COUNTER-MAPPING THE MATERIAL WORLD OF *THE BONE CLOCKS*:

A CRITICAL ANALYSIS THROUGH DIGITAL CARTOGRAPHY

By

Anne Howard

A Project Presented to

The Faculty of California State Polytechnic University, Humboldt

In Partial Fulfillment of the Requirements for the Degree

Master of Arts in English

Committee Membership

Dr. Janelle Adsit, Committee Chair

Dr. Andrea Delgado, Committee Member

Dr. Janet Winston, Program Graduate Coordinator

July 2022

ABSTRACT

COUNTER-MAPPING THE MATERIAL WORLD OF *THE BONE CLOCKS*: A CRITICAL ANALYSIS THROUGH DIGITAL CARTOGRAPHY

Anne Howard

This project develops a reading strategy through mapping, using David Mitchell's 2014 novel *The Bone Clocks* as a primary text. Through the methods of critical cartography and counter-mapping, this research insists that by making maps that counter the dominant narrative, readers can disrupt the author's perspective and craft new interpretations that highlight their own experiences. Critical cartography, the reflexive *how* and *why* maps are made and used, is all about the awareness of the power dynamics and colonial influences involved in traditional map-making. Choosing to map against dominant power structures is called counter-mapping. To apply these theories to literature, then, is to interrogate existing worldviews provided by the author. Counter-mapping empowers readers to create new meanings within a text and to work with other readers to share ideas and experiences that de-center the author's single perspective. The activity of mapping events, characters, locations and material conditions found in novels encourages self-reflection, challenges perspectives of power, and develops new ways of using existing digital platforms. This research offers a new approach to navigate literary criticism in a changing world and offers a way for readers to locate themselves on the map, better understand their own personal narrative, and practice critical cartography.

ACKNOWLEDGEMENTS

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF APPENDICES

INTRODUCTION

This is a project about mapping and how maps are made. This is a project about looking at literature and the way readers make sense of fiction and the world. This is a project about connecting those things and thinking 'outside the box' about how both are approached and understood.

Specifically, this project focuses on mapping the material world and the conditions of existence in David Mitchell's *The Bone Clocks* in order to experiment with applying methodologies found in critical cartography and counter-mapping to the study of literature. In so doing, I consider the ways personal stories can produce theories for literary analysis via bell hooks' *Belonging: A Culture of Place*. I move beyond traditional analysis and invoke the tools of the digital realm and send the novel through digital maps and renderings. I attempt to map differently in order to explore both the limits and promises of the methodologies and the theories exercised and the possibilities of imagining the world in other ways. I bring together these different fields, interests and ideas in the effort to develop a new approach to literary criticism for a changing world.

David Mitchell fans and David Mitchell haters, those who have never picked up a Mitchell novel or even heard of him, people who think I'm referring to the comedian of the same name, seasoned geographers, novice GIS enthusiasts, users of maps of any kind, creatives, scholars, students, neighbors, strangers, artists, activists, people who are bored, people who are interested: this project is for you.

My undergraduate focus in Religious Studies and my decades of experience in ensemble-based embodied performance art and technique provide a stable foundation for this inquiry. During my years in undergrad, I exercised my knowledge of critical feminist studies and new historicism in religion and researched and wrote about women and the Christian tradition. My focus was the history of the denigration, inferiority and subjugation of women in Christian life, which continues to this day, which I argued is a result of misinterpreted new testament texts and patriarchal agendas. I was learning how to challenge single-perspective authority figures and institutions, but I was still lacking in regard to critical race, gender and queer theories — perhaps limits of my own understanding at the time and the need for reinvigorated undergrad and university curriculums of the early 2000s. Though I still have interest in religious studies in terms of culture, history, philosophy and politics, I exhausted my passion for writing about it after earning my BA, not least in part because I no longer wanted to be in conversation with such an exclusionary community.

Following undergrad, I continued my lifelong pursuit of physical literacy acquisition in modern and postmodern dance, acrobatics and theatrical ensemble practices. Dance, movement and ensemble-based devising and improvisation activities have influenced everything I do, and have largely shaped my understanding of the concepts of time, space, community and being human. In my time as a performer and choreographer, a love for community and a need for finding the meaning of connection bloomed in me and took root in all my projects. The schema I have built from years of

this practice gives my research a unique perspective, and affords me the creativity to expand this project outside of the typical thesis boundaries.

I have been reading David Mitchell novels somewhat obsessively since 2009, when I read his first novel *Ghostwritten.* Coincidentally, I was living in Japan teaching ESL while reading it, and discovered that Mitchell, too, had also lived and worked in Japan, inspiring him to write it. I owe a debt of gratitude to the Yoshimuras for sharing this book with me.

I realized that David Mitchell and I both have a drifting sense of existence; mine coming from having moved over 20 times in my life, Mitchell's finding itself in a slew of characters, entities and events created over the course of 20-plus years. *Ghostwritten* alone offers a Rube Goldberg machine of interconnected chapters, a global cast of characters, and gripping sequences of events that include supernatural, surreal and fantastical elements, as well as narration of myopic, ordinary nonsense of everyday moments — I was hooked.

Since then, I've read every David Mitchell book (most a few times over) and also enjoyed his work outside the literary field. I love each of his books for different reasons, and I hate each of his books for different reasons: I am drawn to his writing, not by pure admiration, but full of questions and ideas. *The Bone Clocks* is an imaginative and thrilling story of how lives and landscapes intertwine across time and place. Much criticism of Mitchell's work revolves around fawning over and trying to solve his deliberate and multitudinous interconnections across all of his novels. With this project, I hope to join, ignite or reignite critical speculative conversations about how Mitchell's

novels reflect the world and map existence, and how we might make new meanings in literary study through counter-mapping.

There are already existing conversations about critical cartography and counter-mapping methods that include diverse researchers, activists and artists from multiple disciplines and traditions, such as geography, social justice and political activism, agriculture, economics, and more. The research and maps shared by kollektiv orangotango+ in their publication *This Is Not an Atlas* and the digital humanities project *HyperCities* by Presner, et al. are excellent examples which I have drawn from extensively to build the methodology for this project. With the methodology, I build three maps based on *The Bone Clocks*, found in Chapter 2.

bell hooks and the Black Feminist tradition have offered theories based on story, refraining from the abstracted aspects of traditional analysis and exploring material realities through personal narrative. In particular, hooks' *Belonging: A Culture of Place* gripped me, as she writes about the meaning of homeplace and community after a lifetime of moving from city to city. Through storytelling, hooks reveals the power of locatedness, developing a grounded understanding of connection and existence. These theories provide holistic frameworks for thinking about existence on this planet that point to strategies of transformation. I analyze the maps I made for the project looking through the lens of my own experience, as demonstrated by hooks in her essays from *Belonging.*

David Mitchell and *The Bone Clocks,* critical cartography and counter-mapping, and story-as-theory from bell hooks and *Belonging:* this project collects these seemingly unrelated strands and braids them together into a friendship bracelet that asks my

research question: how can making maps as readers create new modes of reading? The pursuit of this question is significant because readers need different ways to learn and explore books, stories, and digital realms that help them locate themselves on the map conceptually and literally. As readers, I hope we come to think critically and creatively about stories and the world by interrogating dominant narratives of power and locating ourselves.

By joining together elements of fiction, story and counter-mapping, I am building out a project that has strengthened my self-reflexivity, politic, and understanding of my own body map. With my background in dance and movement, I am choreographing a way to deny the singular author-god narrative and undermine authority through theories and lenses that expressly counter dominant narratives. As a reader, I am shaping a strategy for enjoying texts in a whole new way. This project serves also as a potential starting point for creating curriculums, book club activities, and digital humanities efforts in counter-mapping literature.

Chapter 1 includes the research and literature reviews of the three main topics of focus for this project to locate the conversation. Chapter 2 details the methodology I developed as well as the maps created based on that methodology. Chapter 3 briefly analyzes the maps and reflects on the project as a whole. Please note that even as I map this bird's-eye view of the project, this is still very much my own experience with the research, and I encourage you as a reader to consider your own point of view.

CHAPTER 1: LITERATURE REVIEWS AND THEORETICAL CONSIDERATIONS

In this chapter, I review the literature and conversation on three key topics that inform this project: David Mitchell and *The Bone Clocks*, Critical Cartography and Counter-mapping, and bell hooks' *Belonging: A Culture of Place.* I think it is helpful to examine these research threads separately before braiding them together into a cohesive bracelet that I believe supports the maps in Chapter 2 and the analysis in Chapter 3. I offer these ideas as attempts to weave together strands that I found related to my experience as a reader of novels, maps, and academic theory, and to propose and develop new strategies for reading all of the above.

David Mitchell and *The Bone Clocks*

David Mitchell is a contemporary white male British author best known for *Cloud Atlas*. He writes stories that interweave across time and space, blending otherworldly elements into the planet we inhabit. This project uses Mitchell's 2014 novel *The Bone Clocks* as a primary text to consider ways to apply critical cartography and counter-mapping to literature. *The Bone Clocks* tells a supernatural story of a changing world facing climate devastation, taking place across the globe between 1984 and 2043. Readers follow the main character Holly Sykes through the decades of her life in six sections narrated by Holly and four other characters she encounters along the way. But

The Bone Clocks is not a stand-alone story; it is part of Mitchell's 'macronovel', or his entire body of interconnected fictional work (Harris-Birtill 5).

Mitchell's macronovel takes place all around the world over the course of centuries, and fans and critics alike often attempt to chart the details of time and space that appear across the books (Harris-Birtill 8). Charting Mitchell's interconnected narrative structures and connecting the dots between stories elevates the reading experience, as readers begin to recognize characters and events that appear again and again. This is seemingly an impossible task: perhaps no one except Mitchell knows all the connections and intersections between all of his works.

In this project, I attempt to put mapping into the hands of readers, not the author or literary critics, by challenging what's considered important in both mapping and literary criticism (not least in part because I am a novice in both fields). In Chapter 2 of this project, I make maps of *The Bone Clocks* not with Mitchell's writings as a guide, but with a methodology that explicitly removes him in favor of something more located, experiential, and personal. Still, it is important to summarize and review the current conversation around Mitchell, and to pinpoint this project amongst that.

In the realm of literary criticism, Mitchell's role as a world-building author is highlighted as the impetus behind these interconnected stories of the macronovel. My research on the ongoing conversation about Mitchell shows most critics aiming their attention at questions of genre, function and contemporary meaning. These patterns only serve to magnify Mitchell to a god-like status, a recurring theme which I assess in this review.

Considering he's a novelist, short story writer, essayist and opera librettist, there's a lot to love about David Mitchell's writing. There are reasons I chose one of his books for this project. For one, he himself loves maps and mapping stories (Mitchell, "Start with the Map"). In terms of his writing style, critic James Wood puts it best:

> He has a marvellous sense of the real and of the unreal… he combines both the giddy, freewheeling ceaselessness of the pure storyteller with the grounded realism of the humanist…a good sense of humor, a lack of pretentiousness, and decent prose … large, related narratives…plenty of vivid protagonists.

Mitchell's oeuvre weaves compelling narratives within complex timelines and globe-spanning adventures that intersect and make surprise appearances. The fictional aspects are sometimes wildly fantastical, as Mitchell creates material human stories and connections using magical and transcendental tropes (Trimm 2).

Mitchell expert Dr. Rose Harris-Birtill's research is the most comprehensive work to date. With intent to address all Mitchell's novels, short stories and operas as one unit, as one world, she takes on the task of mapping the Uber-novel in her 2019 book *David Mitchell's Post-Secular World: Buddhism, Belief and the Urgency of Compassion*. In this text, Harris-Birtill's mapping practice takes shape as mandala, "an intricately designed map of a self-contained world-system" (11). Her research has been a key part of the larger discourse on Mitchell, seeking to uncover "how to map such a vast, varied and - when read in its entirety - critically uncharted fiction world" (6). She argues that the complexity of the novels and stories requires an equally complex mapping system that is able to transcend time and space to address the universe of the novel (7), speaking to both

the strong desire of readers to organize the books in a structured way, and the near

impossibility of doing so. I owe Harris-Birtill a debt of gratitude for this research and

succeeding with a seminal text that inspired parts of my research.[1]

Harris-Birtill is right to point out that "...much existing literary criticism on

Mitchell's texts tends to focus on *Cloud Atlas*" (4). As a touchstone to the rest of his

work, *Cloud Atlas* criticism can sometimes impede or overshadow the discussion on

Mitchell's other novels. The fact that every story of his is tied to the macronovel does not

lend itself to easily separable scholarship. Still, for the sake of this project, I will briefly

review the current conversation and context around *The Bone Clocks* only.

Critical Reception

The Bone Clocks is a hefty novel, over 600 pages, with six sections spanning

nearly 60 years (1984-2043). The approach to summarizing it varies depending on who's

writing and what they found most compelling about the book — one of its key points of

interest is how to categorize it and what it is actually about. In some summaries, it's a

story that follows the life of Holly Sykes, with shifting narrators and sprinkles of an

ongoing conflict of magic immortal beings. In others, it's a story about an 'invisible' war

between soul-eating Anchorites and time-jumping Horologists, dictated by a 'Script,'

with some mundane everyday life stuff mixed in (Shaw, Parker, Metz). The title itself,

The Bone Clocks, is a slur used by the carnivorous immortal beings in the book to refer to

---

[1] Something my project doesn't do that Harris-Birtill does fabulously is address the character Marinus. Interested readers should pursue Harris-Birtill's extensive analysis on the character's many lives and symbolic gestures found within several of Mitchell's novels that point to rebirth and death processes. The research Harris-Birtill has provided and outlined on this and many other aspects of Mitchell's work is incredible.

(us) ordinary mortals who only live and die once (Wood). Ultimately, and I think accurately, Harris-Birtill sees *The Bone Clocks* as a way to confront a "Western cultural reluctance to discuss the inevitability of dying" (76). David Mitchell agrees; in an interview with Harris-Birtill, he confessed that the book was a way to contemplate dying: "...we need a better working accommodation with this thing called mortality, with this thing called death, than our culture generally gives us" (177). The title encourages a consideration of life and death, the material and temporal, and puts into question who's story this really is, and who is telling it. Critics love to add the question of genre, preferring to dissect what Mitchell is offering in favor of emphasizing the readerly experience.

<u>A Question of Genre</u>

Several scholars have written about *The Bone Clocks* in search of a suitable category that can encompass all the elements of the novel. Kristian Shaw's essay on the critical reception of *The Bone Clocks* is concerned over the fantasy/realism blended genre it occupies and its cosmopolitan applications (Shaw). Chris Koenig-Woodyard reads *The Bone Clocks* as 'Anthropocene *Bildungsroman,*' choosing to highlight and focus on the life and experiences of Holly Sykes (Koenig-Woodyard). Andrew Tate argues for a multigenre definition, writing that *The Bone Clocks* is a "pastiche…*Bildungsroman*; nihilist comedy; literary satire; war memoir; dystopian romance—...with elements of Horror fiction" (189).

Thom Dancer's chosen genre is Weird Realism (163); Wendy Knepper calls it Critical Irrealism (169). Knepper writes,

> As an irrealist, Mitchell mobilizes the voices and forms of the (semi) periphery and core to register combined and uneven development, but he also intervenes creatively to recombine cultural and historical resources in ways that challenge histories of violence and dispossession (169).

Knepper's assessment gives me pause: does Mitchell practice critical irrealism? And does he do this by mobilizing voices and forms? Knepper's classification of the "(semi) periphery and core" comes under question, too, as does the recombining of cultural and historical resources; is Mitchell really *challenging* histories of violence and dispossession? Or just pointing to them? How does the story arc of the character Soleil Moore for example give voice to the dispossessed or intervene in existing historical and cultural oppressive structures?[2] Or challenge violence against the '(semi) periphery'?

Knepper's arguments that Mitchell works in the genre of critical irrealism to "enact change" (165) and critique the social order (170) are in great contrast to critic James Wood, who sees Mitchell more as "the guy who keeps things entertaining" (Wood). Joseph Metz refuses to pinpoint a genre, writing instead that *The Bone Clocks* "channels the painfully ecstatic throes of narrative literally 'beside itself'" (121). Metz's article explains the novel's unique structure, weaving together supernatural occurrences

---

[2] In *The Bone Clocks,* readers learn only through the observation and gaze of white normative characters that Moore is a gender-fluid person of Asian heritage. Moore has very little dialogue, and is insulted again and again through the voice of the white male author character. Moore is otherwise largely ignored by both the characters and the author, and ends up being painted as a delusional murderer (293-402). Soleil Moore kills Crispin Hershey and then never appears again in any other chapter of *The Bone Clocks* or any other David Mitchell text. It can hardly be argued that Moore's character and actions could be analyzed to fit Knepper's assessment. It is more likely that Mitchell wrote Moore in as a plot facilitator: two important characters meet at the grave of Crispin Hershey in the following chapter (425), so he had to die.

and everyday stories. With careful consideration of the multiple forms and voices adopted in *The Bone Clocks*, Metz calls what Mitchell is doing *genre-splicing*.

Genre-splicing as an aesthetic choice "simultaneously isolates the novel's numerous generic, tonal, and story-streams from each other, highlighting their particularity, *and* weaves them together… underscoring their linkage" (Metz 122, emphasis original). This argument considers the way Mitchell utilizes multiple avenues to tell a story in radical juxtaposition. Metz also notes that by building the story in this way, Mitchell as the writer controls the larger story (125).

Most effective in the genre conversation is Elizabeth Callaway, who, in her article "Seeing What's Right in Front of Us: *The Bone Clocks*, Climate Change, and Human Attention," proposes a much different take. Callaway posits that the story in *The Bone Clocks* models human engagement with climate change, in that the reader's attention is swiftly absorbed by "more conventional stories of interpersonal drama and the struggle between good and evil" rather than global trends of environmental catastrophe (1). Callaway focuses on the "narration of inattention," outlined through a number of bar graphs measuring the frequency of language on climate extremes versus language about fantasy. Her data shows the inability of the characters (and therefore, the reader) to sustain interest in demonstrable environmental degradation within the narrative. In short, Callaway is pointing to the debate of genre as arbitrary, noting how this conversation is the kind of distraction that the text is characterized by.

While considering genre provides the reader with a better understanding of *The Bone Clocks,* what use is it to present Mitchell as a multigenrist, a challenger to the social

order, an entertainer, or a climate change narrator without considering the functionality of those approaches? And more importantly, taking a page from Callaway and the practices of critical cartography, what aren't critics looking at when it comes to *The Bone Clocks*? What is missing from the text of the book and the larger conversation about it?

What *The Bone Clocks* Does and Doesn't Do

The discourse on *The Bone Clocks* revolves around certain themes that critics hope will get them closer to understanding what Mitchell is doing: cause and effect, time and discontinuity, and what *actually* matters. Jo Alyson Parker finds what matters most isn't included in the text. Her essay "Mind the Gap(s)" is the closest to starting a critical cartography conversation within Mitchell discourse as I have seen, meaning instead of looking at what the novel has clearly mapped, Parker is looking for unrepresented stories.

The project of Parker's essay is to focus on the novel's play with time and structure and to look for the gaps in information.[3] She argues that the discontinuity of story in Holly's lifetime is intentional, in that the missing information is meant to turn the reader's attention to cause and effect within their own experiences (3). Parker's understanding of the function of encouraging imaginative thinking and speculating on the future resists the genre debate and offers the reader a chance to mentally map the unseen and forgotten elements of the text, and emphasizes the readerly experience rather than obsessing over the author's intention. Still, Parker generously credits Mitchell for creating the intention, instead of reading between the lines of the text itself.

---

[3]   The act of redacting memory and the so-called 'invisible' war, for instance (Parker).

The play with time and discontinuity has been noticed by other Mitchell scholars, inviting an experience of the book that is both organized by linear time and creates a labyrinthine puzzle of temporal possibilities. Thom Dancer notes the *The Bone Clocks* "painstaking attention to years and dates" amidst disruptions "by passages with a high degree of improbability" (182-3). Discontinuity in an otherwise timelined text, like genre-splicing, not only makes for exciting reading but points to some larger intention of an author who has built a career on the macronovel. But if that's the case, many critics find that Mitchell falls short. While perhaps he creates "a space of multiple, overlapping and co-existing temporal and cultural realities" (Knepper 170), conversation about *The Bone Clocks* still doesn't address what actually matters in this book. What are readers going to experience amidst the genre-splicing, time-disrupting, fantastical-realistic, climate devastated world of *The Bone Clocks*? If it exists beyond mere entertainment, then what does it serve?

