

# Mapping Intimate Geographies of Grief and Loss

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## RÉSUMÉ

La cartographie joue un rôle crucial quand il s'agit de rendre visible le nombre de personnes qui meurent dans le contexte d'une migration. Dans cet article, l'auteur explore le potentiel de la cartographie pour étudier et développer une autre dimension de la géographie de la mort pendant l'exil : les aspects plus intimes des géographies posthumes tels qu'ils sont vécus par les personnes qui survivent à un être cher. L'auteur, inspiré par l'appel d'Avril Maddrell à mettre au point de nouvelles représentations cartographiques pour faire connaître les émotions et les souvenirs difficiles qui se rattachent à la mort, mobilise deux modes de cartographie non conventionnels – la visualisation inductive et la cartographie de la sensibilité – pour dresser la carte des géographies émotionnelles et intimes enchâssées dans les histoires de deux personnes migrantes ayant perdu un-e ami-e proche qui partageait leur exil. Le processus de cartographie qui a conduit l'auteur à représenter ces géographies intimes posthumes l'a amené à réfléchir également à l'importance de concevoir des formes d'expression cartographique centrées sur l'expérience et les émotions plutôt que sur les faits et les mesures. En détournant son virage cartographique, de la mort factuelle signalant la fin d'un voyage vers la mort en tant qu'évènement persistant dans la vie des personnes qui survivent, l'auteur propose une cartographie du chagrin et du deuil qui espère contribuer au souvenir individuel et collectif.

Mots clés : mort, chagrin, cartographie, cartographie de la sensibilité, visualisation inductive, migration

## ABSTRACT

Cartography has been pivotal in making visible the number of people who die in the context of migration. In this article, the author explores the potential of mapping to study and develop another dimension of the geography of death within exile: the more intimate dimensions of post-mortem geographies as experienced by those who survive a loved one. Inspired by Avril Maddrell's call for developing new cartographic representations to share difficult emotions and memories associated with death, the author mobilized two alternative mapping practices—inductive visualization and sensibility mapping—to chart the emotional and intimate geographies embedded in the stories of two migrants who lost a close friend with whom they lived while in exile. The mapping process that led the author to represent these intimate post-mortem geographies brought me to reflect on the importance of developing alternative cartographic forms of expression that focus on the experiential and the emotional, rather than on the factual and the measurable. By steering this cartographic shift away from the fact of death as the end of a journey to death as a lingering event in the life of those who survive, the author proposes a cartography of grief and mourning that aims to contribute to individual and collective remembering.

Keywords: death, grief, cartography, sensibility mapping, inductive visualization, migration

### Introduction

Cartography has been pivotal in studying the measurable dimensions of the geographies of death. Maps have served to visualize and analyse life expectancy and mortality (Brewer and others 1997; Tyner 2015), the spatial distribution of cemeteries and graves (Francaviglia 1971; Zelinsky 1994; Liebens 2003), the locations of migrants' deaths during their journey (see Lo Presti 2019), as well as the journeys of repatriated bodies (Rowles and Comeaux 1987; Marjavaara 2012). However, cartography has rarely been utilized to explore the affective and emotional dimensions

of intimate spaces linked to death and dying. One noteworthy exception is the conceptual framework proposed by geographer Avril Maddrell (2016) to study the geographies of grief and loss. Maddrell discussed how places host bereavement on three overlapping spatial dimensions: material (e.g., cemeteries, parks, home), embodied-psychological (e.g., agoraphobia, sadness, relief), and virtual (e.g., online memorials, social media platforms). She argued that cartography offers a necessary representational vocabulary to explore, navigate, and better understand “the messy, shifting, multi-layered geographies of living with loss” (Maddrell 2016, 184). She created two maps to

support her argument. The first one expresses how three members of a hypothetical family experienced mourning and remembrance at varying degrees of significance in different material, psychological, and virtual places. The second representation is a map of places of mourning and consolation as expressed by a woman during her initial period of grief and several months later. Recognizing the potential of maps to communicate and study mourning and remembrance at different scales and in multiple contexts, Maddrell (2016) called for developing new cartographic representations that could serve as resources for grief counsellors and mourners to express and share difficult emotions and memories linked to everyday places. This article aims to contribute to this call by proposing new ways of mapping the complex spatial dimensions of intimate post-mortem geographies.

