

Mapping borderscapes: Reimagining cartography and refugee mobility in *The Map of Salt and Stars*

Lekshmi S Nair and Preeti Navaneeth*

Abstract: Migration, specifically in the context of forced displacement, operates through shifting, unpredictable spatial controls that render mobility precarious. This paper examines how the novel *The Map of Salt and Stars* (2018), which presents the displacement of Syrian refugees from the perspective of a twelve-year-old child, Nour, reimagines refugee displacement by presenting cartography as a processual spatial practice rather than an authoritative representational tool. Despite growing critical attention to the novel, the dimension of spatial and cartographic experience of the border remains underexplored, a gap this paper seeks to address. Firstly, the paper deliberates on the nature of mobility in the context of forced displacement, which navigates dynamic borderscapes alongside fixed geopolitical borders. Secondly, drawing on insights from critical and post-representational cartography, the paper argues that the narrative employs maps as tools for displaced subjects to interpret and negotiate the uncertainty of borderscapes.

Keywords: Syrian refugee, borderscapes, forced displacement, post-representational cartography

Introduction

The Syrian refugee crisis remains one of the most significant among the humanitarian disasters of the twenty-first century. The causes of the Syrian civil war that began in 2011 can be traced to being rooted in the complex social, political and religious history of the country. Syrians, trapped between airstrikes, sieges and sectarian purges, fled to Turkey, Lebanon and Europe. Leaving more than half of Syria's pre-war population displaced from the country, the Syrian civil war resulted in a mass exodus, creating one of the largest refugee

* Lekshmi S Nair; Preeti Navaneeth (✉)

Department of Humanities, Arts and Social Sciences, National Institute of Technology, Calicut, India

e-mail: preetinavaneeth@nitc.ac.in (corresponding author)

movements in modern history. With the ongoing conflict in the Middle East further hindering the recovery of displaced Syrians and the rebuilding of Syria's fragile economy, the experiences of displaced Syrians have become increasingly central to critical inquiry (UN News 2026).

The contemporary globalised world is described as an age of fluid movement, yet the interplay of mobility and immobility continues to be structured by newer, more complex factors. In the attempt to study how the refugee population is created in the modern age, Peter Gatrell (2013) reiterates that there is a self-evident link between population displacement and war. In the context of geopolitical events like the Syrian civil war that resulted in massive population displacement, mobility exists in a paradox. Violent conflicts produce new forms of mobilities and immobilities. "Checkpoints, fences, walls and the technologies of exclusion become instruments of forced immobility" (Bromley 2021, 7). The celebrated freedom of movement transforms into a threat to be governed.

It is within this landscape of forced displacement that the novel *The Map of Salt and Stars* (2018), written by Zeyn Joukhadar, situates its protagonist, Nour, a twelve-year-old Syrian girl who flees Syria along with her family and travels across seven countries of the Middle East and North Africa in search of a refuge. Joukhadar is a Syrian American author living in New York who embraces his Syrian heritage. His novels particularly focus on presenting the experiences of Syrian refugees. *The Map of Salt and Stars* has two coming-of-age narratives. First, Nour's, set in the context of contemporary Syrian refugee displacement, and the second, the story of Rawiya, set in the twelfth century. Rawiya is a sixteen-year-old girl who travels as an apprentice to the renowned map-maker al-Idrisi. She assists him in the process of making the most accurate map of the world. Throughout her arduous journey, Nour keeps recalling the legend of Rawiya that her father had told her as a bedtime story. What unites the two narratives is that both Nour and Rawiya traverse the same geographic path, even though one is set 800 years ago.

This paper argues that *The Map of Salt and Stars* articulates refugee movement through borderscapes that expose the fluid, contested spatial realities of displacement. By revealing the instability of territorial borders, the novel challenges conventional cartographic representations of fixed space. It reimagines mapping as a processual

and affective practice through which displaced subjects negotiate movement and cultivate resilience.

