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Finding the Way through Fantasyland: Maps and Cartography in Modern Fantasy Literature

Maps of imaginary realms are one of the generic features of modern fantasy literature[1]. In recognition of their ubiquity, the following paper is going to study the position of imaginary maps within the structures of the fantasy genre, as well as their significance for the readers and writers of fantasy. This theoretical study will be then supplemented by a compare/contrast analysis of a group of maps selected from American fantasy novels.

In *Writing Fantasy and Science Fiction* (2005) Lisa Tuttle provides a valuable comment on the importance of maps within the structures of fantasy writing:

> A map at the beginning of a novel is like a signpost proclaiming, 'Here Be Fantasy' … After Tolkien, maps quickly became something that every secondary world fantasy had to have. Many people enjoy them, and fantasy readers have come to expect them… . 'the fans miss it if it's not there.' (50)

Tuttle points to Tolkien, because the enormous success of his *Hobbit* and *Lord of the Rings* greatly influenced the next generation of fantasists and dictated the standards of creating fantasy books: since Tolkien supplied his imaginary realm with maps, many subsequent writers could have thought that imaginary cartography was somehow indispensable for a successful and fully-fledged fantasy book. Indeed, they were right to recognize the importance of maps for fantasy, because it was not a coincidence that intricate maps appeared in Tolkien's works. Tolkien's imaginary cartography corresponds with his theoretical claims on crafting fantasy narratives present in the essay "On

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[1] The term "modern fantasy literature" used in this paper refers to the division proposed by Richard Mathews in *Fantasy. The Liberation of Imagination* (2007). Mathews argues that the development of modern fantasy began with the works of William Morris (1834-1896) and George MacDonald (1824-1905), whom he calls "the pioneers of fantasy as a modern literary genre" (16).

Fairy-Stories". In the essay Tolkien elaborates on the notion of sub-creation which is the process of establishing a fully believable Secondary World that can convince the reader to temporarily suspend his disbelief in order to become immersed in the fantastic world and adventures (9-73). Thus, the creation of maps can be perceived as one of the elements of sub-creation, because a precise and well-structured map can contribute to the quality of the secondary realm. Such a map is then a tangible image of something that otherwise exists only in the author's imagination; it becomes a medium through which readers can gain access to the author's private vision. Many authors after Tolkien must have realized that cartography can be treated as one of the tools allowing the readers to relate to their secondary worlds, hence the ubiquity of fantastic maps.

Tolkien, however, was not the only fantasist to include maps in his fantastic narratives at that time, so he should not be regarded as the sole founder of this tradition in the genre. In 1932 Robert E. Howard provided a map for his world called "Hyborian Age", in which Conan the Barbarian battles evil sorcerers, slays malevolent beasts and rescues beautiful damsels[2]. Howard's map presents a fragment of a larger continent with its western shore and, interestingly, Tolkien's Middle-earth has a similar shape. Whether Howard's maps inspired Tolkien's or both men were inspired by similar sources (e.g. real geography), could be a topic of separate research. However, regardless of the possibility of mutual inspiration, it was Tolkien who voiced the idea of sub-creation which has become a significant concept in the theory of modern fantasy literature.

Similarly to Tolkien, other scholars of the genre have also discussed the structures of fantasy and concepts similar to sub-creation; their theories – like sub-creation – can be easily related to the significance of imaginary cartography. In *Other Worlds. The Fantasy Genre* (1983) John H. Timmerman divides the typical structure of a fantasy narrative into six main elements – Story, Common Character and Heroism, Another World, Magic and the Supernatural, Struggle between Good and Evil and, finally, Quest – and highlights the importance of a believable Another World (5-102), which is a clear echo of Tolkien's claims from "On Fairy-Stories." Since maps can be successfully related to Tolkien's sub-creation, they can be similarly recognized as a prominent element of Timmerman's Another World which also aims at having the readers immersed in fantasy.

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2   Several maps of the Hyborian Age are available at *Hyboria.xoth.net*.