The approach presented in this article builds on the growing body of literature that engages with stories, memories, and emotions (D'Ignazio 2009; Caquard 2013; Kelly 2016; Caquard and Griffin 2018), with a particular interest in two contemporary alternative mapping methods: sensibility mapping (Olmedo 2015, 2018, 2021) and inductive visualization (Knowles, Westerveld, and Strom 2015; Westerveld and Knowles 2018, 2021). These two methods were selected for their capacity to identify and express the subtle, the intimate, and the personal. They have been deployed in this paper to map the geographies of grief and loss of two migrants who experienced the passing of close friends while living in Quebec. This article begins with an overview of how researchers and artists have studied the geographies of grief and loss. Then, it transitions to how geographers have mobilized maps to study emotions and memories as they relate to intimate spaces. The third section discusses the mappings of two interviews with individuals who lost a loved one in the context of migration. The last section of the article discusses the potential and limits of these methods for mapping these intimate posthumous geographies.

### Space, Death, and Intimacy

At the turn of the twenty-first century—inspired by feminist, affective, and humanistic studies—academics focused on exploring the intangible, emotional, and symbolic dimensions of deathscapes (Kong 1999; Maddrell and Sidaway 2010). The interest in places connected with death and dying inspired a range of research projects on the politics of memorialization (Young and Light 2013; Hunter 2016), funerary practices in diaspora (Hunter and Amman 2017; Saraiva and Mapril 2015; Saramo 2018), the symbolic dimensions of vernacular memorials (Pettersson 2009; Maddrell 2013), leisure activities in cemeteries (Deering 2015), and the cultural, social, and emotional implications of natural burials (Clayden, Hockey, and Powell 2010), as well as the analysis of online memorials (Maddrell 2012;

Sultana, Youngs-Zaleski, and Jiwani 2019). While these studies have mainly focused on the tangible features of deathscapes (e.g., cemeteries, columbaria, and roadside memorials), researchers have also engaged with the more emotional and intimate dimensions of the geographies of death.

Intimacy is present in places that host people's meaningful memories, emotions, and dreams (Gutierrez Hernandez 2016). It is also part of a set of complex multi-scalar processes and relations that connect the body with national and international networks and forces (Pain and Staeheli 2014). Indeed, after the passing of a loved one, mourners might share stories about the deceased with family and friends, keep belongings or photographs of the departed as souvenirs, or visit meaningful places to feel close to them (Root and Exline 2014). To better understand these personal posthumous practices, Dennis Klass, Phyllis Silverman, and Steven Nickman (1996) coined the term "continuing bonds." These authors employed continuing bonds to explain how people preserve and incorporate memories and emotions associated with their departed loved ones into their everyday life (Walter 1996; Maddrell 2013; Root and Exline 2014; Klass and Steffen 2018) and counter previous theoretical approaches that consider that feeling emotionally attached to the dead is a pathological behaviour (Valentine 2006).

Social scientists have studied how continuing bonds shape intimate spaces by employing methodologies that rely on mourners' stories and perceptions. Jenny Hockey, Bridget Peenhale, and David Sibley (2005) interviewed older widowers to explore the role of objects and quotidian spaces after their partners' death. The researchers found that these personal items and geographies were relevant components inside the interviewees' grieving experiences as they triggered distinct memories and emotions that could range from grief to solace (Hockey, Penhale, and Sibley 2007). Joanna Wojtkowiak and Eric Venbrux (2010) conducted a large-scale survey in the Netherlands to research how many people in the country had a posthumous memorial at home. The results showed that more than 30 percent of their sample had at least one of them inside their domestic space. The researchers also found that 80 percent of these private memorials have been kept for more than a year. Wojtkowiak and Venbrux's study illustrates that death commemorations and the preservation of human remains are also part of domestic spaces.

Avril Maddrell (2013) deployed the oxymoron absence-presence to frame her analysis of the intangible, affective, and more-than-representational dimensions of places associated with the death of a loved one. The term *absence-presence* conveys the idea that—after death—the deceased still have agency and presence in the living world by evoking memories and emotions. While Maddrell used the concept of absence-presence to research the emotional and affective features of vernacular memorials on the British

Islands, it has been fundamental to better understand the posthumous connections between mourners and intimate spaces. Inspired by Maddrell (2013, 2016), Annika Jonsson and Tony Walter (2017) studied how grief and remembrance are rooted in personal geographies by interviewing 12 individuals estranged from Sweden and the United Kingdom. The study revealed that these places triggered different interactions and emotions from cherishing and enjoying places to the memories of their departed loved ones to avoiding them completely because of the pain and anxiety they trigger. Brenda Mathijssen (2018) coined the term “transforming bonds” to frame how griever may reshape and alter the relationship with their deceased beloved by interviewing 15 mourners in the Netherlands. She explained how some of her research participants (re) negotiated the presence of those who passed away in their homes by (re)moving photographs or altering the appearance of furniture (Mathijssen 2018).

