly dualistic patterns of influence and response which characterize a European colonial heritage. This is not to say, of course, that colonial paradigms, and direct or indirect responses to those paradigms, have not continued to feature in the literatures of post-colonial societies such as Canada and Australia; indeed, as David Malouf, whose own family background is well suited to an appreciation of the complexities of cultural exchange, has himself admitted, "there's no way in which we could pretend that because Australia is geographically in the East, it changes the fact that we are a piece of transplanted Europe."26 "Transplanted Europe" Australia (and Canada) may remain; but the search for "new coordinates" reflected in the increasing geographical and cultural diversity of their contemporary writing suggests that they are a great deal else besides. The recognition of alternatives to Europe owes much, of course, to developing economic ties between Australia and Canada and the Asian bloc, and to the testy but ever-powerful political alliance of both countries with the United States of America. The history of these relations is a long and complicated one, and I do not propose to explore it here. What I do wish to explore is the range of imaginative responses Canadian and Australian writers have made to continuing ethnocentric biases within their own

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26 David Malouf, in an interview with Jim Davidson, Meanjin 39.3 (1980) 326.
societies and cultures, biases which in part reflect the legacy of European colonialism, but which also demonstrate the exclusivist or even xenophobic tendencies inherent in nationalist projects of cultural recuperation. These paradoxically divisive tendencies have traditionally been greater in Australia than in Canada, but they are undeniably present in both cultures. I include here the category of literature, for despite routine outcries against the oppression of indigenous peoples (not infrequently by writers whose self-righteousness blinds them to the fact that they are reconfirming the very stereotypes they seek to denounce), there have been few signs until quite recently in the history of the Canadian and Australian literatures of a countermovement to the overt or implied suppression of cultural diversity. The increasing output of Aboriginals, migrants and other writers of varied cultural backgrounds is an encouraging sign, however, of the gradual opening up of the literary canon in Canada and Australia towards writing which not only falls outside the Anglo-Saxon (and, more problematically, French and Celtic) "mainstream(s)" but which often militates against the homogenizing cultural practices that define them. I argued previously that the opening up of the literary canon in Canada

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and Australia in recent years could be considered indicative of an increasing tendency in both countries towards cultural decentralization. I went on to argue that this tendency has often manifested itself in a critique of the national map whose artificial outlines override local and/or ethnic differences in their arbitrary proclamation of a 'unified' culture. It is worth pausing again for a moment to consider the implications of this critique. First, it provides the momentum for a redistribution of spatial coordinates which implicitly disrupts hierarchical (e.g. centrist) systems of political organization. But second, and this is the issue on which I wish to focus here, it permits a change of scale most obviously demonstrated in the "magnification" of a regional environment previously construed as peripheral to the designated centre or in the "reduction" which allows for a wider angle of vision and thus for a broader conception of cross-cultural affiliation. In this section I shall examine the further implications of these two geopolitical gestures by first comparing two texts whose revisionist conceptions of cartography explore the possibility of cultural synthesis (Joy Kogawa's *Obasan*, C.J. Koch's *The Year of Living Dangerously*); and, second, two texts whose portrayal of the region as a locus of instability or ambiguity supports an alternative hypothesis of cultural hybridity (Antonine Maillet's *Pélagie-la-Charrette*, Jack Hodgins's *The Invention of the World*). Despite the apparent contrast between these two hypotheses, which I shall loosely term here the "internationalist" and the "regionalist,"
they are actually linked by their common resistance to inherently nationalistic patterns of spatial appropriation and containment. Such patterns, I have argued, are typical of "standard" cartographic practice, but if there is any common thread at all in the diverse "new writing" from Canada and Australia, it is precisely in its questioning or disruption of perceived "standards." And never more so than in the transformation of the map topos into a series of alternative spatial configurations which bring with them the promise of social and cultural change.

(ii) The Internationalist Hypothesis: Literary Cartography and Cultural Synthesis

In the Australian writer C.J. Koch's novel *The Year of Living Dangerously* (1978), the narrator finds himself "in possession of two halves of a map, as it were, [Anglo-Australian journalist Guy] Hamilton's half, and the half in [Chinese-Australian photographer Billy] Kwan's dossiers" (110). Much of the novel is concerned with piecing these two seemingly incompatible halves together, but the search for cultural synthesis dramatized in the unlikely alliance between Hamilton and Kwan is thwarted and finally destroyed by the political tensions and racial dissonance of the country (Indonesia) which has brought them together. The attempt to find personal union in the face of political disruption is also a major theme of a novel set on the other side of the Pacific in western Canada: Joy Kogawa's *Obasan* (1981). Like Koch's novel, Kogawa's oscillates between documentary realism and
mythopoetic lyricism, its political aspect emphasizing division and fragmentation, its mythopoetic counterpart harmony and reunification. Koch draws on South Asian myths, demonstrating their relevance to, and potential for, the metaphorical reconciliation of the politically divided South Pacific region; Kogawa combines Japanese and Western folklore to emphasize the underlying similarities between cultures which belie their socially and politically constructed differences. A further means adopted by both writers to create harmony out of manifest disharmony is their redeployment of the map metaphor. In both novels, maps are shown on the one hand to be political tools which reinforce racial and cultural divisions through their empowering strategies of nomination and categorization, but on the other to be phenomenological constructs which allow the individual to perceive, conceptualize and metaphorically 'reinvent' the external world according to the dictates of his/her personal experience.