Harris-Birtill argues that the novel's dystopian future depicts social, ecological, political and humanitarian disaster, and that it frames the solution as an ethical one (150), calling to mind that Mitchell has offered a scenario of the future that he is now responsible for speaking to. As the voice of authority in the macronovel, what he writes has meaning beyond the pages of the story. Harris-Birtill has written at length about Mitchell's world-making and world-machine (29); Knepper, too, writes of Mitchell as an active world-builder, who "critiques our global order" and "strives to imagine the world as other by awakening alternatives latent within history and culture" (166). Knepper's argument is weak. The fact Knepper notes that global realities are confronted in the novel

is not what I take issue with; her universalist idea that "worldviews and stories of the

dispossessed" are represented through *The Bone Clocks* "to a global readership" (166) is

a glaringly problematic perspective. Knepper would benefit from a positionality check,

both of herself and of Mitchell, to understand why this statement cannot be taken

seriously. Without locating his writing as coming from a specific perspective, this kind of

criticism runs the risk of elevating the author to a god-like status.

Within the context of function, Mitchell's macronovel is a complicated map for

readers to puzzle over that he perpetuates with surprising structures and interwoven

narratives, essentially evading any sense of an ending (Metz 125) and maintaining his

own authorial legacy. In all its complexity, Mitchell's entertaining storytelling doesn't

provide much substance outside of attempts to solve the puzzle and figure out the

genre. Ultimately, the events, characters and stories within *The Bone Clocks* fail to

"address the importance of political engagement and narrative progression" (Harris-

Birtill 8), leaving readers with the feeling that "these happenings … are not humanly

significant" (Wood).

The Script and David Mitchell as God

The 2014 book review "Soul Cycle" makes obvious that James Wood is a fan of

Mitchell's, but capable of deep criticism. He analyzes the book in an honest and frank

fashion, writing about *The Bone Clocks* with disappointment. He sees it as a 'weightless'

novel that, while entertaining, is lacking humanity and therefore feels empty. As the real,

human aspects of the novel become more and more unimportant to the reader, Wood

compares the text to that of a theology, implicating Mitchell as the novel's deity: "...his cosmology seems an unconscious fantasy of the author-god" (Wood).

Speaking on the macronovel, Mitchell does claim to be manipulating his work through 'the Script,' which makes rather confusing appearances in *The Bone Clocks*. Not a physical object, but a course of action that only some characters are attuned to, Mitchell admitted in an interview with Rose Harris-Birtill that "[the Script is] my word for fate or destiny. Looking at my universe through my authorial eyeballs, it's a facilitator of plot lines that I want to take in a certain direction. It's an ultimate *deus ex machina* maybe…" (179). If the Script is a plan to be followed, then how much imaginative agency does a reader really have? As an author-god, Mitchell strips the reader of the pleasure of building in their own knowledges and experiences while enjoying *The Bone Clocks*. In over 600 pages, "Mitchell has plenty to tell, but does he have much to say?" (Wood).

Considering that Mitchell is of the set of people who have always made and built the world as they see fit, and by mapping over existing geographies and realities, he is reifying Western philosophical norms and standards. Mitchell's world-building as the author and inclusion of 'the Script' in the novel suggests "both a conventional religious teleology and life as screenplay" (Tate 190), making him not just a writer but a god.

Let's not turn Mitchell into a god… remember, he's a bone clock, too. By locating and mapping Mitchell himself in time and space and context, readers and critics can locate what appears in literature as the zero-point: the omniscient author-god is actually just one person writing their perspective, their version of the story, on their

version of the map.[4] In the next section of this chapter, I take up the topics of critical

cartography and counter-mapping as a field and propose the applicability of map making

as a way to read differently.

---

[4] The next section of this chapter details the zero-point, or the Western colonial perspective of power that hides in the universal and transparent (Mignolo 79).

Critical Cartography and Counter-mapping

There are many representations of our planet in the form of maps, globes, atlases, and GPS: they define places, provide information about an area in a visual format, and as such are all subject to analysis. These tools are commonly understood as neutral and universal objects for everyday use. But the maps themselves, the way they are made, and who makes them are key parts of how the world is perceived. The power dynamics in geography and cartography praxis are most at play in terms of representation. Critical cartography and counter-mapping are two areas I'll review here as fields that combat conventional representations of the planet and challenge them as forms of knowledge production. I intend to apply these ideas to literary analysis, as I attempt to counter-map *The Bone Clocks* later in this project.

In "The Work of Representation," Stuart Hall provides approaches to cultural meaning-making within the study of representation. Meanings are made and understood through language, signs, symbols, and inanimate material or objects. In reference to Foucault's discourse theory, Hall writes, "The concept is not about whether things exist, but about where meaning comes from," noting that knowledge is created through the construction of representations (30). Maps work in this way: as representations of places, they produce meaning by way of the systems and language, or discourse, that are utilized by map-makers and read by map-users.

Further, Hall has noted that "all discourse is placed, positioned, situated, and all knowledge is contextual. Representation is only possible because enunciation is always

produced within codes which have a history, a position" (*Selected Writings,* 252). Maps ascribe meaning to the world and the people in it, and can be understood as historical and contingent social constructs. Maps are representations that have power; as a proposed authority on a location, they have the power to create truth, and, as observed by Dallas Hunt and Shaun A. Stevenson, they "demarcate contested territories, represent institutionalized power, and in many ways, fix the terms of future negotiations" (374-375).

Critical Cartography: The Reflexive *How* and *Why* of Map Making

As map-readers, we come to understand images, icons and familiar landmarks culturally as having fixed meaning, "so firmly that, after a while, it comes to seem natural and inevitable" (Hall, *Representation* 7). As such, a reader may use a map without ever thinking of how the map was made, why it was made that way, and what is *not* represented. Awareness of what's missing from such a map informs the practice of critical cartography.

More than noticing what's missing, though, is an understanding of the historical context of map-making. While I intend to go further into mapping history a bit later in this text, it is important to recognize here that cartography is historically situated within ideologies that do not exist outside of powerful institutions. A critical lens on the field and practice of cartography "uncovers how maps were complicit in the history of colonialism and nationalism and how they contributed to their stabilization and legitimization" (*This Is Not an Atlas* 13), making critical cartography a necessary part of both map-reading and map-making.

Through theories and methods such as semiotics or discourse analysis, critical cartographers of the 1980s and 90s opened the door for contemporary researchers, activists and artists to then (re)claim the map and center multiple perspectives (*Not an Atlas* 13). Todd Presner nods to "notions of the instability of signifying practices and critiques of power dynamics" that "have been rigorously taken up" by critical cartographers (*HyperCities* 52), and David Shepard's discussion of Google Maps and Google Earth prompts a call to deconstruct any images of absolute totality, denying the notion that maps reflect reality, thus rendering conventional maps to be a tool that is culturally and historically specific rather than a mirror (107).

Critical cartography is rich with the desire to 'think outside the box,' and requires the recognition and definition of the boundaries of said 'box.' Quite literally, how something is framed informs the knowledge it shares; moving beyond what is available within the confines of a representation is essential. Tania Allen and Sara Queen write about critical cartography from a design perspective, defining it as a visualization tool, and more importantly as a way to account for method and bias while creating maps.

They write, "We further define critical cartography as an active practice— engaged by the cartographer during the generative, analytical, synthetic, and formative phases of research and inquiry" (80). They argue that "successful integration of **critical making** into the mapping and research process necessitates reframing the emphasis of mapping from product to process," (83, original emphasis) thus calling on critical cartography to always be a self-reflexive form of research.

The most key part of critical cartography is locating oneself in relation to power. Being self-reflexive as a map-maker (as well as a map-reader) is a way to question the dominant perspectives of the world. Through noting the ideologies that shape one's own individual understandings of maps, that are perhaps taught in schools or are evident in representations in the media, a map-maker can apply critical cartography as another way to look at *what* is being mapped.

Allen and Queen make a clear distinction between the critiquing of maps themselves and the map-maker in the creation process:

> The critical literature extracted from geography and cartography has focused primarily on the cultural, political, and social impacts of the *map* that result from the bias, power and values embedded within it but less so on an evaluation and methodology for the *activity* of mapping to address this imbalance. (82, my emphasis)

Using theories of design and geography, Allen and Queen offer a theory to increase critical cartography literacy by combining geographic concepts such as scale, organization, orientation and framing with analysis, synthesis, formation and evaluation. This theoretical perspective for critical cartographers supports their overall claim that maps are non-neutral and that digital map makers must intentionally, rigorously, and explicitly critique and question their purpose, process and biases in making maps. Questioning the culture and power dynamics involved in map-making and map-reading is the key method of critical cartography. Beyond critique of how maps have been made, how can new maps be forged to apply the theoretical foundations

(re)constructed through critical making? How else can maps speak, for what purpose and to what end?

<u>History: Mapping Ideological Traces</u>

Maps are standardized and conceptualized in such a way that is ubiquitous and permeates culturally—consider the Mercator projection or apps like Google Maps. These representations then become knowledge resources for everyday use; and as Hall puts it, this knowledge "circulates," and "we are all, to some degree, caught up in its circulation" (*Representation* 34). The ways in which the world is perceived, understood and experienced are infinite; the ways maps represent them are not. Let's consider the scope of the world, and the history of cartography through a framework set forth by semiotician and literary theorist Walter Mignolo, who works in terms of geography and chronology when proposing new modes by displacing principles of knowledge and pulling apart Western, colonial, modern models of doing and thinking.

Mignolo's chapter "I Am Where I Do: Remapping the Order of Knowing" sets global thinking in time and space, reviewing historical occurrences and movements that have shifted world views. He introduces the reader to the "imperial partitions of the world" over centuries that created the splits between East and West, North and South, and formed borders and territories of colonization (78). These imperial actions, sanctioned by the church, prompted the creation of maps and atlases that place the observer "above," not just spatially but epistemologically: as Mignolo writes, "global linear thinking mapped not only the land and waters of the planet, but also the minds" (79). In so doing, the Western colonial perspective became that of the zero-point (as described by Santiago

Castro-Gómez), a sense that the perspective of those in power was universal and transparent (79).

Interestingly, sixteenth century maps that incorporated the whole world were originally created from amalgamations of various cartographic representations, according to Todd Presner. In *HyperCities: Thick Mapping in the Digital Humanities*, he brings forward the fact that these vast world maps are "the product of European colonial encounters in which knowledge and sovereign power have become ever more deeply wed to produce a depiction of the earth as a whole to be surveyed, known, and controlled," (as can now be seen in Google Earth's totalizing digital rendering) (96).

Media studies scholar Dorothy Kidd places mapping practices historically as well, focusing on the methods of data collection used to leverage power and money by imperialist powers. Kidd notes that the colonial project continues to this day, through strategies of extraction, exploitation and erasure; her research points to contemporary institutions as perpetuating settler colonialism in noting both a dependence on Indigenous knowledges to create maps of desired resources, as well as the framing of Indigenous land as empty and available for the taking (957).

David Shepard, writing in *HyperCities* along with Presner, similarly draws a historical throughline in his analysis of the possibilities and problems of Google Earth's orientation and position. Nearly in exact agreement with Mignolo, he writes, "Ultimately, it's the consequence of an epistemological order that was codified globally in 1884 when Greenwich was selected as the prime meridian, the point of origin for every longitude

measurement and clock in the world. And so it remains today: the origin (0,0) is the site

of the unrepresentable from which all other points are nevertheless measured" (99).

To reiterate this point thoroughly with Stuart Hall: "The displacement of the

'centred' discourses of the West entails putting into question its universalist character and

its transcendental claims to speak for everyone, while being itself everywhere and

nowhere" (*Selected Writings* 252). Mignolo's zero-point epistemology, Shepard's (0,0),

and Hall's transcendental West (or indeed, the omniscient author-god of a novel) are the

points of view that have gone un-mapped, like much of the history of the dominating

Euro-Western philosophy that claims universality.

As Mignolo writes, "...the zero point is always in the present of time and the

center of space, it hides its own local knowledge" (80). Local knowledge then becomes

one key factor in the practice of critical cartography and counter-mapping, but must also

be seen more broadly as a tactic of decoloniality and dewesternization, borne from an

urgent response to imperial force. The storytelling approach of theorist bell hooks is an

excellent example of local knowledge that is contingent and specific. hooks' stories from

her homeplace of Kentucky always come from her particular positionality, and

acknowledge cultural experiences that are imbricated in power relations. In the next

section of this chapter, I review bell hooks' *Belonging: A Culture of Place* as a

storytelling-based theory grounded in local knowledge that also serves as an analytical

orientation for this project. Indeed, hooks theorizes thus: "Rather than assuming, 'I think

therefore I am,' I like to think I am because the story is" (*Teaching Critical Thinking* 50).

Located and story-based knowledge production and epistemologies of self are key to countering zero-point thinking. Like hooks, Mignolo too exercises the tactic of flipping Descartes by offering "I am where I think" as a way to strengthen decolonial knowledges and ways of being. Land-based processes of mapping interrogate dominant notions based in "Cartesian landscapes," and instead tell stories that emerge from the actual land (Syme 1108). Kombu-merri Elder Mary Graham's wisdom echoes that of hooks and Mignolo: in an interview, she said, "There is no Aboriginal equivalent to Kant's Cartesian notion of 'I think therefore I am' but, if there were, it would be—I am located therefore I am'" (1115).

Mignolo also works against the universal zero-point of observation and locates it in time and space, and in so doing, "'I am where I do and think' relocates thinking and knowledge at the intersection of the geo- and body-political imperial classification of places and racialization of people, languages, and ideas" (99). Doing this doesn't just locate the marginalized or colonized; it locates the colonizer, the imperial power, that tries so hard to be simultaneously everywhere and invisible.

'I am where I think' is site-specific: the existence and intellectuality that has been and continues to be denied by coloniality and the humans that are betrayed by the zero-point perspective of modernity are geo-historically situated. Mapping can be an act to (re)claim legitimacy and humanity, and to make visible the places and people that modernity and coloniality attempt to erase.

Counter-mapping: Maps That Speak Volumes

Mapping differently, or counter-mapping, is a multitude of creative and varying perspectives, applications and visions that directly resist conventional cartographies. Counter-mapping has been central to activists, artists and scholars alike who wish to shift the paradigm that has kept a stranglehold on geographical practices through colonial methods of mapping.

Nancy Lee Peluso is credited with coining the term 'counter-map' in her 1995 work "Whose Woods are These? Counter-Mapping Forest Territories in Kalimantan, Indonesia." Peluso used the term to describe the Indigenous projects that were contesting state land-use plans (Kidd 955). A key point of Peluso's study is that mapping is a political act, especially when it involves people and resources. If cartography and mapping are seen as sources of power for the powerful, Peluso contends that the appropriation of those methods through counter-mapping gives agency to local groups: "Alternative maps, or 'counter-maps' as I call them here, greatly increase the power of people living in a mapped area to control representation of themselves and their claims to resources" (386-387).

There is no set definition of counter-maps or how to make them, except that they almost always oppose traditional maps that claim power, authority, objectivity and/or universality. An important point to remember here is that Indigenous mapping processes should not all "be read as reactive or as counter to the dominant form, especially where Indigenous forms of mapping predate colonial cartography" (Hunt and Stevenson 376). In some cases, Indigenous maps that serve to counter neo-colonial dispossession efforts

can be considered an act of (re)mapping, concerned more with "acknowledging the power of Native epistemologies" (376).

Counter-maps come in all shapes and sizes, use different materials and modes, and communicate a (re)clamation of or counterpoint to maps that work to erase, forget, delineate, cover, or change certain places and populations. Social justice and activism efforts are often accompanied by counter-mapping. *This Is Not an Atlas* by kollektiv orangotango+ contains over 40 such counter-cartographies and their accompanying stories and contextualizations.

KO+ member André Mesquita writes, "The resistance against capital's cooptation of culture calls for the production of new radical imaginaries, spaces of political autonomy and shared invention" (26). The counter-maps featured in *This Is Not an Atlas* provide examples of such creative methods, with works that utilize counter-cartographies as tools for education and action, as ways to create visibility and build political pressure, and more.

<u>Critical Cartography and Counter-mapping in Action</u>

Counter-maps must employ critical cartography because instead of proposing another supposedly neutral map, they respond with local knowledges from specific positionalities, and identify the perspectives, ideologies, and demands that frame the map. Counter-maps provide critical cartographers an inside look at their locatedness and uniqueness, following the understanding that no map is neutral and that all maps tell a story.

Mapping oneself is storytelling, and can be a joyful process. My sister and I could probably come up with a unique map of the small lake in the Upper Peninsula that our grandparents lived on, one that details the locations of the new swing set and the old swing set, the best blueberry patch, where to row to see the waterlilies, and the place where we watched our uncle gut a fish for the first time. That tells our story, one which is rhetorically situated, contingent and historical—and specific to our lived experience.

If all maps tell a story, then counter-maps include an urgent necessity to share stories that may protect existing neighborhoods and ecosystems or prevent the passing of harmful policies. *This Is Not an Atlas,* Dorothy Kidd, bell hooks, Tony Syme, Dallas Hunt and Shaun A. Stevenson in each of their texts recount resistance and survivance efforts that include counter-mapping in response to state-sanctioned proposals and actions, such as placement of oil pipelines, and other threats to the land and the people. In this way, counter-maps have literally provided the proof necessary to save lands and people from devastation from contemporary imperialist powers and institutions of coloniality.

Critical Cartography and Counter-mapping in the Digital Humanities

Counter-maps often utilize institutionally standardized tools and techniques of cartography, out of necessity or as a way to communicate through discourses more widely circulated. More recently, digital methods and tools for mapping have been a way to bridge gaps, but has become a widely debated topic. Paying attention to patterns and issues in the digital humanities is important for a project such as this one, as I include three counter-maps of *The Bone Clocks* that are all digitized in some fashion. And as in

all critical praxis, the technological methods for mapping (or any digital activity) must not go unquestioned.

The digital humanities (or DH) is a field that is rife with debate about the meanings and implications of such technology, including GIS, and has a significant stake in the current and future practices of critical cartography and counter-mapping. Dorothy Kim and Jesse Stommel take up some of these considerations about the role of the DH broadly in their chapter "Disrupting the Digital Humanities." At the heart of their piece is a firm critique of the digital humanities and a call for counterstories to be heard.

Kim & Stommel believe that counternarratives and disruptions (by which they mean "shaking up the terms and frames" that work to maintain hierarchies) would "produce multiple-voiced counternarratives about the hegemonic center of digital humanities" (26). This theoretically aligns with much that has been said about critical cartography and counter-mapping, providing further evidence that the digital realm is one of great possibilities. They write,

> The digital humanities is not neutral and this is not a statement of passive reflection. The digital humanities is not neutral because -- in its current big-tentish, expanding-terrainish configuration -- it still does not (and sometimes refuses to) consistently, rigorously, methodically, theoretically, bring the perspectives of the margins in relation to race, gender, disability, sexuality, etc. (30)

Echoes of the call against neutrality and universality from previous texts are heard again here, noting how prevalent the ideologies of Western coloniality and their effects are across disciplines.

Disruption, therefore, comes in many forms, one of them being counter-mapping. By combining concepts from cultural studies and applying them to both the theories and practices of the digital humanities, Kim and Stommel make a compelling case for how critical cartography and counter-mapping could be expanded upon within a pointedly not-neutral and perhaps limited digital framework.

Knowledge of the limitations and the ideological foundations of available digital tools is necessary; as Todd Presner posits that the DH "helps to expose [structures and knowledges] in ways that foreground their incommensurabilities" (125), while Hunt and Stevenson agree that dominant discourses in digital cartography and counter-mapping are "rooted in material force, historical sedimentation, and contested social relations, and therefore it is both necessary and yet insufficient to merely 'disrupt' them with alternative mapping discourses" (373). Creativity is needed to interrogate, interrupt and intervene in digital spaces.

Geographer Jin-Kyu Jung approaches digital critical cartography as an educator. In his article "Teaching creative geovisualization," he specifically addresses the critical GIS pedagogies, and notes the importance of critical GIS as an invitation to not only critique the limits of existing epistemologies and methodologies, but to get creative.

