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Submerged Surroundings: The Use of Maps in Contemporary Flood Fiction

Abstract: Flooding is a major factor in current and future environmental emergencies caused by anthropogenic climate change—for example in the form of rising sea levels or extreme weather events. The flood is also one of the most culturally recognizable and relatable tropes through which climate change has been mediated in Western literature and film for the last half century (Trexler 2015). Flooding, real or fictional, exposes the ambivalence of humanity's relationship with water, and serves as a reminder of the dynamic nature of our surrounding landscapes. Contemporary flood fiction, whether in the form of literature, film or TV, tends to depict and address questions of place, place attachment and change, which are highly relevant to understanding the emergencies facing the more-than-human world in the Anthropocene. In this article, I examine one specific aspect of this tendency: the function of the non-authorial, extradiegetic map in contemporary flood fiction.

Using a discussion about how to understand the inclusion of visual maps in literary fiction in relation to the concepts of paratext, imagetext and illustration as a point of departure, I examine the relationship between the visual map and literary narrative in two Swedish flood novels. I question what role these maps play in the mediation of environmental disasters or climate change, especially in relation to genre, the spatiality of the novels' storyworlds, and the interplay between image and text, and suggest some further explorations on this topic where interdisciplinary efforts combining intermedial and literary studies might be especially fruitful.

Keywords: flood fiction, climate change fiction, disaster fiction, fictional maps, literary maps, paratext, imagetext.

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Introduction

As one of the most culturally recognizable and relatable tropes used to mediate climate change and environmental emergencies today, flooding often articulates a number of ambivalences characterizing contemporary life in the (post)industrialized world. One such quandary is the widespread perception that the human individual is more protected against the elements than ever before, contrasted against the lack of risk awareness created by this very perception, making us vulnerable and unprepared in the event of disaster. Another is, naturally, the vast amount of hydroengineering, water pollution and freshwater use required to sustain the status quo of modern Western capitalism, contrasted against the knowledge that anthropogenic climate change, largely driven by industrial growth and overconsumption, is causing the sea levels to literally rise up against us.

Recent scholarship on fictional flood narratives have highlighted the proliferation and effectiveness of the flood as a literary trope or motif, when aiming to render the global climate emergency local and tangible, due to a potent combination of scientific, geographical, historical, and cultural aspects (e.g., Bracke 2019, Mundler 2020, Löf Nyqvist 2023). In other words, increasing flooding and higher sea levels have long been established as expected outcomes of global warming in climate science, and a large part of the human population lives and works relatively close to the coast or other bodies of water. Flood narratives also have a long literary tradition that goes back to the earliest myths in many cultures, many of which are based on real historical events. Above all, floods are culturally recognizable to a much higher degree than other, more abstract, consequences of climate change, such as ocean acidification or species loss, for example (Trexler 2015). In addition to this, flood disasters themselves are highly complex spatiotemporal events—a form of "violence against the world as normal," to quote Douglas Kaze, who goes on to write:

> The "normal" world is a supposed world of boundaries and borders, of maps that separate cities, nations, mountains and waters. Cartography itself is rooted in the human desire to have a sense of ordered territory. Floods are therefore regarded as disasters because they overflow their supposed boundaries within the constructed cartographies (23).

The relationship between mapping and environmental storytelling in general has become a hot topic in literary and cultural studies over the last few decades, following the so-called "spatial turn" and the development of ecocriticism and geocriticism. Cartography and geography have been employed as useful metaphors for storytelling (Turchi 2004, Tally 2019). Real and fictional spaces are mapped through literary narratives (Westphal 2007) in a kind of "literary geography," and spatial elements of fiction itself have claimed greater attention—for example through the further development of concepts such as Mikhail

Bakhtin's *chronotope* or Yi-Fu Tuan's *topophilia*, or through scholarship on cognitive mapping and the mental mapping of storyworlds in cognitive narratology (Ryan 2003, Mitchell 2008, James 2015).

Nevertheless, the inclusion of visual maps in literary fiction, especially novels, has been comparatively underexamined in contemporary literary criticism and intermedial studies. The majority of studies on the topic focus almost exclusively on adventure fiction and the fantasy-genre, no doubt because the fictional map is considered a common staple in fantasy fiction (Ekman 2013). However, a broadening of the generic considerations on the relationship between the map and the literary text in the novel has the potential to provide new perspectives.

