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Figuring Displacement: Spaces of Imagination in Early Modern and Postmodern Intertextual Transmissions

Abstract: This essay examines, ecocritically, geocritically, and comparatively, the metaphoric spaces represented in Shakespeare's *The Tempest* and in Julian Barnes' *A History of the World in 10½ Chapters*—seas, mountains, islands, jungle—to show that these spaces allow for different interpretations, yet they are spaces of individual imagination in both the play and the novel, suggesting transformation and metamorphosis. I argue that these literary spaces show a common feature of *displacement*, which allows human language to re-imagine other worlds—in literature and in visual arts. The spaces of imagination proliferated through Shakespeare's *The Tempest* and Barnes' novel have suffered a transformation in time and space, as they speak to past and present audiences and readers. The sea in Barnes' chapter entitled "Shipwreck" symbolizes danger but also hope, as does the sea in the storm scene in Shakespeare's *The Tempest*. The Mountain in Barnes' eponymous chapter represents an isolated and inaccessible landscape on Mount Ararat, at the intersection of three cultures (Armenia, Turkey and Russia), but it also represents the biblical language of faith and hermitic isolation. Similarly, the island in *The Tempest*, which is—geologically—a mountain above the water, represents metaphorically the island of the mind. The jungle in Barnes' chapter "Upstream" is a remote place in the forest on the Orinoco River, where Europeans and native Indians interact while making a movie; this movie is a work of visual art, represented in a novel; so is any one of the many productions of *The Tempest*, which reiterates the island's imaginary space in various directorial interpretations. All these locations are metaphoric spaces of imagination, transmitted through different media, in which reality is transformed into literary representation by means of fictional description or theatrical action.

Keywords: *A History of the World in 10½ Chapters*, ecocriticism, Julian Barnes, multiculturalism, William Shakespeare, space, *The Tempest*.

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Space, Geocriticism, and Ecocriticism

Ecocriticism has recently exploded into the scene of literary criticism. The distinction between space and place, so rightfully delineated by cultural geographers, such as Y-Fu Tuan[1] in the 1970s, has morphed into the concept of "literary ecology" (Waldron xvi) in the twenty-first century, as expressed by certain American critics. In the introduction to the volume of essays entitled *Places and Spaces in American Literature* (2013), Karen E. Waldron discusses the changing perceptions and natures of literary landscapes of the North American continent in the nineteenth century. As Waldron argues, "the human dramas of this period were grounded in the environment, the complex ecology of the human/nature connection *in places and spaces*" (Waldron xvii). Indeed, this complex ecology is essential for literary study, especially when one looks at metaphoric space as a constant for defining language and identity in literature. In the chapter "Languages in the World," of the book *Multilingualism*, John Edwards defines the features that distinguish human speech from other communication systems. Among "*productivity*," "*traditional transmission*," and "*pattern duality*," Edwards mentions "*displacement*: the ability to talk about things remote in space and/or time" (Edwards 18). It is this feature of *displacement* that allows human language to re-imagine other worlds—such as in literature and the visual arts—and to display various features in these imaginary worlds by means of language.

This essay discusses various spatial symbols in William Shakespeare's *The Tempest* and in Barnes' *A History of the World in 10½ Chapters*—seas, mountains, islands, jungle—as figures of *displacement*, in order to show that the metaphoric spaces represented in the play and the novel stand for different interpretations of these locations, but they are spaces of imagination in both literary works, triggering transformation, change and metamorphosis, mostly generated by the sea and sea voyages, and often shipwrecks. As Steve Mentz observes in *Shipwreck Modernity: Ecologies of Globalization 1550-1719* (2015), "Shipwreck lurks at the metaphorical heart of the ecology of saltwater globalization. The global maritime networks of early modern European expansion have ancient roots but radically expanded after the fifteenth century. As worldwide blue-water trade routes became essential to European economies,