Although aspects of GIS are inseparable from cultural conditions and structures, critical GIS can both question and generate, "allowing the mapping of a new social imaginary" (515). Jung's generative concept of critical GIS considers "iterative and exploratory approaches that emphasize complex situated meanings and lived experience"

that can "offer a unique opportunity for us to continue the tradition of mapping and geovisualization as innovative methodology--as the outcome of critical reflexivity" (515).

The development of a disruptive digital humanities in tandem with inventive GIS offers creative ways of critical map-making and counter-mapping and paves the way for systems that can produce new modalities. *HyperCities: Thick Mapping in the Digital Humanities* as a text not only offers creative thinking about digital counter-mapping, but bears witness to the various iterations of their program (of the same name) that intended to address the limits of existing media, but was never fully completed.

Even still, their methodologies provide helpful interrogations of cartographic representational practices and assumptions in hopes for an imaginative and liberating practice. In favor of a creative and critical approach to methodology, *HyperCities'* Presner writes,

> ...we cannot adequately study spatial systems, mapping conventions, landscapes of power and control, colonial networks, histories of emplacement and displacement, cultural flows and hemorrhages, sites of memory and oblivion without considering the media in which to map the complex interplay between lived and experienced spaces, representational spaces, and imaginary spaces. (53)

What Presner is saying gives a sense that digital counter-maps are a site and theory and practice for speculation and futurity.

Presner, et al. then pose a key question, referencing Audre Lorde: "Is it true that the master's tools can never dismantle the master's house, or is it possible to de-stabilize the world-views, epistemologies, and imagery compromising Google's digital globe in

order to foster spaces of difference and particularity?" (107). They choose to leave their answer vague, but remain optimistic to the possibilities, despite their program's shortcomings (109).

Ethical Considerations

Geographer Juanita Sundberg has cautious appreciation for the efforts that have been made to map against Western Eurocentric worldviews, as they often "reproduce colonial ways of knowing and being by enacting universalizing claims and, consequently, further subordinating other ontologies" (34).

In Sundberg's concern, I can see iterations of Mignolo's work as well as more specific references to settler colonialism. She recognizes the relationship between Indigenous and Eurocentric epistemes—not to pit them against each other but instead to name them in time and space, by locating all geo-historically, geo-politically, and bio-graphically. By doing so, she works against the performances of some posthumanist geographers who are silent about 'loci of enunciation' and sanction 'epistemic ignorance' (36-37).

In other words, attempts to map the earth in a posthumanist way still often fall short by assuming universality, and giving credence to ignorance and epistemological violences. Sundberg wisely notices how the very dualisms that posthumanist geographies mean to disengage with become the same binaries that justify the products of misguided theories, and maintain divisions that were created centuries earlier by colonialism. Hunt and Stevenson agree: "the very strategies used to resist dominant mapping techniques

may also circumscribe the kinds of interventions that are possible, and in some cases even reinscribe elements of settler colonial cartography" (373).

Indeed the ideologies that give maps their power outlined by Mignolo, Sundberg and others are the frameworks that have made maps what they are, provide the basis for how maps are understood today, and hide the fact that "all maps encode ideologies" (Presner 124). Dominant cartographic discourses are powerful; in the words of Stuart Hall, these kinds of ideologies "produce different forms of social consciousness," and "work most effectively when we are not aware" (*Selected Writings* 101).

<u>Locating the Global World and Ourselves</u>

Social scientist and geographer Doreen Massey argues that awareness of the world as a location and the impacts of globalization are key to the future of geography. Addressing 'the global' does not mean a sense of complete world coverage, but more so a recognition that the world is a system: "...counter to our normal usage of the term, the world itself - the global - is a *place*, and we need to recognise it as such, study it as such, and take responsibility for it as such" (37, original emphasis). Massey believes that conceptualizing the world and its inhabitants as interconnected will foster a sense of interdependence, and therefore the necessary framework for a real sense of one's locatedness as an individual.

With concern for the universal as a prescribed singular reality forced upon the world, Juanita Sundberg proposes moving toward the Zapatista concept of pluriversality. The pluriverse, "a world in which many worlds fit," is a decolonial approach to mapping being through everyday practice — "by locating our body-knowledge in relation to

existing paths we know" and "walking with" (39-40). Key to this concept is the avoidance of saccharine multiculturalism and the co-opting (and further colonizing) of Indigenous knowledges by imploring readers to enact the pluriverse through respectful engagement and decolonial thinking.

Responsible and respectful engagement with being in the world, therefore, is an act of acknowledging the importance of story. Through storytelling we locate ourselves in the world, and we map not only externally, but "our cognitive mapping processes become our internal relationship with the world... it is a form of knowledge making" (Syme 1109). In an effort to put these theories into practice, I will share some stories in this project. In the next section, I have shared a story and included positionality statement to begin to map with you in a new way. This is followed by a deeper discussion on bell hooks' story-theory and how she worked to counter-map theoretical landscapes.

A Story

You are 11 or twelve years old, snuggled up in old quilts made by your grandmother, situated in the lower bunk of a bed that sits inside a ramshackle house you refer to as "the camp" on a tiny lake in the Upper Peninsula of Michigan, ancestral homelands of the Anishinaabe, and more recently occupied by your grandparents, father, aunts, uncles and cousins. You have the cassette tape of the London Philharmonic playing instrumental variations of Led Zeppelin's hits[5] on your Walkman as you read the conclusion of C.S. Lewis's epic for children; the seventh book of the Narnia series is called The Last Battle.[6] You continually reference the map at the front of the book to track the characters and events, flipping so frequently that you try to keep your pinky finger wedged in the space where the map is located so you can travel there quickly. You know this bunk well, this room, the press wood walls, the alphabet curtains on the window, the musty smells, the flattened out old quilts with little pink yarn tassels, the mosquitos that have feasted on your flesh year after year. This place is a constant. This place has a permanence. You return here every year despite having moved seven times already in your short life. You don't yet make the connection that watching characters and events play out on a map is helping you to make sense of your own floating sense of existence in the world.

---

[5] London Philharmonic Orchestra. *Kashmir: Symphonic Led Zeppelin,* Jaz Coleman and Martin Glover, 1997.

[6] Lewis, C.S. *The Last Battle*. 1956. Harper Trophy, 1994.

You are sixteen years old. You have now moved four more times, bringing the total to 11. You lack a childhood home, life-long friends, the comfort of consistency, and your parents are divorced. Your heart hurts. It's confusing. You have discovered Lord of the Rings, thanks to Peter Jackson.[7] The mass market paperback copy of The Two Towers with Christopher Lee on the cover you got at a truck stop is now well worn.[8] The next few years are spent pouring yourself into the books and the films and the maps and appendices to escape the schisms and quakes happening in your own landscape. You prefer this to school, or anything. You buy posters of Middle-earth, try to learn elvish names of geolocations, study the family trees of hobbits, and seek community on the internet - a space of no space and infinite space - hoping to adopt a fictional heritage from Tolkien so as to disassociate from your own. You come to know this world well, the names, the places, the relationships, the potentials, the dangers. There is comfort, ease, clarity in the dichotomies of good and evil, right and wrong, love and hate. You still don't take notice of how the practice of obsessively mapping the story helps to organize your thoughts and feelings about your own story map. You also don't notice the appeal that both Lewis and Tolkien have that also appear in other areas of your life and the ways their stories and maps reflect, reinforce, confirm the single perspective dominant authority found in the narratives you were raised with, the parent-child and school-student relationships, and myriads of other influential but thus-far-invisible-to-you dominant structural ideologies that shape the world.

---

7   Jackson, Peter. The Lord of the Rings trilogy. New Line Cinema, 2001-2003.
8   Tolkien, J.R.R. *The Two Towers.* 1954. Ballantine Books, 1965. Cover: New Line Productions, 2001.

Later, you'll come to recognize these ideologies and systems that benefit you and privilege you, and how they seep into your psyche and crush your spirit and encourage you to crush others. Because of this, despite your struggles in school and your stunted emotional maturity, you get through. Part of what gets you through is the only other constant in your life, dance. Since the tender age of three, you have been trained to move your body rhythmically in space in the company of others. You are told where to stand, what direction to face, what moves to make. You adapt to swiftly changing spatial arrangements well and you enjoy the concern with only the present moment that dance offers. You find ways to orient your body through space and time and other bodies and you learn spacing, marking, blocking. Little taped Xs are placed on the floor for you to learn the map, something you will do later for your own students.[9] The map suddenly not only includes you but is three-dimensional, real, and exists in time. Dance becomes the only thing, the single perspective, the authority on your body map. You follow, you listen, you work, you memorize, you practice, you build.

You are 31 (twenty-four moves). Dance has disappointed you. You are tired. You have allowed the authority of parents, institutions, techniques, god, teachers, mentors, bosses, friends to take over your body and mind and harvest you and discard you, and your self-worth is diminished and your knees, neck, ribs ache. Free from distractions, the past comes back into your life in the form of moderate depression. So you start by

---

[9] **X**
you are here

planting a seed, the seed of your own story, in your own words, on your terms. You become super protective of the story. You wait.

It's 2019. The means to attend graduate school are available. You take a chance - you make a leap of faith - you and your husband move to Northern California[10] so that you can earn your MFA at a small institution. The pandemic hits. The plans fall through. Besides the pandemic hardships, the school is fraught; internal issues run rife, curriculums are problematic, the program is canceled. The seedling shudders. You're not one to let the grass grow under your feet, so after a few months of confusion, you apply to attend the local state university, knowing that you have this time and this chance to study, and to water the seedling.

It is here that you are able to look over your body map[11] and your story with some startling revelations. You are given tools and readings and exercises to explore the frameworks and systems that have provided you with privilege and worked to hide that fact from you. You learn to think in different ways about maps, stories, bodies. It scares you. It thrills you. It's a terrifying and joyous and challenging experience. Through reading, journaling, researching, listening, joining conversations, struggling, making mistakes, you come to several revelations that you can now articulate in a meaningful way…while questioning what that even means at the same time.

---

[10]   what feels sometimes like the Upper Peninsula of California

[11]   pinky finger, heart, spirit, knees, neck, ribs, feet

Locating Myself on the Map

I have lived in 16 different cities and 22 different houses. I am grateful for many of my experiences of the world thus far. As a researcher and a human being, I must acknowledge the house from which I view the world, and what views the windows of that house offer me.

As a white, cis-female, mid-30s, hetero-married, able, childless, middle-class American from the Midwest now living in California on Wiyot territory, my perspectives are limited in many ways. I reflect on a past that includes influences from traditional marriage and gender roles, major oil and gas companies, Catholicism, Disney, 1980s materialism and the "American dream", fear of social rejection, regard for convention, formal dance training, 90s music, Midwestern work ethic, a mix of conservative and liberal politics, "Italian"-ness, public and private education, homophobia, new age nonsense, capitalism, hypochondria, insular individualism, body dysmorphia and cosmopolitan-esque travel abroad. While these influences from my childhood and upbringing are not fixed identity markers, and I strongly reject most of these ideologies now (though I still indulge in a Disney movie now and then), I must speak aloud that they have most certainly shaped my perspective, and to locate each of those influences in the story that is my current identity as a researcher is a responsible — and frankly very interesting — thing to do.

My personal narrative is part of a larger understanding of how where I am looking from is relevant to what I am looking at. My ability to evade my story if I so choose is part of a larger history of colonialism, one which allows for white European Americans

to ignore the realities and pains of the past and pretend like the present moment is the only important one. I've mostly been able to function this way. I seek instead to always be cognizant of my positionality, and to be in skeptical tension with my own inclinations and assumptions, and blank spots, an inheritance from a racial imaginary (Loffreda and Rankine).

Indeed, a big part of the study of mapping is locating oneself, but equally as important is pinpointing the historical and situated circumstances that afford me that location and perspective, that created what I now come to understand is "the world," what definitions it feeds me, and what meaning I place on it.

Navigating Theory: Story as a Compass

In my approach to adopting a theoretical orientation from which to analyze the maps I made for this project, I was intrigued by post-humanist constructions, the new materialisms, and the concept of trans-corporeality.[12] I found these theories as a potential lens through which to analyze the material conditions found in *The Bone Clocks* in consideration of interconnectedness and the intersections of humans and the world. I was able to draw some parallels between the narratives in the novel and the patterns of trans-corporeality. As a way to examine the chapters and landscapes of *The Bone Clocks,* I thought trans-corporeality presented a way to locate bodies in space in rapidly changing environments of uncertainty. It seems well suited to provide a framework for thinking about and mapping material existence on this planet, fictional or otherwise.

Given the intertwined characters, events and places in Mitchell's macronovel and the circumstances of *The Bone Clocks* such as climate change and increasing natural disasters, I thought trans-corporeal theories would invigorate my project. I got swept up in these perspectives as they mapped a theory of enmeshed existence from an abstracted distance. After some time, I lost my way, because I could not locate myself and my

---

[12] *Posthumanism* is a way to see the world beyond the influence of humans and observe equally the non-human aspects that make up the planet. Posthumanism is a way of critiquing the notion that the human is unique, powerful, special and better than other life forms or elements. *The new materialisms* are "a range of contemporary perspectives in the arts, humanities and social sciences that have in common a theoretical and practical 'turn to matter'" ("New Materialism"). New materialist philosophies offer an expanded worldview that does not privilege human action and anchors existence in materiality. Situated within posthumanism and the new materialisms is Stacy Alaimo's *trans-corporeality*, which she defines as "a new materialist and posthumanist sense of the human as perpetually interconnected with the flows of substances and the agencies of environments" (*Exposed* 112). Trans-corporeality offers postulations of "humans and nonhumans as enmeshed with eachother in a messy shifting ontology" (Springgay and Truman).

everyday life within these frameworks. The more research I did, the more I found these theories and philosophies severely lacking in terms of realistic perspectives and lived experiences. A practical understanding and an embodied sense of reality were missing from the sources on new materialisms and trans-corporeality that I was using, as my daily life experiences also tested the limits of these theories.

After researching critical cartography and counter-mapping, I realized that these philosophies, and in fact many academic theories, are inclined to hide in the zero-point.[13] By assuming an objective and comprehensive understanding of being in the world, many dominant theories erase contextual and historical experiences and lack weighted realistic applications. In search of a counter-theory rooted in locatedness and specific context, I found bell hooks' volume of collected essays entitled *Belonging: A Culture of Place.* As both a memoir and a theoretical orientation, it re-frames connection and belonging through first-hand experiences of her life. bell hooks' *Belonging* is a richly located Black Feminist theory based in story that provides grounded, realistic perspectives on being in the world and the meaning of being part of a community.

Destination not Found: Lost in Academic Theory

White-centered, Euro-American academic discourse on theories of 'the embodied human as interconnected with the material substances of the world' falls short and goes

---

[13] As discussed in the previous section, Mignolo reviews the imperial partitions of the world that created the splits between East and West, North and South, and formed borders and territories of colonization (78). These imperial actions, sanctioned by the church, prompted the creation of maps and atlases that place the observer "above," not just spatially but epistemologically. In so doing, the Western colonial perspective became that of the zero-point (as described by Santiago Castro-Gómez), a sense that the perspective of those in power was universal and transparent (79).

nowhere. The ideas that feature prominently in academic theory come directly from Western colonialist epistemologies, much like the styles of maps commonly used today, and the new materialisms cannot avoid this influence. The new materialisms appropriate and steal directly from Native knowledges of inter-connectivity and place-thought theory (Taylor 10, Todd 9). Crediting Stacy Alaimo for trans-corporeality as I did in an earlier footnote is wrong, as conceptually it has already existed within Indigenous knowledges (Rosiek et al.); Alaimo simply gave it a neologism suiting academia.[14]

In "Indigenous place-thought and agency," Vanessa Watts deftly demonstrates the difference between Indigenous cosmology and Western theory particularly in regard to the meaning of agency in non-human beings, writing, "from a theoretical standpoint, the material (body/land) becomes abstracted into epistemological spaces as a resource for non-Indigenous scholars to implode their hegemonic borders" (31). Watts specifically takes trans-corporeal quandaries to task, noticing the ways Alaimo gives agency to a non-human material like dirt, but maintains Euro-Western hierarchies. While she does elevate dirt as a living and active participant in the world, Alaimo still privileges her own experience of it, applying the filter of human intention and desire when pondering dirt's function (28-9).

---

[14] Alaimo resists crediting any of her work as having come from Indigenous thought; she did once acknowledge the existence of such ontologies, only by juxtaposing them with her own theories. In a 2019 interview with UO Today, Alaimo stated, "Indigenous thought would have no need for posthumanism, because they did not begin with this radical divide between nature and culture" (Oregon Humanities Center). By saying this, Alaimo furthers the gap and maintains a dualistic relationship, exposing her theories as exclusionary. Further, the selective citations of many white feminist scholars implicate them in a system that they themselves rally against for issues of equality, and simultaneously perpetuates outdated and racist models of research (see Nash, *Citational Desires*).

Posthumanism as a philosophical perspective has the potential to offer "powerful tools to identify and critique dualist constructions of nature and culture that work to uphold Eurocentric knowledge and the colonial present" (Sundberg 33). Many aspects of new materialism welcome promising discourse on bodily inclusivity and experience by extending human bodies beyond the two-dimensional oppositions of race (color/white), gender (male/female) and sexuality (queer/straight), for instance, to make an attempt to adjust an exclusionary history. But in so doing, another dualism is created: human and non-human (Rogowska-Stangret 62), not to mention it also runs the risk of abstracting imposed bodily distinctions created in specific historical contexts (King 165, Leong 13, Tompkins).

When a theory proposes inviting, non-exclusionary, anti-universalist perspectives, there seems to always be an ironic danger of reinforcing the very ideologies it claims to deny. Quests to disengage with dualities and binaries have to contend with the realities of imposed differences like race and gender, made through complex historical colonial interventions; and they must be reflexive so as not to perpetuate the very divisions they hope to rupture.

An effective approach to engage and participate in community-based radical theorizing is through the sharing of stories. Storytelling as a key method of counter-mapping also works to counter-map abstracted, zero-point academic theory. This model of open sharing and theorizing offered by scholars who criticize Euro-Western tropes like posthumanism and the new materialisms is not only beneficial, it also dismantles colonialist and capitalist modes of erasure (see Anzaldúa, hooks, Rosiek, et al., Sundberg,

Tompkins, just for starters). What follows is a discussion on bell hooks' *Belonging* as a model for story as theory. I consider both how hooks counter-maps exploitative academic theory, and how story as theory is a pragmatic approach to literary analysis. Later in the project, I peer through the lens of the things I learned from hooks, and through my own stories, to analyze the maps I made for this project, attempting to avoid a typical extractive academic understanding of theoretical orientation.

<u>On Solid Theoretical Ground</u>

Theoretical frameworks needn't exist solely within academia via a detached inventory of abstractions and their author-gods. Ideas spring fruitfully through the simple act of sharing stories. bell hooks' *Belonging: A Culture of Place* demonstrates that lived knowledge, expressions of memory, and the wisdom of experience create a sense of belonging, understanding and locatedness through deeply specific, contextual, and personal stories. hooks' essays detail an immersive purview of concepts like connectivity and materiality from an unabstracted Black Feminist point of view.

The Black Feminist tradition counter-maps white-centered Western theory and academic practice by activating "skepticism or suspicion capable of ferreting out the trace of the white liberal human within (self-)professed subjectless, futureless, and nonrepresentational white theoretical traditions" (King 165). Just as critical cartography locates imperialist and colonial zero-point patterns, Black Feminist innovators expose posthumanism as an unstable theoretical foundation steeped in Western epistemology. Black feminists provide instead a replacing of supposed 'universal' conceptual frameworks, with world-breaking, creative new paths forward, expressing the

"intellectual and ethical utility of Black women's thinking, and its capacity to provide key ways of approaching enduring humanistic questions" (Nash 81-84).

Central to Black feminisms is the notion that story is theory. In her life's work as a lauded Black Feminist innovator, writer, activist and professor, bell hooks set up an open forum on being and existence through storytelling, avoiding the abstraction that so much academic theory gives into. By telling and sharing multidimensional stories, she interwove racial, sexual and gender discourse in a generative and imaginative way (*Teaching* 50). By bridging the past to the present and the future, she theorized that by cultivating a connection to the earth, we create a path towards freedom and hope (*Belonging* 117).