In Obasan, maps function primarily as authorizing documents. The governmental edicts contained in Emily Kato's files authorizing the repatriation or enforced internment of all Canadians "of Japanese race" during the Second World War are tacitly supported by the geopolitical maps which designate the boundaries of "protected" (White) areas. The depersonalized abstractions of the map facilitate the government's plans to harrass the Japanese-Canadians into eventual submission; thus, as in the high imperial period, where "the graphic nature of the map gave its . . . users an
arbitrary power that was easily divorced from the social responsibilities and consequences of its exercise" (Harley 282), the map assists, and indeed comes to symbolize, the process of militaristic regimentation. Harley's conclusions are equally relevant:

Maps as an impersonal type of knowledge tend to 'desocialize' the territory they represent. They foster the notion of a socially empty space. The abstract quality of the map . . . lessens the burden of conscience about people in the landscape. Decisions about the exercise of power are removed from the realm of immediate face-to-face contacts. (303)

Like the form letters and other authorizing documents in Emily Kato's files, the maps drawn up - and doctored - by the Canadian wartime government obviate the need for human contact. But their power as political weapons is only rendered all the greater, as the authorities recognize when they confiscate an innocuous roadmap belonging to a close friend of the Nakane family and throw him in jail as a suspected spy (Kogawa 92). The map further assists the propaganda of racial slur disseminated by the local and national media; as Emily says ruefully, "none of us escaped the naming. We were defined and identified by the way we were seen" (118). An example is the cover of young Stephen's "Yellow Peril" game (made in Canada), which features a map of Japan with the accompanying words: "The game that shows how a few brave defenders can withstand a very great number of enemies." Inside, "there are fifty small yellow pawns and three big blue checker kings. To be yellow in the Yellow Peril game is to be weak and small"
Not surprisingly, the effect of this crude ideological barrage on Stephen and his sister Naomi is to leave them confused and hurt: their wounds are double, psychological as well as physical (cf. Stephen's damaged leg, Naomi's injured knee) and are consequently doubly difficult to heal. The anxiety caused by physical abuse, persistent slander and adverse societal pressure not only vitiates the daily lives of the two young Japanese-Canadians; it also haunts their dreams. Naomi, for example, has recurrent dreams of a mountain "yawning apart as the chasm spreads. My mother is on one side of the rift. I am on the other. We cannot reach each other. My legs are being sawn in half" (65). The image of geographical fission mirrors both the child's psychological disorder and the confrontational wartime politics of her adopted country. In *The Year of Living Dangerously*, a similar connection can be made between physical disfiguration, socio-political manipulation and psychological disturbance. The dwarfish Chinese-Australian photographer Billy Kwan is singled out as a case-study. Kwan and his unlikely "twin," the Anglo-Australian journalist Guy Hamilton, are both caught between two worlds: Kwan between the country of his racial origin and that of his cultural affiliation, Hamilton between the colonial legacy of the "Old World" and the political commitments of the "New." Kwan is the more unstable, fuelling his paranoia with a massively detailed investigation into the private and public lives of his colleagues. So when the narrator says of Hamilton's reports and Kwan's dossiers that
they comprise the two halves of a map, he chooses the metaphor advisedly; for the geographical map which separates Australia from Asia, and Europe from both, is at best a symbol of Hamilton's divided allegiances and at worst a mirror-image of the psychological split within Kwan which motivates his perverse desire for discriminatory classification.  

Kwan is not merely content to map out the lives of his colleagues; for his dossiers are a mine of historical, sociological and biological information, including "a complete atlas of the female body, classifying women physiologically into twenty-five 'body types' with separate classifications for parts of the body: his own private geography of the female anatomy" (130). And Kwan is not the only person in the novel to construct a model or series of models based on a combination of misapplied scholarship and unstable personal experience: there are also the overtly political "samples" of the KGB agent and the supposedly neutral but inevitably

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28 It is unfortunate that Susan McKernan, in her sharply worded critique of Koch's "two-faced vision" [Meanjin 44.4 (1985): 432-445], forgets to distinguish between the author and his characters. Billy Kwan's obsession with racial/generic classification is indeed offensively racist/sexist, but it hardly has Koch's support [see his defence in Overland 102 (1986) 43-46]. Nonetheless, the liberal humanist position taken up implicitly by Koch in his novel, and explicitly in his defence of it, remains suspect. Politics, suggests Koch, prevents us from being 'what we really are'; but what then makes us 'what we really are'? Geography or - still worse - genetics? In criticizing the blatant construction of race and gender (Kwan's files, Vera's 'samples', etc.), Koch risks forgetting, or at least underestimating, the fact that race and gender are precisely social and cultural constructs. Apparent psychic affinities may themselves be the products of political circumstance; cultural synthesis the hypothesis of a socially determined view of universality.
biased reports of Wally O'Sullivan and his journalist colleagues at the Wayang bar. So while in *Obasan* the map functions primarily as a metaphor of authorization, in *The Year of Living Dangerously* it operates as a classificatory model which symbolizes the process of personal and/or political manipulation and, through its overtly or implicitly ethnocentric bias, reinforces divisions between and within individual personalities, social groups, and national cultures.

A particularly clear demonstration of this process is Indonesian President Sukarno's megalomaniac project to transfer "the zero meridian . . . from Greenwich to Jakarta" (222). Sukarno's plan to realign the power-relations between East and West is a blatant piece of nationalist propaganda, as well as a supremely misguided gesture of personal afflatus, but he is shrewder than he seems, for the motive behind this and other related plans is to produce a "confrontation within the nation" (272) which will eventually consolidate his own power. The narrator and his journalist colleagues deride Sukarno's pretensions, but as the mythopoetic undercurrent of the novel suggests, there is a need for greater understanding between the nations of the East and the West and for a reassessment of their often fraught cultural and political relations. Thus, in a novel full of unresolved contradictions, Koch takes care to stress the ambivalence of the map metaphor; for although the map's potential for abuse is great, its alternative conception as an intersubjective phenomenological construct rather than as a depersonalized positivistic model, allows for the
articulation of personal experience and for the potential reunification of warring elements, both within the self and between the self and its social environment.