[1] According to Y-Fu Tuan, in *Space and Place: The Perspective of Experience*, time and space are fluid and erratic; they are under the influence of society and people. Space is carried along, in the inner world, as it is animated by features such as freedom, mobility and established values; while place is characterised by inclusion, humanised features and meanings (Tuan 54). As Y-Fu Tuan avers in the introduction to this study, "Place is security, space is freedom: we are attached to the one and long for the other. … Space and place are basic components of the lived world; we take them for granted. When we think about them, however, they assume unexpected meanings and raise questions we have not thought to ask" (Tuan 3).

the cultural resonance of voyaging changed" (2). Drawing on the delicate tension between space and place, as I see it, both the play and the novel generate apparently random and undefined spaces, which are imbued with meaning derived from human experience. Moreover, despite the seemingly dislocated experience of place—as the exact locations in both the play and the novel are vague and inconsistent—the local displacement is figured with such consistency that it is almost impossible not to be able to make connections between these fictional places and human identity.

Examining the interpenetration between space and place, geocriticism confirms the potential of spatial literary studies in discussing the experience of place and of displacement through intertextual literary transmissions. In the Series Editor's Preface from the study entitled *Mobility, Spatiality, and Resistance in Literary and Political Discourse*, Robert T. Tally Jr. accurately defines the tenets of spatial literary studies. As Tally observes, "Spatial criticism examines literary representations not only of places themselves, but of the experience of place and of displacement, while exploring the interrelations between lived experience and a more abstract or unrepresentable spatial network that subtly or directly shapes it" (vi). It is this subtle network of spatial interrelations among two literary texts (drama and novel) that I highlight in my argument, by showing that the delicate intertextual transmission from dramatic action to narrative does not diminish the multiple potential of spatial representations during the process of rendering the experience of place through the literary text. As for the impression of displacement—in the sense that places suggested in *The Tempest* are critically and intrinsically displaced in Barnes' novel—this is only elusive, because the sense of place in both the play and the novel is given through the symbolic meanings attached to various locations.

In postmodern fiction, this multiple spatial transformation may not be possible outside the consideration of global changes and multiculturalism. Defining the state of globalization today, in *Globalization: The External Pressures*, sociologists Paul Kirkbride, Paul Pinnington and Karen Ward observe that "the consequence of globalization is seen as a 'sea change' in the existing social order and the creation of new patterns of global stratification" (Kirkbride et al. 31). The construction is borrowed (without direct reference) from Shakespeare's *The Tempest*, when Ariel sings to Ferdinand how his father's supposedly drowned body has suffered "a sea-change / Into something rich and strange" (1.2.403-404). The two sociologists feel no need to reference the quotation, as they assume that every educated reader would fully understand that this is part of Ariel's song:

> Full fathom five thy father lies;
> Of his bones are coral made;
> Those are pearls that were his eyes:

> Nothing of him that doth fade,
> But doth suffer a sea-change
> Into something rich and strange.
> (1.2.399-404)[2]

This is a song about transformation and persistence at the same time, brought about by the contact with the salty sea water, which has the properties of preservation and also metamorphosis: bones are transformed into coral, eyes become pearls, and reality becomes richer and stranger than it was previously perceived. Kirkbride et al. (31) see globalization from the perspective of preservation of social order and the emergence of new global patterns. Ariel's song is a powerful metaphor of such sea change, as the allusion is to the transformation of reality through the work of visual art (painting, sculpture, theatre) and the literary work (drama, novel, poetry).