Existing scholarship on the novel has examined it through the lens of trauma, memory and narrative resilience. Contextualising the novel as a narrative of war-induced displacement, studies have foregrounded the analysis of intergenerational trauma and the psychological afterlife of violence (Hussain and Imtiaz 2024). Analyses of aspects of resistance and resilience in the novel have predominantly scrutinised the role of storytelling and imagination as narrative strategies for representing refugee experiences and for resisting hegemonic narrativisation of the Syrian civil war (Abraham and Sucheth 2025; Bogdonoff 2020). Complementing these readings, studies have also examined the role of nostalgia in helping subjects overcome the trauma of displacement (Mohrem and Zuraikat 2023). Spatially oriented analyses have examined the textuality of maps and the decolonial aspects of border regimes in the novel (Üstündağ Güvenç 2025; Slopek-Hauff 2025).

Although *The Map of Salt and Stars* has been widely read through themes of migration and memory, its engagement with cartography has received limited sustained attention. Addressing this gap, this paper draws on post-representational cartography to examine how the novel reconfigures mapping beyond its conventional role as a technology of territorialisation and surveillance, presenting it instead as a processual and affective practice through which displaced subjects negotiate space amid the precarity of forced migration.

Borderscapes: Borders as contested terrains

The development of ‘borderscape’ as a concept is an offshoot of the broader “bordering turn” in border studies (Cooper 2020, 17). This came in the wake of a recognition that “border studies will be unable to address the ongoing complexification of bordering processes in global politics” without a critical shift in the conceptualisation of the border (Brambilla 2015). The perception of borders as straight “lines in the sand” is thus questioned in the context of borderscapes (Parker and Vaughan-Williams 2009).

As Nour travels across different geopolitical spaces, regarding borders as a singular line gives way to viewing them as a set of encounters, emotions, uncertainties, and restrictions. The concept of the borderscape, which understands the border as “mobile, perspectival, and relational” (Rajaram and Grundy-Warr 2007, x),

provides a useful framework for interpreting Nour's journey by drawing attention to the spatial and lived processes through which borders are experienced.

The novel presents a child's perception of the process of border crossing and displacement. In the context of refugee displacement, borders function as mechanisms of control through their rigidity and as regulators of mobility through their flexibility. Beyond functioning as demarcations of national sovereignty, they "also occupy the symbolic (and legal) space between categories of belonging, of those 'in place' and those 'out of place', the displaced" (Bromley 2021, 15, brackets in the original). Borders cease to be neutral lines of separation between nations and territories as Nour, her mother, and sisters traverse the journey from Syria to Jordan, Egypt, Libya, Algeria, and Morocco, finally reaching Ceuta, a city in Spain.

The Map of Salt and Stars begins with Nour's father's death in America, after which the family, including Nour and her two sisters, decides to return to Syria in the hope of building a new, peaceful life. But contrary to their expectation, not long after they reach Syria, their house gets destroyed in a bombing due to the civil war. The family is forced to leave their house with just enough documents to prove their identities and a colour map that Nour's mother made for her. The novel further traces Nour's journey across different countries and cities, from Homs, Jordan, and Libya to Morocco and Ceuta. The story of Rawiya, a twelfth-century map-maker's apprentice, is presented as an embedded narrative in the novel. Both Nour and Rawiya traverse the same geographical paths, but at different times and motivated by different reasons. Rawiya decides to assist the map-maker al-Idrisi because she wants to help her mother and is also interested in travelling around the world.

Nour's journey is marked by uncertainty, fear, and negotiations for survival. The refugee movement itself becomes a process of bordering, as borders are felt in different ways throughout the journey. The movement, viewed from the perspective of a child who does not fully comprehend the idea of political borders or the movement's complexity, offers scope for a vivid description of its various dimensions. Rather than unfolding as a single moment of territorial crossing, it moves through a series of spaces demarcated by waiting, clandestine mobility and constant precariousness.