Robert Tally, when discussing the concepts of literary cartography and literary geography, argues that "once actual iconographic diagrams or maps are presented, they become supplemental and sometimes competing images to those conjured forth by the narratives themselves" and that the inclusion of maps is not necessary to conduct a successful geocritical literary analysis (2013, 5). While I agree that the inclusion of visual maps is not a requirement for geocritical literary analysis, the affordances of a work including both literary narrative and maps raises a number of interesting questions; not least, how can they be read in their mediation of environmental emergencies?

This article further explores questions raised in my dissertation on contemporary Swedish flood fiction and focuses on two Swedish flood novels: *Laboon* (2016) by Henrik Tord and *Ödmården* (2017) by Nils Håkanson. Both books include visual maps, either on the endpapers or placed directly before the prologue, and the aim of this study is to examine what role these maps play in the mediation of environmental emergencies, especially in relation to genre, the spatiality of the novels' storyworlds, and the interplay between image and text.

Framing the literary map – the relationship between image and text

Sally Bushell discusses the benefits and challenges of using Gérard Genette's concept of the *paratext* and W. J. T. Mitchell's concept of the *imagetext* to examine the relationship between the fictional map and the literary text. Genette's theory of the *paratext* defines the concept as accompanying materials that surround and extend the book in order to present it to an audience. Genette separates the *core text* from the two forms of *paratexts*, i.e., *peri-texts* (meaning texts within a book, such as epigraphs, acknowledgements, maps etc.) and *epitexts* (meaning texts outside the book, such as interviews, reviews, etc.), and in some ways suggests a subordination of the visual in relationship to the verbal (Bushell 2016).

While Bushell shows that the concept of the *paratext* can be very fruitful in the reading of the relationship between literary texts and literary maps, the approach focuses on the material relationship between the text and the map within the book and raises concerns about the map being overlooked as primarily, if not exclusively, visual elucidation of spatial elements within the text—or indeed as merely an indicator of genre. Bushell goes on to suggest examining the fictional map using the concept of the *imagetext*, that is as "composite, synthetic works (or concepts) that combine image and texts" (Mitchell 89), in a more "holistic interpretative model":

> Both map and text are clearly 'mixed media' in some senses; a map contains words as well as images and symbols and the text visualizes both the map and the fictional world it purports to represent. When the map is considered as a paratext the primary emphasis is on its (preparatory) function in relation to the text. When map and text are both considered as part of an imagetext then the emphasis shifts towards a far more integrated analysis of the nature of two different forms of representation that overlap and inform each other. The concept of the imagetext also partly does away with the problem of boundaries since it allows the boundary between visual and verbal meaning to be far more permeable and it further allows for varying degrees of priority between image and text (190).

However, Bushell also points to potential problems with the use of the *imagetext* concept, such as whether or not it can still be considered applicable if the map is not authorial or if it is excluded in some editions and included in others. Another option is to use the term *illustration* (as in an illustrative picture) when referring to the maps in question. Such a definition encapsulates the relation between the *core text* and the map as *peri-text* while highlighting the visual nature of the map. Still, it is a rather broad term and fails, in my opinion, to account for the specific affordances of the map when it comes to the combined text and image read as whole (in picture book theory often referred to as the *iconotext*), given that maps often include both images and words. It also fails to properly account for the map's ability as a literary device to "not only supply readers with a referential guide to the text, assisting their movement within its fictional space, but also draw attention to the representational problem posed by both geographical and fictional space" (Ljungberg 159). The potential and limitations of *paratext*, *imagetext* and *illustration* inform the following analysis; while I would like to encourage further discussion on how to frame the non-authorial, extradiegetic map in contemporary novels, my main focus here is on the empirical examples at hand, rather than on the introduction or development of new theoretical concepts or terminology.

Maps in contemporary environmental literature and climate fiction

As mentioned earlier, the inclusion of visual maps is more common in some genres or categories of literature than others. Speculative fiction, for example in the form of fantasy and science fiction, tends to be highly associated with visual maps (Ekman 2013, Eades 2023). Mark Oziewicz has described the term speculative fiction as a "meta-generic fuzzy set supercategory—one defined not by clear boundaries but by resemblance to prototypical examples—and a field of cultural production," grouping together non-mimetic fiction, including but not limited to fantasy, science fiction and horror (1). As has been noted, perhaps most influentially by Amitav Ghosh in *The Great Derangement*, depiction of climate change, and especially imagining a climate changed future, has become chiefly the domain of speculative fiction.