Belonging tells stories of hooks' life and experiences across the U.S., beginning and ending in Kentucky. Following decades of moving, hooks returned to her home state to rest after several sojourns in search of herself and in an effort to escape the tensions of rural life. She locates herself on the map through these stories and builds theory, an action detailed in her book *Teaching Critical Thinking*:

> Rather than assuming, 'I think therefore I am,' I like to think I am because the story is. The stories I tell about who I am constitute the me of me-as-I-see-it as I tell it. For me, stories infuse writing with an intimacy that often is not there when there is just plain theory… I began to realize that if I wanted to write theory, especially feminist theory that would be read across the boundaries of race, gender, class, and educational levels, I would need to provide a common entry point (50-51).

hooks' transformation of the Cartesian philosophy of existence echoes that of Mignolo's 'I am where I think' and Graham's 'I am located therefore I am' noted in the previous section of this chapter. Here, story is not only key in the practice of critical cartography and counter-mapping, it is also a direct refusal of Euro-Western philosophies and theories, as local knowledge is theorized through storytelling.

Through the telling of her own stories, hooks demonstrates connectivity and community, and poses discussions on geographic locations like the rural neighborhoods in the forested hills of Kentucky. The theory formulated within these stories is accessible and meaningful: not trapped in abstract concepts about 'non-human agents,' but instead about how to practice "humility in relationship to nature's power" (*Belonging* 116); not stuck on metaphysical boundaries and hypothetical liminal spaces, but on the realities of real estate segregation (69) and gendered, racialized spaces and locations like street corners and porches (143). hooks shares plainly what it means to belong to a community.

In the essay in *Belonging* entitled "Reclamation and Reconciliation," hooks maps a position of Black agrarian life, both in her heart and in the U.S. She highlights the community of Black farmers (a population often erased by capitalist and white supremacist interests) in her Kentucky hometown. They taught her to respect nature and to learn from the land. These childhood lessons led her to believe that a 'culture of belonging' not only matters deeply in farming and working the land; she also argues that collective healing for Black communities and individuals comes from remembering a culture of belonging rooted in the earth in a reclaiming of ancestral intention and vision (41-52). In a later essay, hooks writes,

A child of the hills, I was taught early on in my life the power in nature. I was taught by farmers that wilderness land, the untamed environment, can give life and it can take life. In my girlhood, I learned to watch for snakes, wildcats roaming, plants that irritate and poison…it is humankind and not nature that is the stranger on these grounds (116).

She doesn't only observe and theorize on spaces of natural wilderness, though. For hooks, the porch as a specific location, a permeable boundary between the home and the outside world, becomes a place for theory. By navigating both her childhood memories of the patriarchal aspects of her family and the history of racist dehumanization linked to that physical liminal space, she examines the porch as a place where resistance and revolution could occur (148). Her discussion about the porch is fruitful, and demonstrates how small interventions such as neighborhood greetings move towards a future of hope and community building. Through these stories of Black agrarian life, the natural world of the hills of Kentucky and even the porches she's inhabited over her lifetime, hooks speaks on connectivity to the land, to the earth and to the community.

In any charting of interwoven existences, connectivity is complicated by toxicity. If *everything* is connected, that must include the pleasurable *and* the pernicious. When considering the rhetoric of toxicity, I looked to Chapter 9 of *Belonging*, where hooks contemplates the deeper meanings, histories and cultural significance of tobacco. She criticizes the ways popular/dominator culture has mocked its uses, and how the tobacco industry ultimately fed into capitalist greed. Locating the aroma and a nostalgia, specifically from a pipe of her grandmother's in Kentucky, she writes with a reverence to tobacco, saying, "Among the elders in my family the tobacco plant had pride of place"

(109). She juxtaposes the traditional uses of carefully tended tobacco with the rhetoric of its dangers and fatalities more commonly widespread today, by noting how the use of pesticides, additives, and seductive marketing by "the system of imperialist white supremacist capitalist patriarchy" (111) made something beautiful and sacred into something deadly.

Through careful discussion of context and history, bell hooks uses her sense memory as a way to theorize on toxicity in another way. "Just as the colonization of Native and African peoples required that they be stripped of their language, identity, and dehumanized, the tobacco plant underwent a similar process" (111). Instead of harmful material substances as the toxic presence, hooks' essay points to dominator culture, colonialism, and a disconnection from the past as the destructive and lethal force to be reckoned with. To combat this, hooks actively illustrates exercising the past and memory as material, and storytelling as a resource that gives foundation to the present, creating a world "where everyone can belong" (5).

Far from being a saccharine and naive proposal of universality, this statement is a nuanced distinction in hooks' understanding of connectivity and community. In her essay "Representations of Whiteness in the Black Imagination," bell hooks writes of how "...evocations of pluralism and diversity act to obscure differences arbitrarily imposed and maintained by white racist domination," and how the "myth of 'sameness'" works to reflect the primacy of whiteness (*Belonging* 91). She addresses the danger of abstracting constructed differences to the point of perpetuating a universal subjectivity, a strategy

that actually works to uphold white supremacist norms (92).[15] Creating a world where everyone belongs, therefore, becomes a creative and innovative effort to stitch together a storied and imaginative future.

In the essay "Piecing It All Together," hooks details the way her grandmother Baba's practice of quilt making was creating such a world. For Baba and for hooks, the process of quilt making was both a functional necessity of life *and* the life-sustaining activity of imagination and artistry. Here hooks offers a lived example of creativity as a survival strategy. The quilts as a divine text tell stories, and are material memoirs of Baba's life in slavery and beyond; as the keeper of one of these quilts, hooks literally carried memory as material.

Creativity and the imagination manifested into material works of artistry like quilts or stories are "amazingly democratic art form[s]" and "reveal a culture of place carefully, imaginatively constructed" (167-8). The stories found in hooks' work and legacy confront the unpredictability of life on earth and answer with creativity as a survival strategy and the power of the Black Feminist imagination.

Life's unpredictability includes risk, danger, hope, accountability and responsibility, and stories that detail these elements in specific, relatable, accessible ways can make shifts in cultural perceptions and behaviors. hooks' essay "Take Back the Night — Remake the Present" is both the thesis chapter to all the thoughts compiled in *Belonging* as well as a fitting response to the abstraction of unpredictability. In this essay,

---

[15] See also Audre Lorde's "Age, Race, Class, and Sex: Women Redefining Difference"

hooks locates herself by sharing personal experiences at the same time as she maps her family history: by reflecting on the broader cultural contexts from her lifetime, by contemplating the meaning of searching for and finally finding belonging, and by charting new creative paths toward dismantling dominator culture.

Her geolocation for this response is *home*: even after traveling great distances, hooks sees home as a place that resists unpredictability: "A true home is the place — any place — where growth is nurtured, where there is constancy… Our first home is the earth, and it will be where we come again to rest forever, our final homeplace" (203). She also makes a clear statement about home in a planetary sense, that, coupled with the reminder of mortality, provides the understanding that there is consistency in unpredictability, calling to mind Octavia Butler's Earthseed tenet that "God is Change" (*Parable of the Sower*).

Utilizing change and unpredictability as a springboard for self-realization, hooks details in this chapter the experience of leaving her hometown in Kentucky to wander from city to city in search of herself. Her travels reveal to her that she "had been given these precious gifts from the elders that enabled [her] to survive and thrive," vowing to tell and share her story about the wisdom of her ancestors (205). Through distance from and return to her home place, hooks reconnected with a passed-down legacy of spirituality, relationship with nature, integrity and self-reliance, and revived the practices of creating joy in the midst of adversity. She recognized and put into motion the culture of resistance fostered through her upbringing and found ways to leverage oppositional values as a source of power for herself and her community (205-8). Through her writing,

hooks charts specific temporal and spatial relationships that build a solid theory of existence.

Perhaps most poignant within this chapter is hooks' mapping of the ways "racial integration disrupted black sub-cultures by compelling conformity to mainstream dominator culture" (208). Through education and the media, liberal and mainstream culture worked to devalue the culture of resistance and to squash out Black agrarian life. hooks points to myths about the life circumstances of poor folks and the capitalist belief that access to greater material resources will make for a more meaningful life, something she was able to speculate on after having experienced it first-hand and having been outside of it (208-9). By locating herself within a context and observing real, material actions and consequences around her life, hooks constructs a theory that locates and actively works against dominator culture.

Story as theory gives hope and inspires a refreshed understanding of the concept of belonging. She demonstrates a kind of counter-mapping, and encourages others to do the same, writing,

> [Through] engagement with the issues of environmental protection, local food production (both as consumers and producers), land stewardship, living simply, and our varied spiritual practices, we can chart a path that others will follow. Returning to one's native place is not an option for everyone but that does not mean that meaningful traditions and values that may have been a part of their path cannot be integrated into homeplace wherever they make it …We are connected. (hooks, *Belonging* 213-4).

We are connected. Not just theoretically or metaphysically, but through our stories and through our maps and through our experiences. By sharing experiences and exchanging views, we share knowledge of locatedness, which in turn fosters deeper understanding and collectively and creatively maps a renewed sense of belonging and a culture of place. As hooks states,

> Even when two people write and speak about common experiences, there is always a unique aspect, some detail that separates one experience from the other. Of course students must learn, if they do not already have the skill, how to integrate and use personal confession as a means to learn more about assigned material (*Teaching* 57).

If counter-mapping as humans is a way to speak about personal experience while learning more about ourselves and others, then counter-mapping as readers is a way to speak about personal experience while learning more about a text.

With bell hooks' Black Feminist story-theory as a compass, counter-mapping as a reading strategy becomes an expressive way to analyze and theorize through locating yourself as a reader, a citizen, and a member of a community, and by contemplating what it means to live on this planet. Further, readers who counter-map against dominator culture and structures of power that operate in the zero-point develop an understanding of themselves in context to a text, whether a fictional novel or a dance performance, leveraging creative practice and imagination to render their stories materially in space. Readers may then in turn begin to see their own stories as powerful theories.

hooks' writing enables an experience of counter-mapping that is self-reflexive and "deeply informed by the geography of place" (*Belonging* 9). In the words of Farah

Jasmine Griffin (when speaking about Elizabeth Alexander's work), "... a critical practice informed by and engaging with the work of black feminist critics can yield insightful, original, and exciting readings and analyses" (499). When I encounter the work of bell hooks, I recognize certain aspects that resonate with me, and I also recognize that many of her experiences are unfamiliar to me; hooks' stories do not belong to me, even as I try to humbly find an elaboration of critical cartography in her words, always recognizing my locatedness in difference. Through her stories, I learn from her about the meaning of being located and the ways that sharing personal perspectives can illuminate and invite a sense of belonging and a culture of place.

Having moved around as much as David Mitchell's chapters do, I have never felt fully informed by the geography of place. I've long experienced the feeling of drifting impermanence and I don't feel as though I have a hometown. With no anchor of a childhood home or a designated sense of affinity to any one place, I always assumed I didn't belong anywhere and that my story didn't matter. Before reading *Belonging,* I didn't know how to answer the question, "where are you from?", fearing the complications that come with trying to answer that briefly and without baggage. After reading *Belonging,* the heat of that shame has diminished, as I learn to accept the circumstances, see my story as a pathway to theory, and discover ways to counter-map the societal structures that would have me believe that it is messy and complicated in a bad way. My map isn't just points and static locations I have been, they're also the spaces between locations, moves that represent growth, change, learning, falling, and finding, full of hope, fear, excitement and the unknown.

My personal map remains a space for inquiry. Sometimes I wish I could adjust some of these coordinates, and simplify the journey. But while the latitudes and longitudes do not change, I do. As the creator of this map, I can label and name the points and paths as I choose. I can widen my scope of vision to consider the intersections of the other bodies and materials that wove in and out, the non-linear paths not marked by digital icons, the stories, songs and memories of those times and places.

The theory and approach hooks models in her writing is not for me to mimic or even for me to use (as exploitative colonialist academic praxis would have me do), but as an orientation it does enable me to arrive at a text like a novel or a map and to read it differently, critically, and locatedly. What bell hooks has offered in her writings is a gift. As you can tell, academic theory is something I come to with a great amount of skepticism. While this section may not have provided a clear orientation for a theoretical framework, I do hope I've provided a discreet examination of the ways theory can be counter-mapped, particularly through the writings of hooks in *Belonging*.

I've shared a piece of my personal story through the positionality statement that precedes this section, and I adopt a storytelling approach in Chapter 3 when I analyze the maps (and the project as a whole). But first: up next is Chapter 2, which consists of a methodology based on critical cartography and counter-mapping along with three maps of *The Bone Clocks* I created applying those methodologies.

Works Cited

Alaimo, Stacy. *Bodily Natures: Science, Environment, and the Material Self*. Indiana

> University Press, 2010.

---. *Exposed: Environmental Politics and Pleasures in Posthuman Times*. University of

> Minnesota Press, 2016.

---. "Trans-Corporeal Feminisms and the Ethical Space of Nature." *Material Feminisms*,

> edited by Stacy Alaimo and Susan Hekman, Indiana University Press, 2008, pp.
>
> 237–64,
>
> http://ezproxy.humboldt.edu/login?url=https://search.ebscohost.com/login.aspx?di
>
> rect=true&db=mzh&AN=2011296706&site=ehost-live.

Allen, Tania, and Sara Queen. "Beyond the Map: Unpacking Critical Cartography in the

> Digital Humanities." *Visible Language*, vol. 49, no. 3, Dec. 2015, pp. 79–98,
>
> http://ezproxy.humboldt.edu/login?url=https://search.ebscohost.com/login.aspx?di
>
> rect=true&db=aft&AN=112970944&site=ehost-live.

Butler, Octavia E. *Parable of the Sower*. Grand Central Publishing, 2019.

Callaway, Elizabeth. "Seeing What's Right in Front of Us: The Bone Clocks, Climate

> Change, and Human Attention." *Humanities*, vol. 7, no. 1, Mar. 2018, p. 11,
>
> https://doi.org/10.3390/h7010011.

Dancer, Thom. "David Mitchell's Inefficiency." *Critical Modesty in Contemporary*

> *Fiction*, Oxford University Press, 2021, pp. 149–83.

Dolphijn, Rick, and Iris van der Tuin. *New Materialism: Interviews & Cartographies*.

Open Humanities Press, 2013,

http://www.openhumanitiespress.org/books/titles/new-materialism/.

Griffin, Farah Jasmine. "That the Mothers May Soar and the Daughters May Know Their

Names: A Retrospective of Black Feminist Literary Criticism." *Signs*, vol. 32, no.

2, 2007, pp. 483–507, https://doi.org/10.1086/508377.

Hall, Stuart. *Selected Writings on Race and Difference*. Edited by Paul Gilroy and Ruth

Wilson Gilmore, Duke University Press, 2021.

---. "The Work of Representation." *Representation*, edited by Stuart Hall et al., Second

Edition, SAGE Publications, 2013, pp. 1–56.

Harris-Birtill, Rose. *David Mitchell's Post-Secular World: Buddhism, Belief and the

Urgency of Compassion*. Bloomsbury Academic, 2019.

hooks, bell. *Belonging: A Culture of Place*. Taylor & Francis, 2009.

---. *Teaching Critical Thinking: Practical Wisdom*. Taylor & Francis Group, 2009,

http://ebookcentral.proquest.com/lib/humboldt/detail.action?docID=452100.

Hunt, Dallas, and Shaun A. Stevenson. "Decolonizing Geographies of Power: Indigenous

Digital Counter-Mapping Practices on Turtle Island." *Settler Colonial Studies*,

vol. 7, no. 3, Aug. 2017, pp. 372–92,

https://doi.org/10.1080/2201473X.2016.1186311.

Jackson, Zakiyyah Iman. *Becoming Human: Matter and Meaning in an Anti-Black

World*. New York University Press, 2020.

Jung, Jin-Kyu. "Teaching Creative Geovisualization: Imagining the Creative in/of GIS."

Canadian Geographer, vol. 64, no. 4, Winter 2020, pp. 512–28,

https://doi.org/10.1111/cag.12657.

Kidd, Dorothy. "Extra-Activism: Counter-Mapping and Data Justice." *Information,*

Communication & Society, vol. 22, no. 7, June 2019, pp. 954–70,

https://doi.org/10.1080/1369118X.2019.1581243.

Kim, Dorothy, and Jesse Stommel. "Disrupting the Digital Humanities: An Introduction."

Disrupting the Digital Humanities, Punctum Books, 2018, pp. 19–37,

http://ezproxy.humboldt.edu/login?url=https://search.ebscohost.com/login.aspx?di

rect=true&db=mzh&AN=202016862612&site=ehost-live.

King, Tiffany Lethabo. "Humans Involved: Lurking in the Lines of Posthumanist Flight."

Critical Ethnic Studies, vol. 3, no. 1, 2017, pp. 162–85,

https://doi.org/10.5749/jcritethnstud.3.1.0162.

Knepper, Wendy. "David Mitchell as World-Builder: The Bone Clocks and Slade

House." *David Mitchell*, edited by Courtney Hopf and Knepper, Wendy,

Bloomsbury Academic, 2019, pp. 165–182,

https://doi.org/10.5040/9781474262132.

Koenig-Woodyard, Chris. "The Bone Clocks and the Mud of Humanity: The

Anthropocene Bildungsroman." *David Mitchell*, edited by Wendy Knepper and

Courtney Hopf, Bloomsbury Academic, 2019, pp. 149–64,

https://doi.org/10.5040/9781474262132.0015.

kollektiv orangotango+, editor. *This Is Not an Atlas: A Global Collection of Counter-*

Cartographies. transcript Verlag, 2019.

Kuznetski, Julia. "Transcorporeality: An Interview with Stacy Alaimo." *Ecozon@: European Journal of Literature, Culture and Environment*, vol. 11, no. 2, Oct. 2020, pp. 137–46, https://ecozona.eu/article/view/3478.

Leong, Diana. "The Mattering of Black Lives: Octavia Butler's Hyperempathy and the Promise of the New Materialisms." *Catalyst: Feminism, Theory, Technoscience*, vol. 2, no. 2, Sept. 2016, pp. 1–35, https://doi.org/10.28968/cftt.v2i2.28799.

Loffreda, Beth, and Claudia Rankine. "Introduction." *The Racial Imaginary: Writers on Race in the Life of the Mind*, Fence Books, 2015, pp. 13–22, https://app.perusall.com/courses/engl600-fall-2021/the-racial-imaginary.

Lorde, Audre. "Age, Race, Class, and Sex: Women Redefining Difference." *Sister Outsider: Essays and Speeches*, Crossing Press, 2007, pp. 114–23.

Massey, Doreen. "Taking on the World." *Geography*, vol. 99, no. 1, 2014, pp. 36–39, http://www.jstor.org/stable/43825373.

Mignolo, Walter D. "I Am Where I Do: Remapping the Order of Knowing." *The Darker Side of Western Modernity: Global Futures, Decolonial Options*, Duke University Press, 2011, pp. 77–117, http://ezproxy.humboldt.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=mzh&AN=2012320361&site=ehost-live.

Mitchell, David. "Start with the Map." *The New Yorker*, 13 Sept. 2018, https://www.newyorker.com/books/page-turner/start-with-the-map.

---. *The Bone Clocks*. Random House, 2014.

Nash, Jennifer C. "Citational Desires: On Black Feminism's Institutional Longings."

Diacritics, vol. 48, no. 3, 2020, pp. 76–91, https://doi.org/10.1353/dia.2020.0020.

"New Materialism." *GLOBAL SOCIAL THEORY*,

   https://globalsocialtheory.org/topics/new-materialism/. Accessed 12 Dec. 2021.

Oregon Humanities Center. *UO Today with Stacy Alaimo*. 2019,

   https://www.youtube.com/watch?v=6WM8DpGckgA.

Parker, Jo Alyson. "Mind the Gap(s): Holly Sykes's Life, the 'Invisible' War, and the

   History of the Future in The Bone Clocks." *C21 Literature: Journal of 21st-*

   Century Writings, vol. 6, no. 3, Oct. 2018, https://doi.org/10.16995/c21.47.

Peluso, Nancy Lee. "Whose Woods Are These? Counter-Mapping Forest Territories in

   Kalimantan, Indonesia." *Antipode*, vol. 27, no. 4, 1995, pp. 383–406,

   https://doi.org/10.1111/j.1467-8330.1995.tb00286.x.

Presner, Todd, et al. *HyperCities: Thick Mapping in the Digital Humanities*. 2014,

   https://escholarship.org/uc/item/3mh5t455.

Rogowska-Stangret, Monika. "Corpor(e)al Cartographies of New Materialism: Meeting

   the Elsewhere Halfway." *Minnesota Review*, vol. 88, no. 1, 2017, pp. 59–68,

   https://muse.jhu.edu/article/654588.