Farah Mendlesohn, a contemporary scholar of fantasy literature, mentions imaginary maps in her attempt at classifying fantasy books. In *Rhetorics of Fantasy* (2008) Mendlesohn divides fantasy into four distinct categories: portal-quest, immersive, intrusion and liminal (1-245), and maps appear to be quite significant for the first category. Mendlesohn describes a portal-quest fantasy (some of the examples she mentions are C.S. Lewis' *The Lion, the Witch and the Wardrobe*, Tolkien's *The Lord of the Rings*, Terry Brooks' *The Sword of Shannara*) as a transition from the common everyday world into the unfamiliar fantastic reality, which the protagonist and the reader explore together. Since the fantastic reality is a fascinating novelty for both the protagonist and the reader, portal-quest fantasies can be greatly detailed and descriptive. Mendlesohn calls portal-quest fantasies "a guided tour of [the fantasy book's] landscapes" (xix), which highlights the importance of traveling for the development of the plot. If traveling is of such importance, then the presence of a map as part of the book is a logical consequence. The map allows the reader to develop his understanding of the secondary geography and of the journey which the heroes have to undertake. Thanks to the map, the reader of a portal-quest fantasy may partially accompany the heroes in their discoveries of the new territories during the quest. Mendlesohn further explains the significance of maps when she recalls the words of Dianna Wynne Jones: "maps are a substitute for place, and an indication that we have to travel; they also, however, fix the interpretation of a landscape. Maps are no more geography than chronology and legend are history, but in portal-quest fantasies, they complete the denial of discourse" (qtd. in Mendlesohn 14). This idea of the "denial of discourse" voiced by Wynne Jones about maps is related to Tolkien's sub-creation and Timmerman's Another World. Both Tolkien and Timmerman claimed that the secondary realm must, by all means, be believable and Wynne Jones words suggest that maps do have the power to make the reader forget about the text – about the discourse – and immerse him in fantasy, because when the readers relate the described adventure to the provided map, they receive a semi-tangible evidence of the heroes' quest. This particular experience of immersion in a fantasy world can be related to a popular human practice of tracing maps with a finger and imagining foreign travels before actually setting on a journey. In Joseph Conrad's *Heart of Darkness*[3] Marlow mentions such an experience from his childhood:

> Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of explora-

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3   As the book is in the public domain, it is available as an electronic file at *Project Gutenberg*.

tion. At that time there were many blank spaces on the earth, and when I saw one that looked particularly inviting on a map (but they all look that) I would put my finger on it and say, 'When I grow up I will go there.' (5)

The act of establishing the itinerary on the map often precedes the actual journey. In the case of fantasy books (and any other books which provide a map of the heroes' travels), the journey is then realized through the perusal of the story when the reader accompanies the heroes.

However, as far as imaginary maps can be a useful tool in helping the author establish a believable secondary reality and in helping the readers form an understanding of that reality, in some cases the popularity and ubiquity of imaginary maps might turn against the fantasy genre, its writers and its readers. Because of the pattern established by Howard and Tolkien, the generation of fantasy writers that followed (especially those involved in the epic/high category of fantasy paired with the quest motif) could not only feel that a successful fantasy requires a map – they could have actually felt obliged to include maps into their books as if the maps were a prerequisite of the entire fantastic adventure. But the sheer necessity to include a map does not guarantee that the map will be of high quality, since fantasist are not always successful at preparing the imaginary cartography of their realms. One of the resulting problems is exaggeration present, for instance, in the geographical names. Writers strive so hard to ensure that their readers will recognize a location as a fantastic place, that they produce extensive or unpronounceable names. Such names can be found in Tad Williams' *The Dragonbone Chair* (e.g. Elvritshalla, Drorshullvenn), Stephen R. Donaldson's *The One Tree* (e.g. Bhrathairain), and Jack L. Chalker's *Demons of the Dancing Gods* (e.g. Husaquahr and Zhafqua). Such exaggerated names, perhaps meant as mysterious and exotic, can result in the readers' ironic comments and distaste.

Apart from exaggeration, another fault in the fantasy maps is their low quality, because the fantasist who prepare them are not experts in cartography. Low quality might be connected, for example, with mistaken distances. Different activities related to traveling (packing, unpacking, resting) and different means of transport (walking on foot, riding a horse or in a carriage) need varying amounts of time, so the distances between locations should be appropriately calculated and the narrative should acknowledge them when explaining how long the heroes traveled from one place to another. Of course, checking whether the author did not make a mistake with the distance would require a careful comparison of the narrative and the map. The problem that appears here is that hardly ever do the fantastic maps give information about

distance and scale. Out of the twenty four maps chosen for the analysis, only three clearly include the scale of distance (maps from *The Verdant Passage*, *The World of Robert Jordan's The Wheel of Time* and *Tris's Book*). Surprisingly, many maps do not even point which direction is the North or the South – a typical element of every real map. On the one hand, a precise scale and directions of the world might not be that important for the readers. On the other hand, if the map is included into the book not only to allow the readers to trace the adventure, but also as an element adding to the believability of the world, then the omission of such details becomes a significant mistake.