The deployment of the map metaphor in Obasan also involves a repersonalization of political space in which the map is not rejected as a spatial paradigm but transformed, first, from a public to a private medium and, second, from a static to a dynamic phenomenon. An example from the novel serves to illustrate this. Having wound the twine from Emily's package into a ball, Obasan picks up the ball again, "her fingers moving along the hemisphere of the globe, carefully forming and reforming the shape" (44). As Erika Gottlieb has pointed out, Obasan is full of concentric images such as these which reflect the carefully interwoven structure of the novel and the enigmatic riddles it poses. They also correspond to what Gaston Bachelard has called a "phenomenology of roundness" which expresses the desire for or achievement of completeness. The reconstituted circles and other transformed images of Kogawa's novel effectively counter the rectilinear configurations and monocultural perspectives of the propaganda map, suggesting at the same time, as Kogawa's choice of terms implies, the shift of emphasis from a partial to a global perspective. In this sense, Obasan's symbolic act is both personal (involving the reduction of world politics: the globe, to the level of domestic utility: the twine ball) and

30 Gaston Bachelard, La Poétique de l'espace, chapter 10.
communal (when the ball/globe is considered as a symbol of the cross-cultural desire for reunification). The whole novel, indeed, can be seen as a play between images of disintegration and reintegration, the most comprehensive being that of the rose with a tangled stem, which bespeaks the resilience of love in the face of conflict and suffering. Described as a metaphor for Naomi's mother's heartbreaking tale, the rose is also analogous to a Japanese ideogram for love. Thus the truth which eventually emerges, and the message of compassion it conveys, cannot be considered solely in terms of the voicing of silence or the discovery of a "unified elegiac voice" (Merivale 80) which combines the unspoken suffering of Obasan with the verbalized anger of Emily; it also involves the unification of words and images, speech and silence, in the ideogram and its lyrical counterpart, the haiku. This project of unification entails the transformation of the map from an abstract outline which promotes the notion of a socially empty space to a living form which embodies (inter-)personal experience. Through this process of anthropomorphosis, the map ceases to be understood as a series of points and lines drawn on paper: it denotes people, people moreover whose dreams and aspirations persist in spite of adversity.

31 It is possible, of course, to see the ideogram as another kind of 'map'. But what matters, again, is not the configuration of the paradigm but the possibility of its animation. The ideogram, like the map (its visual counterpart) or the haiku (its lyrical counterpart), is 'brought to life' in a process of conversion which allows its message to be read as a plea for humanity.
Although less intimate than Kogawa's novel, Koch's similarly calls for a refashioning and, ideally, a reunification of the globe. But whereas Kogawa advocates a repersonalization of political space, Koch draws a parallel between physical and psychical spaces, the tendency towards reunification being seen in terms of an attempted resolution of inner and outer dualities. The political space of the map is not so much personalized as mythicized in an attempt to counterbalance the rationalistic, discriminatory systems utilized by Kwan, Vera and, to a lesser extent, the journalists of the Wayang bar. The juxtaposition of a "documentary" reading of the text, informed by the political journalism of Hamilton and supplemented by the files of Kwan, with a "mythical" reading of the text, informed by the motifs and structures of the Wayang shadow-play, seems at first sight to indicate an attempt to reunify the "split selves" of Hamilton and Kwan and to forge a new metaphorical alliance between the ancient cultures of the East (Asia) and the new post-colonial societies of the West (Australia). Yet a closer inspection reveals their relation to be rather one of mutual subversion. So, whereas the ending of Kogawa's novel suggests that some kind of unison has been achieved, if at the cost of great suffering, the ending of Koch's merely reiterates the tensions and conflicts which have underscored the rest of the novel. The death of Kwan robs Hamilton of his alter-ego, and in a parallel incident, Hamilton is attacked by a soldier and badly injured in the eye. Although Hamilton is reconciled with one partner
(his lover Jill), he loses another; moreover, his almost certain loss of sight in one eye implies the permanent loss of his "second self" and the metaphorical "severance" of relations between East and West.

It is clear from this brief outline that the personal and political conflicts of the novel are marked by a form of geodeterminism. Australia, suggests Koch, is both the physical and the psychical — if not the political — partner of Indonesia; the vast distance between Australia and Europe, on the other hand, seems merely to indicate the extent of the old colonial misalliance. Indonesia, finally, is both geographically situated and psychologically caught between the "Old World" (Asia) and the "New" (Australia). These observations show Koch's interest in a "remapping of the Australian psyche" to accommodate the proximity of the Asian sub-continent; they also suggest that Koch, like Kogawa, wishes to substitute a phenomenological for a positivistic view of space in which the map serves as a means of ordering personal experience and of restoring the balance between self and environment, rather than as a vehicle for the cold-hearted rationalism which may so easily be misappropriated in order to reinforce the ethnocentric biases of a dominant culture. Although Koch promotes an "internationalism" bound by underlying psychic affinities, he remains well aware that such affinities cannot simply circumvent the machinations of

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cultural politics. While Koch and Kogawa are both writers who seek to reintegrate "two halves of the world" as a means of coming to terms with their personal experience, of exposing the racial prejudice which lurks behind the liberal ideologies of their respective countries, and of celebrating values which transcend the historical moment or the immediate geographical location, their idealistic apprehension of a more integrated future therefore remains tempered by their awareness of the continuing realities of social inequality, political disruption, and cultural prejudice.

(iii) The Regionalist Hypothesis: Literary Cartography and Cultural Hybridity

In Obasan and The Year of Living Dangerously, the relation between a language of (transcendent) myth and a language of (immediate) political reality impedes rather than facilitates the desired process of cultural synthesis; first, because no easy distinction can be made between the two discourses (for myths may themselves constitute a kind of political reality, while politics may itself be the product of myth); and second, because they tend to act as ironic counterpoints rather than mutual correctives to one another (the manipulation of myth by politics; the colouring of politics by myth). The map metaphor involves itself in both sides of this uneven equation by operating at once as a vehicle for the conceptual reintegration of divided personalities/societies/cultures and as a symbol of divisive political authority. This ambivalence carries over into two further
texts which set up a false structural opposition between the language of myth and that of political reality: Jack Hodgins's *The Invention of the World* (1977) and Antonine Maillet's *Pélagie-la-Charrette* (1978). As in Koch's and Kogawa's texts, maps are considered first and foremost as symbols of iniquitous authority, but while Koch's and Kogawa's primary distinction is that between a depersonalization of space (in which the map features as a product of divisive social and political forces) and a repersonalization of space (in which it features as a restorative medium), Hodgins and Maillet focus on the conflict between two apparently opposing but actually interdependent discursive modes: a discourse of maps and a discourse of myths, the one linear, teleological and diachronic, the other cyclical, originary, and synchronic in nature. But the opposition, as I suggested previously, is really a false one, for in both novels maps and myths interact and conflict with one another in such a way as to undermine or at least modify the pretensions of each.  