One important feature of the journey is the reliance on smugglers to cross different borders. The absence of formal systems or legal

pathways limits mobility for refugees; they are forced to resort to illegal measures outside state infrastructure to secure movement. Borderscapes encompass experiences of the border through practices that define and characterise everyday life and of movement during displacement (Brambilla 2020). In transit spaces like the smuggler's house, where Nour and her sister are forced to wait until the smuggler gathers enough people who want to cross the border into Algeria, the former describes the experience of waiting as unpredictable and uncertain. The narrative indicates how time is experienced differently in transit spaces when Nour says, "Before we know it, we've been staying in the smugglers' house for a week" (Joukhadar 2018, 281). And when they are moved, they are tightly packed into a truck, with only a few bottles of water for the whole journey, where they have to sit "shoulder to shoulder" (Ibid, 283). The effect of the border here is felt through individual experiences of time and space.

Even when not actually at the checkpoints or borders, the fear of being captured remains a constant feeling during forced displacement. When describing their preparations to cross the border to Algeria, Nour recalls a smuggler's warning, "*Border guards shoot first, he says, and ask questions later*" (Ibid, 285, italics in the original). Nour's observation that "the veins in Zahra's bloodshot eyes are a roadmap of fear" underscores how fear becomes an enduring emotional state throughout the journey (Ibid, 331). Unable to completely comprehend, express and accept the experiences of pain and emotional turmoil during multiple border crossings, Nour says, "unsaid words are like iron gravity spots. I am weighed down by the sticky residue of feeling them, crushed by the heaviness of hope" (Ibid, 288). The border is experienced as a pervasive emotional state of fear, uncertainty, and at times, as hope that dictates the whole movement.

The extension of the border and border control onto the displaced bodies continues to be demonstrated in the narrative. In a study about hunger strike as a means of protest by asylum seekers, Pellander and Horsti (2018, 168) notice how the bodily suffering of refugees is "interpreted as not genuine and therefore not visible". The pain, illness, hunger, exhaustion and much more that the refugee body is put through during displacement become an embodiment of border violence. While being smuggled in the truck, the refugees are not given water to avoid stops for urinating, and Nour recalls, "the driver threatens to make us take pills to stop us from peeing. *No water from now on*, he shouts" (Joukhadar 2018, 285, italics in the original). The

refugee bodies are considered “bodies out of place” or “space invaders” in the process of becoming subjects to bordering (Puwar 2004, 8). There are desperate attempts to restore the legibility of refugee bodies. Nour notices a fellow refugee child writing details about him and his grandfather on the tag of his shirt. When Nour enquires about what he is writing, the boy says, “My name and my grandfather’s name and who I am. In case they can’t tell who we are from our bodies” (Joukhadar 2018, 273). Refugee bodies experience the border as a struggle to remain identifiable outside official systems of documentation.

Displacement, in *The Map of Salt and Stars*, unfolds over fluid, dispersed and unstable experiences of the borderscape. When borders are articulated through these extended forms, they cease to present the fixity in time and space that is traditionally ascribed to them. The narrative, therefore, represents a “hegemonic borderscape” that renders traversing it complex and multilayered (Brambilla 2015, 20). At the same time, it opens up the possibilities for “counter-hegemonic borderscapes” that consist of “multiple strategies of resistance against hegemonic discourses and control practices through which they are exercised” (Ibid, 20). Here, post-representational cartography explores cartographic bordering practices that result from resistance and subversion, presented in the novel, by examining how the narrative highlights the processual nature of maps and map-making.

Mapping the search for orientation

When the borderscape renders borders and belonging unstable and complex, displaced subjects have to negotiate new ways to orient themselves. Nour has to cross four borders. She travels from Syria to Jordan, then to Libya. And during the second crossing, she says, “I ask myself if we’ve crossed the border yet, never sure what border I mean” (Joukhadar 2018, 207). Robert T. Tally (2013, 2) argues that a map “is one of the most powerful and effective means humans have to make sense of their place in the world”. In *The Map of Salt and Stars*, mapping serves as a major narrative strategy that attempts to make sense of displacement and, in the process, becomes a means of reclaiming agency and cultivating resilience.