Artists have also explored the links between death and intimate spaces. Filmmaker and photographer Briony Campbell (2015) recorded the last six months of her father’s life, who died of cancer. Campbell and her father documented personal moments inside a hospital room and their home. Their project made public some of the more private experiences and intimate spaces related to the event of death, challenging the medicalized and distant relationship with dying in the Western world (see Ariès 1975; Giddens 1991). Writer and poet Catherine Owen (2020) edited a collection of essays that explored how human and non-human deaths shift the emotional relation with everyday spaces. The collection concludes with a section for those who experienced a loved one’s death while living far from home, highlighting the impotence of not being next to a family member in their final moments or attending their funeral.

These academic and artistic works illustrate how intimacy transcends the measurable components of the geographies of grief. They focus on griever’s experiences, emotions, and memories associated with posthumous items and places (Tuan 1977)—and how people perpetuate a spatial connection with their departed loved ones (Maddrell 2013; Jonsson and Walter 2017; Pearce 2019). To unveil and study this array of intimate posthumous places, Avril Maddrell (2016) proposed to map them by mobilizing contemporary mapping practices and concepts, such as deep mapping. While Maddrell designed two schematic maps to illustrate her approach, she clearly identified the need for further empirical cartographic work.

### Deep Mapping Intimate Spaces

Researchers in spatial humanities (see Bodenhamer 2015) have suggested exploring emerging forms of cartography, such as deep maps, to chart places thoroughly by mobilizing multiple cartographic resources and data. Deep mapping can be considered as a process and an outcome that aims to

help a better understanding of interrelations between “the material and emotional-affective, cognitive and the sensory, the individual or group and their wider social-cultural contexts” (Maddrell 2016, 169). While this approach has been mainly used to study spatial stories, memories, and events in neighbourhoods, cities, and regions (see Wood 2010; Presner, Shepard, and Kawano 2014; Maher 2014; Mattern 2015; Cateridge 2015; Bishop, 2016; Kawano and others 2016), a few artists and geographers have produced deep maps to delve into intimate geographies.

In the early years of the twenty-first century, the troupe Brith Gof conceived deep mapping as an artistic exercise that aims to tell the unknown stories of spaces through storytelling, audio-visual presentations, lectures, and in situ performances (Pearson and Shanks 2001). Yet, they also consider that deep maps as actual cartographic representations (McLucas n.d.). They argued that deep maps should be composed of three elements—a large material structure (i.e., horizontal or vertical), time-based components such as film or music, and open and never-finished databases (Biggs 2010). Brith Gof propelled deep maps as an actual cartographic practice among geographers, artists, and spatial humanists, who created projects that mixed narrative, multimedia, conventional maps, and art to better understand the hidden dimensions of places.

Anja Novković (2019) combined ethnographic research, art, and cartography to deep map an unnamed alleyway in Downtown Montreal. She revealed its intimate attributes by making an Atlas based on six of this public space’s lesser-known stories. On one of her maps, Novković charted the story of Nancy, who rescued and performed an impromptu funeral for a rat inside the alleyway. Novković argued that the map of Nancy and the rat emphasizes that remembrance and affection can be attached to unnoticed spaces—a relevant consideration when studying intimate post-mortem geographies.

Two recent and very similar cartographic approaches, inductive visualization (Knowles and others, 2015; Westerveld and Knowles 2018), and sensibility mapping (Olmado 2015, 2018, 2021) have highlighted the importance of intimate spaces inside narratives and experiences. Anne Kelly Knowles, Levi Westerveld, and Laura Strom (2015) have developed the concept and the method of inductive visualization to systematically map the structure, content, and meaning of testimonies from the Holocaust. While mapping the narratives of two Jewish survivors, they experienced the difficulties of including on their maps relevant intimate spaces dissociated from any geolocated position, such as bedrooms, cabins, and barracks (see Westerveld and Knowles 2018, 2021). They identified these micro-geographies as essential to comprehend the survivors’ experiences fully. Consequently, they developed a hybrid method. First, they placed well-known locations such as towns, cities, and countries on a blank map to create a background layer. Then, they employed topological relations (e.g., near, far,

inside) to position those places on the map without assigning them precise locations. Although the final cartographic representation was imprecise in terms of the Euclidean locations, it was thoughtful and powerful in the way they visually depicted some of the spatial experiences, mobilities, and memories narrated by the storytellers.