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33 Stephen Slemon: *Canadian Literature* 116 (1988): 9-28 has seen the "oppositional system of incompatible discursive modes" in Hodgins's text as particular to the operation of magic realism; André Belleau has attributed a similar opposition in Maillet's text to the debunking process of carnivalesization: "Carnavalesque pas mort?" in *Surprendre les voix* (Montréal: Boréal, 1986) 193-202. Whether one sees the clash between cartographic and mythic discourses in either text as a function of magic realism or as an example of carnivalesque incongruity, it remains true of both novels that the interaction between a variety of discursive modes ensures the radical instability of the text and its resistance both to "all-embracing" linguistic or rhetorical patterns and to the dominant ideologies they support or disguise. On this issue, see also Robert Wilson's discussion of the "hybridity of space" in the magic realist text in P. Hinchcliffe and E. Jewinski, eds. *Magic Realism and Canadian Literature: Essays and Stories*. (Waterloo: U of Waterloo P, 1985): 61-76.
portrayal of these two discursive modes thus suggests a principle of *relativity* which presupposes that neither the controlled abstraction of the map nor the exemplary symbols of the myth can be allowed to assume the self-privileging status of "absolute truths." The locus of this relativity is the *region*. Hodgins and Maillet, like Koch and Kogawa, demonstrate the contributory role of the map in the reinforcement of centralized power (involving, in Koch's text, the ambivalent position of the Indonesian "region" in both Eastern and Western maps, and, in Kogawa's, the geographical and political displacement of the west coast "region" from Canadian federal centres of power). They also view the region as a principle of mobility which denotes the unstable, chameleonic or non-definitional elements at work within the literary text.\(^{34}\)

It is true, in Hodgins's novel, that Vancouver Island is an "outlying" environment which probably does not feature in the mental maps of most Canadians and which certainly occupies a peripheral position in the geopolitical maps of the Canadian confederation; and, in Maillet's, that Acadia is a region which, wiped off the map through the operations of the imperial régimes of eighteenth-century Britain and France, lives on in the collective memory of its descendants if not on most contemporary graphic records of the eastern Canadian seaboard.

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While the settings of Hodgins's and Maillet's novels are peripheral to perceived mainstreams of political and cultural activity, they are also disruptive of the very notion of a centre or mainstream which defines the marginal in relation to itself. Before analyzing the disruptive tactics employed by Hodgins and Maillet in their respective texts, however, I shall first outline their ironic description of the cartographic strategies implemented by the defining "centre."

I suggested before that imperial maps legitimize the power of their makers through the implementation of a clearly defined, exclusivist system of spatial hierarchies. They function in this sense as paradigmatic structures for the embodiment of a process of imposed differentiation. For Maillet, this process involves the suppression or eventual erasure of discourses other than that of the dominant: the imperial ideologies of Britain and France are vindicated through the simple measure of removing Acadia from the map, renaming its capital (Port Royal) so that it "officially" ceases to exist. For Hodgins, on the other hand, maps are considered primarily as imaginary constructs, as vehicles for the perception and reconstruction of the phenomenal world. Yet they are also metaphors of containment and limitation, products of a colonial legacy which restricts and impairs vision. Since the potential of cartographic discourse for political manipulation makes it more likely to benefit the strong than

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Fig. 13
1 Carte de l'Acadie, Bellin, 1744
2 Nova Scotia, Charles Norris, 1755
the weak in any given society, and in particular to reinforce monocultural perspectives, attitudes and claims, maps can be seen as a powerful supplement to those colonialist discourses which "seek to negate the returning gaze of the other." So while maps function in Hodgins's and Maillet's texts as metaphors for the process of colonial expropriation and/or imperial conquest, they also operate within a broader discursive system which justifies those actions. In Pélagie-la-Charrette, for example, rural Acadian families are pictured at work in their fields, unaware of the schemes of the European powers to dispossess them of their land. The increasingly accurate maps drawn up by the European cartographers of the period are seen in this context as vehicles for the justification of expansionist policies and for the rationalization of the New Science in the supposed enlightenment of the "New World."

Sans souffler mot, la petite colonie d'Atlantique laissait les rois de France et d'Angleterre se renvoyer des cartes revues et corrigées d'Acadie et de Nova Scotia, pendant qu'elle continuait allègrement à planter ses choux. (16)

Maillet's ironic contrast later becomes more pronounced; while the French and British work towards the perfection of their cartographic techniques, the exiled Acadians are removed from their "official" geopolitical maps, the symbolic erasure of their former homeland facilitating a transfer of tenure from French to British hands.

While Maillet provides a fictionalized account of the physical realities of exile resulting from colonial expropriation, Hodgins is more closely concerned with the psychological state of exile deriving from the conceptual legacy of colonialism. The two greatest adherents of maps in the novel, Maggie Kyle (whose bedroom walls are covered with maps) and Julius Champney (whose pattern-seeking mind reflects his former profession as a town-planner), both find themselves trapped in a neo-colonial present, as inmates of the revamped 'Colony of Truth', and haunted by their visions of the colonial past. Moreover, Hodgins suggests that maps provide a means of conceptualizing the world which is often divorced from present realities: the mapmaker or reader may therefore spend more time constructing or gazing at imitation worlds than coming to grips with his immediate environment. The novel is full of these "mapmakers," fabricators of alternative worlds which evade rather than engage with the "real" one. The patterns they create mark them out as "inheritors of a failed paradise," the exemplary discourse of maps serving as an ironic counterpoint to the unrealistic vision of the island's predecessors and as a reminder of the legacy of those visions for its contemporary ragged Utopian communities. Still worse, the discourse of maps inscribes the continuing influence of colonialism on the island-folk; for long after the colonial maps themselves have ceased to serve their express political purpose, the conceptual patterns inculcated through and the process of colonization (and embedded within it) continue to exert their dominion over their subjects.
Yet if the discursive strategies associated with the notion of the map are shown to be misguided, restrictive, and potentially tyrannical, what alternative discursive mode can be adopted to account for the "real" world which, defying all attempts to approximate it, itself often seems like the mist-enshrouded village of Carrighdoun: "a fiction, an imitation world that hides a multitude of unsuspected unfamiliar things" (107). One possible alternative to the discourse of maps, suggests Hodgins, is the discourse of myths, myths standing here for those self-declared fictions which come through force of belief to acquire the status of 'truths'. Whereas the discourse of maps appears egocentric, acquisitive and narrowly rationalistic, its counterpart promotes the communal, proprietary and frequently irrational elements of a collective experience. Although the popular legend of Donal Keneally seems initially to provide a salutary counterpoint to the self-obsessed records of Strabo Becker, neither account can be considered as a reconstruction of the "truth." So, although myths may be considered helpful in shedding light on cultural origins, and maps useful in directing their users towards a projected goal, neither constitutes an ultimate authority. The best example of a convergence of cartographic and mythic discourses which eventually demonstrates the relativity of each is the scene in which Maggie, Wade and Becker return to the site of Donal Keneally's birth in Ireland, scatter his ashes there, and seek
through this propitiatory rite to lay his nefarious legend to rest. In liberating herself from the dominion of the Keneally myth, Maggie also disabuses herself of the authority of the map:

'These things are real, Wade Powers . . . so real that no one ever knows why they're here or how they got here' . . . her own mind shuddered at the possibilities. She couldn't think for long about such things, she needed something she could hang on to, her map. It rattled and clapped in the wind, twisted away as she tried to open it. 'Maggie, what are you doing?'
'I just want to see, I want to have a look at this thing, see what all that valley is.'
'Get up off the grass, put that thing away. You spend more time looking at that paper than at the real thing.'
Deliberately, Wade put his foot, his shoe, in the middle of her opened-out map, covering whole countries . . . (314-15)

Although neither map nor myth constitutes an absolute authority or gives access to an absolute truth, both may still be useful. For maps, as Maggie knows, provide an illusory but sometimes necessary order to existence; and myths, as Becker says, are "like all the past, real or imaginary . . . [they] must be acknowledged . . . even if [they're] not believed" (314). Despite the vulnerability of Maggie's knowledge and the overbearingly sententious wisdom of Becker's proclamations, there is some validity in both points of view; for while maps and myths are in a sense "false" constructs, the recognition of their falsity (and artificiality) may yet help the individual acquire a better understanding of him- or herself and of his/her place in the community. 37
The role of myth in Pélagie-la-Charrette is similarly equivocal. On the one hand, as in The Invention of the World, myths register the failure of ideal vision, but on the other they are recognized as vital to the well-being of a culture, all the more so when that culture (like the Acadian) is nurtured on an oral tradition. Whereas the discourse of maps in Pélagie-la-Charrette is associated with a predominantly literate culture which, with the flick of a pen, can write Acadia out of existence, the discourse of myths is appropriated by a predominantly oral culture embodied in stories (re)told from generation to generation. But how can Maillet celebrate an oral tradition at the expense of a written one when her medium (the novel) is so obviously representative of a literate culture? Maillet's approach to the problem is to draw attention to the irregularity of her text by combining a

37 A different approach to the map/myth dichotomy is taken by Jan Horner in her well-documented essay "Irish and Biblical Myth in Jack Hodgins's The Invention of the World," Canadian Literature 99 (1983): 6-20. Horner proposes a mythic reading of the text which counters the duplicity of the map (which she associates primarily with Keneally and "his small sense of dominion" (15) and enacts a healing process which not only salves the "psychological wound inflicted by Keneally on Becker's father" (Horner 16) but also "alter[s] and enlarge[s] the reader's vision [by incorporating] the primitive, mythic, and unconscious into it" (17). Horner overlooks the fact, however, that maps, like myths, are shown throughout the novel to be ambivalent constructs. This ambivalence is corroborated by the paradoxical conjunction/disjunction of the final scene which brings together "real" and "mythical" characters in the novel, not as part of some larger, unifying vision but rather as contending structural elements within a text which ultimately prevents such a vision. It is precisely this "prevention" of textual unity, I would argue, that singles out Hodgins's novel as a contestatory regional/post-colonial text.
carnivalization of literate culture with a disruption of written forms (notably the novel, but also the historical chronicle, the genealogical narrative, the documentary ethnography). Through the combined use of interpolated tales, anecdotes and comments which obstruct the fluency of the (historical) narrative, the doubling of stories and storytellers, and the employment of non-standard dialectal forms, Maillet is able to suggest that there is no "overall" shape to history or "coherent" structure to her "historical" novel, but rather a series of kaleidoscopic variations which effectively outmanoeuvre any single conformist pattern (such as the "standard" map) or allegedly definitive version (such as the "original" myth).

In The Invention of the World, Hodgins similarly counters the proposed or imposed uniformity of a dominant discourse (as in the self-glorifying rhetoric of Keneally or Becker) by providing a range of competing narrative voices, modes and structures. It is therefore not surprising that, in the final episode of both novels, a reunion is followed by a further dispersal: in Hodgins's text, the wedding of Maggie Kyle degenerates into a drunken brawl between rival factions; in Maillet's, the return of the depleted Acadian community to a native land it can no longer recognize as its own leads to the establishment of a second Acadian diaspora in the newly-named province of Nova Scotia. In both novels, however, there is a sense in which unity is paradoxically discovered in disunity;
the celebration of community is shown to depend on a dialectic between recuperation (the unification of disparate elements within the community) and dislocation (the deliberate undercutting of notions of 'fixed' community or place). The disruption of geographical and historical uniformity in Hodgins's and Maillet's texts therefore results in the expression of what the Caribbean critic Wilson Harris has called a "new dialogue," in which the "exemplary" discourses of maps and myths no longer compete against or subvert one another but combine in "a penetration of partial images [in which] partiality may begin . . . to acquire a recreative sensibility to otherness in a new and varied evolution of community" (116). The relativity of cartographic and mythic discourses is thus illustrated in two texts whose deliberately hybrid structure suggests a need to reshape monolithic views of and attitudes towards culture and cultural history. This involves, as I suggested previously, a reestimation of regionalism, not merely as a political alternative to the exclusivist discursive systems of the "centre" but as a conceptual disruption of the very notion of a "centre." As the reference to Harris implies, this disruption brings together the deconstructive strategies of the regional with those of the post-colonial text.38 Hodgins's and Maillet's texts are "regional," not so much in their celebration of local community (although this is undoubtedly an important aspect of their work), as in their

deliberate implementation of a slippage between prescribed definitions of place. As I have made clear, their critique of cartographic fixity does not restrict itself to issues of geographical or cultural determination but addresses itself to questions involving the derivation and placement of political power. These are questions which, for obvious reasons, have fascinated and continue to fascinate post-colonial writers. Indeed, Koch's and Kogawa's search for cultural synthesis, and Hodgins's and Maillet's counter-hypothesis of cultural hybridity, provide two useful paradigms within which to view the diverse responses given by post-colonial writers to the social, cultural and political divisions which result from a history of colonial interference.