Rosiek, Jerry Lee, et al. "The New Materialisms and Indigenous Theories of Non-Human

   Agency: Making the Case for Respectful Anti-Colonial Engagement." *Qualitative*

   Inquiry, vol. 26, no. 3–4, Mar. 2020, pp. 331–46,

   https://doi.org/10.1177/1077800419830135.

Shaw, Kristian. "'Some Magic Is Normality': Fantastical Cosmopolitanism in David

   Mitchell's The Bone Clocks." *C21 Literature: Journal of 21st-Century Writings*,

vol. 6, no. 3, Oct. 2018, https://doi.org/10.16995/c21.52.

Springgay, Stephanie, and Sarah E. Truman. "Walking Research-Creation: QTBIPOC
Temporalities and World Makings." *MAI: Feminism & Visual Culture*, 16 May
2019, https://maifeminism.com/walking-research-creation-qtbipoc-temporalities-
and-world-makings/.

Sundberg, Juanita. "Decolonizing Posthumanist Geographies." *Cultural Geographies*,
vol. 21, no. 1, Jan. 2014, pp. 33–47, https://doi.org/10.1177/1474474013486067.

Syme, Tony. "Localizing Landscapes: A Call for Respectful Design in Indigenous
Counter Mapping." *Information, Communication & Society*, vol. 23, no. 8, July
2020, pp. 1106–22, https://doi.org/10.1080/1369118X.2019.1701695.

Tate, Andrew. "'Deliver Us from Evil': David Mitchell, Repetition and Redemption."
Horror and Religion: New Literary Approaches to Theology, Race and Sexuality,
edited by Eleanor Beal and Jonathan Greenaway, University of Wales Press,
2019, pp. 179–96,
http://ezproxy.humboldt.edu/login?url=https://search.ebscohost.com/login.aspx?di
rect=true&db=mzh&AN=202017622441&site=ehost-live.

Taylor, Melanie Benson. "Indigenous Interruptions in the Anthropocene." *PMLA*, vol.
136, no. 1, Jan. 2021, pp. 9–16, https://doi.org/10.1632/S0030812920000139.

ThisIsNotanAtlas. *Tutorial – On Our and Other Maps*. 2019,
https://www.youtube.com/watch?v=25OuDxf0rfA.

Todd, Zoe. "An Indigenous Feminist's Take On The Ontological Turn: 'Ontology' Is Just
Another Word For Colonialism." *Journal of Historical Sociology*, vol. 29, no. 1,

Mar. 2016, pp. 4–22, https://doi.org/10.1111/johs.12124.

Tompkins, Kyla Wazana. "On the Limits and Promise of New Materialist Philosophy."

Lateral, vol. 5, no. 1, 2016, https://doi.org/10.25158/L5.1.8.

Watts, Vanessa. "Indigenous Place-Thought and Agency amongst Humans and Non-

Humans (First Woman and Sky Woman Go on a European World Tour!)."

Decolonization: Indigeneity, Education & Society, vol. 2, no. 1, 2013, pp. 20–34.

Wood, James. "Soul Cycle: David Mitchell's 'The Bone Clocks.'" *The New Yorker*, 1

Sept. 2014, http://www.newyorker.com/magazine/2014/09/08/soul-cycle.

CHAPTER 2: RESEARCH IN ACTION: METHODOLOGY AND MAPS

Methodology

Maps tell stories, and like literature, the stories they tell can vary greatly depending on the map-maker and map-reader. We learn from bell hooks that story is powerful and can produce fruitful theory by which to understand ourselves and what it means to be located on a map.

By becoming a cartographer of the stories in the novel *The Bone Clocks* and applying methodologies of counter-mapping, I will consider if this form of literary analysis can disrupt the god-author narrative and produce alternative and personalized interpretations of a story. My goal is to extend literary cartography into digital counter-mapping praxis to develop new modes of analysis. In *The Bone Clocks,* Mitchell already presents a narrative that shifts between time, perspective, and place. What more can be revealed through counter-mapping of this story?

In order to do this, I intend to create a method of data collection and map-making using key ideas from counter-mapping. The theories and practices of counter-mapping will largely be informed by two texts on critical cartographies: *This is Not an Atlas* by kollektiv orangotango+ and *HyperCities: Thick Mapping in the Digital Humanities* by Todd Presner, David Shepard and Yoh Kawano. As sources on counter-mapping projects and digital humanistic approaches, they are multifaceted and deeply considerate. Through

synthesis of these sources, I have discovered the following main elements that I will use in the collecting of data and the making of maps.

<u>Collecting Data</u>

In terms of drawing data from the text of *The Bone Clocks*, I have found these key points in my research important to consider:[16]

1. **Create data through annotations on existing maps**

   While Mitchell's novels do not include actual map imagery, I see them as existing maps. Mitchell himself has revealed his method of storybuilding through mapping, a practice he has honed since childhood.[17] Therefore, I will in some instances use his advice and 'start with the map' that he offers in each chapter, and build a new map through my own commentary, gathered data and imaginative construction.

2. **Gather data from official sources, local press, communities in conflict**

   I interpret this point as drawing information from multiple perspectives with different biases. An 'official' source does not mean neutral or unbiased—rather, noting the situation where a data point comes from contextualizes it to recognize specific inclinations or points of view. So, what is an official source in a novel? In the case of *The Bone Clocks,* which is written in first person, I take the narrator's knowledge as an official source. In that way, I take in the data as the narrator sees it, including knowledge from local and community source material.

---

[16] *This is Not an Atlas, page 101, 119, 155 and 273; HyperCities page 109*

[17] Mitchell, David. "Start with the Map." *The New Yorker*, Sept. 2018, https://www.newyorker.com/books/page-turner/start-with-the-map.

3. **Consider the fictions that those in power sell at the level of discourse**

   This point is perhaps my favorite. In reading and mining for data with this consideration, I attempt to identify what David Mitchell is offering authoritatively through the text of the novel. As the writer/author-god, Mitchell is in a position of power to promote certain values and philosophies. Identifying the areas wherein he exercises that power can reveal not just what he's selling, but also what is being obscured by that branding. What do his choices in character, dialogue, events and consequence communicate?

4. **See data as the materialization of an individual's mental construction**

   This key point connects to map-making on a cognitive level, and requires layered thinking. The information I gather from a character's thoughts and actions come from their shaped schema of the world. As I will be viewing the mapped data through a new materialist lens later in the project, I highlight here the idea that a character's thoughts are in some way materialized; I choose to take that literally and to use this data point to connect thought and action to real, material data.

5. **Data can be stories, photographs, narrative collections, and models that are historical, commemorative, speculative, strategic and political**

   This is an excellent touchstone for the practice of drawing data from any text. Data doesn't have to be scientific or objective—in fact, if it appears as such, it is veiling a context that may be more easily understood through personal ephemera like stories and photos. As I read each section of the book, I retrieve data using an

approach that is centered in awareness, availability and responsiveness to what is beyond the surface.

<u>Mapping Guidelines</u>

Though I wish time permitted me to map the entirety of *The Bone Clocks* (and Mitchell's oeuvre), for this project I focus on making maps of "A Hot Spell" 1984 (section 1), "Crispin Hershey's Lonely Planet" 2015 (section 4), and "Sheep's Head" 2043 (section 6). I map in the order of sections 4, 6 and 1, in part to shake the chronological structure and in part for the following reasons:

- I chose to map section 4 "Crispin Hershey's Lonely Planet" first, because its existing map traverses the globe, the narrator Hershey mentions Google Earth, and the chapters are rich with challenging data points that would help me to limit the scope of my purpose.

- Section 6 "Sheep's Head" is a more geographically focused collection of chapters, but it offers a lot in terms of a broad landscape of lived material conditions, speculative futures and environmental concerns. There is much to map in this section. I am able to apply what I learned in my first attempt with section 4, and amend my creations with imaginative constructions that mirror the speculative future of the novel.

- My research for this project (and experience in life) has shown the significance of collaborative making, so it was important to me that making maps with others was part of the work. I chose section 1 "A Hot Spell" as the area of the text to invite fellow Mitchell readers to join in the mapping. I found it accessible, in that

geographically it stays within one area of town, but also that if readers are new to *The Bone Clocks*, they have no obligation to read farther than the first few chapters to participate.

After collecting the data as outlined above, I can begin mapping *The Bone Clocks* in earnest. In mapping this data, I follow these specific guidelines listed below. The guidelines are inspired by and drawn from *This is Not an Atlas* and *HyperCities*. The following list is meant to be a generous offering, not a strict method. Each guideline is a category that includes several ideas; not all guidelines are meant to be followed in order, nor are all ideas meant to be applied at once. Perhaps only one guideline makes sense during a mapping process, or one idea inspires another which is not listed.

1. **Make visible that which is invisible[18]**

   Forms and shapes, in art for instance, are often understood in the context of the space around them, sometimes called negative space. How can perspectives be shifted so that the so-called negative space becomes the focus? What exists behind or within the form or shape that is forgotten? These questions can also be applied to structures that hide in plain sight by design. Think of this as a multi-sensory approach to mapping

   - Make obscure and established powers more perceptible
   - Expose underlying mechanisms
   - Map overlooked elements

---

[18] See *This is Not an Atlas* pages 26, 30, 70, 119, 304 and *HyperCities* page 21

- Examine alternative concepts of the landscape

- Map deeply - sensory and experiential

- Consider potentiality, future possibilities

2.   **Use thick mapping[19]**

Thick mapping is a digital humanities method that began as a software concept but can be utilized in creative projects outside of digital applications. In short, thick mapping is creating through layers of time as well as space. As an archeologist digs deep into the ground to find ephemera from the past, a thick mapper may create landscapes that extend through locations temporally.

- Move vertically as well as horizontally through situated and cultural conditions

- Don't only report facts, emphasize context and rhetoric/meaning

- Work chronologically: Where? When? What used to be here?

3.   **Work together[20]**

A long-standing principle of my career as an artist is *the more the merrier*. Aside from this, it is vital that data is not moved or worked without the consultation of the community that the data comes from and affects. Seeing as how this is mapping fiction, it may seem that this doesn't matter. On the contrary: the maps made for this project are about fictional stories and characters built on very real existing lands, cultures and experiences.

---

[19] See *HyperCities* pages 18, 19 and 35

[20] See *This is Not an Atlas* pages 26, 41, 44, 95, 155, 208, 273 and *HyperCities* pages 37, 54, 109

- Focus on community power

- Don't produce data *for*, but *with*

- Tell the story of those "on the ground"

- Anchor the work in collaboration; open and participatory

- Listen, make collectively, negotiate

- Make group work composites

- Respect other folks' sovereignty of self-expression

- Enable users to annotate and interrogate, and include all annotations

- Foreground time-layering and weave histories; create richly interactive, multiplied stories; map and intersect digital and physically embodied spaces

4.   **Counter the norm[21]**

This should begin with self-reflexivity in defining "the norm," and then deciphering how that definition may or may not be represented in the text and in what ways. What does it mean to counter a norm? What does it do to the data, the story, the map? Where does a map-maker's perspective fit in relation to a norm?

- Use pre-colonial place names, plot places of power and resistance, trace social and revolutionary movements

- Gather and re-articulate narratives of communities that struggle against violence and dispossession

---

[21] See *This is Not an Atlas* pages 147, 150, 297 and *HyperCities* pages 18, 53, 107, 125

- Include your situated self and positionality in the map

- Eschew universalism, never arrive at a singular truth

- Consider the medium where cultural criticism takes place

- Do not seek objective and accurate maps, but instead use the platform to richly contextualize digital information, preserve memories and undo historical erasures

- Unmask worldviews

5.   Practice artistry[22]

You need not be a trained or skilled artist to put into practice the ideas below. If you are a human being, your cartographic gestures will demonstrate a valid and artistic perspective. When considering this guideline, please ignore any limiting beliefs about artistry and trust yourself as a maker.

- Map speculatively, imaginatively, not just past and present

- Show a colorful world: "Euclidian geometrical space does not necessarily represent the best structure of an alternative perspective on the world"

- Map sensitively from an emotional place

- Compose in 'cartographic gestures' that allow for a physical expression of knowledge, emphasizing the way in which bodily knowledge of spaces manifests itself in malleability, both in creation in formalization

---

[22] See *This is Not an Atlas* 42, 105, 142, 209, 267, 268 and *HyperCities* page 126

- As examples, a painted mural or a knitted flood wall can be a map; concentric circles drawn in place of a workplace building could represent elitism and inequality

Each map explores some of these concepts, which makes for a variety of styles, aesthetics and results. While I was not able to incorporate every step into each map, I apply all principles and guidelines across the larger project.

As a novice map maker, I want to do justice to the project without getting too far in the weeds - meaning that within the time constraints, I was unable to learn geography, cartography, GIS and coding from scratch. Therefore, I use Google platforms for two of the three maps. I must note that using Google in this way presents its own problems, and like other dominant figures such as the author-god or academic theory, it operates in the zero-point.

After mapping the collected data, I further analyze the maps in Chapter 3. In analyzing the maps, I will be looking through the lens of story-as-theory, inspired by bell hooks, and noting how the applied methodologies of counter-mapping revealed other aspects of the novel and myself as a reader that are not evident in a standard reading of the text, or even a typical literary analysis.

Note: This methodology has been developed as a handbook for Map 3, which centers collaborative mapping of *The Bone Clocks*. It has also been reformatted and reworded as a handbook for counter-mapping any text, and can be found in the appendix.

Map 1: Soleil Moore's not-so-Lonely Planet

Visit the map here (self-guided): Soleil Moore's not-so-Lonely Planet

Visit the map here as a curated YouTube experience

Counter-mapping Section 4 of *The Bone Clocks*

 This map details the events and locations of section 4 of *The Bone Clocks* by David

Mitchell. The data used to make this map was collected and organized through a close-

reading of the text, and can be found in the appendix of this document. Here is a

screenshot of a portion of the map:

Figure 1: This image shows a screenshot of a Google Earth map of Iceland, with placemarkers and poetic data points from the text.

The choice to focus on Soleil Moore's movements alongside Hershey's is intentional, as Moore is rendered invisible throughout Hershey's self-aggrandizing travels across the globe he claims to own. I attempt to put to use at least four suggestions from my own methodology:

1. **"Create annotations of existing maps"**

   I used Google Earth to make this map. As an existing platform, Google Earth provided specific coordinates and location imagery, as well as the opportunity for me to annotate it with placemarkers, icons, lines, images, text, and more.

2. **"Consider the fictions those in power sell at the level of discourse"**

   The narrator of this section of the book is Crispin Hershey, a contemporary British novelist. Mitchell holds the reins of the story, told through the self-referential character of Hershey, and as such is the authoritative perspective of what goes on in these chapters. I uncovered data that revealed what Hershey (and Mitchell) might be 'selling' to the reader. This kind of data directly responds to the central questions of this project and how counter-mapping a novel can destabilize the author-god perspective.

3. **"See data as the materialization of an individual's mental construction"**

   The entire section of this book is Crispin Hershey's performative internal monologue, and in this way, it is chock full of data. Hershey's thoughts and encounters with others are what construct his reality, influence his experience, and ultimately become his actions. In the data collection of each chapter, I include points that detail *chance encounters* and *manifestations of thoughts.* The meetings

of certain characters and the ways Hershey's inner-thoughts play out into actions was noted as data.

4. **"Make visible that which is invisible"**

   Soleil Moore is rendered virtually non-existent in this section of the book and throughout the novel as a whole, though Moore seems to have an important angle on the story. I try to elevate Moore with this map, using 'they' pronouns, since Hershey's voice is the only one in the section who genders Moore.

Hershey's travels are indicated with red placemarkers; Soleil Moore's are noted in green. Additional encounters with other characters are in yellow. Each placemarker is titled from text drawn from the book. The resulting list of featured placemarks creates a poem. I found a poem a suitable distillation, as this is the story of Soleil Moore, a poet. After reviewing the collected data and the map, I revisit and reword the poem.

Data Poem 1

securely pensioned metropolitans stuffed with artisanal fudge and organic cider

humanity asks you to make an exception

one more middle-aged white guy with sunglasses

if you belong nowhere, why give a tinker's toss about anywhere?

he poses as the scourge of cliché

the problem is, she's right

do I read my reviews? no. not anymore. they take me to places I don't wish to go

a nerdy pair of glasses and a shaven head

my joy's melting away even as I touch it

just a few tufts of coarse grass and a lone novelist

and researchers can recognize individuals from their patterns

some demonic pub quiz

my prime of life is going, going, gone

it's a labyrinth. some symbolic mind-body-spirit thing

plan A was to alert the world through poetry

Data Poem 2

securely pensioned metropolitans make an exception with you, why?

nowhere, anywhere, the problem places

I don't go, and ahead, joy melting away

I touch coarse grass

 alone

search in patterns so demonic

life is a labyrinth

embody the world through poetry

Map 2: Immersive Sheep's Head 360 Map (2043 in 2022)

"The material world of 'the now' dissipates and rematerializes

as a space of multiple, overlapping and co-existing

temporal and cultural realities." [23]

Counter-mapping Section 6 of *The Bone Clocks*

Visit the map here as an audio/visual experience

To make a map of the last section of *The Bone Clocks,* called "Sheep's Head" (2043) I chose to take cues from the lived experience within the text. I created a non-traditional map that disrupts expected representations of time, medium, space, scale, composition and form: by creating a map of the future in the present; by using materials from my life to match a list of materials available to the characters in the section; by building a very temporary experiential map of Sheep's Head peninsula on a river bank in Northern California; by digitizing it as a non-verbal visual and auditory film; by purposely not filming it from above but from inside. Here is a screenshot of a moment from the experience:

---

[23] Knepper, Wendy. "David Mitchell as World-Builder: The Bone Clocks and Slade House."

Figure 2: This image shows a portion of Map 2, and features a person wearing a red coat standing on a river bank on a sunny day. Nearby are some items: a mug, an old photograph, a sheepskin, some acrylic cord.

Creating a map of 2043 in 2022 is a daunting task. The speculated conditions Mitchell offers in the section are dire. The main character Holly Sykes is now in her 70s, living on Sheep's Head peninsula in Ireland during a time referred to as The Endarkenment, a period of limited resources brought on by extreme climate change and political strife. She resides in a family cottage with her granddaughter Lorelei and her adopted grandson Rafiq. They have a close relationship with their neighbor Mo Muntervary. Lorelei and Rafiq were both orphaned by climate-related and political disasters, but together, the four of them fight to survive.

Realizing that Holly and her family and the residents of Sheep's Head would have limited, if any, access to either the internet or electricity, I chose to map this section without the aid of any digital devices, using tangible materials to build the map. The data collected for this map are the materials detailed in the section that four main characters (Holly, Lorelei, Rafiq and Mo) have within reach or are within a physical proximity to and can access. In limiting my data set to these parameters, I avoided both listing every noun in the section and listing items that other characters had access to but they did not. I also created the list from the first half of the section, establishing a baseline of available items for surviving the second half of the section.

When I began to imagine how I might map a physical model of Ireland's Sheep's Head peninsula with accuracy, I knew I would require the aid of the internet, or to follow my own rule and only use items that I had to hand. Having found no maps of Ireland in my house, I pondered the thought of creating a map that was not to scale in the style of a diorama. Remembering in my methodology a quote from *This Is Not an Atlas*: "Euclidian geometrical space does not necessarily represent the best structure of an alternative perspective on the world" (209). My imagined mini-model-craft-project idea then grew into an outdoor adventure.

When I walk down the stretch of the main road in my little town, I smell fennel and fog. I see stretches of hills go from a deep emerald green to a distant dusky blue. I hear dogs, birds, and water gently pushing through rocks. Looking over the bridge I stop to admire the river. On one particular day on this very walk, I envisioned the Sheep's Head peninsula as a river bank of stones in the river called Baduwat. I quickly formulated

an immersive, living map taking place on that very bank. I asked a friend from my theatre training to help with this mapping, knowing that, like a performance, it will not be a permanent installation, but a moment in time.

The immersive map existed only on the day it was made, but was digitized in order to be shared and presented to you as a non-verbal visual and auditory experience. The map was captured in video form using a Go Pro 360Max camera and edited with Adobe Premiere Pro. The audio inserts were recorded from my home on an iPhone 11. In the making of this map, I attempt to put to use five suggestions from my own methodology:

1. **"Data can be stories, photographs, narrative collections, and models that are historical, commemorative, speculative, strategic and political"**

   Some of the items are visually presented in the map, others are audible in the recorded sound that is included in the video. Everything that makes an appearance in the map (whether audibly or visibly) contains a world of its own: it has its own story, its own map, its own history and experience.