Another arguable point is the author's choice regarding the placement of particular geographical locations. While in real life pine forests do not usually grow in the middle of deserts, and deserts do not suddenly change into swamps, are such solutions acceptable in fantastic environments, and then in fantastic maps? This question again touches upon the notion of balance between realism and fantasy in fantasy literature. If the cases described above are not the author's mistakes but deliberate solutions grounded, e.g. in the forces ruling the secondary world, then a map presenting such a landscape should not be treated as less real since it corresponds with the internal laws and regulations of the imagined reality (e.g. the forest in the middle of a desert is sustained by magical powers).

Finally, even if the map is carefully prepared and its elements correspond to the internal order of the secondary land, one problem concerning maps still remains. While on the one hand a map helps the reader orientate himself in the imaginary realm, one the other, it might diminish the feeling of adventure and spontaneity since "[it] lists *everywhere* we will be visiting" (Wynne Jones qtd. in Mendlesohn 14). As a result, the map becomes the pre-set scheme of the journey/quest, revealing details of the up-coming adventure – in other words, a kind a spoiler. Wynne Jones provides also another ironic comment about fantasy maps: "no Tour [of a Fantasyland] is complete without a Map. Further, you must not expect to be let off from visiting every damn' place shown on it" (121). Taking everything into consideration, even though imaginary maps occupy a significant position within the structures of fantasy, their presence can have both a positive and negative influence on the readers' reception of the narrative.

The second part of this paper is devoted to analyzing twenty four maps selected from modern American fantasy texts (the complete list of titles is included in the bibliography), which are going to serve as a representative group for the intended compare/contrast analysis. The maps will be juxtaposed in terms of their extensiveness, aesthetics and language; the analysis

– even though it is conducted on a limited group of maps – will point to a variety of tendencies and methods present in fantastic cartography.

In the case of the first criterion – extensiveness – the maps seem to be closely related to the author's vision of the imaginary lands. If a book features a wide spectrum of characters coming from different parts of the realm, and/ or if the characters travel a lot (the quest motif), then the maps grow in size and in the number of locations. Some of the maps might contain only the most important elements, e.g. the general contour of the land or a fragment of the continent, and limit the number of geographical locations to the minimum; such maps are provided in, e.g. *Magic Casement*, *The Black Gryphon*, *Wizard's First Rule, The Verdant Passage, The Black Unicorn* and *The Witch World*. More elaborate maps, with a greater diversity of geographical elements (islands, mountains, rivers, dales, forests, villages, cities, kingdoms, etc.) can be found in, e.g. *Lord Foul's Bane, Brisingr, Belgarath the Sorcerer, The Masterharper of Pern* and *Lyonesse*. Finally, there are books which provide not only fragmentary maps of particular regions, but also separate maps of the land's cities, as well as maps of the entire imaginary world. Maps of particular cities appear in, e.g. *The Dragonbone Chair* (map of Hayholt Castle), *The One Tree* (map of Bhrathairain) and *The World of Robert Jordan's The Wheel of Time* (e.g. maps of Caemlyn, Tar Valon). In addition, Robert Jordan's *The Wheel of Time* series provides a map of the entire fantasy world, which closely resembles that of the real world. As a result, *The Wheel of Time*'s achievement in fantastic cartography is one of the most extensive in fantasy literature.

However, the places shown by fantasy maps, also by Jordan's, are often not given equal attention in the plot (especially in the case of very extensive maps). In several fantasy novels some locations are mentioned as distant and exotic even for the inhabitants of the imaginary world, e.g. Shara and Seanchan in Jordan's universe. Such locations are an instance of creating fantasy within fantasy, since the legendary or inaccessible lands are "fantasy" for the inhabitants of the imaginary realm. This, in turn, doubles the feeling of wonder and amazement in the reader since he is faced with another dimension of fantasy.

