

Map representation: all the land and sea which is written

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Abstract. Space cannot exist only as a given place where social relations and social processes operate, which would imprison the spatial imagination of literary geography. The absence of the spatial dimension in social theory largely reduces the imagination of geography and the creativity of literature. Literary painting has become a key way of understanding our world, and literature creates a much grander world. Every time we open a nautical chart, we find the lost imperial sailors on the edge of the world, winding up on the voyage. Spatial cognition is an important area of research in cognitive science, and the problem of space is first and foremost a problem of geography, but also an important problem that is being studied in psychology, cartography, information science, computer science, and artificial intelligence, among other disciplines. A map is a planar representation of land territorial possession and maritime territorial possession, and at the same time, a map embodies a transcendent knowledge or a symbol of absolute power. Along with the exploration of new worlds and the reorganization of old societies, we can see that maps are at the same time an expression of language and an expression of emotion while reading the space they bring us.

Keywords: Maps, writing, land, sea, literary geography.

1. Introduction

In general, time and space have stable properties, and space and time have real nature. When we perceive something, we feel that it is already in time and space; and the two, time and space, are not something additional to be perceived. History, which exists in time, and geography, which exists in space, have constructed the stage (space) and the vein (time) of events in the vertical and horizontal.

What do nautical charts tell us? How should we interpret the text and draw logical conclusions from the various sea diaries? This is what we should pay particular attention to when interpreting the proposition of spatiality. In Columbus' ambitious ideal, he expressed his loyalty to the king and queen at that time in this way: In addition to recording everything I sailed at night during the day and everything I experienced during the day during the night, he also drew a new chart to mark the exact location and direction of the seas and islands and all the land in the ocean that he found along the way. He did not record but deliberately altered the chart data so that his successor could not find those places with rich resources and supplies. Throughout the course of the voyage, Columbus and other navigators instilled in their crews the concept that the journey was not long, and their objective records of the voyage were two sets, of which the larger number was the accurate voyage, while the smaller number was the false voyage, and on such charts, the successors could not find the exact location of the islands and resources.

2. Nautical Charts, and at the Edge of the World, those Self-lost Imperial Sailors

The rapid development of capitalist resources and economy in the Age of Great Navigation required the constant expansion of markets and colonies, and as Williams points out, its needs far exceeded the internal space of nations and states, which formed the internal cause of continuous colonial expansion. The traditional relationship between town and country was then completely rebuilt on an international scale. And within the colonies, the original basic urban-rural dichotomy,

with the disorderly expansion of the cities, created a large intermediate space with the suburbs as a buffer, which in terms of psychological space took on the three mindsets of center, semi-fringe, and fringe, which was reflected in the literature of the time.

Much of the information that must be covered by nautical charts is otherwise almost meaningless. For example, the depth of water at low tide and the location of reefs, which are deadly necessary information for ships sailing along the coast or the estuary, is completely irrelevant for those traveling in coastal cities. The narrator creates space and creates worlds through narrative, and the recreation of this space depends on the individual reader as well, since strictly speaking all maps are the inaccurate or incomplete—the reason for this inaccuracy or incompleteness is that no matter how precise a map is, one can end up lost in space.

The concept of place in the writer's poetry refers not only to the magnificent natural landscape but also to the symbols of home memory that bring warmth to people. The writer's sense of place is closely related to his childhood memories and his special experience of being away from home for a long time. The writer's wandering in different places for half of his life stems from his childhood longing and pursuit of the dream of returning home. In his poetry, the writer combines the ecological concept of coexistence between human beings and the environment with the contemplation of individual identity, and combines rich imagination in writing about different regions; while awakening people to regain their sense of place and home, the poet finally heals the personal trauma caused by the loss of home and achieves his identity construction and spiritual redemption.

2.1 Among Several Attributes of Spatial Cognition, Geographical Attributes are the Most Important

Geospatial cognition can also be shortened to spatial cognition. Spatiality is undoubtedly concomitant with literariness. Compared to other books on literary criticism, literary spatiality is more summarized by traditional literature as well as theories made by previous generations. Postmodernism is the critique of the traditional Western philosophy in modernism. It also allows for a wide range of categories in time and space. There will be more possibilities of interpretation for some texts, which will make the reader think actively within. Spatial cognition is also the cognition of spatial properties of the real world including position, size, distance, direction, shape, pattern, motion, and internal relationships of objects, and is the process of acquiring new spatial knowledge by acquiring, processing, storing, transmitting and decoding spatial information. Spatial cognition is an important research area in cognitive science, and an important problem being studied in psychology, cartography, geography, computer science, and artificial intelligence. People are accustomed to using maps to represent geographic space, but the map itself is a manipulable space, so the study of geospatial cognition can be placed directly on the map space. In the era of technological progress and further development of geography, geospatial and literary geospatial are not the same, even if they are based on realistic perceptions and practices.