Literary cartography, moreover, becomes a medium for the perception of these two connected hypotheses. In each case, the critique of cartographic inflexibility allows for a conceptual reformulation of social and cultural space which permits a variety of cross-cultural perspectives and a pluralist view of culture that acknowledges both the inevitability and the desirability of change.
Conclusion

DECOLONIZING THE MAP

Literary Cartography and the Future of Post-Colonial Societies/Cultures

The problem with maps is they take imagination. Our need for contour invents the curve, our demand for straight lines will have measurement laid out in bones. Direction rips the creel out of our hand. To let go now is to become air-borne, a kite, map, journey.

(Thomas Shapcott)
In 1988, an outline map of Australia was produced and distributed as a logo for the Bicentennial Anniversary, the celebrations of which were to incur the wrath of Aboriginal and other so-called "minority" groups for their blatant bias towards the "discovery," settlement and development of a white Anglo-Saxon Australian nation. So it was appropriate that a special bicentennial issue of the magazine Outsider (republished by Penguin as Australian Writing Now) should also feature two maps, one on the front, one on the back cover. But the maps promote a very different conception of nationhood from that on the anniversary logo. On the front cover, a standard topographical map of Australia is surrounded by a protective picket fence. On the back, the same map is featured, but this time crumpled and charred out of recognition. The symbolic gesture is obvious enough: the map is first identified as a reconfirmatory symbol of the "protected" conception of Australian nationhood associated with a colonial settler culture; this version of the Australian nation is then ritually destroyed in a gesture of *tabula rasa* which opens up the country to alternative figurations of territory and culture previously disallowed by or subsumed within the discourse of the dominant.

I have suggested during the course of this study that a similar connection be made between the symbolic destruction and/or refiguration of the national map and the ongoing project of cultural reevaluation. In the former "settler colonies" of Australia and Canada, for example, creative
writers and critics have participated in a project of cultural decolonization characterized by the gradual displacement/replacement of a "cartography of exile" based on the self-privileging value systems of European colonialism by a "cartography of difference" constructed on principles of cultural diversity more appropriate to the manifold experiences of post-colonial societies/cultures. I mention critics along with creative writers because the map topos has featured widely in the work of both, in the first case as an analogue for the reformulation of literary/cultural traditions and in the second as an instance of the metaphorical activity within the literary text which moves to replace outmoded or debilitating paradigms of definition and containment with more flexible patterns of transformation and renewal. My own focus has been on the various ways in which contemporary Canadian and Australian writers have (re)deployed maps as metaphors in order to subvert "doctrines" (patriarchal, nationalist, etc.) which have sought and continue to seek ratification through their adoption, manipulation and imposition of the "standard" practices of cartographic representation. This subversion often involves the destabilizing effect of irony, based on a perceived discrepancy between the appearance of the map and the "reality" it purports to represent, and parody, expressed as an exaggeration of the reductive or distortive effects of maps. Its results, as I have stressed, are variable in the extreme; but they often involve the presentation of an environment or environments which resist or defy definition.
Ken Gelder, for example, has drawn attention to a discrepancy in contemporary Australian writing between character and environment. In several recent Australian novels and short stories, claims Gelder, the character's attempt to interpret his environment is disallowed either by a demonstration of the falsity of that interpretation or by an apparent failure of the environment to "supply the reference point from which that interpretation would stem" (101). One of Gelder's well-chosen examples is the title story of Michael Wilding's 1975 collection of short stories *The West Midland Underground*. In this story, according to Gelder, the narrator's uncertainty about the location, indeed the very existence, of the underground is "due to an absence of reference points in the landscape" (101). Gelder's point is corroborated by the narrator's assertion that "during the war, the signposts were all taken down ... the land was without identity ... the labels and arrows were all erased" (Wilding 4). It is tempting to see Wilding's ambiguous "underground" as a condition of possibility for the emergence of alternatives to the perceived cultural mainstream and, in particular, for the development of non-mimetic, anti-referential modes of fiction which refuse to conform to the limiting conventions of realism. Yet the timing of his proposed "resistance movement" (not just "post-war," but 1975) indicates that in Australia, as in Canada, the erasure or displacement of the "fixed" reference points of conventional realist fiction is, if not a recent phenomenon, then at least only a recently widespread one. I have suggested that the increasing manifestation of the map topos in mid-century
Canadian and Australian writing indicated a general inquiry into the limitations of realist modes of representations and the assumptions behind them. But it was not until the sixties and, particularly, the seventies, that the map was consistently deployed in post-realist texts as a means of debunking the "accuracy" of mimesis and the "objectivity" of mimetic representation. These are only rough dates, of course, and it is as well to remind ourselves again of significant differences between English and French-speaking Canada where, it could be argued, the challenge to mimesis was to some extent motivated by a search for alternative frames of reference arising from the political struggle for independence. Despite these differences, it is possible to view a gradual transition in Canadian and Australian writing from the nineteenth-century colonial fiction which described the land through the filter of European perceptions and attitudes, through the twentieth-century fiction which began to redefine it in localized terms but which often still adhered to the standards of realist modes of representation, to the more recent fiction which has disrupted or transformed those descriptions and definitions and which, in so doing, has presented alternatives both to prevailing literary conventions and to their overt or implicit cultural and political biases.

