

A MAP IN A MOVIE - THE ROLE AND THE USAGE

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Almost from the beginning of the cinematography cartographic products were used in movies namely as props, for documentation purposes or as visual shortcuts. Maps play a significant role particularly in "adventure" type of movies, where reality is meeting with fantasy and science with art. There are different approaches how moviemakers handle portraying maps rendered from literature. The portrayal of maps in movies varies from simple look on reproduction of a map to attempts to imprint the feeling of the changing landscape by strictly movie making tools. The more fantasy there is in the story, the more colourful the map presentation can be. As the main goal of moviemakers is to tell the story, the portrayal of the map depends on its significance to the storytelling. The map's portrayal is also dependent on the chosen style of the movie. This paper explores how different approaches of map portrayal in the movie resonate with the story and style of the movie and how different types of map portrayal in movies correspond with map use. There are also discussed possible outside influences on map portrayal.

These different approaches are demonstrated on map portrayal in various movie adaptations of H.R. Haggard's novel *King Solomon's Mines*. This novel from 1885 was several times re-adapted, always with sufficient time lag. The advantage is that Haggard gives readers only the most basic and on details poor sketch without even slight additional information about the surrounding landscape. Nevertheless, the map is efficient and is comparable to the most modern navigational maps for mobile mapping. In addition to the cartographic aspects is interesting to see how the Eurocentric point of view, seemingly hardcoded into the book, was in movie adaptations slowly shifted into Afrocentrism (culminating in the 1985 adaptation).

From studying various representations of map portrayals in focused movies, it is apparent, that a map portrayal in one particular movie is more dependent on general climate in society rather than on the state of cartography as a science. The role of the map is intended to promote vision of the story. It is more decorative than functional object. Real maps are made with respect to user movie ones with respect to a spectator. For the spectator is important look of the map not functionality. It is significant that the map is mainly emphasizing the antiquity. What is interesting in this respect, the authors attempt an historic allegiance to the contemporary vision of history.