Cartography has conventionally provided “definitions of sovereignty—thereby providing the legal basis for territorial claims” (Mitchell 2008, 55). The tenets of critical cartography questioned the hitherto unquestioned authority of maps. JB Harley (2011), in his

seminal essay ‘Deconstructing the Map’, calls out maps as instruments of authority that shape our perception of the world. He rejects the view of maps as a “mirror of nature” and instead suggests considering them as “a cultural text” to open up “different interpretative possibilities” (59). He reconsiders the notion of maps as objective forms of knowledge, establishing the influence of relations of power, cultural preferences and other social realities in cartography. He critically explores a variety of contexts within the profession of mapping and map-making.

John Pickles (2004) adopts a similar approach to mapping, situating the process within broader political and cultural contexts. He exposes how “cartographic institutions and practices have coded, decoded and recoded planetary, national and social spaces” (5). Denis Wood (2010) also traces and critically assesses the sources of authority of maps. This understanding is necessary because, according to him, “maps bring into being the territory *as we know it*” (52, italics in the original). Critical cartography introduces a new perspective on maps, revealing them as instruments of social domination or as potential tools of resistance, thereby opening the possibility of alternative conceptions of maps.

As John Pickles (2004) explains, instead of considering maps as objective representations of territories, the possibilities of the relationship between maps and territories has to be broadened. He proposes an understanding of maps “as producing it; in important ways ‘maps precede territory’, they inscribe boundaries and construct objects that in turn become our realities” (145). This understanding is important when the concept of borderscapes urges to move beyond the “representation of borders as divisive lines on modern maps” towards accepting the “complexity of border processes as constructed, lived and experienced by human beings” (Brambilla 2015, 28).

The Map of Salt and Stars stages different ways in which maps and the process of mapmaking produce territorial and spatial realities. Nour and her family traverse multiple territories, using both legal and illegal means, and encounter new and complex spatial experiences. There is an instance in the novel in which Nour finds a scribble on the wall by refugees that reads “We aren’t on any map” (Joukhadar 2018, 274). As Robert T Tally (2013, 13) emphasises, “displacement, perhaps more than a homely rootedness in place, underscores the critical importance of spatial relations in our attempts to interpret, and change, the world.” The complexity of exposure to and simultaneous creation of new

spaces during forced displacement “call for new cartographic approaches, new forms of representation, and new ways of imagining our place in the universe” (Ibid, 42-43).

Maps are thematically and structurally integral to the novel, and the narrative incorporates three different maps. First, the map created by al-Idrisi in 1154 under the commission of King Roger of Sicily, known as the *Tabula Rogerina*. It is described as “a map grander and more accurate than any the world has ever seen” (Joukhadar 2018, 40). Second, the colour map that Nour’s mother makes for her. Her mother calls it “a special map” (Ibid, 34). Third, concrete poems at the beginning of each section of the novel. Each poem is written in the shape of maps of the places Nour traverses during her journey from Syria to Ceuta. Maps in the novel reveal the dynamic, subjective experiences of displacement. They are presented not merely as representations of space but as contested sites where precarious mobility and resilience intersect.

Stories and maps: Mapping displacement

The maps in the novel serve various purposes for the protagonist in making sense of displacement. The practices of mapping, rather than representational accuracy, are of key importance. Post-representational cartography offers a framework to understand this shift in emphasis from the map as a finished, final product to mapping as a process embedded in lived experiences of spatial negotiation, and how this, in turn, allows an examination of the various ways in which mapping is used as a strategy of resistance during forced displacement in the novel.

Recent scholarship on cartography, prominently by Martin Dodge, Chris Perkins and Rob Kitchin has challenged the understanding of maps as finished products and representations of spatial reality. Post-representational cartography moves beyond the idea of maps as social constructs that critical cartographers have earlier put forward. It aims to destabilise the presumption of ontological security of maps. In the post-representational point of view, maps “emerge in contexts and through a mix of creative, reflexive, playful, tactile and habitual practices; affected by the knowledge, experience and skill of the individual to perform mappings and apply them in the world” (Dodge, Kitchin and Perkins 2009, 21). Read through this framework, the processual and affective portrayal of cartography in the novel, represents a “shift from seeking to understand the nature of maps to

examining the practices of mapping” (Ibid, 20). It becomes a narrative act through which the characters, especially Nour, survive the experiences of forced displacement.