2. **"Use thick mapping"**

   As an immersive map, the perspective set within the map instead of outside it or above it sets the map-maker and map-reader inside the world. By intentionally not aligning with the space and time of the book, this map emphasizes the context and rhetoric of what it means to be located, and how that shifts perspective and understanding. This map encourages meaning-making on a deeper level, as the typically boundaries of space and time are not met.

3. **"Work together"**

   I asked a friend to join me in the creation of this map, which made for a collaborative experience. In doing so, the data was explicated further through the lens of diverse perspectives.

4. **"Include your situated self and positionality in the map"**

   I was quite literally in this map, and this map took place in my town. I used what I had to hand to create the map, and nothing was outside of my scope of experience.

5. **"Compose in 'cartographic gestures' that allow for a physical expression of knowledge, emphasizing the way in which bodily knowledge of spaces manifests itself in malleability, both in creation in formalization"**

   This map does not conform to standardized geographical or cartographical practices, but instead included 'gestures' that demonstrate a story about the map makers as well as the story of the book section.

   The data collected from the first half of "Sheep's Head" was compiled into a table, which can be viewed in the appendix, as well as a list of items I used for the map. The items on the list were accessible to me, or found in my home, without the use of the internet and without purchasing anything.

Map 3: "A Hot Spell" Collaborative Map

Visit the work-in-progress map here

Counter-mapping Section 1 of *The Bone Clocks*

      The following text is an adaptation of the methodology from earlier in this chapter. I sent this handbook to six volunteer readers who were interested in mapping. As of the creation of this draft of the project, all volunteers are still reading and have not mapped yet. The map prepared for their work is a collaborative Google My Maps, a platform that makes mapping together fairly easy. Here is a screenshot of the editing page of this map:
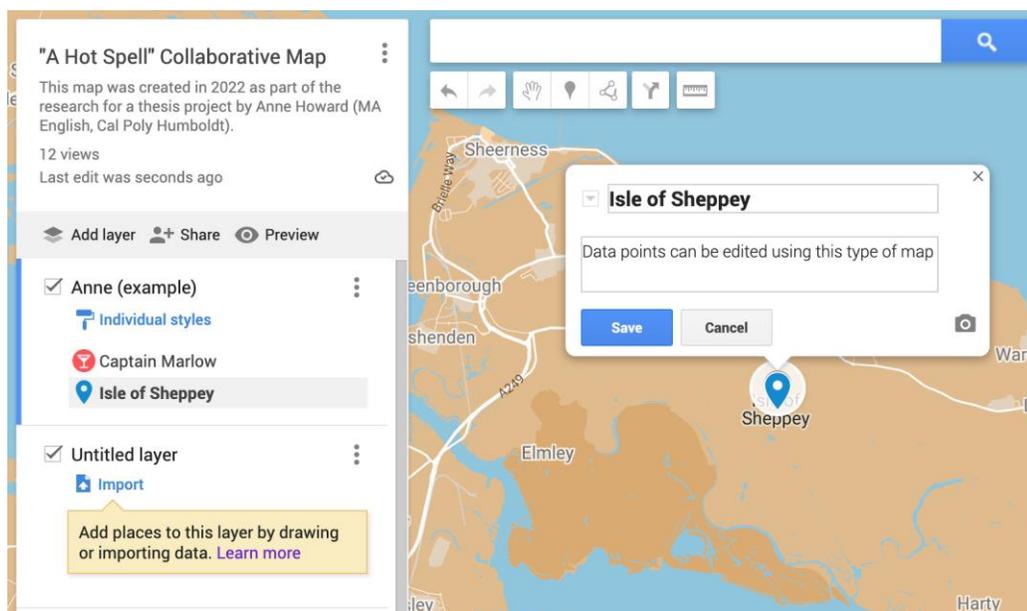

Figure 3: This image is a screenshot of the Google My Maps created for this part of the project. The image shows the map in editing format, where data can be added and customized.

Let's Map Together! A methodology for mapping as a reading strategy

Your mission, should you choose to accept it:

1. read this handbook

2. read section 1 "A Hot Spell" of *The Bone Clocks* by David Mitchell

3. review this handbook again if needed

4. consider what you want to map and how

5. go to this map to start mapping

Introduction

Welcome and thank you for your interest in this project! To participate, you will

need to read section 1 of *The Bone Clocks* by David Mitchell, collect 3 to 6 data points,

and map them on google my maps, a free and collaborative mapping tool. This research

has been focused on creating a framework for mapping as a reading strategy. This is a

humanities project, not a sciences project. In this short reading, I will provide a baseline

of information that we need to complete this project. If you have any questions about any

of this, feel free to get in touch at any time. Let's begin.

Maps influence our ideas of the world. We come to understand maps as fixed or

objective, without ever thinking of how and why they are made and used. Maps tell

stories, and like literature, the stories they tell can vary greatly depending on the map-

maker and map-reader. I want to know: how can making literary maps as readers disrupt

the author's narrative and create new modes of reading? Mapping as readers empowers

us to create more within a text and to work with other readers to share ideas and

experiences that de-center the author's single perspective.

Together, we're going to map section 1 "A Hot Spell" which takes place in 1984.

But *what* will we map? and *how*? This is a time to be creative and think outside the

box. The methodology I've written here is based on research of two books on critical

cartography and counter-mapping: *This is Not an Atlas* and *HyperCities: Thick Mapping*

in the Digital Humanities. These texts are rich and varied and offer a lot of creative

methods and perspectives. Don't panic! You do not need to know anything about these

books or these topics to participate. I want to provide context and to assure you that I did

my homework. Through synthesis of these sources, I have discovered these main

elements that we will use in collecting data (meaning, *what* to map) and making the maps

(*how* to map).

Collecting Data (*What* to Map)

We can't map every single thing in this section. In fact, no map is a complete

representation. That is not our goal. Instead, use knowledge from your own experiences

to guide you in this process. In terms of drawing data from the text of *The Bone Clocks*,

feel free to use these as suggested starting points.

1. **Create data through annotations on existing maps:**

   While Mitchell's novels do not include literal map images, I think of them as

   existing maps. Mitchell himself has revealed his method of storybuilding through

   mapping, a practice he has honed since childhood. Let's take his advice and 'start

   with the map' of Gravesend, UK, and the surrounding areas that he offers in this

section, and build on it a new map through our own annotations, chosen data and imaginative ideas. Does starting with a map of Gravesend mean that we have to stay in the neighborhood or stick around England? Not in least! I'm thinking more along the lines of the fact that we're creating layers on an existing map with google maps as a base layer.

2. **Gather data from official sources, local press, communities in conflict:**

   What is an official source in a novel? In the case of *The Bone Clocks,* which is written in first person, I take the narrator's knowledge as an official source. In that way, I take in the data as the narrator sees it, including knowledge from local and community source material. How does the narrator receive information? You could also do additional research from official sources, local press, etc. outside of the novel to create your data points (i.e. looking up the UK miners' strike, Talking Heads albums).

3. **Consider the fictions that those in power sell at the level of discourse:**

   This is a fancy way of suggesting that we might attempt to identify what David Mitchell is offering authoritatively as the writer. He has an angle and he has a bias. Can you locate it? I mentioned in the introduction that I hope to de-center the author's single perspective in this project, and this is a way to put that idea into practice. Mitchell is in a position of power to promote certain values and philosophies in this book. What's he selling? What do his choices in character, dialogue, events and consequence communicate? Take note: this is data!

4. **See data as the materialization of an individual's mental construction:**

   The information gathered from a character's thoughts/actions/choices come from their cognitive map, their point of view. Characters don't often say precisely what they're thinking or feeling directly. How do a character's thoughts or actions or choices materialize? What are the material consequences of their point of view? You can choose to take that literally: connect thought and action to real, material, living data.

5. **Know that data can be stories, photographs, narrative collections, and models that are historical, commemorative, speculative, strategic and political:**

   This is an excellent touchstone for the practice of drawing data from any text. Data doesn't have to be scientific or objective -- in fact, if it appears as such, it is veiling its context. Personal ephemera like stories and photos bring us to a closer understanding of the novel, so don't feel an obligation to be scientific or objective about data.

   Don't forget: this is a humanities project! Data can mean a lot of different things.

Overall, try to retrieve your 3 to 6 data points using an approach that is centered in awareness, availability and responsiveness to what is beyond the surface.

Mapping Guidelines (*How* to Map)

Though I wish time permitted me to map the entirety of *The Bone Clocks,* for this project I'm focusing on making maps of "A Hot Spell" 1984 (section 1), "Crispin Hershey's Lonely Planet" 2015 (section 4), and "Sheep's Head" 2043 (section 6).

My research for this project (and experience in life) has shown the beauty and effectiveness of collaborative making, so it was important to me that making maps with others was part of the work. I chose section 1 "A Hot Spell" as the area of the text to invite you all to join in the mapping, because if you are new to *The Bone Clocks*, you have no obligation to read farther than the first few chapters to participate.

After collecting your 3 to 6 data points, you will begin mapping in earnest on this map. Please read and consider the guidelines listed below. The guidelines are inspired by and drawn from *This is Not an Atlas* and *HyperCities*, the sources I mentioned before. They focus on counter-mapping projects and digital humanistic approaches that are multifaceted and attentive. Google is the best platform for our purposes, but I encourage you to consider the disadvantages to this as you map.

The following list is meant to be a generous offering, *not a strict method*. Each guideline is a category that includes several ideas; the guidelines are not meant to be followed in an order, nor are all ideas meant to be applied at once. Perhaps only one guideline makes sense during a mapping process, or one idea inspires another which is not listed.

Let me reiterate: *you do not have to apply all of these*! For example, maybe for your three data points, you only want to "map sensitively from an emotional place." That's perfect. Perhaps you choose six different ideas for six different data points. Also perfect. I want to provide for you as many paths into map making as possible, so you can pick and choose what makes the most sense for your data points. The points below each suggestion are purposely not detailed so that you can interpret them as you see fit.

1. **Make visible that which is invisible**

   Forms and shapes, in art for instance, are often understood in the context of the space around them, sometimes called negative space. How can perspectives be shifted so that the so-called negative space becomes the focus? What exists behind or within the form or shape that is forgotten? These questions can also be applied to structures that hide in plain sight by design. Think of this as a multi-sensory approach to mapping.

   - Make obscure and established powers more perceptible
   - Expose underlying mechanisms
   - Map overlooked elements
   - Examine alternative concepts of the landscape
   - Map deeply - sensory and experiential
   - Consider potentiality, future possibilities

2. **Use thick mapping**

   Thick mapping is a digital humanities method that began as a software concept but can be utilized in creative projects outside of digital applications. In short, thick mapping is creating through layers of time as well as space. As an archeologist digs deep into the ground to find ephemera from the past, a thick mapper may create landscapes that extend through locations temporally.

   - Move vertically through situated and cultural conditions
   - Don't only report facts, emphasize context and rhetoric/meaning
   - Work chronologically: Where? When? What used to be here?

3. **Work together**

We are already doing this! Yay!

Besides the truth of 'the more the merrier,' it is vital that data is not worked

without the consultation of the community that the data comes from and affects.

Seeing as how this is mapping fiction, it may seem that this doesn't matter. But

considering that the maps made for this project are built on very real existing

lands, cultures and experiences, how does that change how you map?

- Focus on community power

- Don't produce data *for*, but *with*

- Tell the story of those "on the ground"

- Anchor the work in collaboration; open and participatory

- Listen, make collectively, negotiate

- Respect other people's sovereignty of self-expression

- Enable users to annotate and interrogate

- Include all annotations

- Foreground time-layering and weave histories; create multiplied

  stories; map and intersect digital and physically embodied spaces

4. **Counter the norm**

This should begin with self-reflexivity in defining "the norm," and then

deciphering how that definition may or may not be represented in the text and in

what ways. What does it mean to counter a norm? What does it do to the data, the

story, the map? Where does a map-maker's perspective fit in relation to a norm?

- Use pre-colonial place names, plot places of power and resistance, trace social and revolutionary movements

- Gather and re-articulate narratives of communities that struggle against violence and dispossession

- Include your situated self and positionality in the map

- Eschew universalism, never arrive at a singular truth

- Consider the medium where cultural criticism takes place

- Do not seek objective and accurate maps, but instead use the platform to richly contextualize digital information, preserve memories and undo historical erasures

- Unmask worldviews

5. **Practice artistry**

You need not be a trained GIS professional or skilled artist to put into practice the ideas below. If you are a human being, your cartographic gestures will demonstrate a valid and creative perspective. We may be limited in how we can manipulate an existing platform like our google map, *but* when considering this guideline, please ignore any limiting beliefs about creativity/artistry and trust yourself as a maker. If there's something creative that you wish to do but can't given the confines of the platform, feel free to include that as part of your process!

- Map speculatively, imaginatively, not just past and present

- "Euclidian geometrical space does not necessarily represent the best structure of an alternative perspective on the world" (*Not an Atlas* 209)

- Map sensitively from an emotional place

- Compose in 'cartographic gestures' that allow for a physical expression of knowledge, emphasizing the way in which bodily knowledge of spaces manifests itself in malleability, both in creation in formalization

- As examples, a painted mural or a knitted flood wall can be a map; concentric circles drawn in place of a workplace building could represent elitism and inequality

Feel free to take notes or track your data in a way that makes sense to you. This is not a required step, but sharing your data will make the process more collaborative. And sharing is caring. Remember, there are no wrong answers. OK let's do this! Link to the map: "A Hot Spell" Collaborative Map

Works Cited

hooks, bell. *Belonging: A Culture of Place*. Taylor & Francis, 2009.

---. *Teaching Critical Thinking: Practical Wisdom*. Taylor & Francis Group, 2009,

http://ebookcentral.proquest.com/lib/humboldt/detail.action?docID=452100.

Knepper, Wendy. "David Mitchell as World-Builder: The Bone Clocks and Slade

House." *David Mitchell*, edited by Courtney Hopf and Knepper, Wendy,

Bloomsbury Academic, 2019, pp. 165–182,

https://doi.org/10.5040/9781474262132.

kollektiv orangotango+, editor. *This Is Not an Atlas: A Global Collection of Counter-

Cartographies*. transcript Verlag, 2019.

Mitchell, David. "Start with the Map." *The New Yorker*, 13 Sept. 2018,

https://www.newyorker.com/books/page-turner/start-with-the-map.

---. *The Bone Clocks*. Random House, 2014.

Presner, Todd, et al. *HyperCities: Thick Mapping in the Digital Humanities*. 2014,

https://escholarship.org/uc/item/3mh5t455.

CHAPTER 3: ANALYSIS

Analysis of the Maps

Map 1: Soleil Moore's not-so-Lonely Planet

Prior to completing the map for this section, I practiced using Google Earth by making a map of all the places I have lived. Since I consider myself a homebody, I created a map of all the places I have known to be home. I define *home* here as such: a place to return to, a place of temporary rest, a safe haven amidst a world of unsheltered locations and events. Some places on the map were home before I knew the word, some places were not as safe a haven as I thought, some places were very temporary — I called some places home for less than a quarter of a year.

The play of colors and icons I used to portray emotions and experiences of different geolocations was an exercise in separating places and times of peace and calm with places and times of distress and chaos. The journey covers 22 separate locations and 24 moves over the course of 35 years. While the fixed locations may seem the point of interest, I became more observant of the lines between, and the space between. The spaces between locations are moments in motion: the moves themselves, and the transfer of bodies and materials through space and time to exist and become elsewhere. The space between locations also represents growth, change, learning, falling, and finding. They're full of hope, fear, excitement and the unknown. The paths that link one place to another are lines on a map that I drew, that I named.

Paths from my youth are labeled simply as fact; for instance: 'apartment to house' or 'Indiana to Ohio.' The paths are labeled differently as I come into my identity in my teens, twenties and beyond, named for events, motivations, or opportunities, like 'a new beginning' or 'post-high school slump'. All mapped movements seem to always be in the context of northeast Ohio, stretching away from it or leaning back in. The satellite perspective of this pattern gives me both stress and comfort. (The excess of icons is what my classmate referred to as a "clusterfluff"!) Outside of the erratic movements, beyond the Midwest, I notice the large portions of the globe that I haven't called home.

To call home. Is *calling* a place home is to make a statement or a claim, or is it an appeal, a request for help? Home, I'm calling you! Help! When you're a homebody like me trapped in the frenzied patterns of always moving, *home* doesn't always feel like *home*. So I found home in the body; the body which houses memory, breath, thought, intention, and voice.

In 2019 I studied voice under Sayda Trujillo. The voice class was not focused on the singing voice, but rather the development of the artist's voice — the perspective from which their work is built. Sayda adopted methodologies from Barbara Houseman, Rena Cook, and Gloria Anzaldúa to assist students in asking questions that lead to personal awareness and transformation. Sayda taught me that everything is an invitation for inquiry, that a high level of personal awareness can enliven the work, and that inclusion of personal stories leads to transformation. In class she once said, "We all have a history. Embrace it. Take ownership. Transform." Revisiting these theories in the context of

mapping and counter-mapping is helping me to understand them (and myself) much better.

As I recounted in the pages in Chapter 1 on bell hooks Navigating Theory, my literal and conceptual map of *home* remains a space for inquiry. Sometimes I wish I could adjust some of the coordinates and simplify the journey. But my desire to do so comes from a place of wanting to belong to a map that someone else constructed.

Google Earth, like any construct or representation, is selling a version of existence on a massive scale. But even with the most up to date technologies, the latitudes and longitudes and placemarks on a Google Earth map cannot accurately represent the world and all its complexities. Similarly, my body is not a digital icon. Moving from city to city and zooming around Google Earth does not reflect my reality.

Even as the creator of a map, I am limited in what I can label and name and draw. I can widen my scope of vision to consider the intersections of the other bodies and materials that weave in and out of the icons and lines only by activating my memory, my story and my imagination. The non-linear paths and the stories of my life cannot be fully marked by digital icons. Through bell hooks I have come to understand that my story and my journey is deeply contextual within the communities and lands and cultures I belong to.

hooks reminds me of the value of this journey I've been on. In her essay "Kentucky is My Fate," she writes,

> Living away from my native place I become more consciously Kentuckian than I was
> when I lived at home. This is what the experience of exile can do, change your mind,

utterly transform one's perception of the world of home. The differences in geographical

location imprinted on my psyche and habits of being became more evident away from

home (13-14).

For hooks, it was leaving her home state of Kentucky that allowed her to locate herself

within its geographical specificities, cultural nuances, and discover a sense of belonging,

demonstrating how the sharing of personal stories fosters a sense of freedom and hope.

As I read this passage, I ponder my relationship with the clusterfluff of my own map and

consider what my own habits of being are, and what has been imprinted on me in each

place that I've been. What forces are at work in me that shape my story, that limit my

mapping ability?

Through mapping section 4 of *The Bone Clocks,* I discovered that the text upholds

an author-god perspective and reinforces the zero-point orientation. The title of this

section is "Crispin Hershey's Lonely Planet," the possessive apostrophe in the title

indicating ownership of the world by an author-god-character: white, cis-male, British,

heterosexual, educated, famous and cynical novelist Crispin Hershey. Although

excruciatingly myopic, Hershey believes the world belongs to him, right up until his

reality starts shrinking after Soleil Moore shoots him (401). In mapping the data, I see

that Hershey's travels, Lonely Planet, and Google Earth are all determined to sell a

reality, working hard to create experiences by ignoring and diminishing what doesn't

serve the zero-point purpose.

These days, Google seems to be ubiquitous. As a supposed comprehensive

rendering of the planet, Google Earth provides users with a tool to explore the world as

"digital tourists" (to borrow a term from David Shepard in *HyperCities* 106). In *The Bone Clocks*, Crispin Hershey mentions Google Earth as he's daydreaming while teaching a class at a Western New York college: "GoogleEarthlike soars his mind … New York State has dropped away (388)."

The sense that Hershey describes as 'GoogleEarthlike' is the same romanticized experience that Todd Presner hopes to deflate, stating, "While Google Earth seems to offer a totalizing, immediately accessible view of the completely illuminated earth, this totality and immediacy is quite misleading" (95). Presner and Shepard's excellent discussion on Google Earth in their chapter "The View From Above/Below" highlights the complex political, social and environmental reality that are obscured by Google Earth images that suggest a planet-wide unified totality (100).