So what do nautical charts tell us? The chapter on nautical charts in Herman Melville's *Moby Dick* may tell us some of the answers. Melville himself had a long seafaring life, starting in 1839 as a waiter on an American merchant ship and two years later as a sailor on a whaling ship in the South Pacific, which provided first-hand material for his work on *Moby Dick*. The rapid development of industry and commerce led to increasing exploitation and plunder of nature. In the description of the charts, we see a large volume of crumpled, yellowed charts in Captain Ahab's cabin, spread out before him on a table screwed to the floor. He studies the lines and shadows before him intently; we see him slowly and calmly drawing new lines in pencil where there were previously blank spaces, and as the blank areas are conquered, the whole earth is divided into different powers. As he marked lines and channels on the crumpled map, an invisible pen also traced lines and channels on the deeply etched map on his forehead. Melville's description of Ahab's adventurous behavior of carefully studying the map, plotting the course of the voyage, recording known information, exploring new routes, and so on, greatly stimulated the gambler's mentality of

the European and American sea explorers. As Ahab draws and scribbles blank spatial markings in pencil, it's quite profound that nautical charts represent, a kind of destruction and clearing of virgin lands to be explored and understood. The author employs literary techniques in examining real places in the geography of the world, and fictional places in his fictional world, and this literary mapping reveals what Edward Soja calls the real and imagined spaces in this world, thus enabling the expansion and multiplication of literary space.

With the development of society, mankind's desire for material things has greatly increased and his demand for nature has grown, thus the contradiction between mankind's unlimited desire and nature's limited supply has become more and more acute. At the same time, people ignored the reality that natural resources were finite and would be depleted. The United States in the late 19th and early 20th centuries used advanced technology to seize nature's resources to pursue material wealth and economic interests and to build an industrial civilization that it was proud of.

2.2 When We Perceive the World, We are First Depicted by Maps

Cognitive drawing is not only the material that we can see but also the image that each subject imagines in his or her mind based on a sense of place. Therefore, cognitive drawing is a diverse substance. The aesthetics of its existence means that each subject has a different aesthetic and thus forms a different beauty, one aesthetic for each subject, and when these aesthetics are intertwined they can form an aesthetic, making cognitive drawing have the same characteristics as literary drawing, both realism, and romanticism, fantasy stories, fables, etc. While literary drawing has become a key way to understand the world, cognitive drawing is a form of literary drawing that allows us to better and more intuitively understand our real world and to bring the abstract matter to life in our minds. Cognitive mapping requires reconciling the subject's empirical location with the non-empirical abstraction of geographic wholeness.

The author's work can be seen as an image of the environment. The home in his works is an imaginary place, a poetic spiritual habitat. He spent most of his life wandering constantly, having a home everywhere, but no home anywhere. The author has described himself as a phoenix reborn in the fire, known by academics as a perpetual outsider, and the reality of an existence without a home has overwhelmed the poet. Writers can only make up for the shortcomings in their lives by writing repeatedly in the literary imagination of their environment and by using words to build a harmonious and beautiful natural ecological utopia.

In fact, the gold rush described by Jack London does not simply reveal human desire and greed, but criticizes man's reckless exploitation of nature, and not only limited to the mining of gold. In fact, mining has been criticized since ancient times by ecologically minded people who compare the earth to the mother of mankind and that mining is disrespectful to Mother Earth. In ancient Rome, the great poet Ovid in his *Metamorphoses* saw mining as a violation of Mother Earth, and Pliny, another Roman thinker, in his work *Natural History*, cautioned against the excessive consumption of Mother Earth's body. Humans think they are the masters of the world and the noblest species on earth, but they do not realize that they are also part of nature and that once they break any link of the food chain in nature, all creatures will be punished in the end. Therefore, it is crucial for people to live in harmony with nature.