In this sense, as I suggested previously, the emergence and transformation of the map topos in contemporary Canadian and Australian writing cannot be seen merely in terms of the historical development of a literary paradigm but should also be interpreted as a means by which Canadian and Australian
writers have engaged actively in the politics of cultural representation. I have illustrated some of the ways in which the diverse conceptions of territorially provided by women, regional, and ethnic writers in Canada and Australia have been used to undermine or remodel the "standard" representations of patriarchal and nationalist discourses. It remains for me to consider at more length the implications these various "territorial disputes" might have for the future of post-colonial societies/cultures seeking to free themselves from the conceptual legacy of their colonial past.

2. Decolonizing the Map: Asserting the Cartography of Difference

I suggested previously that the transition from a "cartography of exile" to a "cartography of difference" depends to some extent on a deconstruction of the stabilizing procedures of "standard" cartographic representation. I would now further suggest that a working alliance may be formed between deconstruction, as a process of displacement which registers an attempted dissociation from a dominant discursive system or systems, and decolonization as a process of cultural transformation which involves the ongoing critique of colonial discourse.¹ In the first instance, the map operates as an "exemplary structure" controlled and organized by a dominant

¹ I shall adopt here Peter Hulme's succinct definition of colonial discourse as "an ensemble of linguistically based practices unified by their common deployment in the management of colonial relationships," in Colonial Encounters: Europe and the Native Caribbean 1492-1797 (London: Methuen, 1986), 7.
culture or culture group: in the second, as an analogue for
the implementation and representation of colonial power.

The fascination of Canadian and Australian (among other
post-colonial) writers with the figure of the map has resulted
in a wide range of literary responses both to physical
(geographical) maps, which are shown to have operated
effectively (but often restrictively or coercively) in the
implementation of colonial policy, and to conceptual
(metaphorical) maps, which are perceived to operate as examples
of colonial discourse, and therefore to provide a framework for
its potential critique. I have already shown how the exemplary
role of cartography in the articulation of colonial discursive
practices can be identified in a series of key rhetorical
strategies implemented in the production of the map, such as
the reinscription, enclosure and hierarchization of space,
which provide an analogue for the acquisition, management, and
reinforcement of colonial power. In addition, the history of
Western cartography has repeatedly shown that the convention of
mimesis, an acknowledged basis for the imitative procedures of
cartographic representation, has also served to promote and
reinforce the stability of Western culture through its implicit
justification of the dispossession and subjugation of
"non-Western" peoples. For the representation of reality
endorsed by mimesis is, after all, the representation of a
particular kind or view of reality: that of the West. In this
context, the imitative operations of mimesis can be seen to
have stabilized (or attempted to stabilize) a falsely
essentialist view of the world which negates or suppresses
alternative views endangering the privileged position of its Western perceiver. Edward Said has related this view to the "synchronic essentialism" which he envisages as characteristic of Orientalist and other forms of colonial discourse.² Said emphasizes, however, that the apparent stability of colonial discursive formations has been placed under continual threat both by historical forces which disrupt or challenge the discursive system adopted and applied by the dominant culture (or culture group), and by internal inconsistencies within the system itself which are brought to light when it is imposed on cultures perceptibly different from that of the dominant.³

The map can be seen in this context both as a visual analogue for the stabilizing procedures which seek to guarantee the "synchronic essentialism" of colonial discourse and as an ironic reminder of the inevitable deficiencies of those procedures. For while the "reality" represented mimetically by the map conforms to a version of the world which is specifically designed to empower its makers, the discrepancy between its authoritative status and its approximative function in turn suggests a split between its appearance as a single, "totalizing" structure and its articulation as a series of


differential analogies. José Rabasa has exemplified this split in his deconstructive reading of Mercator's Atlas. By focusing on a series of gaps and inconsistencies in the presentation of Mercator's world map, Rabasa allows it to be read in a number of alternative modes which challenge the authority of its predominantly Eurocentric worldview. Rabasa's analysis of the Atlas as a privileged Eurocentric organization of geographic space also reveals the map as a palimpsest which systematically overrides the alternative spatial configurations which preceded it (Rabasa 6). By bringing these alternatives to light, Rabasa demonstrates the capacity of maps to project a plurality of perspectives on the world, but also their inadequacy to restrict themselves to any single, purportedly "inclusive" model of it.

The prevalence of the map topos in contemporary post-colonial literary texts, and the frequency of its ironic and/or parodic usage in those texts, would appear to reconfirm the link made by Rabasa between a deconstructive reading of maps and a revised perception of the history of European colonialism. This revisionary process is most obvious, perhaps, in the fiction of the Caribbean writer Wilson Harris, where the map is ironized on the one hand as a visual analogue for the inflexibility of colonial attitudes and celebrated on the other as an agent of cultural transformation and as a medium for the imaginative revision of post-colonial cultural

More recent developments in post-colonial writing and, in particular, in the Canadian and Australian literatures, suggest a shift of emphasis away from the interrogation of European imperial/colonial history towards an overt or implied critique of unquestioned nationalist attitudes which are viewed as 'synchronic' formations particular not to post-colonial but, ironically, to colonial discourse. I demonstrated in an earlier chapter that the multiplication of spatial references in contemporary Canadian and Australian writing has not only resulted in an increased range of regional and international locations but also in a series of "territorial disputes" which pose a challenge to the self-acknowledging "mainstreams" of metropolitan culture, to the hegemonic tendencies of patriarchal and ethnocentric discourses, and to the homogeneity assumed and/or imposed by colonialist rhetoric. These revised forms of cultural decolonization have brought with them a paradoxical alliance between internationalist and regionalist camps where the spaces occupied by the "international," as by the "regional," do not so much forge new definitions as denote the semantic slippage between prescribed definitions of place. Thus the attempt by writers such as Hodgins and Malouf to project spaces other than, or by writers such as Van Herk and Atwood to articulate the spaces between, those prescribed by dominant cultures or culture groups indicates a resistance to the notion of cartographic enclosure and to the imposed cultural limitations that notion implies. Yet the range of geographical locations and diversity of functions served by the map metaphor in the contemporary Canadian and Australian
literatures suggests a desire on the part of many of their respective writers not merely to deterritorialize, but to reterritorialize, their increasingly multiform societies/cultures. The dual tendencies I noted earlier towards geographical dispersal and cultural decentralization can therefore be seen in the context of a resiting of the traditional "mimetic fallacy" of cartographic representation, so that the map no longer features as a visual paradigm for the ontological anxiety arising from frustrated attempts to define a national culture, but operates instead as a locus of "productive dissimilarity" where the provisional connections of cartography enact a process of perceptual transformation which in turn stresses the transitional nature of post-colonial discourse.