In contemporary Swedish flood fiction, a clear influence from trends in anglophone cli-fi can be identified when it comes to incorporating generic conventions from fantasy, science fiction and post-apocalyptic fiction (Löf Nyqvist, 2023).[1] One such element seems to be fictional maps, reminiscent of the so-called "fantasy map." However, these maps are not maps of fictional places, but rather maps depicting the future geographies in which the books are set. Examples include the maps in Will Self's *The Book of Dave* (2006), Kassandra Montag's *After the Flood* (2019) and the novels in the *Nordmark*-series by Swedish authors Thomas Engström and Margit Richter (including *Natttavaara* [2020] and *Armasjärvi* [2021]).

However, maps are also a recognizable feature in genres more oriented towards the documentary or autobiographical, such as travel writing or nature writing, with examples including the survey map of Walden Pond in the publication of Henry David Thoreau's *Walden; or, Life in the woods* (1854), the map of Great Salt Lake in Terry Tempest Williams' *Refuge: An Unnatural History of Family and Place* (1991), and the map of The Pacific Crest Trail included in Cheryl Strayed's *Wild: From Lost to Found on the Pacific Crest Trail* (2012). This could be interpreted in support of what Christina Ljungberg describes as "the map's superior spatial representation" which "makes it seem much closer to the geographical, 'real' world than a written text in which there is no such direct resemblance between the words and the forms, relationships or processes that the writer tries to express" (160).

1 When referring to climate fiction or cli-fi in this text, my definition aligns with Axel Goodbody's and Adeline Johns-Putra's summation: "cli-fi may best be thought of as a distinctive body of cultural work which engages with anthropogenic climate change, exploring the phenomenon not just in terms of setting, but with regard to psychological and social issues, combining fictional plots with meteorological facts, speculation on the future and reflection on the human-nature relationship, with an open border to the wider archive of related work on whose models it sometimes draws for the depiction of climate crisis" (2).

Long-standing connotations of flooding in cultural history, such as cleansing, and rebirth or divine punishment, are largely being reframed in contemporary flood fiction in relation to issues of displacement, spatiotemporal instability and loss of both space and place as a condition of living in the present and the future (Bracke 2019, Mundler 2020). The same patterns can be found in contemporary Swedish flood novels, although the specific properties of Swedish geography, hydroengineering and literary history have resulted in the flood motif taking the shape of bursting hydroelectrical dams and overflowing rivers to a larger extent than in Anglophone literature. The mapping of the flood in Swedish fiction then is often tied to the hydrological cycle and more specifically, the movement of water – from the mountain lakes or glaciers in the northwest of Sweden, downstream along the river valleys, and out into the ocean along the east coast.

The flood in these narratives can often be read as both chronotope and character, and the setting is constructed as a landscape of disaster waiting to happen and then engulfed, and usually reborn from it (Löf Nyqvist 2023). On the cover of the translation and reinterpretation of the Tornedalian poem "Keksis kväde om islossningen i Torneälven 1677" ("Keksi's poem about the spring flooding in Tornedalen in 1677") by Antti Mikkelinpoikka Keksi, published by David Vikgren in 2010, we can even see this typical movement made visual. The title of the work is woven into and distorts the path of what appears to be the Torne River, from the mountains to the coast. Neither of the two flood novels discussed below is explicitly drawing upon this locally embedded literary tradition, but one of them calls upon a real-life flood event, just like Keksi's poem.

Detail and abstraction in *Laboon*

Henrik Tord's crime thriller *Laboon* (with the full title including an approximate translation of the word "laboon" from the original Moken into Swedish: "vågen som äter människor", which corresponds to "the wave that eats people"), is set during and following the Indian Ocean tsunami in December 2004. The novel follows two parallel third-person narratives, set six years apart. One of them is centered around the character Marko, a Swedish diving instructor with a criminal past on a tour with Swedish tourists in Thailand. Marko sees the disaster as an opportunity to fake his own death and disappear in the Mergui archipelago, taking his small group of diving students, two employees, his young son, and a young boy they have rescued from drowning, with him. As Marko does everything he can to stay hidden from the people looking for him, the other passengers are either killed or manage to escape from the island where he has taken them, and eventually he himself is killed.

The second narrative follows the married couple Matti and Sandra, who lose their son when the flood waves hit their vacation spot in Khao Lak in Thailand. The prologue opens

with Sandra getting a phone call in 2010, saying that her son, Viktor, has been found six years after being lost, and presumed dead in the flood. As the plot unfolds, the true identity of the boy who has been found is revealed to be André, Marko's son, and not Viktor, who was picked up by Marko's boat on the day of the tsunami, thus tying the two narratives together.