3. The Elusive Continent and the Sailing Ship with a Deviated Course

In the original design of the voyage, Columbus was originally going to China to make a big splash, and he always thought that the new world he discovered was part of Asia, but the updated knowledge of world geography he brought with him did not change the world. Martin Waldzmilller's *Cosmographia*, in which the first surviving map of the New World continent named after America (America) appeared, also enriched the T-0 map content of medieval European geographic knowledge that there were originally other large landmasses beyond the continents of Asia and Africa, so that the image of the world presented on the map became increasingly fleshed out, and

with it brought philosophical and ideological reverberations; but the resulting New World adventure was not really the experimentation with life and discovery of species that the explorers had originally supposedly undertaken, but rather veered off into the plunder of gold and silver and the vicious traffic in resources and slaves.

In his statement on Modernism, Said argues that the new aesthetic forms embody a growing concern for imperialist irony, for the territorial overlap that would be constituted in the central metropolis and the periphery. And Joseph Conrad's *Heart of Darkness* finds Marlowe here among the dark places on earth, and this suggests that Europe's supposed superiority was largely contingent and ephemeral. The resources that supported the colonial empire were not inexhaustible, nor were the people of the colony always asleep.

We turn back to the dividing lines between the countries of the Americas, historical periods filled with the blood and tears of gold seekers, migrators, and the struggle for power over space. Maps happen to be outside of these struggles for power and changing power, and the history of shifting boundary lines on maps shows that this is possible and that maps embody particular forms of power and authority. In the first North American colonies, for example, Europeans readily drew lines across the territory of Indian nations that were coercive and discriminatory, and in fact, brought about changes in political identity among themselves. On the boundary lines of the map, they were saying with abandon: This is mine, this is mine, this is mine too. In countless wars, the generals also preferred to fight with colored pins, marking rulers, and dividing gauges, while allowing the carnage and bloodshed on the battlefield to be overlooked.

Writers are good at recording every bit of nature's splendor in words. The writer's works are like a diary recording nature, looking at it with a poetic eye and depicting it with flexible strokes. The writer grew up and lived in his hometown, and the customs of his hometown became the source of his creativity. Most of the writer's works depict fragments and scenes of life in his hometown. Like a magician, the writer flexibly presents ordinary and everyday matters on paper. This is the writer's wisdom and inspiration arising from contact, dialogue, and communication with nature. As a result, the author has created many excellent poems using nature as material.

3.1 Spatiality is Continuously Extended in Various Applications

Spatiality is no longer limited to the development of spatiality in the traditional sense of architecture, geography, and urban planning, but is rapidly spreading to the fields of philosophy and literature. The art of spatiality has had a significant impact on the artistic approach to literary writing, of which the impact in poetry is more like a serendipitous and beautiful combination that collides with a new spark. Spatial poetics is more like a transformation of traditional poetry creation, through which various relationships are assembled and interacted to produce a similar connection of things in space, which contains linguistic constructs, cultural constructs, and psychological constructs, as well as the construction of relationships, and presents a new framework on top of that. When creating, the author consciously leans towards and observes different spatial dimensions, transcending the traditional perspective of narrative writing and combining it with traditional creative techniques to form a creative approach and style with spatial characteristics, and making the interpretation of the work more diverse.

The expansion of space makes plurality possible, and plurality is not only reflected in the extensiveness of plurality, but also the internalization of plurality. Pluralism is both a process and a result. Literary geography itself is a new discipline arising from the cross-fertilization of literature and geography, and it is its inherent character to pay attention to the intersection and integration between disciplines. Literature is spatial in nature, and Shakespeare's works and discourses reflect the application of interdisciplinarity. Applying spatial theory to literature can significantly improve the logic and inference of works, and is more valuable and inspiring in reality.

The main idea of environmental imagination is to return to the origins of primitive human civilization and natural wilderness and to rethink the place of human beings in the natural environment with the creativity and imagination of art. We believe that the writer's commitment to

the primitive and exotic world is his quest for self-identity and his imagination of the environment, creating another kind of human spiritual home.

The expansion and production of space make plurality possible. Plurality is both extrapolated and internalized plurality, and plurality is both process and result. Plurality manifests itself as an extension, reorganization, and ephemerality, and space achieves horizontal expansion and vertical deepening in the plurality dimension. From the perspective of heterogeneity, capitalism oppresses itself to achieve its development, leading to a violent resistance of body space. The oppressed body space experiences alienation and fragmentation, and there is a tension between the inner and outer, presenting a dislocation between subjectivity and practice, which eventually leads to production and fragmentation.