Élise Olmedo (2015, 2018, 2021) developed sensibility mapping to bring emotions and memories to the fore. The main goal of this method is to express visually intimate spaces that are often evoked rather than clearly described by individuals. During her doctoral research, she co-created a series of textile maps with low-income women from the Sidi Yusf neighbourhood in Marrakesh. One of her maps depicts the quotidian places of Naima, one of her interviewees. The map charts the tension between Naima's domestic spaces (e.g., sleeping areas, dining room, reception room) and her informal workplaces (e.g., the traditional couture association, the rich Moroccans' houses). Olmedo and Naima worked together to co-construct a textile map according to Naima's experiences, stories, values, and daily life. Years later, Olmedo employed sensibility mapping to create a series of maps based on the life stories of two Rwandan exiles (Olmedo and Caquard 2022). She used coloured pencils and aquarelles to visually express some emotionally intense and intimate moments of loss, fear, grief, and hope associated with the genocide.

Inductive visualization, sensibility mapping, and the deep mapping framework proposed by Avril Maddrell (2016) have some common traits. First, they aim to unveil spatial memories, experiences, and emotions. Second, they conceive mapping as a process that requires an in-depth engagement with the source material, such as stories, testimonies, or interviews. Third, they all have developed these approaches to map intimate stories related to death. Maddrell has focused on personal experiences after the passing of a close relative, inductive visualization was deployed to map testimonies in the context of the Jewish Holocaust, and sensibility mapping was utilized to chart intimate memories of the Rwandan genocide. However, the core difference between these approaches is that Avril Maddrell's framework remains conceptual. In contrast, inductive visualization and sensibility mapping are applied cartographic methodologies. Inspired by these three mapping impulses, in the following section, I present and discuss the mapping of the intimate geographies of grief and loss of two migrants who lost a loved one while living in Quebec.

### Mapping Intimate Geographies of Grief and Loss in the Context of Migration

The maps produced in this research represent intimate geographies expressed in open-ended interviews with Elisa and Paul, two migrants who experienced the death of close friends while living in Quebec, Canada.<sup>1</sup> These interviews are part of a corpus of 30, all of which were carried out by the team

Morts en Contexte de migration (MECMI) within the School of Social Work at the University of Quebec in Montreal. This research team aimed to study, among other issues, the different scales and meanings of the posthumous geographies associated with losing a loved one in the context of migration and exile (see Rachédi and Halsouet 2017; Rachédi and Kobelinsky 2018; Le Gall and Rachédi 2019). In a previous phase of this research project, I used geolocated maps to represent and study spatial aspects of Paul's interview at an international scale, including the transnational repatriation of his friend's corpse and the mobilization of loved ones who provided Paul with economic and emotional support (Alavez, Rachédi, and Caquard 2021). However, these maps fell short of conveying the intense memories and emotions associated with Paul's intimate geographies. Furthermore, I could not map most of the post-mortem geographies in Elisa's interview using Euclidean cartographies because she barely mentioned places that could be geolocated on a map, such as cities, regions, or countries—instead, her story was rich in intimate places and meaningful artifacts, such as domestic spaces and photographs. Therefore, I proposed to employ inductive visualization and sensibility mapping to delve into the posthumous experiences of these two in-depth interviews. In this mapping project, I chose inductive visualization to map Elisa's interview since this method allowed me to systematically chart the intimate geographies that I could not link with Euclidean coordinates (see Westerveld and Knowles 2021). In contrast, I deployed sensibility mapping to delve into a meaningful and personal event in Paul's interview. I selected this cartographic impulse due to its capacity to reveal and emphasize the more emotional and ephemeral geographies within different types of stories and testimonies (Olmedo and Caquard 2022).

#### JENNY AND ELISA

Jenny was a journalist who moved from Ecuador to Quebec in 2014 in search of professional opportunities. One year after her arrival, Jenny met Elisa, another Latin American migrant with whom she became a close friend. At that time, Jenny was still adapting to her new life in Canada, and Elisa helped her through this process by introducing her to other members of the Latin American diaspora in Canada. After a few months, Veronica invited Jenny to live with her, but after almost a year of living together, Jenny suddenly passed away in her room. After her death, Veronica and Elisa were shocked, but with other migrants, they were able to organize the funeral and help with the repatriation process. A couple of years later, members of the MECMI team invited Elisa to reflect on her mourning experience during an interview.

Elisa's narrative mainly revolved around four intimate issues regarding death in the context of migration (see Rachédi and Halsouet 2017): the day Jenny died, her funerals and posthumous ceremonies, the meaningful items, and Elisa's projection of death in diaspora. To chart these topics, I used



the visual grammar developed by Westerveld and Knowles (2018, 2021) to map emotions and memories. First, I hand-drew circles to depict each physical space in the story (e.g., building, room, vehicle). I used crosses to represent meaningful objects, blurred shapes for virtual spaces, and dotted lines served to represent forms of communication (e.g., telephone calls; Figure 1). The opacity of each figure symbolized the number of mentions of each place during the interview (Figure 2). Finally, I added the snippets from Elisa's interview related to each one of these geographies, and I colour-coded them according to the four topics identified previously (i.e., the day Jenny died, funerals, items, and Elisa's projection of death).

