

## A-3. THE TEXT IS NOT THE MAP.

### USING CONCEPTUAL MODELLING TO UNDERSTAND THE NON-MAPPABLE ASPECTS OF NARRATIVE

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**Summary.** The relationship between texts and maps as media expressions will be studied on the basis of two early modern texts, namely, a collection of border protocols from the 1740s and Defoe's *Robinson Crusoe* from 1719. The results from this study will then be applied to Ishiguro's *The Unconsoled* from 1995 in order to investigate to what degree methods developed for early modern texts can be used for contemporary literature with a very different relationship to landscape.

**Abstract.** In the proposed paper, I will present landscape descriptions taken from two texts from the eighteenth century. The texts in terms of the time of creation are reasonably close in time, however distant in purpose. One of them is a non-fiction text written as a background material for border negotiations in Scandinavia in the early 1740s (Schnitler 1962), whereas the other one is Defoe's novel *Robinson Crusoe* from 1719 (Defoe 2008).

The former text was the source material for my PhD project. Based on it, I made a computer based conceptual model of how geographical descriptions work in the text. The model was used to test how the spatial understanding expressed in the text could be expressed as maps. Thus, comparisons with maps, specific ones as well as a generalised idea of the Map, put the model in perspective. Through the application of this model to a reading of *Robinson Crusoe*, new understanding of Schnitler as well as of Defoe has been developed.

Maps can be seen as a type of image, so the reflection upon differences between verbal texts and maps brings us into the area of comparison between text and image as well. The *Ut pictura poesis* tradition is therefore brought into the discussion, using some points taken from another eighteenth century text, namely, Lessing's *Laokoon* from 1766 (Lessing et al. 1893). In order to put the discussion into the perspective of landscape description in different media, some modern theory in the area of map semiotics (MacEachren 2004) and media modality (Elleström 2010) will also be used.

Within the struggle through which every text creator goes, the restrictions of the media being used are either obeyed or questioned. I will show in some details how maps and verbal texts are

different media, and how these differences have consequences not only to *how* things are said, but also to *what* can be said at all using these two media. In *Robinson Crusoe*, Defoe following the rules later to be formalised by Lessing, with one important exception. This exception gives us a key to understanding the balance of the novel. In maps, exceptions to the rules are to a certain degree impossible to make. This reduces the cartographer's toolbox and makes it hard to create similar effects.

The paper will be concluded with a discussion of a contemporary text where the landscape being described is surreal and dreamlike, namely, Ishiguro's 1995 novel *The Unconsoled*. How does the model developed above work for such a text? Will it break down, or can it still be used to express meaningful things about the textual landscape? And what would it mean to develop maps based on such a text?

#### References

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