Similarly, Lonely Planet, the travel guidebook company, provides a supposed comprehensive experience "For Explorers Everywhere" (lonelyplanet.com). Users aren't just offered travel destinations, they are promised experiences. The commodity of travel experience is justified as ethical and responsible in the Lonely Planet guidebooks, in what Darcy Mullen calls an inherent humanitarian cosmopolitanism (48). In her article detailing the rhetorical patterns over decades of Lonely Planet books (specifically about Burma), Mullen notes the construction of "a rhetoric of *nowhere* space" (60). The idea that Lonely Planet tourists will go out and enjoy experiences in spaces of 'nowhere' is suggestive of an invasive and oppressive colonial past. The English language guidebooks are clearly written to offer tourists the ability to claim access to anywhere on this "lonely" planet that they can then disregard as 'nowhere.' Access to anywhere and the

concept of nowhere is yet another mode wherein the zero-point operates to assume a

universal and to erase that which is deemed unimportant.

I was reminded of the encounter Crispin Hershey has with Kenny Bloke, a brief

exchange that summarizes the zero-point application. where Bloke offers, "If you belong

nowhere, why give a tinker's toss about anywhere?" in response to Hershey's statement

that "Rootlessness is the twenty-first century norm" (*The Bone Clocks* 310). I take note

here that I never mapped *home* for Crispin Hershey.

I also never mapped *home* for Soleil Moore. As a character, Moore is a target for

insults to Hershey and serves only as a plot facilitator for Mitchell. Moore was too

quickly dismissed, a representative of the 'nowhere' and the 'anywhere': an exoticized

"experience" whose history is erased, whose context is exploited; nowhere else does

Moore appear in *The Bone Clocks*; Moore does not exist anywhere else in Mitchell's

body of work.

This dizzying map of section 4 of *The Bone Clocks* reiterates the zero-point

concept and is missing a sense of locatedness and belonging. It tells an abstracted,

omniscient story from a distance, utilizing the tools of imperial colonialism and

cosmopolitan tourism to sell a reality that centers the careers, relationships and interests

of middle-aged white men. Its fully illuminated surface and colorful icons and imagery

work to obscure the stories and lives and experiences of exoticized 'others.'

The initial task of this project was to make maps to find new modes of reading.

As my first attempt at counter-mapping, this map did not do what I hoped. My intention

was to 'make visible that which is invisible' and to detail the story of Soleil Moore, but

my data and my map fall short of doing that. Still, through map-making, I did begin to uncover how the novel asks readers to inhabit the zero-point perspective. Despite the limits of my methods and the incomplete results, I believe as a practice, mapping does lead to fruitful analyses.

Map 2: Immersive Sheep's Head 360 Map (2043 in 2022)

On a clear morning in late April, my friend Isabel knocked on my door and came in with a cheerful, "HelloOoOo!" I met Isabel in a theatre training program, where we teamed up to practice acrobatics, perform melodrama and clown, and plan and lead a virtual residency. She is the truest of friends: she is encouraging, loyal, reliable, fun and always up for adventure. I knew she would be the perfect person to help me make Map 2.

That morning, Isabel, my husband Ben and I snacked on yogurt, fruit and toasted frozen waffles while we planned the process. We packed up our items into Isabel's car and drove a half mile down to the bridge that crosses the river called Baduwat, known also as the Mad River. It was fuller than I had seen it all winter. The rain folks had been waiting for all winter had been sparse and delayed, until the week prior, when by my recall it rained 6 or 7 days in a row.

"Oh shit, it looks really full!" I said, noticing that the river bank I had envisioned for the project was now underwater.

"Let's go down and take a look," said Isabel, optimistic and loving the bright, crisp morning.

I'll tell you right now, I'm a worrier. If it were up to me, I might have turned around and given up, and tried to make another plan. And despite having lived in a rural

area for three years now, I still exhibit many city-mouse traits. As we trundled down several small paths off the road that led toward the river looking for a way to cross to a peninsula, Isabel warned, "just watch out for the poison oak!" I quickly retracted my arms, cursing myself for not knowing what poison oak looks like.

Now by saying I retracted my arms, what I mean is I sort of clenched the items I was holding a bit closer to me while what I assume might have been poison oak grazed my hands. Between the three of us, we were clutching a painted wooden chair, a red jacket, a Scrabble game, a bucket with a bedsheet, a lightbulb, a flashlight, toothbrushes, acrylic cord, pencils and a lambskin in it, a photo of Isabel's grandmother, and a GoPro 360Max camera kit I borrowed from the school library. So there we were, a parade of three, traipsing up and down the side of the road, with a random assortment of household items at 8 o'clock on a Saturday morning.

As I imagined the painful death I would meet from having accidentally looked at poison oak, Isabel confidently said, "This way is the least deep. I think we can make it." I looked down at the area of the river she was referring to. It looked to be just a few yards across to the peninsula laden with warm, dry stones, but the water was murky, and moving. We all agreed it would be our best bet. Isabel decided to kick off her shoes and give it a try.

She stepped down to the muddy bank to prepare to enter the water. With a *sloop,* she slunk into the river onto her bum in the blink of an eye! An outburst was quick to follow: spirits not dampened but tickled, Isabel cracked up at her epic slide. She was now soaked up to the waist and laughing. Ben and I were surprised but soon joined in the

laughter. Now that my friend was already nearly swimming, I felt emboldened to get in as well. I decided to keep my shoes on. I clutched the GoPro kit, stuffed my iPhone in my bra, and summoned my courage.

Isabel held out her hand. "Here, hold on, this spot is really slippery!"

I gripped her hand with my right hand, the camera kit securely in my left. As soon as I took the step, I was flat, laying in the river from my ribs down. I gasped. I was still alive: OK. I was still holding Isabel's hand. OK. She's laughing. I was still gripping the camera kit—OMG. It was aloft! My left hand instinctively thrust the kit into the air as I slid swiftly down like a seal into the cold water. A breath. Thankgod.

"I'm so glad you put your phone in your bra!" Isabel exclaimed.

Isabel and I, armed with a very dry camera kit, a bucket, and a Scrabble game waded through knee-deep water, feeling chilled but refreshed by the sights, the sounds, and the smells of a fresh spring morning. As we slowly crossed the stones in soaking pants toward our destination, we reveled in the beauty of the landscape. Ben thought better of it. He and the chair stayed in the brush, taking their chances with the poison oak. He also took this wonderful photo to commemorate the day.

Figure 4: This is a picture of Isabel and me standing in the river, the water up to our thighs. We are surrounded by grasses, trees and branches. We are laughing with each other, holding several items above the water.

When I think about the making of this map, I remember how small a pencil or a toothbrush looks in the outside world. At one point in my imaginings, I thought the video of this immersive map could be a search-and-find activity, one where different sounds and sights from the novel could be identified. The more I experience it though, the more I am drawn to the wider, larger aspects: the sky, the hills, the sound of rushing water. These elements are not merely landscape or backdrop for the story, they *are* the story.

This is a day I will always remember. I celebrate not only the fun, ridiculous morning we all had, but the relationships with people and places that I fostered for that to happen and that grew as a result of it. I am grateful to my supportive and loving husband Ben, who will make me breakfast and carry a chair around the side of the road for an idea that I had. I am honored to have a friend like Isabel, who is always holding out a hand, and whose courage and taste for adventure reminds me to do scary things sometimes. (I did not die of poison oak, by the way!) I am awakened by the unexpected river bath I had that morning, and grounded by the fact that the world is big, powerful and beautiful. I am glad that I had an internship with the Digital Media Lab at the library, where I learned about 360 video production and editing, and where I started to play with immersive maps. (Sorry, DML, I'm detailing a precarious scenario here. The camera made it back intact though, right? No harm, no foul?)

Through this process of analysis, I have shared a story. In so doing, I hope to enrich the results with complementary research and to put into words the kind of collective knowledge production we three built during this mapping session for wider sharing (*This Is Not an Atlas* 101, 139).

Map 3: "A Hot Spell" Collaborative Map

As of the submission of this project, the collaborative map has not yet been completed, and an analysis has not been made. It remains a space for inquiry, reminding me that research is an ongoing process. I encourage readers to try collaborative mapping of their own using the handbook found in the appendix, and draw their own conclusions.

Analysis and Reflection of the Process: Q+A

How did this project come about?

There were a few things that inspired this project and a few things that influenced the way it went. First of all, as I've mentioned in a story in the project, I've loved novels with maps for as long as I could read chapter books. And I like looking at maps in general. In Spring 2021, I took a Digital Humanities class with Dr. Andrea Delgado, and one of our first assignments was to make a digital map. I decided that I wanted to visualize the map of the characters and events of the novel I was reading at the time, Brit Bennett's *The Vanishing Half*. I made an ArcGIS Story Maps page of maps and timelines for the first half of the book, and I really enjoyed the process. It made me think about the book in different ways, and come to understand the patterns and movements of characters in a revealing way.
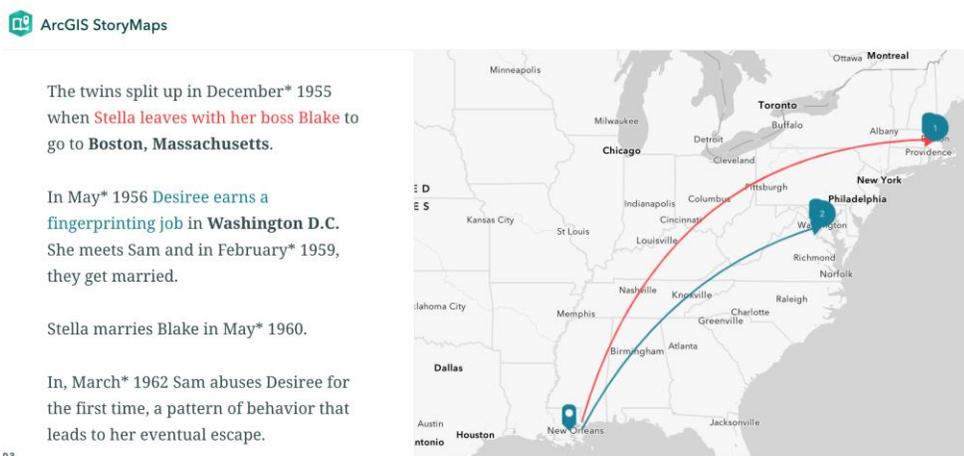
Figure 5: This is a screenshot from my first digital mapping project. I used ArcGIS Story Maps to create a visual timeline for the events and movements of the main characters in Brit Bennett's 2020 novel The Vanishing Half.

Later in the semester when I learned about a project that Moacir P. de Sá Pereira did mapping Ernest Hemingway's *For Whom the Bell Tolls*, I was totally hooked on mapping literature as my focus.

Why map *The Bone Clocks*?

So, my first impulse was to map every location in every David Mitchell novel. At this point I was thinking of somehow synthesizing the world of his books, and I wasn't really working on counter-mapping or critical cartography. It was too ambitious a goal, considering the scope of his work and the length of my program. I had to narrow it down to one book. So I picked *The Bone Clocks*.

The Bone Clocks is one of David Mitchell's weirdest novels. And I love it. Critics expressed confusion, distaste, disappointment and delight when it first came out. And with good reason. Of all his books, I think *The Bone Clocks* is still the most befuddling. Like, what the heck is it about? What is he trying to do? There's so much there…timelines, locations, characters, stories, all overlapping and intersecting. So as you can see, I only ended up mapping 3 out of 6 sections of the book. Mapping David Mitchell novels could potentially go on forever. It's a complicated web that he's weaving.

What worked really well for this project?

I think incorporating some critical analysis of mapping and cartography in general worked really well to set the tone of the project. Because my program is focused on cultural studies and emphasizes a social justice response to English as an area of study, the project was definitely shaped by a critical response process and a practice in self-

reflexivity. Exercising rhetorical analysis skills through the lens of critical race, class, gender and sexuality studies over the semesters influenced the way I began to see the project, which altered its trajectory and its purpose. No longer about organizing Mitchell's universe, the project really set up an opportunity to (re)map how I learn and how I read any text. The interrogation of maps and standardized cartographic practices lined up really well with questioning the omniscient perspective of the author-god. Because of this, I feel that I look at books as maps, maps as stories, and stories as deeply located and contextual.

Were there some surprising results?

I was really surprised about the moments of clarity I had after long bouts of getting stuck… what I mean is, researching counter-mapping and learning from bell hooks about story as theory released me from limiting beliefs about what maps are, what theory is, what a story can do, and what this project could be. I was particularly surprised by (and pleased with) Map 2, the immersive map. As a prototype, it didn't come out exactly the way I imagined it, but I am really psyched to revisit that concept in future iterations of this project or in a different project.

As a dancer and a choreographer, this has completely changed my concept of what it means to tell a story and what it means to map choreography on a stage space. I'm excited to see how this changes my work as an artist.

What would you do differently in another iteration of this project?

Well, if I was going to do this again, with the same time and resources, I would choose a short story or chapter that took place in one location (one city or one town) and

then I would make a few different maps of that one place, rather than three different maps of three different stories with multiple locations and movements. It was complicated and I think the complexity, while interesting, absorbed a lot of time I might have spent analyzing one location.

After reading *Belonging* by bell hooks and now feeling braver about sharing my personal stories, I might not choose a fictional novel at all, but a story from a place I've lived or even one of my own stories. I purposely chose to map a fiction novel to avoid mitigating circumstances that would harm real people and real communities. Really though, even mapping fiction is mapping reality, because the book is real, the author is real, the places are real, the events and characters are in some ways not unlike reality. Realities are reflected in novels, that's part of their appeal. For that reason, I hope I've approached the project in an ethical way.

What I've proposed with this project is that counter-mapping is not only for social justice praxis but could be used for reading novels. I suppose someone might find my research of a novel with these methodologies to be a bit naive and twee… that speaks to my positionality as a researcher, doesn't it? I am a bit naive and twee. Something I regret is using Google-based maps so much. I would've liked to explore alternative maps and dabbled in GIS tools.

What is the future of this project? What comes next?

Well… what comes next is more thinking about maps! In *This Is Not an Atlas*, it says, "When making maps, think about everything before starting; Then, when your map

is complete, reconsider them all again" (168). So the process never really ends. That's probably why my conclusion is a Q and A rather than a final button.

This is a very tiny novice attempt at developing counter-mapping for the purposes of reading. There is more work to be done in the further consideration of counter-mapping practices, especially within literary analysis, and the implications of that. Future researchers in literary studies should take up maps more. I think digital maps in particular had a heyday in the 2010s and then sort of lost steam. Bring 'em back! Coder people I'm looking at you — we need new cool programs based in counter-mapping methodologies so that we're not all stuck with capitalist, single-perspective Google maps and Apple maps strangling us with their restaurant suggestions and concrete-only GPS. There is lots to do as far as what maps are capable of and how and who can access them where and when.

I think this project could also be developed into book club fodder or classroom curriculum. What happens when you map what you read? What happens when you map collaboratively? I think this work helps mappers locate themselves, and has the potential to carry over into counter-mapping in community. I hope to always make maps for myself, for work, and for fun, and to continue to creatively navigate the world alongside others.

Did you make a map after reading this project? Please share it with me!

Works Cited

Bennett, Brit. *The Vanishing Half*. Riverhead Books, 2020.

hooks, bell. *Belonging: A Culture of Place*. Taylor & Francis, 2009.

kollektiv orangotango+, editor. *This Is Not an Atlas: A Global Collection of Counter-Cartographies*. transcript Verlag, 2019.

"Lonely Planet | Travel Guides & Travel Information." *Lonely Planet*, https://www.lonelyplanet.com. Accessed 22 May 2022.

Mignolo, Walter D. "I Am Where I Do: Remapping the Order of Knowing." *The Darker Side of Western Modernity: Global Futures, Decolonial Options*, Duke University Press, 2011, pp. 77–117, http://ezproxy.humboldt.edu/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=mzh&AN=2012320361&site=ehost-live.

Mitchell, David. *The Bone Clocks*. Random House, 2014.

Mullen, Darcy. "Tales from Nowhere: Burma and the Lonely Planet Phenomenon." *Antae*, vol. 3, no. 1, Apr. 2016, pp. 47–61.

Presner, Todd, et al. *HyperCities: Thick Mapping in the Digital Humanities*. 2014, https://escholarship.org/uc/item/3mh5t455.

Sá Pereira, Moacir P. de. "Mixed Methodological Digital Humanities." *Debates in the Digital Humanities*, edited by Matthew K. Gold and Lauren F. Klein, University of Minnesota Press, 2019, https://dhdebates.gc.cuny.edu/projects/debates-in-the-digital-humanities-2019.

APPENDICES

Appendix A: Data for Map 1

May 1, 2015, Hay-on-Wye, Wales, UK Data Collection

Chance encounters:

- Soleil Moore: "Humanity asks you to make an exception" (300).

- Levon Frankland: "Bury the hatchet. Hatchets don't work on ghosts" (303).

Manifestations of thoughts: *struggling with old vs new*

- Referring to the BBC2 audience as "securely pensioned metropolitans stuffed with artisanal fudge and organic cider" (295).

- At the literary festival: "past booths selling gluten-free cupcakes, solar panels, natural sponges, porcelain mermaids, wind chimes tuned to your own chi aura, biodegradable trays of GM-free green curry, eReaders, and hand-stitched Hawaiian quilts" (297).

- In the smoking tent: "relics from the days when smoking in cinemas, airplanes and trains was the natural order" (299).

Distillation of Data: Crispin Hershey attends the Hay Literary Festival. Crispin Hershey has written a book about a genius novelist character (based on himself). Holly Sykes and Nick Greek have written successful, real accounts of their missing and dead brothers, respectively. Hershey has a noticeable distaste for social media, modern book reviews and contemporary publishing practices; his thoughts are spent belittling the publicity

events, interviews, and promotional gigs at the Hay Festival by poking fun at the

landscape, people, and products around him. He longs for the old days with vitriol,

harkening back to his initial success in relationships and career. In a smoking tent, Soleil

Moore approaches Crispin Hershey to offer him their poetry manuscript, *Soul*

Carnivores. When Hershey refuses, Moore pleads, "Humanity asks you to make an

exception." Hershey rejects the manuscript again maliciously, saying, "I'd rather … take

six shots in the heart at close range than ever read your poems." Moore leaves the text

near Hershey, warning, "if you don't read this and act, you'll be complicit in animacide."

March 11-12, 2016, Cartagena, Bolívar, Colombia, Plaza de la Aduana Data

Collection

Chance encounters:

- Recalls a fight with Zoë (308).

- Chat with Kenny Bloke. Crispin says, "Rootlessness is the twenty-first-
  century norm" and Bloke responds, "You're not wrong and that's why we're
  in the shit we're in, mate. If you belong nowhere, why give a tinker's toss
  about anywhere?" (309-310).

Manifestations of thoughts: *the haves vs the have nots*

- iPhones at an aging rock star concert (307).

- "Through the smoked-glass window of the limousine I watch a nighttime
  market, an anarchic bus station, sweat-stained apartment blocks, street cafés,
  hawkers selling cigarettes from trays strapped to their lean torsos" (312).

- "The swimming pool … I cannot see it without imagining an assassinated politician floating facedown in it. Several ambassadors are holding court in huddles, reminding me of circles of boys in a playground. The British one's about somewhere. He's younger than me" (313).

- Breakfast: "egg-white omelette with spinach, sourdough toast, and organic turkey patties, freshly squeezed orange juice, chilled Evian water, and local coffee to wash down painkillers" (319).

- "Plantains sizzle at a stall. A toddler surveys the street from a second-floor veranda, clutching the ironwork, like a prisoner. Soldiers guard a bank with machine guns slung round their necks, but I'm glad my money isn't dependent on their vigilance" (321).

- "Pass the two doormen, who, one suspects, have been trained to kill. Remove sunglasses and blink gormlessly–*See, boys, I'm a hotel guest*–but replace them as you skirt the courtyard, passing preprandial guests sipping cappuccinos and banging out emails where Benedictine nuns once imbibed deep drafts of Holy Spirit." (321-322).

- "To the illiterate maid, you're one more middle-aged white guy with sunglasses." (323).

Distillation of Data: Crispin Hershey continues to obsess over his status and his aging, and develops an increasingly myopic view while attending a 2016 literary festival in Cartagena. Everything he does is in resistance to a changing world. His observations are heavy comparisons of hierarchy and wealth, things he appears to be losing swiftly.