This map's design and content were presented to and discussed with the MECMI team. After getting their feedback, I identified two distinctive features related to Jenny's intimate post-mortem geographies. I called them *post-mortem presence* and *post-mortem influence* based on Maddrell's (2013) terminology and the continuing bonds theory (Klass,

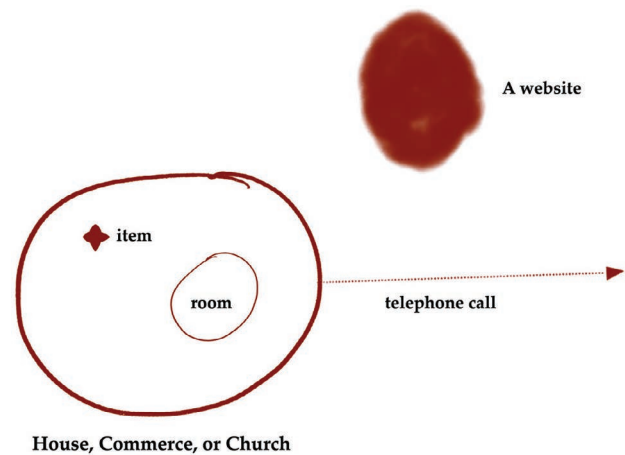


Figure 1. The visual grammar of Jenny and Elisa's inductive visualization is based on the work of Levi Westerveld and Anne Kelly Knowles (2018). Source: Author's illustration.

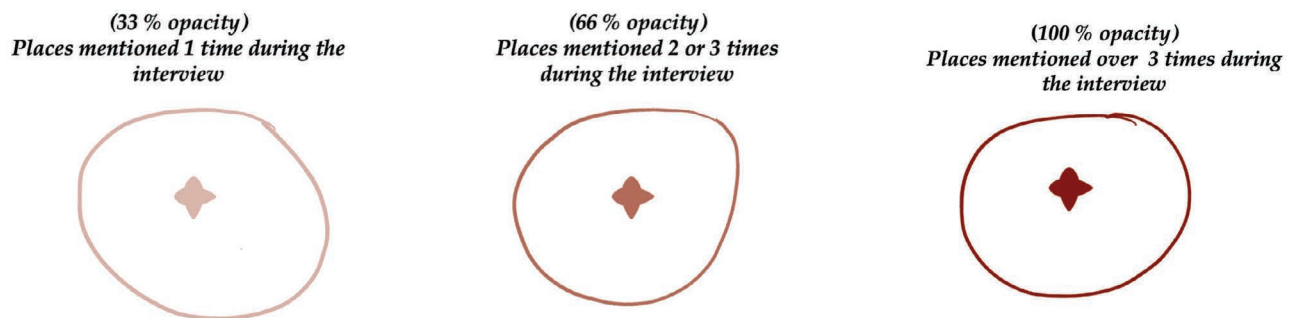


Figure 2. The symbols' opacity in the inductive visualization represents how many times Elisa mentioned a place during her interview with MECMI. Source: Author's illustration.

Silverman, and Nickman 1996). On the map, post-mortem presence refers to those places and objects charged with intense posthumous memories of Jenny (Maddrell 2013; Mathijssen 2018; Pearce 2019), such as mementos or quotidian spaces. However, post-mortem influences are actions and events that emerged as a response to Jenny's death, such as funeral ceremonies, telephone calls, or future thoughts about a coming death. I coded the quotes related to post-mortem presence with purple and the passages linked to post-mortem influence with green (Figure 3).

Four main places emerged on the map—Veronica's home, the funeral parlour, the church, and Elisa's home. Veronica's home appeared when Elisa narrated the events that happened the day Jenny passed away. Also, when Veronica confessed to Elisa how challenging it was for her to enter Jenny's room. Solidarity was a crucial element for better understanding the post-mortem influence on the funeral parlour and the church. Elisa received multiple donations for the funeral room without asking for them. Moreover, after Jenny's body was repatriated to Ecuador, her close friends

and other members of the migrant community gathered in a Catholic church to remember her. Jenny had a post-mortem presence during the ceremonies: her body was in a coffin during the service at the funeral parlour, and her photograph was displayed throughout the posthumous ceremonies. Later, mourners changed the meaning of Jenny's photograph (Mathijssen 2018). This portrait became a key memento within Jenny's post-mortem presence in Quebec as it was distributed among her friends and the eucharist's assistants. Elisa brought home one of Jenny's portraits as well. Elisa also mentioned how Jenny's passing made her reflect on her future death in diaspora. She already chose a portrait of hers—currently displayed in her living room—for her funeral. Furthermore, Elisa has requested that her sons send half of her ashes to Ecuador while the other half would stay in Quebec. This wish reveals the tension in terms of belonging among migrants and exiles; for many of them, their home exists in two or more places (Blunt 2007).