In terms of extensiveness, four categories of fantasy maps – related to the shape of the presented imaginary territory – can be easily distinguished.[4] The first category should be described as western-shore maps, since the pattern

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4   Of course, certain maps not mentioned in this analysis might not fall into any of the proposed groups or into more than one; the analysis of maps not included into this study could also reveal other possible categories. Thus, the categories established in this paper have fluid, not clear-cut boundaries, just like the entire modern fantasy genre.

presented by Howard and Tolkien – displaying a fragment of a continent bordered by the sea or the ocean from the West – has become one of the recognizable standards of fantasy maps. This pattern is visible in, e.g. *The Witch World, Tris's Book, Brisingr, A Shadow of All Night Falling, Wise Man's Fear, Belgarath the Sorcerer, The Dragonbone Chair, Fionavar Tapestry* and *The Wheel of Time.* The popularity of this pattern might be ascribed to Howard's and Tolkien's still-present influence on fantasy writing or to the narrative potential that this pattern holds, because the sea and the ocean are frequently incorporated into the plot in several ways. In novels with western-shore maps, the hero's journey often covers both the land and the water routes which intensifies the experience of adventure. In addition, the sea/ocean and the shores are always inhabited by people with distinct cultures based on their connection to the water and sailing (e.g. Atha'an Miere in *The Wheel of Time*), which is yet another element of the sub-creation within the text. Finally, crossing the sea/ocean might be linked with discovering new territories (new even for the characters) within the established realm of fantasy or it might even become the route to the realm of immortality and gods (e.g. the Undying Lands of elves in *The Lord of the Rings*).[5]

The second distinct category is formed by maps which show a fantasy world consisting entirely of islands. Even though several fantasylands include islands, imaginary worlds which consist of islands only are quite rare. Among the selected twenty four maps there are only two that belong to this category. One is found in *The Earthsea Quartet* in which the land consists of bigger and smaller islands – a union between the earth and sea as the name of the land suggests. The other map is found in *Lyonesse* in which the setting is an imaginary island located near the shores of Western Europe. Like in the case of books with western-shore maps, the adventures presented in the novels with island maps also often incorporate sea journeys. The island maps can be contrasted with the third category of fantasy maps – maps which show inland territories only. Inland maps appear in, e.g. *The Black Gryphon, The Verdant Passage, Lord Foul's Bane, Demons of the Dancing Gods* and *The Black Unicorn.* The final category of maps are those in which imaginary geography is constructed upon reference to real geography. Like island maps, these maps do not appear as frequently as the other ones. Among the twenty four selected maps there are only three that belong to this category. One is the above-mentioned map of *Lyonesse* – the imaginary island is located near the coast of

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5 There are also maps that present a fragment of a continent's eastern, northern or southern coastline, e.g. *Dragons of Winter Night* and *Magic Casement*; however, in the chosen group of maps such maps do not appear as frequently as the western-shore ones.

France; another one is the aforementioned imaginary map of the entire globe found in Jordan's *The Wheel of Time* (whose continents resemble Europe and Asia), and the third one is found in *Golem in the Gears* – in its shape and geographical features the fantastic land of Xanth resembles Florida, which Anthony confirms in interviews ("Xanthmaker").

The selected maps can be also compared in terms of aesthetics; this comparison allows to divide the twenty four maps into three distinct groups. The first group can be referred to as draft maps, because these maps are economical with details and very concise. They typically present only the contour of the land and provide only the names of the most important geographical locations (main cities, countries, mountains, rivers, seas etc.). They also do not use (or scarcely use) graphic symbols or shades to mark the location of forests, deserts, mountains ranges, etc. – the location's name is usually the only evidence of its existence that can be found on a draft map. Maps from this category are present in, e.g. *The Witch World*, *Lyonesse*, *The Masterharper of Pern* and *Magic Casement*. The second group is called elaborate maps, because the elements present in draft maps (contours, names) are enriched with graphic symbols and shades. These include miniature drawings of mountains, trees, castles and ruins, various shades of gray to mark the higher parts of land, dots and dashes to mark water, deserts, plains and swamps. Such elaborate maps can be found in, e.g. *The Dragonbone Chair*, *Lord Foul's Bane*, *The Black Unicorn*, *Brisingr*, *The Verdant Passage*, *Dragons of Winter Night*, *Demons of the Dancing Gods*, *A Shadow of All Night Falling* and *Fionavar Tapestry*. The third category is called artistic maps, because the details of elaborate maps are further enriched with additional elements that serve only aesthetical purposes, not geographical ones. Maps from this category have ornamental frames and miniature drawings of people, (fantastic) animals, ships and buildings; they may even use special fonts for more significant geographical names. As a result, such maps become miniature works of art. Artistic maps can be found in, e.g. *Belgarath the Sorcerer*, *Wizard's First Rule*, *The Black Gryphon*, *The Death of Chaos*, *The World of Robert Jordan's The Wheel of Time*, *Tris's Book*, *A Feast for Crows*, and *Wise Man's Fear*. Of course, the visual wealth of such maps is irrelevant to its cartographic value, but it may enhance the map's validity as a document coming from or linked to the imaginary world.