3.2 In Exploring the Unknown World, the Navigator's Luck is Extremely Small

In many familiar works, space is actually distorted, straightened and twisted, filled and compressed, and the containment, co-occurrence, and indeterminacy of space also trigger subsequent reactions in culture, prompting artists, writers, and architects to seek newer forms of representation to innovate the understanding and reconstruction of space. With the further development of modern technology, radio, railroads, automobiles, shipping, and air transport, people's sense of space and time has changed drastically, from a confused and disorganized knowledge of the universe and the earth to the realization that they are in a global village. Today, with space being severely compressed, many attributes of space have undoubtedly been completely lost.

To break the barrier of spatial perception, we can take the map of Mercator projection as an example. The Mercator projection is very practical for navigational needs because navigators can plot their course in straight lines only on Mercator-projected maps. But these maps can be distorted in shape or scale on a large scale as longitude and latitude converge to the poles. But even if there were differences and discrepancies with the actual landscape, for the sailors who rode the Pacific Atlantic in the age of great navigation, the Mercator map, even if it showed an intentionally false or fictitious image of the world, was a practical navigational chart that allowed sailors to find their way and sense of distance. The Mercator projection map, which distorts the continents but stretches the oceans, is certainly not a more accurate nautical chart, but it is more practical and can lead ships and sailors home.

Maps using the Mercator projection are actually still in use today, and many still draw Greenland close to the same size as South America, naturally to highlight the difficulty of navigating Greenland's near-Arctic routes. However, South America is 8.24 times the size of Greenland. Such maps are naturally highly controversial, and it has become the skill of navigators to use them to lie about exaggerated continental and oceanic areas in the service of ideological wrangling. During the Cold War, for example, American extremists would focus on how large the former Soviet Union appeared on maps to bolster their arguments about the Red Menace. When in fact, the former Soviet Union wasn't as big as the map we can widely see. So despite the availability of more accurate equal-area map projections since 1772, the Mercator projection still provides the geospatial perception framework for the world map on many classroom walls today, and even serves as the backdrop for many popular television news programs and large multinational conferences. The popularity of this image of the world superpower reflects, in Monmonier's analysis, the aims and results of the strategic political manipulation of European and American Cold War ideology. Even the British, during the Sunset period, were very fond of the Mercator projection, because the Mercator projection map was presented in a way that happened to please the British Empire: several longitude lines running impartially straight through Greenwich, and distant and vast former colonies such as Australia, Canada, and South Africa.

4. A Map is a Planar Representation of Land and Sea Territorial Possessions

Even the most primitive maps have been used throughout human history. Even if the map we use is a high-resolution map supported by the current 3S technology, we are still lost in space. Space is a black hole and nothingness, and space is necessary for human beings to rely on, but it cannot be broken free.

4.1 The Map Embodies a Transcendent Knowledge and at the Same Time an Absolute Power

The story itself can also be expressed in the language of the map, which is itself a flattening of territorial space. Borges's absurd and meticulous "Map" in this sense is a map drawn by the writer, but of course, it is also a practice of literary creative writing, i.e. the creation of an imaginary world with words that coincide perfectly with the real world. In the search for an imaginary utopia in the New World, those Puritans would eventually discover that New England was a real utopia. In the wake of geographic revolutions, seafaring explorations, technological advances, and social changes, all would witness the revolution in spatiality brought about by the great voyages.

In early modern French cartographic writing, maps were the cornerstone of most professions and disciplines. The rise of new methods of cartography went hand in hand with the development of linear perspective and quantitative methods and was always accompanied by the exploration of new worlds and the reorganization of society. While we read the space brought to us by maps, it is important to know that maps are also a linguistic expression and even an emotional expression, and they are also an important way to show us new worlds and new knowledge.

At present, the fast-paced life gradually makes people lose their sense of reality in different but intertwined spaces. Literary writers construct literary spaces through literary paintings, and readers' reading can be seen as repainting. Different readers live in different real spaces, and the literary space obtained through painting is different, but to some extent, it can be regarded as a utopia or paradise that can help people forget the five flavors of life for a short time, gain spiritual comfort and motivation to move forward. As the book says, "By painting, understanding and shaping the world, it is possible to overcome the sense of being lost or away from home in the Heideggerian sense." In a sense, literature also acts as a "painting", presenting readers with a description of a place, allowing them to enter a certain imaginary space, and providing them with various points of reference to familiarize them with and understand the world they live in. Literature can help readers understand the world in which others have lived, are living or will live. From the author's point of view, literature can provide a way to portray the spaces encountered or imagined in the author's life. In addition to those literary works that contain real maps, the stories themselves often serve as maps.