The processual understanding of maps is evident in the story of Rawiya and al-Idrisi. The story is included in the novel as an embedded narrative. When Nour reaches Syria from the US after the death of her father, this story is one of the ways she uses to stay connected to the memories of her father. She begins narrating the story to the roots of a fig tree, believing it will reach her father through the earth. Nour recalls, “Mama used to say stories were how Baba made sense of things,” and she tries to use the same means of a story to make sense of her experiences (Joukhadar 2018, 5). The author introduces and foregrounds the role of maps as a means of making sense of the world early on in the narrative when Nour articulates her fear of not being brave enough to face life's challenges because “my words are wild country, and I don’t have a map” (Ibid, 5).

The story of the medieval cartographer al-Idrisi has Rawiya, a twelve-year-old girl, as the protagonist. It is with Rawiya that Nour identifies during different phases of her difficult journey. In times of uncertainty, Nour asks herself, “Did Rawiya ever doubt herself so much?” (Ibid, 291) The mapmaking in the story is not described as the production of a fixed cartographic object, but rather unfolds through travel and varied experiences. The group, consisting of al-Idrisi and his team, travels through varied landscapes facing numerous challenges, with elements of realism and magical realism in the incidents. Local narratives, everyday experiences and spatial encounters contribute to the creation of the map. Hence, the novel brings out “multiple, diffuse, and unpredictable ways that mapping practices and products are engaged” (Harris and Hazen 2009, 53). The map in the story doesn't already exist; it emerges from the journey, thereby drawing attention to the process of mapmaking. The narrative also situates the impulse to mapmaking within an imperial context, as the map is commissioned by a king. The story, therefore, also foregrounds the political influences that may affect the mapmaking process. It highlights the social, experiential, political, and cultural dimensions of mapmaking. Mapping, therefore, is presented as a dynamic activity that continually produces spatial knowledge.

The affective and sensory dimensions of maps are explored in the novel through a colour map that Nour’s mother makes for her to use during the latter’s journey. Nour is synesthetic; she can see colours for

sounds. Her mother uses this unique trait to encode the map she made. Nour's mother carries the colour map around in a burlap bag right from the beginning of the journey. Nour observes her adding colours to the map throughout the journey as well. She says, "She must have saved some old tubes of paint from the house, because she takes them out of her burlap bag and brushes new colors onto the map, yellow and turquoise and salmon pink" (Joukhadar 2018, 154).

At the point in the journey when Nour and her sister Zahra have to part from their mother and their other sister, Huda, their mother assures Nour that the map will help her reach their uncles' house in Ceuta. It is only later in the narrative that Nour discovers the names of the places encoded on the map in a way only she could read, rendering it illegible to others and to systems of control. The map was made specifically for Nour's journey. This indicates how "*maps are practices* – they are always *mappings*; spatial practices enacted to solve relational problems (e.g., how best to create a spatial representation, how to understand a spatial distribution, how to get between A and B, and so on)" (Kitchin and Dodge 2007, 335, italics and brackets in the original). When she scratches the paint off different parts of the map, she discovers that poems lie beneath each part, describing their journey through those places. She is reminded of what her mother has told her about the process of mapping: "When you make a map, you don't just paint the world the way it is. You paint your own" (Joukhadar 2018, 315). The colour map in the novel defines space by how it is lived and remembered.

Further, the novel incorporates poems at the beginning of each section to show how its maps prioritise the subject's experience over an objective representation. Each poem is typographically rendered in the shape of the map of the particular place, through which Rawiya and Nour journey in the corresponding section—Syria, Jordan/Egypt, Libya, Algeria/Morocco, and Ceuta. Each poem is a monologue that mourns the loss of the homeland and describes the difficulties of traversing unfamiliar territories. The borders of the maps are traced with words that together describe the experience of forced displacement. The shape of the maps emerges from the words, making it processual and contingent.