The last section of the interview also marked a turning point. Elisa is no longer just talking about Jenny's post-mortem

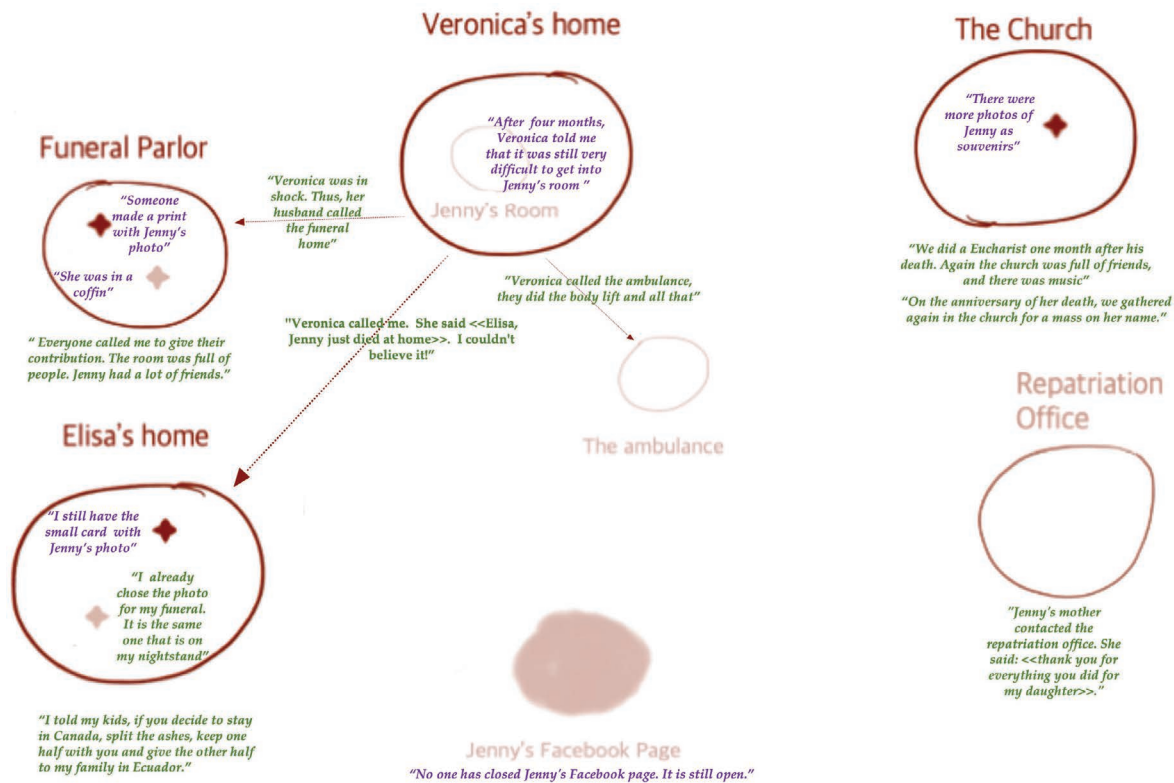


Figure 3. This inductive visualization displays Jenny's postmortem presence (purple) and postmortem influence (green) in Quebec, as narrated by Elisa  
 Source: Author's illustration.

story; her future death became part of this posthumous narrative and, therefore, this inductive visualization. This map illustrates that death is a spatiotemporal process that transcends the dying event and the burial place (Maddrell and Sidaway 2010; Maddrell 2016) as other intimate geographies emerged in the story after Jenny's death. Furthermore, Elisa associated these places with emotions, such as grief and loss. Yet, she also linked them to positive memories related to friendship and unity in diaspora—an issue stressed by Elisa during the final segment of the interview:

*I think one word sums it all up: Solidarity. It is solidarity that touched the hearts of those who barely knew her and the people closest to her. Solidarity drove us to give her a last farewell beautifully and touchingly. It is the minimum that a person can receive in their home country, so we did it here in Quebec. (Elisa)*