4.2 The Map Drawn by the Writer is not the Same as the Real Geographical Space

Literary cartography is an idea developed by Robert Tully, a leading figure in the study of literary space in the United States. He uses the metaphor of the writer who is also a mapper to illustrate the close connection between literary creation and literary geospatially. Not only does it allow us to revisit the relationship between the literary mapper and the specific geographic space of the times, but it also gives directions and concrete representations of mapping space, including creation, mapping subjects, representation of reality, narrative and social space, and so on.

The maps drawn by writers are not the same as the real geographical space. That is, what is depicted under literary mapping is not necessarily the natural geographical space. Before the great voyages and even earlier, we imagined more about more distant and unknown places, and this image was a paradox of human quest and fear. The Hunting doctrine that occupied the Chinese universe at the beginning of the Ming Dynasty imagined the world as a sphere, but half of it was in the water and unreachable. This image of the unknown drove the limitations of geographical space in literature as well as in practice at that time, and it was because of the narrowness of practice that imagination served as a complement to practice in constructing such a literary geographical space.

Italian novelist Italo Calvino's view of Paris is that he sees it as a city imagined by many through books, an imaginary space to be interpreted. Based on the capability of space within a specific era, writers imagine and add to a specific geographic space according to the characteristics of the era, and map, elaborate, and project a different geographic space through literature. In addition, the history of spatial forms and the history of narratives will overlap. Based on the further development of technology, human discoveries of spatial forms and the space of literary cartography will also complement and intertwine with each other, creating a literary geographic space where consciousness and practice collide.

In a sense, landscape as text can be considered in two dimensions: first, literary works often reproduce landscape in the material sense; second, the landscape in the material sense itself can be read and interpreted as text. As the content of a literary work, the landscape used to serve only as a background for human activities, but cultural geographers make us pay attention to the relationship between natural landscapes and human activities that cannot be presented to observe the symbolic values and concepts embedded in the landscape, but we cannot simply assume that the elements in the landscape are objective facts. We should also study the relationship between these elements and the people who live in them.

Literary painting of all kinds has become a key way of understanding our world, but Jameson emphasizes the uniqueness of postmodernism. This postmodernism, or the globalization of transnational capitalism, is the most obvious loss of space and most urgently requires a new way of expression. In his brief commentary on the postmodern condition, Jameson begins by describing, through various examples, the fundamental differences and interrelationships between the cultural condition in the age of globalization and previous social and historical formations. Painting "requires a recapture of the sense of place in practice and the construction or reconstruction of an interconnected whole that can be preserved in the subject's memory. This whole is continuously drawn by the subject along a constantly changing trajectory of travel". Literary painting requires a method of reading and interpretation to accommodate the narrative space, and just as Ahab delves into the map in search of the white whale, so we find ourselves and our space constantly being rewritten and redrawn as we read the map.

5. Conclusion: All the Land and Sea that are Written have Multiple Possibilities

The temporality of literary geography is particularly important than spatiality. The first is temporality, which has relative stability. We can always perceive the existence and continuity of time, and we are always in the midst of the passage of time. In turn, time and space are real. No matter what we are doing, whether we are busy or idle, time is always passing. Space is real, and space is also in motion, from cosmic space to the smallest living planet. Even if the earth is not moving, the solar system is moving, even if the solar system is not moving, the galaxy is moving . unless you can make yourself still or the whole universe is not moving.

The two basic attributes of temporality and spatiality constitute the basic attributes of literary geography, and literary geography criticism and thinking revolve around these. And when talking about spatiality

Mapping refers to the representation and construction of space and spatial elements; "mapping spatiality" refers to the emphasis on spatial elements in literature, which can occur at two levels: at the level of authorial writing as a spatial narrative, and in a broader sense as the function and meaning of space and spatiality in the narrative. Space is historical, and the history of spatial forms often overlaps with the history of narrative forms. Each continent has its local spirit, and each region has its cultural characteristics. But the spirit of the place has less to do with how writers describe their literary spaces and more to do with how readers read the works and imagine their particular literary worlds. Maps also have their characteristics and marks in the process of expression, that is, all the land and sea that are written about are gradually perceived. They imagine

the literary map and put themselves in it, and the concept of space in the literary work is then created.

Acknowledgments

This work was financially supported by the funds:

1. Research Project of Shandong Province for Building New Frontiers of Opening Up ,2021;
2. Social Sciences Popularization and Application Research Project of Shandong Province,2021;
3. University-Industry Collaborative Education Program of the Ministry Of Education , 2021;
4. National and Regional Research Center, Ministry of Education - Pacific Island Countries Research and Innovation Fund Project,2021.

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