A non-authorial map of the area in which the main plot of the novel takes place is included before the prologue. Its function as a *paratext*, i.e., as a preparatory threshold of interpretation, is to provide the intended reader with an idea of where the story is set. Its inclusion indicates that the reader might not be as familiar with the area affected by the tsunami, as they might be with the Swedish geography in which the rest of the story is set. The map is simple and in black and white, outlining the borders between the nations of Thailand, Burma (Myanmar), Cambodia, Malaysia and Indonesia, as well as the coastlines and major waterways. It aligns with real-place maps of the area and does not seem to have been altered to fit the plot. In addition to the aforementioned nations, the toponyms printed on the map are Rangoon, Bangkok, the Mergui archipelago, the Andaman Sea, Ranong, the Gulf of Thailand, Takua Pa, Khao Lak and Phuket. Most of these toponyms are mentioned in the story during the course of the narration, which provides the potential for what Bushell calls an "iterative" relationship between map and text, meaning that every time the reader returns to the map or text, it "re-informs understanding in part because of the move between different forms of representation" (190).

While navigation, and the idea of being "lost" or "found" in the world, are recurring motifs in the novel, most of the construction of the storyworld is focused on specific environments of a smaller scale, like Khao Lak or the unnamed island where Marko takes the other passengers on the boat into involuntary hiding, and where most of the tension characterizing the genre of the thriller is built. The island is described in great detail and as connected to the local history and heritage of the nomadic Austronesian Moken people, to which Marko's employee nicknamed "Gypsy" belongs. This creates a tension in the reading of the novel when one considers the relationship between the map and the text. The map is on a large, multi-national scale and the island in question is not marked on the map. The map gives the reader a general sense of where the plot is set and the distances between the places mentioned but does very little to enable "readers to 'see' the story in various ways, thus functioning as a visual strategy which contributes actively to the production of new and intriguing dimensions of space", to quote Ljungberg (160).

The novel can hardly be considered climate fiction but the mediation of the 2004 tsunami disaster in Western media and culture did highlight the potential consequences of global climate change in the form of disrupted weather systems and increased sea levels. Given the number of Swedish tourists affected by the disaster, it became a kind of national trauma, despite the relatively large distance from Swedish soil. The path of the tsunami, or "the wave that eats people", is not indicated on the map and neither is the destruction that is portrayed

as having followed in its wake. This aligns with the plot in the sense that the stories of the individual Swedish tourists or expatriates are the focus of the novel, rather than the impact of the tsunami on the local communities or places. Gypsy's story, as well as the Moken people's understanding of the sea monster Laboon, becomes little more than a plot device. The map itself does not play any significant role in visualizing the disaster and rather risks becoming contradictory to the literary narrative, as it adds a level of abstraction through its scale and relative lack of detail.

In fact, while it might serve to broaden the perspective of the reader by placing the individual human narratives in a wider geographical context, it also invokes a sense of control or order that stands in contrast to the chaos and volatility of both the disaster narrative and the crimes it depicts. Even the water seems almost absent from this map, showing no real difference between ocean and land, beyond the simple outlines of the coasts and islands, as well as the names of the Andaman Sea and the Gulf of Thailand. Considered as an *illustration*, the map can be understood as illuminating parts of the narrative, for example contextualizing the movements of the characters as they travel across sea borders and refer to different cities in dialogue, but it does not serve to illustrate any of the events or environments of the plot beyond this contextualization.

Murky waters and the satirical map in *Ödmården*

In the dystopian climate change satire *Ödmården* (2017) by Nils Håkanson, the map plays quite a different role in the mediation of environmental emergency. Placed on the endpapers of the first edition, the non-authorial map gives the impression of being hand-painted with watercolours in shades of black and grey, white, yellow and red (in the same style as the dustcover). It stretches across the front endpapers as well as the back endpapers.[2]

The map serves as an *illustration* of both the setting and the temporal progression of the plot. The story is set in a climate changed future, sometime after the year 2175 in a part of Sweden called Ödmården, which has yet to be completely engulfed by the rising sea levels, and which is being controlled by colonizers from the now fully submerged Netherlands. The inhabitants of this area live in abandoned mineshafts in the cold and damp forest and are plagued by ignorance, infighting, corruption, colonial suppression and the increasingly hostile climate.