#### ERIC AND PAUL

Eric came from Senegal to study at a university in Quebec. He was welcomed in Canada by Paul, a close friend of his family. After a couple of years of living at Paul's place, Eric died due to a sudden heart attack while sleeping. During the interview with the MECMI team, Paul related in detail the

unfolding events of that day. Overall, I distinguished three main sections in that interview: Paul's time-space routine, Paul's shock when he faced Eric's death, and the transnational telephone call from Paul to announce the death of Eric to his family. These three sections have their own set of events, which I included on the map. Paul opened the first section with the following account:

*It was December when he left us. . . . He was with his classmates, a small group of students. It must have been around 10 p.m. when he returned home. . . . I was there, sitting in my little office preparing my work for the next day. . . . He arrived, and I said hi to him. . . . He told me that everything went well with his friends. (Paul)*

Paul provided the temporal context (i.e., December at 10 p.m.), the spatial setting (i.e., Paul's home), and the context (i.e., Eric coming back home after meeting his friends). After this opening quote, he mentioned the hour on two additional incidents after Eric's arrival—when Paul had breakfast with his family and when he was ready to depart to his workplace. The association of quotidian actions with a concrete time and space is what David Seamon (1980) defined as *time-space routines*, which characterize this first section. Paul leaving home to work at 2 p.m. was the last of

the time-space routines of that day. This scene closed the first section of this episode.

The next section started with an unusual event. Before leaving home, Paul saw Eric's winter boots next to the main door, which meant that Eric was still at home and not at the university where he was supposed to be at that time. Paul called Eric without receiving an answer. He went to Eric's room, knocked and opened the door, and saw Eric lying in his bed. He tried to wake him up, but Paul realized that Eric had passed away while he was sleeping. Paul mentioned that he entered a *state of shock* since he could not make sense of what happened to Eric.

After Paul found Eric's winter boots his time-space routine was no longer the common thread of the narrative. Time geographers have suggested two different concepts for time: Chronos and Kairos (see Sui 2012). "Chronos concerns the exact quantification of passing time expressed in successive readings using rationalized and decontextualized devices and tools such as a clock or a calendar" (Sui 2012, 8). As mentioned, Paul employed chronological time (i.e., hours) to organize the events concerning his time-space routine. On the other hand, Kairos is not quantifiable; it characterizes moments by their significance (Peeples, Rosinski, and Strickland 2007; Sui 2012; Crowther, Smythe, and Spence 2015), such as the trauma and the feeling of time suspension occasioned by the death of a loved one (Leydesdorff and others 2002; Rachédi 2017). Paul calling the police and an ambulance closed this second section.

Eric was an international student in Quebec, so Paul needed to announce Eric's death to his family. The third section is

made of the description of the telephone calls from Paul to Eric's parents, who lived in Europe and Africa. Lilyane Rachédi (2017) argued that announcing the death of a loved one from abroad produces a metaphorical *shockwave* that travels across space. She also explained that, when a loved one passed away in the context of migration, geographical distance amplifies the power of the shockwave as "the physical, and palpable observation of the dead body is not immediately accessible" (Rachédi, 2017, 25).

On the sensibility map (Figure 4), I identified and drew the nine incidents that happened between the arrival of Eric at night and the telephone call from Paul to Eric's parents. Then, during the mapping process, I explored the relationships between each event. After various mapping attempts and feedback from the MECMI team and other cartographers, I distinguished the three different sections of the narrative: time-space routines, state of shock, and post-mortem shockwaves. I represented the time-space routines as a semicircle built with bricks—one of the principal construction materials for housing in Quebec. I included three digital clocks that accompany the events where Paul mentioned the chronological time. Then, I depicted the state of shock as cracks that broke Paul's time-space routine. The cracks also epitomize the change of time in the story from Chronos to Kairos. Finally, I employed earthquake shockwave symbols to portray the news that travelled from Paul's home in Quebec to Senegal and Belgium. By utilizing sensibility mapping to map this episode, it was possible to include items (e.g., boots), domestic spaces (e.g., Eric's bedroom), and transnational communications (e.g., international