The analysis of the selected maps in terms of their extensiveness and aesthetics did not reveal any correlation between the maps and the time of their publication, i.e. one sub-category (e.g. an inland map, a draft map) does not seem to dominate over a particular period of time in the development of the fantasy genre. For instance, one could assume that western-shore maps – re-

sembling those of Howard's and Tolkien's – should be most popular just after the success of these two authors' works. However, even if the next generation of authors after Howard and Tolkien recognized the general usefulness of fantasy maps, they did not emulate the same pattern. For instance, *Lord Foul's Bane* from 1977, *Lyonesse* from 1983 and *Demons of the Dancing Gods* from 1984 have not been identified as western-shore maps, while *Brisingr* from 2008 and *Wise Man's Fear* from 2011 have, since they do follow Howard's and Tolkien's pattern. Similarly, there are no tendencies regarding the aesthetics of the map. For example, *The Witch World* from 1963 and *The Masterharper of Pern* from 1998 both have draft maps, while *Lord Foul's Bane* from 1977 and *A Shadow of All Night Falling* from 1979 have elaborate maps. Therefore, the extensiveness and aesthetics seem to depend entirely on the authors' individual preferences and their visions of the secondary worlds rather than on any external factors.

After extensiveness and aesthetics, the third point of comparison is the language appearing on the maps. Very long and very exotic geographical names are one of its characteristic features and they have already been discussed in the beginning of the paper. Another distinctive feature of the names appearing on fantastic maps is their descriptive and metaphoric character as they often include reference to nature, directions of the world, feelings etc., e.g. Lonely Hills, Dreadfort, Ramsgate, and Blacktyde (*A Feast for Crows*), Westland, Midland (*Wizard's First Rule*), Lake Country and Eastern Wastelands (*The Black Unicorn*). Moreover, some authors frequently use diacritical marks, most probably in order to make the names more fantastic and exotic (but it is those marks that often baffle the readers and leave them wondering about the pronunciation of the name). A rich collection of such names can be found in *Brisingr*, e.g. Alagaësia, Fläm, Cithrí, Petrøvya, Tüdosten, Urû'baen, Ellesméra, Nädindel, Röna, and Sílthrim, but they appear also in other works: Ma'ara, Ka'venusho – *The Black Gryphon*, and Tinuë – *Wise Man's Fear*. Such linguistic creations should be recognized as yet another element of the grand process of sub-creation, since they also contribute to the integrity and believability of the secondary reality.

Another point of concern in the study of fantasy maps is their authorship. In some cases it is clear that the author of the book is simultaneously the author of the map, e.g. the map in *A Shadow of All Night Falling* is marked with "g.cook" for Glen Cook, and the map in *Brisingr* has "C.P." for Christopher Paolini. In some cases the author of the map is not directly mentioned but it is probably safe to assume that the writer is simultaneously the author of the maps, since otherwise some credentials to copyright would have been pro-

vided. However, a large number of maps were commissioned to other people, probably professional artists; their signatures are visible on the maps and/or credentials are given to copyrighted material. Such information can be found in, e.g. *The Black Unicorn*, *Lord Foul's Bane*, *The Death of Chaos*, *A Feast for Crows*, *Wise Man's Fear*, *Belgarath the Sorcerer*, *Tris's Book*, and *The Wheel of Time* series. A successful cooperation between a fantasist and an illustrator is significant for the success of the entire process of fantastic sub-creation. The writer has to share his vision of the imaginary real with the artist, so that the created map will be an integral part of the story (or either way it will be of no use). As a result, the illustrator commissioned to create the map participates in the process of sub-creation and becomes responsible (together with the author) for the successful sub-creation of a secondary world. One of the most renowned illustrators is, e.g. Ellisa Mitchell, an American artist, whose illustrations and maps have appeared with many fantasy books, including the elaborate maps in *The Wheel of Time* series by Robert Jordan.