The unreliable first-person narrator is unnamed and adopts the title "the archivist", because they are the most educated individual in the community and because it is their job

2 In the first edition of the e-book it can be seen as a whole, without the division between front and back endpapers.

to tend to the few books and textual fragments that have been salvaged and kept dry enough to read. It also seems to be the job of the narrator to chronicle the fall of their civilization as Ödmården is slowly overtaken by the dark, toxic waters, before the last few survivors are all forced to leave in handmade boats towards an unknown future. The unreliability of the narrative is partly expressed through inconsistencies and vagueness in the narrator's description of geography and history.

The story is told non-chronologically, in fragments and in a kind of hybrid-language consisting of Swedish from widely different eras and contexts, Dutch, Frisian, Finnish, and English. The language seemingly flouts all grammatical rules and incorporates humorous wordplay and contradictions, in an attempt by the narrator to reclaim a lost language in the face of Dutch cultural imperialism. The novel satirizes the "last book"-trope often found in postapocalyptic fiction or climate change fiction (Irr 2017), and the map can also be read as a metadiegetic device, creating the illusion that it has been made by the archivist as a part of a counter-mapping and resistance struggle against the colonizing force.

On the far left on the front endpapers is the depiction of the coastal region between the marked places "Sörhamn" in the north and "Hjärna" in the south. I interpret these toponyms as corresponding to the currently existing real-life places of Söderhamn and Järna. Between these two places is a small number of toponyms that seemingly corresponds to current, real-life places along the east coast of central Sweden. Sandviken has become "Sandbukten," Dalarna has become "Dalekarlia," Forsmark kärnkraftverk (i.e., the Forsmark nuclear power plant) has become "Forsmarka tjärn," Uppsala has become "Topsala," and so on. These changes play into the satirical nature of the book, as they often use a form of wordplay and misinterpretation that characterizes the narration of the book as a whole. For example, the word "kärn-" as in "nuclear" sounds the same in Swedish as the word "tjärn", which means small lake. This shows how the climate-changed landscape is connected with a climate-changed language, in which the ever-present reality of inundation has permeated the names of places, to make them more applicable to the geography that the characters perceive.[3]

The altered geography of the map shows how the rising sea levels have affected the coastlines and how a great dyke has been dug on the orders of the Dutch colonizers, to lead the water away from the city from which they control their colonized territories, "Nieuwe Genk" (presumably a play on the name of the real city of Genk in current-day Belgium). Beyond the yellow coloring, seemingly indicating the territory known to its inhabitants (or at least, the narrator) as Ödmården, there are no administrative borders or boundaries on the map and no roads depicted. The boundaries are therefore primarily made up of the waterways and the coastline, which is blurry. The colors representing the water "bleed" into

3 For example, Knutby, a currently landlocked place, has become a bay ("Knutby bukt") in this future geography.

the white background representing the landmass, as well as across the page on the right side in the reading direction of the book, in darker and darker shades of grey and black.

The title of the novel, *Ödmården*, indicates the importance of the place with the same name, but also of the complex process of place attachment, for the story. The use of the toponym is a form of resistance and reclamation, as it has been designated "Noord-Zweedse zone A vijf" (or "North Swedish zone A five") by the colonial administration. The narrator continuously complains about the cold, damp and generally miserable conditions of life in Ödmården, but has also chosen to return to it after living in a colonial outpost called "Nieuwe Genk III", where everything was warm and dry, but where they had to live according to the rules, customs and teachings of the colonial administration. The narrator is also among the last human survivors in the area, staying until it becomes completely uninhabitable. On the map, the importance of Ödmården, is emphasized not only by the yellow background, but by the name written in large red letters under the symbol of a red bird with its wings outstretched. This bird also appears on the dustcover and the front cover of the book and bears a marked resemblance to a cormorant drying its wings. The cormorant is a bird that has been known to have a negative influence on the biodiversity of Swedish archipelagos by breeding in very large colonies. In the novel, the cormorants are some of the last species to survive and their haunting "song" marks the beginning of the end for the inhabitants of Ödmården.

Other symbols are included in the map as well: a helicopter, wind turbines, pine trees, a ruin of a house, a bust of a man from the 18th century, a tulip and a musk ox, recalling the mapmaking practices of early modernity in which mythological creatures, animals, and family crests could be found among the visual information on the maps. This aligns with the previously mentioned point that the map represents the geography as perceived by the narrator or the novel's characters. This mixture of symbols also reflects one of the novel's main themes: the randomness of how knowledge, languages and cultural artefacts are passed on, rediscovered, transformed or forgotten over time and how this process is constantly subject to the materiality and spatiotemporal scale of the more-than-human world.