The poem in the first section, 'Syria', addresses the homeland as 'beloved'. It establishes an emotional attachment to the land and an inability to let go of its memories. The poem in the second section, 'Jordan/Egypt', describes the journey of displacement, in which the

subject is now tired and unable to see clearly from fatigue, longing for the air and water of the homeland. The space is experienced not as an objective, measurable entity but as feelings of strain, thirst, memory, and longing. The third poem at the beginning of the section ‘Libya’ fantasises the return of the displaced to a secure homeland. Yet in the fourth poem, in the section ‘Algeria/Morocco’, language itself falters; the speaker confesses an inability to articulate a homeland for future generations. Both cartographic and linguistic systems reveal their inadequacy. The silhouette of the maps of corresponding places remains visible in the poem's shape, but the representational authority and ability to describe the experience of border crossing during forced displacement fail from within.

The last poem, beginning the section ‘Ceuta’, represents how “territories are produced by the overlaying of inscriptions we call mappings” and how the lines and borders that form the map “can be read as descriptions of forms of lived experience” (Pickles 2011, 5). The map is internalised, and the poem's refugee subject says, “I carry the memory of borders in my skin” (Joukhadar 2018, 319). Unlike the distinct landscapes of the map, Nour’s experience of traversing them is not partitioned and clearly distinct from each other. The maps become a negotiation with power, memory, and displacement, as the poems retain the visual outline of a nation-state inscribed with the precarious experiences of displacement.

Conclusion

The Map of Salt and Stars explores the potential of mapping as a means of resilience and survival during forced displacement. The paper has analysed how novel reconfigures the experience of forced displacement by presenting movement through unstable conditions of borderscapes. Border is not only experienced through spatial encounters, but also through subjective bodily experiences and emotional effects of everyday movement. This drift from fixed, territorial understandings of borders exposes the limitations of cartographic practices that presume stable, mappable territories. The research has examined the novel’s reimagination of cartography through its narrative. *The Map of Salt and Stars* transforms maps from an instrument of restriction into an open-ended process of spatial negotiation, where lived experiences, movement, memories, storytelling, and language play pivotal roles. The novel, therefore, drifts away from the popular notion of refugees as helpless victims and

uses its narrative to represent their agency and sustained resilience. By bringing together critical cartography and refugee studies, this paper contributes to a growing body of scholarship that seeks to rethink the representation of refugee displacement.

References:

- Abraham, Jaimi, and Sucheth PR. 2025. Echoes of the Hakawati: The Art of Storytelling in *The Map of Salt and Stars*. *Litera: Journal of Language, Literature and Culture Studies*, 35 (1): 219-232. doi: 10.26650/LITERA2024-1493428.
- Bogdonoff, Noah. 2020. Perpetual Motion Machine: Refugee Experience in Zeyn Joukhadar's Fantasy Adventure, *The Map of Salt and Stars*. *Pleiades: Literature in Context*, 40 (2): 274-275. <https://doi.org/10.1353/plc.2020.0091>.
- Brambilla, Chiara. 2015. Exploring the Critical Potential of the Borderscapes Concept. *Geopolitics*, 20 (1): 14-34. doi: 10.1080/14650045.2014.884561.
- Brambilla, Chiara. 2020. Revisiting 'Bordering, Ordering and Othering': An Invitation to 'Migrate' Towards A Politics of Hope. *Journal of Economic and Human Geography*, 112 (1): 11-17. <https://doi.org/10.1111/tesg.12424>.
- Bromley, Roger. 2021. *Narratives of Forced Mobility and Displacement in Contemporary Literature and Culture*. Palgrave Macmillan.
- Cooper, Anthony. 2020. "How Do We Theorise Borders and Why Should We Do It?: Some Theoretical and Methodological Challenges." In Anthony Cooper and Søren Tinning (Eds.), *Debating and Defining Borders*, pp. 17-30. Oxon and New York: Routledge.
- Dodge, Martin, Rob Kitchin and Chris Perkins. 2009. *Rethinking Maps*. London and New York: Routledge.
- Gatrell, Peter. 2013. *The Making of the Modern Refugee*. Oxford: Oxford University Press.
- Harley, J.B. 2011. "Deconstructing the Map." In Martin Dodge, Rob Kitchin and Chris Perkins (Eds.), *The Map Reader: Theories of Mapping Practice and Cartographic Representation*, pp. 56-64. Chichester: Wiley-Blackwell.
- Harris, Leila and Helen Hazen. 2009. "Rethinking Maps from a More-Than-Human Perspective: Nature-Society, Mapping, and Conservation Territories." In Martin Dodge, Rob Kitchin and Chris Perkins (Eds.), *Rethinking Maps*, pp. 50-67. London and New York: Routledge.
- Hussain, Hameeza, and Rakia Imtiaz. 2024. "Intergenerational Trauma in Joukhadar's The Map of Salt and Stars and Alyan's Salt Houses." *Qlantic Journal of Social Sciences and Humanities*, 5 (2): 194-202. doi: 10.55737/qjssh.838123433.
- Joukhadar, Jennifer Zeynab. 2018. *The Map of Salt and Stars*. London: Weidenfeld & Nicolson.
- Kitchin, Rob and Martin Dodge. 2007. Rethinking Maps. *Progress in Human Geography*, 31 (3): 331-344. <https://doi.org/10.1177/0309132507077082>.
- Mitchell, Peta. 2008. *Cartographic Strategies of Postmodernity: The Figure of the Map in Contemporary Theory and Fiction*. New York and London: Routledge.

Mapping borderscapes: Reimagining cartography and refugee mobility in *The Map of Salt and Stars*

- Mohrem, Boubaker, and Malek Jamal Zuraikat. 2023. Baba's Death: Nour's Nostalgic Voice in Zeyn Joukhadar's *The Map of Salt and Stars*. *Theory and Practice in Language Studies*, 13 (5): 1204-1208. doi: <https://doi.org/10.17507/tpls.1305.14>.
- Parker, Noel, and Nick Vaughan-Williams. 2009. Lines in the Sand? Towards an Agenda for Critical Border Studies. *Geopolitics*, 14 (3): 582-87. doi:10.1080/14650040903081297.
- Pellander, S., and K. Horsti. 2018. Visibility in Mediated Borderscapes: The Hunger Strike of Asylum Seekers as an Embodiment of Border Violence. *Political Geography*, 66: 161-170. doi:10.1016/j.polgeo.2017.01.005.
- Pickles, John. 2004. *A History of Spaces: Cartographic Reason, Mapping and the Geo-coded World*. London and New York: Routledge.
- Puwar, Nirmal. 2004. *Space Invaders: Race, Gender and Bodies Out of Place*. Oxford and New York: Berg.
- Rajaram, Prem Kumar and Carl Grundy - Warr. 2007. *Introduction to Borderscapes: Hidden Geographies and Politics at Territory's Edge*, pp. ix-xl. Minneapolis: University of Minnesota Press.
- Slopek-Hauff, Christina. 2025. Crossing Borders: Mapping, Necropolitics, and Border Thinking in Zeyn Joukhadar's *The Map of Salt and Stars*. *Anglia* 143, No. 4: 771-790. <https://doi.org/10.1515/ang-2025-0058>.
- Tally, Robert T. 2013. *Spatiality*. London and New York: Routledge.
- UN News. 2026. "Middle East War Risks Undermining Syria's Fragile Recovery, Security Council Hears." <https://news.un.org/en/story/2026/03/1167155>.
- Üstündağ Güvenç, Özge. 2025. A Reading of Maps in Zeyn Joukhadar's *The Map of Salt and Stars*. *Journal of American Studies of Turkey*, No. 64: 83-95. <https://izlik.org/JA83ZP77KD>.
- Wood, Denis, John Fels and John Krygier. 2010. *Rethinking the Power of Maps*. New York and London: The Guilford Press.