Taking all of the presented examples into consideration, the diversity of styles and elements found within the borders of fantasy maps is an evidence that imaginary cartography has evolved together with the fantasy genre and constitutes its integral part. The maps participate in the process of establishing a believable secondary reality and are a factor which influences a reader's perception of the fantastic reality, because they translate the imaginary territory conceived by an artistic vision into something tangible that the readers of fantasy can relate to. As a result, the maps become significant elements of narration, because they complement the fantastic adventure. If the authors of fantasy recognize this potential, they can use maps as one of the tools for building both the narration and the secondary reality. In an online article "Here Be Cartographers: Reading the Fantasy Map" Nicholas Tam raises some important questions about maps functioning as tools of narration:

> So when we open up a novel to find a map, we can think of the map as an act of narration. But what kind of narration? Is it reliable narration or a deliberate misdirection? Is it omniscient knowledge, a complete (or strategically obscured) presentation of the world as the author knows it? Or is the map available to the characters in the text? If it is, then who drew up the map, and how did they have access to the information used to compose it? If it isn't, then through what resources do the characters orient themselves in their own world? (Tam)

Tam is clearly interested in such issues as the authority of the map and its position within the imaginary world. In his own analysis he focuses on Thror's map from *The Hobbit* and wonders whether the map can be treated as an in-

tegral part of the realm created by Tolkien. His study allows him to conclude that in style and detail Tolkien managed to create a map which can convince the reader that it was actually prepared by the dwarf, Thror, not the author. Tam comments: "the map is … Tolkien's way of reporting to his readers what Bilbo and Thorin were looking at—no different than if your copy of the book came bundled with a replica of Bilbo's sword, Sting". All the elements contained by Thror's map – particular landmarks, runes and additional information – make it seem as something that a dwarf (not a human, or a computer program) could have prepared for his own usage. As a result, the map is an integral part of narration and a valid document that functions in the secondary world.

The example of Thror's map corresponds with another point advocated by Tam further in his article: "[m]aps could do a lot more to dive into the perspective of an imagined land's inhabitants, revealing how the people see their own world as well as their techniques and motivations for piecing that picture together". In other words, a fantasy map may become an instance of interplay between the author, the reader and the heroes, with the heroes treated as the original map-makers/map-users, and the author and the readers as secondary figures. The map becomes a channel of communication between these three parties, but – regardless of whether the map is convincing as a fantastic document from another world like Thror's map –the act of communication is dominated by the author (and the illustrator) since the map depends on the author's vision and the readers have little influence over it. Of course, in contrast to real life maps which are often the product of social and political changes and can be easily analyzed in terms of domination or exclusion of nations and ethnic groups (Huggan 3-21), fantasy maps seem neutral in such aspects since they do not reflect the political or social aspirations of particular groups. But they do support the prevailing authority of the author and his vision, and very few examples of maps, e.g. Thror's map, can make the readers forget about the author and treat the map as a product of the world's inhabitants. Such maps are rare, but their contribution to sub-creation is perhaps the most significant.

The study of fantasy maps can thus reveal a lot about the dynamics between the fantasists, the readers of fantasy and the fantastic heroes. The analysis of fantasy maps conducted in this paper could be complemented by similar research, for instance, on the fantasy maps that accompany various games located in secondary worlds (card games, RPGs, and computer games). It would be interesting to study how maps function in such games and to see the results of a compare/contrast analysis of such maps (some comments on this

topic can be found in an article by Jason Denzel "Beyond the Aryth Ocean"). This paper – focusing mostly on American writers – could be also further developed by a cross-sectional study on fantasy maps created by authors from other parts of the world. Such research could answer the question whether the author's cultural background influences the structure of a fantasy map or not (e.g. do western-shore maps appear so frequently outside the English-speaking countries). All in all, these and other ways of studying fantasy maps create a new level of research on the modern fantasy genre.

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