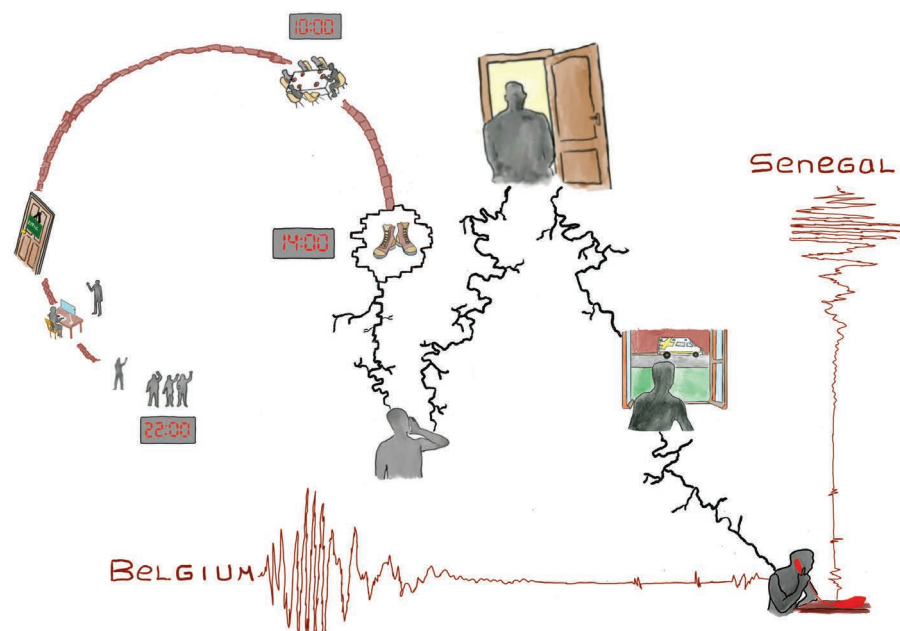


Figure 4. This sensibility map interprets how Paul narrated Eric's passing inside their home  
Source: Author's illustration.

telephone calls) inside the same cartographic representation. This sensibility map is not a finished product. It is an interpretative process of the spatiotemporal dimensions of Paul's story about Eric's death, which could keep on evolving based on comments, critiques, suggestions, additions, and removals by social workers. In the end, as the MECMI team suggested, this map might become a resource to support other migrants during their experiences of mourning (Maddrell 2016; Rachédi 2017).

### Concluding Reflections

Social scientists have utilized biographical accounts and in-depth interviews to study how griever kept and produced memories and emotions (i.e., continuing bonds) associated with their deceased loved ones (Walter 1996; Maddrell 2013, 2016; Sloane 2018; Mathijssen 2018). In this article, I proposed mapping these posthumous narratives with two alternative cartographic methods—sensibility mapping and inductive visualization—to navigate and illustrate how continuing bonds are hosted in intimate geographies. These personal cartographies graphically convey where grievers feel close to the departed and the locations linked with painful post-mortem memories (Maddrell, 2016; Jonsson and Walter 2017). Moreover, these maps have the potential to display how mourners spatially (re)negotiate, transform, and communicate their grieving experiences (Mathijssen 2018).

The maps in this project illustrated how Paul's and Elisa's respective geographies of grief extended from micro-spaces (e.g., the body or domestic space) to the national and international scales (e.g., the family scattered around the world). Paul's map depicts how Eric's posthumous intimate geographies stretched from his winter boots (i.e., a harbinger of his death) and his bedroom (i.e., the place where he died) to Belgium and Senegal through telephone calls. Likewise, Elisa's map illustrates how Jenny's post-mortem absence and influence expanded from her bedroom at Veronica's home to other public and private spaces in Quebec (e.g., the funeral parlour and the church). Elisa's map also showcases that Jenny's post-mortem intimate geographies extended between Ecuador (through the repatriation of her body) and Canada (through the posthumous ceremonies celebrated by other migrants). These maps can be considered snapshots of Paul's and Elisa's experiences of grief (Maddrell 2016), as well as a form of mourning and remembrance (Coulis 2010).

Mapping is indeed as much an outcome as it is a process as emphasized in post-representational cartographic theories (del Casino and Hannah 2006; Kitchin and Dodge 2007; Dodge and Perkins 2015; Rossetto 2015). Both inductive visualization and sensibility mapping demand that map-makers deeply engage with personal stories and experiences. In this project, the cartographic processes included multiple iterations of (re)reading the transcripts, examining theoretical approaches, delving into creative representations related

to death in the context of migration, conceiving and sketching visual forms of expression, and receiving feedback from the MECMI team. During these phases, the maps became sounding boards that enhanced the comprehension of the source material provided by MECMI, emphasizing the importance of the process in any creative mapping endeavour. These steps also contributed to making the mourners' testimonies visible. Mapping is a way to mediate memories and emotions while providing alternative means to share difficult stories with different audiences.

Cartography has been extensively deployed to trace and quantify geographies of death in the context of migration at multiple scales, often to demonstrate the multiple institutional, environmental, and capitalistic forces that have contributed to these deaths (Lo Presti 2018). The cartographies proposed in this article aim to reveal the more intimate and personal geographies of these deaths' impacts on other migrants, friends, and family members. They speak about other post-mortem realities of migration and exile that are associated with important human values such as solidarity, friendship, memory, and love.

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## Note

- 1 For confidentiality reasons, the names of the interviewees and the deceased have been changed in this article.

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