Hershey becomes more stubbornly set on revenge for a vicious book review written by Richard Cheeseman. He blames him for his declining career, and detests Cheeseman's newest novel, which is based on the suicide of his college friend. Hershey is still put off by Holly Sykes' book *The Radio People* about her missing brother. He sabotages Cheeseman in the hopes he will suffer public humiliation. In a chance encounter with Noongar elder Kenny Bloke at Plaza de la Aduana, Hershey says, "Rootlessness is the twenty-first-century norm," and Bloke responds, "You're not wrong and that's why we're in the shit we're in, mate. If you belong nowhere, why give a tinker's toss about anywhere?"

February 21, 2017, Perth, Western Australia, Rottnest Island Data Collection

Chance encounters:

- "If I say yes to this, I say yes to her whole flaky, nonempirical world…the problem is, she's right" (336).

- By staying with Holly for the afternoon, he helps her after her episode and then meets Carmen Salvat again.

Manifestations of thoughts: *struggling with guilt and rejection; distance*

- "Oh how the rehydrated mummies wheezed and tittered" (327).

- Aphra Booth insults Hershey in public: "The tragic paradox of Crispin Hershey is that while he poses as the scourge of cliché, his whole Johnny Rotten of Literature schtick is the tiredest stereotype in the male zoo" (327).

- "What happened to the kids' bicycles? Zoë must have disposed of them, I suppose. Disposing of unwanted items proved to be her forte" (330).

- "My punishment is to live with what I've done" (332).

- "If only she hadn't written a book full of angel bollocks for gullible women disappointed with their lives, we could be friends" (336).

Distillation of Data: At a 2017 literary festival event in Perth, Western Australia, Crispin Hershey sits on a panel focused on the concept of the soul. His divorce has been finalized. Richard Cheeseman was detained and imprisoned because of Hershey's plot against him. He feels regret, but chooses not to confess: "I can't do it to myself. I just can't do it." Hershey maintains a misanthropic point of view, save for when he meets Holly and her daughter Aoife at the lighthouse. Meeting Holly and Aoife on Wadjemup (Rottnest Island), Hershey temporarily shakes his cynicism. His worldview is challenged when she channels voices from the past, and injures herself. In an uncharacteristic move, Hershey comes to Holly's aid, all the while questioning what he thought he knew, thinking, "If I say yes to this, I say yes to her whole flaky, nonempirical world."

August 20, 2018, Shanghai, China: The Bund and The Shanghai Mandarin hotel

Data Collection

Chance encounters:

- Soleil Moore is one of the few audience members at Crispin Hershey's book presentation. They take notes (341-342).

- "A nerdy pair of glasses and a shaven head" (341).

- A flashback, visiting Cheeseman in prison: "...once you owe them, they've got your soul" (343).

Manifestations of thoughts: *waning interest, apathy; shifting perspectives*

- Hershey's venue for the presentation "appears to be a row of knocked-through broom cupboards" (341).

- "I'm sure the British Council keeps a blacklist of badly behaved authors" (341).

- "Do I read my reviews? No. Not anymore. They take me to places I don't wish to go" (343).

- "I woke up one morning and realized that all my novels deal with contemporary Londoners whose upper-middle-class lives have their organs ripped out by catastrophe or scandal" (348).

Distillation of Data: Distracted by his new relationship with Carmen, Crispin Hershey gets through a 2018 Shanghai International Book Fair with very little fanfare. He maintains an air of self-importance, but is burdened with guilt about Richard Cheeseman's imprisonment. He does not recognize Soleil Moore when they attend his book event. Hershey is less jaded than he has been; but he struggles to cultivate and maintain meaningful relationships. He also finds it difficult to write another novel. Holly Sykes becomes his friend, and she shares a predicted 'certainty' about his future: "a spider, a spiral, a one-eyed man." Soleil Moore is one of seven audience members at Crispin Hershey's book presentation at the Shanghai International Book Fair in 2018. They take notes during his Q and A, but slip away before making contact. Later in the chapter we find out that Soleil leaves an embroidered bag containing a copy of their second poetry book entitled *Your Last Chance* at Hershey's door in the Shanghai Mandarin hotel. The offering is never mentioned by Hershey.

September 2019 Iceland: Þingvellir, Húsavík Bay, Ásbyrgi, Gljúfrasteinn,

Reykjavík Data Collection

Chance encounters:

- Meeting Hugo Lamb: "a far-off voice might be roaring at me, 'You'll never walk alone again" (371).

- "This feels like some demonic pub quiz" (373).

- Little yellow birch leaf (366 and 374).

Manifestations of thoughts: *attempting to map the past, present and future*

- Describing Þingvellir: "Not a telephone pole, not a power line, not a tree, not a shrub, not a sheep, not a crow, not a fly, just a few tufts of coarse grass and a lone novelist" (357).

- Photo with daughters Anaïs and Juno: "...the photo was missing…That photo's irreplaceable. It's got our souls in it" (359).

- "My joy's melting away even as I touch it" about Richard's release to the UK prison (360).

- "Listen to me, Crispin Hershey, pitching a book like a kid fresh off a creative-writing course" (363).

- The whale watching tour guide at Húsavík Bay: "and researchers can recognize individuals from their patterns" (364).

- Ásbyrgi: "Breathe deep the resinous tang of the spruces. Let him meet a ghost from his past" (367).

- At Gljúfrasteinn: "People buy such bollocks at museums. They don't know what else to do once they're there" (376).

- "if digital technology is so superior a midwife of the novel, where are this century's masterpieces?" (376).

- "my prime of life is going, going, gone . . ." (377).

- "Writers don't write in a void. We work in a physical space, a room, ideally a house like Laxness's Gljúfrasteinn, but we also write within an imaginative space. Amid boxes, crates, shelves, and cabinets full of . . . junk, treasure, both cultural--nursery rhymes, mythologies, histories, what Tolkien called 'the compost heap'; and also personal stuff--childhood TV, homegrown cosmologies, stories we first hear from our parents, or later from our children-- and, crucially, maps. Mental maps. Maps with edges" (380).

Distillation of Data: Crispin Hershey visits the vast wilderness and natural splendor of Iceland, alone, the week before the Reykjavík Festival in 2019. He is plagued by thoughts of his divorce, his break up with Carmen, his guilt over Richard Cheeseman, and now discovers that he is in debt from decade-old publishing advances. Hershey also experiences flashbacks to his childhood, leaving him stranded in the forest imagining what will happen when he dies. On a visit to a famous novelist's home/museum, Hershey falls back into old patterns of misery and self-loathing obsessions. Yet Crispin feels great friendship and concern for Holly: when they spend time sharing stories, Holly reveals that she has been diagnosed with cancer. Moments later, Crispin discovers that Carmen is pregnant. An encounter with Anchorite Hugo Lamb becomes an interrogation about

Holly that Hershey will never remember. During his lecture at the Reykjavík Festival, Hershey says, "Writers don't write in a void. We work in a physical space, a room, ideally a house like Laxness's Gljúfrasteinn, but we also write within an imaginative space. Amid boxes, crates, shelves, and cabinets full of . . . junk, treasure, both cultural-- nursery rhymes, mythologies, histories, what Tolkien called 'the compost heap'; and also personal stuff--childhood TV, homegrown cosmologies, stories we first hear from our parents, or later from our children-- and, crucially, maps. Mental maps. Maps with edges."

December 13, 2020, Blithewood College English Department, Western New York State Data Collection

Chance encounters:

- Richard Cheeseman arrives in Hershey's office with an eyepatch, a four-year grudge and a gun "I was caged in Colombia with killers, drug addicts with HIV, and rusty razors… weird thing is, now I'm here, I don't know what to take" (394).

- "Nothing attunes you to the beauty of the quotidian like a man who decides not to kill you after all" (396).

- "That tectonic plate-shifting encounter may have happened only thirty minutes ago, but already, *already*, it's turning itself into a memory, and memory's a re-recordable CD-RW, not a once-and-forever CD-R" (398).

- Soleil Moore (398-402).

- o "This would be our third encounter, Mr. Hershey…I'm a poet and a seer" (399).

- o "I left my second book in an embroidered bag on the door handle of your hotel. Room 2929 of the Shanghai Mandarin. Its title is *Your Last Chance* and it's the big exposé [about] the secret war waging around us, *inside* us, even." (399).

- o "*You* don't get to 'young lady' *me*. Not after all that time! Money! Blood!" (400).

- o "It no longer matters. Plan A was to alert the world through poetry. That failed. So we'll have to resort to Plan B…You gave me Plan B yourself, at Hay-on-Wye" (400).

Manifestations of thoughts: *lessons learned too little too late*

- "'Art feasts upon its maker,' I told them" (390).

- "Hot. Strange. My insides are being decanted out of me" (393).

- What Hershey expects to be his final thoughts: "it's not Richard Cheeseman who's shooting me no in fact it's Crispin Hershey's finger on the trigger… I'm *sorry* I'm *sorry* and *now* he's *now* me *now* I'm *now* him…" (395).

- Cheeseman did not kill him: "I scrutinize my hand for no reason I know of, marveling at its fleshy robotronics…soily leaf and tannin sun bloom across my tongue. Marvel at my Rosetta Stone mouse mat; at the gray-pink beauty of a thumbnail; at how one's lungs drink in oxygen" (395).

- "The Skype window goes blank. Hershey's ghost stares back" (397).

Distillation of Data: Still in debt from publishing advances, Crispin Hershey finds himself as a guest lecturer at Blithewood College in New York. Both humbled and empowered by the position, Hershey demonstrates care with his professional relationships. He has taught the last of his classes for the semester and is resigned to grading papers in his office before the staff holiday party, where he is approached by an angry and bitter Richard Cheeseman. After a tense conversation, Cheeseman nearly kills Hershey as revenge, but chooses to walk away instead. Grateful for his life, Hershey has a video chat with Holly's family, writes messages to Carmen and his infant son, and makes plans for the holiday. Soleil Moore then comes to his office, wanting to discuss their second poetry exposé *Your Last Chance*. Hershey dismisses Moore as a crazy stalker, angering them with his inability to recognize or remember. Since Moore cannot convince Hershey of his role in "the Script," they move from plan A, which was to alert the world through poetry, to plan B, which is to kill Hershey to bring attention to their work. Moore shoots Hershey six times in the heart at close range. He sees a spiral, a spider, and a one-eyed man on the floor of his office just before he dies.

<div align="center">Works Cited</div>

Mitchell, David. *The Bone Clocks*. Random House, 2014.

Appendix B: Data for Map 2

Table 1: This table details the data collected for Map 2

Category	Items
Structures and Shelters	The old cottage, wire and chicken coop, corrugated iron, well spring, water tanks, school
Useful Tools and Tech	Stove, dishes, two slates (electronic tablets) six light bulbs, sewing box, pencils, A4 paper, a cola-scented Hello Kitty eraser, radio, torch (flashlight), wheelbarrow, an old pram, buckets, walking stick, yuan, Sheep's Head dollars, acrylic cord, bundle of toothbrushes,
Clothing, Soft Goods	An old red coat, jeans, knit clothing, socks, blankets, old bedsheets, sheepskin, blue tie, good old Wellington boots, old curtains
Natural, Elemental	Waves, shells, rocks, gravel, dirt, logs, driftwood, gorse
Embodied or Nostalgic	Creaking bones, incense sticks, old photograph, a Roman coin, an old windup watch, a chipped mug of tea, Scrabble game, cribbage
Food, Drink, Medicine/Health	Insulin, poitín (potato hooch), onions, kale, turnip, potatoes, broad beans, butter, seaweed salt, cocoa powder, flour, oats, rolls, porridge, ration box: oatmeal, brown rice, lentils, sugar, salt, teabags, soap, detergent, iodine, blackberries, red currant jelly, rhubarb, shampoo, eggs
Animals	12 hens, a fox, dogs, rabbits, mice

List of items used in the making of Map 2

stove, dishes

a lightbulb

a flashlight

a bucket

acrylic cord

an old red coat, jeans, knit clothing, socks

an old bedsheet

sheepskin

a blue tie

creaking bones

an old photograph

a chipped mug of tea, teabag

Scrabble game

hens

dogs

rocks, gravel, dirt

toothbrushes

pencils

Works Cited

Mitchell, David. *The Bone Clocks*. Random House, 2014.

Appendix C: Let's Map Together! Handbook

LET'S MAP TOGETHER!: a methodology for mapping as a reading strategy

Your mission, should you choose to accept it:

1. Read this handbook

2. Read the selected novel or chapter or section of a book

3. Review this handbook again if needed

4. Consider what you want to map and how

5. Decide with your group on a mapping platform or map style

6. Start mapping

INTRODUCTION

Welcome and thank you for your interest in counter-mapping literature! To participate, you will need to read the selected text, collect data points (I suggest starting with 3 to 6), and map them using your chosen platform, such as a free and collaborative digital mapping tool. This research has been focused on creating a framework for mapping as a reading strategy. This is a humanities project, not a sciences project. In this short reading, I will provide a baseline of information that you need to complete this project.

Let's begin. Maps influence our ideas of the world. We come to understand maps as fixed or objective, without ever thinking of how and why they are made and used. Maps tell stories, and like literature, the stories they tell can vary greatly depending on the map-maker and map-reader. How can making literary maps as readers disrupt the

author's narrative and create new modes of reading? Mapping as readers empowers us to create more within a text and to work with other readers to share ideas and experiences that de-center the author's single perspective. Together, you and your group are going to map your selected text. But *what* will you map? and *how*? This is a time to be creative and think outside the box.

The methodology I've written here is based on research of two books on critical cartography and counter-mapping: *This is Not an Atlas* and *HyperCities: Thick Mapping in the Digital Humanities.* These texts are rich and varied and offer a lot of creative methods and perspectives. Don't panic! You do not need to know anything about these books or these topics to participate. I want to provide context and to assure you that I did my homework. Through synthesis of these sources, I have discovered these main elements that we will use in collecting data (meaning, *what* to map) and making the maps (*how* to map).

COLLECTING DATA (*what* to map)

We can't map every single thing ever. In fact, no map is a complete representation. That is not the goal. Instead, use knowledge from your own experiences to guide you in this process. In terms of drawing data from the text, feel free to use these as suggested starting points:

1. Create data through annotations on existing maps

2. Gather data from official sources, local press, communities in conflict

3. Consider the fictions that those in power sell at the level of discourse

4. See data as the materialization of an individual's mental construction

5. Know that data can be stories, photographs, narrative collections, and ephemera that are historical, commemorative, speculative, strategic and political

Don't forget: this is a humanities project! Data can mean a lot of different things. Overall, try to retrieve your 3 to 6 data points using an approach that is centered in awareness, availability and responsiveness to what is beyond the surface.

MAPPING GUIDELINES (*how* to map)

My research for this project (and experience in life) has shown the beauty and effectiveness of collaborative making, so it's very important to make maps in collaboration with others. Making maps on your own is plenty of fun, but to map in community is to demonstrate the power of that old saying, 'two heads (or three, four, ten, fifteen…) are better than one.'

After collecting your data points, you will begin mapping in earnest. Please read and consider the guidelines listed below. The guidelines are inspired by and drawn from *This is Not an Atlas* and *HyperCities*, the sources I mentioned before. They focus on counter-mapping projects and digital humanistic approaches that are multifaceted and deeply attentive.

The following list is meant to be a generous offering, not a strict method. Let me reiterate: you do not have to apply all of these! Each guideline is a category that includes several ideas; the guidelines are not meant to be followed in an order, nor are all ideas meant to be applied at once. Perhaps only one guideline makes sense during a mapping process, or one idea inspires another which is not listed.

I want to provide for you as many paths into map making as possible, so you can pick and choose what makes the most sense for your data points. The points below each number are purposely not detailed so that you can interpret them as you see fit.

1. Make visible that which is invisible[24]

    Forms and shapes, in art for instance, are often understood in the context of the space around them, sometimes called negative space. How can perspectives be shifted so that the so-called negative space becomes the focus? What exists behind or within the form or shape that is forgotten? These questions can also be applied to structures that hide in plain sight by design. Think of this as a multi-sensory approach to mapping.

    - Make obscure and established powers more perceptible

    - Expose underlying mechanisms

    - Map overlooked elements

    - Examine alternative concepts of the landscape

    - Map deeply - sensory and experiential

    - Consider potentiality, future possibilities

2. Use thick mapping[25]

    Thick mapping is a digital humanities method that began as a software concept but can be utilized in creative projects outside of digital applications. In short, thick mapping is creating through layers of time as well as space. As an

---

[24] See *This is Not an Atlas* pages 26, 30, 70, 119, 304 and *HyperCities* page 21
[25] See *HyperCities* pages 18, 19 and 35

archeologist digs deep into the ground to find ephemera from the past, a thick mapper may create landscapes that extend through locations temporally.

- Move vertically through situated and cultural conditions
- Don't only report facts, emphasize context and rhetoric/meaning
- Work chronologically: Where? When? What used to be here?

3. Work together[26]

If you are mapping collaboratively, you are already doing this! Yay!

Besides the truth of 'the more the merrier,' it is vital that data is not worked without the consultation of the community that the data comes from and affects. Seeing as how this is mapping fiction, it may seem that this doesn't matter. But considering that the maps made for this project are built on very real existing lands, cultures and experiences, how does that change how you map?

- Focus on community power
- Don't produce data *for*, but *with*
- Tell the story of those "on the ground"
- Anchor the work in collaboration; open and participatory
- Listen, make collectively, negotiate
- Respect other people's sovereignty of self-expression
- Enable users to annotate and interrogate
- Include all annotations

---

[26] See *This is Not an Atlas* pages 26, 41, 44, 95, 155, 208, 273 and *HyperCities* pages 37, 54, 109

- Foreground time-layering and weave histories; create multiplied stories; map and intersect digital and physically embodied spaces

4. Counter the norm[27]

This should begin with self-reflexivity in defining "the norm," and then deciphering how that definition may or may not be represented in the text and in what ways. What does it mean to counter a norm? What does it do to the data, the story, the map? Where does a map-maker's perspective fit in relation to a norm?

- Use pre-colonial place names, plot places of power and resistance, trace social and revolutionary movements

- Gather and re-articulate narratives of communities that struggle against violence and dispossession

- Include your situated self and positionality in the map

- Eschew universalism, never arrive at a singular truth

- Consider the medium where cultural criticism takes place

- Do not seek objective and accurate maps, but instead use the platform to richly contextualize digital information, preserve memories and undo historical erasures

- Unmask worldviews

5. Practice artistry[28]

---

[27] See *This is Not an Atlas* pages 147, 150, 297 and *HyperCities* pages 18, 53, 107, 125
[28] See *This is Not an Atlas* 42, 105, 142, 209, 267, 268 and *HyperCities* page 126

You need not be a trained GIS professional or skilled artist to put into practice the ideas below. If you are a human being, your cartographic gestures will demonstrate a valid and creative perspective. We may be limited in how we can manipulate an existing platform like our google map, *but* when considering this guideline, please ignore any limiting beliefs about creativity/artistry and trust yourself as a maker. If there's something creative that you wish to do but can't given the confines of the platform, feel free to include that as part of your process!

- Map speculatively, imaginatively, not just past and present

- "Euclidian geometrical space does not necessarily represent the best structure of an alternative perspective on the world" (*Not an Atlas* 209)

- Map sensitively from an emotional place

- Compose in 'cartographic gestures' that allow for a physical expression of knowledge, emphasizing the way in which bodily knowledge of spaces manifests itself in malleability, both in creation in formalization

- As examples, a painted mural or a knitted flood wall can be a map; concentric circles drawn in place of a workplace building could represent elitism and inequality

As you and your group collect and map data points, find a way to track your data and make notes. Use whatever works best for everyone, there is no wrong answer here. Sharing data points will develop even more ideas and observations. Lastly, I suggest you

remain in skeptical tension with this handbook. Edit it, reformat it, or write your own

when it feels necessary: this is not a static piece. I only hope that you share with me your

mapping adventures. Good luck!

<p style="text-align:center">Works Cited</p>

kollektiv orangotango+, editor. *This Is Not an Atlas: A Global Collection of Counter-

    Cartographies. transcript Verlag, 2019.

Presner, Todd, et al. *HyperCities: Thick Mapping in the Digital Humanities*. 2014,

    https://escholarship.org/uc/item/3mh5t455.