This transformation can be placed within the context of a shift from an earlier "colonial" fiction obsessed with the limitations of writing in "colonial space"\(^5\) to a later "post-colonial" fiction which seeks rather to emphasize the provisionality of all cultures, the possibility for new spatial/cultural coordinates and configurations, and the particular diversity of formerly colonized cultures whose ethnic mix can no longer be considered in terms of the stigmas associated with mixed blood or cultural schizophrenia.\(^6\) Thus,


while it would be unwise to suggest that the traditional
Canadian and Australian preoccupations with cultural identity
have become outmoded, the reassessment of cartography and, in
particular, the "deregelation" of cartographic space in many of
their most recent literary texts, indicates a shift of emphasis
away from the desire for homogeneity towards an acceptance of
diversity reflected in the reinterpretation of the map not as a
means of spatial confinement or systematic organization but as
a medium of spatial perception which allows for the
reformulation of links both within and between cultures.

In this context, the "new spaces" of post-colonial writing
in Canada and Australia can be considered to resist one form of
cartographic discourse, whose patterns of coercion and contain­
ment are historically implicated in the colonial enterprise,
but to advocate another, whose flexible cross-cultural patterns
not only counteract the monolithic literary/cultural
conventions of the West but re-envision the map itself as the
expression of a shifting ground between alternative metaphors
rather than as the approximate representation of a literal
"truth." This paradoxical notion of the map as a "shifting
ground" is discussed by Deleuze and Guattari, whose
"rhizomatic" model of de- and reterritorialization I analyzed
in a previous chapter. To recapitulate briefly, Deleuze and
Guattari's association of the multiple connections/
disconnections of the rhizome with the transformative patterns
of the map not only provides a useful working model for the
description of post-colonial cultures but allows for the
articulation of a feminist cartography (by Brossard, Campbell
and others) whose "deterritorializing lines of flight" diverge from the "overcoded" spaces of patriarchal representation, and for the orientation of experimental fictions (by Kroetsch, Baillie, Bail, Murnane and others) where space is constituted in terms of a series of intermingled lines of connection which shape shifting patterns of de- and reterritorialization. The benefit of Deleuze and Guattari's model to Canadian, Australian and other post-colonial writers is that it provides a viable alternative to that implicitly hegemonic (and historically colonialist) form of cartographic discourse which uses the duplicating procedures of mimetic representation as a strategic means for the stabilization of Western culture and for the reconfirmation of the privileged position of the West in relation to cultures other than its own. Thus, whereas Rabasa's deconstructive reading of Mercator's allegedly "universal" map undermines the authority of its actually Eurocentric worldview, engendering a process of displacement which "undoes" the supposed homogeneity of the colonial discourse that supports it, Deleuze and Guattari's "rhizomatic" map views this process in terms of a processual transformation more pertinent to the operations of post-colonial discourse and to the complex patterns of de- and reterritorialization operating within and between the various multicultural societies of the post-colonial world.

As Stephen Slemon has demonstrated, one of the characteristic ploys of post-colonial discourse is its adoption of a creative revisionism which involves the subversion or
displacement of dominant European discourses. But included within this revisionary process is the internal critique of the post-colonial culture (or cultures), a critique which takes into account the transitional nature of post-colonial societies and which challenges the tenets both of an essentialist nationalism which sublimates or overlooks regional differences and of an unconsidered multiculturalism (mis)appropriated for the purposes of enforced assimilation rather than for the promulgation of cultural diversity. The fascination of post-colonial writers, and of Canadian and Australian writers in particular, with the map topos can be seen in this context as a specific instance of creative revisionism. The desystematization of a narrowly defined and demarcated "cartographic" space allows for a culturally and historically located critique of colonial discourse while, at the same time, producing the momentum for a projection and exploration of 'new territories' outlawed or neglected by dominant discourses which previously operated in the colonial culture, but continue to operate in modified or transposed forms in the post-colonial one. I would suggest further that, in the case of the contemporary Canadian and Australian literatures, these territories correspond to a series of new or revised rhetorical spaces occupied by feminism, regionalism and ethnicity, where each of these items

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8 Cf. Sneja Gunew's critique of multiculturalism in Australia in F. Barker et al., eds., Europe and its Others.
is understood primarily as a set of counter-discursive strategies which challenge the claims of one or another form of cultural centrism or avoid circumscription within them. These territories/spaces can also be considered, however, as shifting grounds which are themselves subject to transformational patterns of de- and reterritorialization. The proliferation of spatial references, crossing of physical and/or conceptual boundaries and redisposition of geographical coordinates in much contemporary Canadian and Australian writing stresses the provisionality of cartographic connection and places the increasing diversity of their respective literatures in the context of a post-colonial response to, and/or reaction against, the ontology and epistemology of "stability" promoted and safeguarded by colonial discourse. I would conclude from this that the role of cartography in contemporary Canadian and Australian writing, specifically, and in post-colonial writing in general, cannot be envisaged solely as the reworking of a particular spatial paradigm, but consists rather in the implementation of a series of creative revisions which register the transition from a colonial framework within which the writer is compelled to recreate and reflect upon the restrictions of colonial space to a post-colonial one within which he or she acquires the freedom to engage in a series of "territorial disputes" which implicitly or explicitly acknowledge the relativity of modes of spatial (and, by extension, cultural) perception. So, while the map continues to feature in one sense as a paradigm of colonial discourse, its
deconstruction and/or revisualization permits a "disidentification" from the procedures of colonialism (and other hegemonic discourses) and a (re)engagement in the ongoing process of cultural decolonization. The consequent transition from a "cartography of exile" to a "cartography of difference" duly shifts the symbolic status of the map from that of a touchstone for old values to that of a "talisman for [the] new departures" (Castro 4) which prefigure social and cultural change.

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