As previously mentioned, the map is continued on the back endpapers, where everything is covered in the dark grey and black of the sea. On the right side, three, white long rowboats or canoes can be seen from the side, each containing seven people, rowing in the reading direction, away from the coast depicted on the front endpapers. This brings us back to my point about the map serving as an illustration of both the setting and the overarching plotline of the novel. On the front endpapers, the reader is introduced to the place where the story begins and is then met with the seemingly endless, murky waters that define the storyworld's "fuzzy" or uncertain spatiotemporality (Löf Nyqvist 2023). Subsequently, once the reader gets to the back endpapers, they see a visual depiction of the novel's ending—i.e., the last of the inhabitants leaving the now submerged Ödmården and setting out across dark and perilous waters in small boats, rowing into an unknown future.

In my reading, the map serves as a strategic visual device that contextualizes some (though far from all) of the geographical and topographical information involved in the narration of the storyworld. That said, given the discrepancy of the large number of places mentioned in the narrative and the relatively few places marked on the map, as well as the imprecision in scale, distance and boundaries, the relationship between map and literary text does not function as an *imagetext* in the same illuminating dialectical or iterative sense as in *Laboon*. In other words, returning to the map or the text is likely to cause confusion rather than understanding, precisely because of the vagueness of the information provided in both the textual and the visual narrative. This highlights what Bushell calls "the slipperiness of literary maps," meaning the maps' capability of "manipulating and distorting information, so that the points where it does not correspond directly to the world of the book may be more interesting than the points where it does" (154). The map also includes a temporal element by dividing it between the front and back endpapers, creating a sequence of events and challenging the idea of a map as "non-sequential" (Ljungberg 159).[4] However, it does this while maintaining some of the spatiotemporal ambiguity created by the novel's unreliable and fragmented narration.

Conclusion

While the map in *Laboon* can be read as trying to familiarize the reader with the region in which the plot and depicted disaster takes place, the map in *Ödmården* can be seen as an attempt to make a more familiar landscape (the region in which the Swedish capitol is located and thus presumably recognizable to a Swedish audience) seem strange, unfamiliar, or uncanny—a common strategy in climate fiction, and in speculative fiction in general.

Considering these works and the relationship between literary text and map through the different perspectives represented by the concepts of *paratext* (or *peri-text*), *imagetext* and *illustration*, shows the complexity in how the non-authorial map can function in the mediation of certain ideas or realities. Stefan Ekman's description of the fantasy map as "able to offer insights about the attitudes embedded in it [...] to particular map referents, to the culture and the land of the map, and to the very world it portrays" (217), rings true also for the maps investigated here, at least to some degree.

The map in *Laboon* is mostly aligned with the hegemonic practices of contemporary cartography and does not challenge the mimetic or realistic style of narration in the novel, but the high level of abstraction indicates that the information important to the reader is centered

4 Non-sequential meaning that "the information on a map can be read in whatever order one likes" (Ljungberg 159).

wholly around the movements of the Swedish protagonists in a foreign region—and not on the inhabitants or material realities of this region—or indeed, on the waters referred to in the title. The map in *Ödmården*, on the other hand, more closely resembles a fantasy map—as it asks the reader to accept that which is (or seems) impossible as fact (or at least fact in the eyes of the fictional mapmaker) (Ekman 2013).[5] The seemingly impossible, or unthinkable, here of course being languages, cultures and landscapes becoming distorted, scrambled and almost—but not completely—unrecognizable in the wake of severe climate change. The novel's satirical element is conveyed through both narrative and map, highlighting how *very recognizable* the attitudes, behaviors and perceptions of the human characters still are, despite this distortion.[6]

This short, comparative study has given some sense of how non-authorial, extradiegetic maps can function in literary fiction to mediate disasters and environmental emergencies, but it also clarifies the need for more extensive research on how to interpret non-authorial maps in novels. Questions that appear pertinent to ask in future studies on the topic concern the process of collaboration and transmediation in which the author and mapmaker is involved, as well as how these maps are read by the audience and what (if any) impact it has on the readers' attitudes towards, or perception of, environmental emergencies.

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5 After all, as Bushell describes it: "[r]eaders of literary works are likely to accept the map's authority rather than questioning it, and thus to adhere to the earlier conceptualization of the map as neutral scientific object" (2012, 153).

6 In this, as well as in other aspects, it bears a marked resemblance to the maps included in Self's satirical flood novel *The Book of Dave*.

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