For this reason, I argue that the spaces of imagination proliferated in Shakespeare's *The Tempest* and in Barnes' *A History of the World in 10½ Chapters* have suffered a "sea-change" throughout time and space, and they speak to audiences and readers from the perspective of displacement. The sea or the large expanse of water in "Shipwreck" symbolizes danger, but also hope, as does the sea at the beginning of Shakespeare's *The Tempest* for the Neapolitan mariners, who fear death but are bound to escape miraculously in the end. The Mountain in Barnes' eponymous chapter represents the isolated and inaccessible landscape of Mount Ararat, perched among several geographic worlds (Armenia, Turkey and Russia), but also symbolizing the biblical language of faith and hermitic isolation (through allusions to Noah's story). Similarly, Prospero's Island is a remote and imaginary space located at the intersection of reality (in the Mediterranean, on the way between Tunis and Naples), and the imaginary world, as every character sees the island differently. The jungle in Barnes' chapter "Upstream!" is a remote place in a forest on the Orinoco River—with Indians and Europeans interacting while making a movie, which is a work of visual art. Prospero's desert island is, at the same time, an island of imagination and a symbol of creativity, where spirits are actors evolving on an imaginary stage on stage. All these spaces display the linguistic quality of "displacement" (Edwards 18), in the sense that they are remote in space and time, but summon imaginary fictions existing in the present of performance (in the case of Shakespeare's *The Tempest*) or the reader's imaginary present (in the case of Barnes' novel). These are metaphoric spaces of imagination, in which reality is gradually transformed into something rich and strange (just as Alonso's imaginary bones are transformed into coral and his eyes into pearls) by means of fictional description or theatrical action.

[2] References to Shakespeare's *The Tempest* are to the Arden edition, edited by Frank Kermode. References to acts, scenes and lines will be given parenthetically in the text.

Seas and Tempests: "Shipwreck" and *The Tempest*

In the art critic's description of Théodore Géricault's painting "The Raft of the Medusa", from the chapter "Shipwreck" of Barnes' *A History of the World in 10½ Chapters*,[3] there is a passage in which the potential viewer of the painting becomes identified with the fate of the characters on the raft, when "They become us" (Barnes *HW* 137). This empathetic narrative continues when the viewers are transported into the powerful world of artistic representation: "How hopelessly we signal; how dark the sky; how big the waves. We are all lost at sea, washed between hope and despair, hailing something that may never come to rescue us" (Barnes *HW* 137). For the shipwrecked mariners, as well as for the empathetic viewer of Géricault's painting, the sea space is a compelling symbol of hope and despair, of catastrophe and salvation. The image of Géricault's painting, thoughtfully appended to the 2009 edition of the novel, in a glossy colourful reproduction, is meant to visually impress the reader with the picture of half-naked bodies fighting for survival against the background of the rough sea. This sense of hopelessness generated by the empathetic feeling springing from viewing the work of art can be associated with the characters' despair during the storm.

Before the audience knows that the tempest is a fiction created by Prospero's magic in *The Tempest*, they first see a group of Neapolitan passengers and the ship's crew fighting desperately for survival during a powerful storm. It so happens that, on the ship, there is a King (Alonso) and his court, as well as a Duke of Milan (Antonio), coming back from the wedding of the king's daughter (Claribel) with the King of Tunis. Although Antonio is a usurping duke—and therefore illegitimate—all that the audience can see at the beginning of *The Tempest* is a group of powerful people striving for survival, just as much as the humble mariners who attempt to control the ship do. There is no class difference in the face of death and disaster, and this is something that Barnes also shows through the figures of the officers of the *Medusa*, who have the same tragic fate as the cabin boy on the raft. In the initial storm scene of *The Tempest*, famously occurring "*On a ship at sea: a tempestuous noise of thunder and lightning heard*" (SD 1.1.1), the Boatswain gives elementary instruction on seamanship to the Ship-Master in order to keep the ship afloat. The Boatswain also tries to raise the mariners' courage by instilling a sense of cheerfulness, or, as modern psychologists would say nowadays, positive thinking: "Heigh, my hearts! Cheerly, cheerly, my hearts!" (1.1.5). There is a sense of common cooperation among the mariners who strive for survival on the ship during the storm, and their comradeship is broken only by the arrival of the Neapolitan and Milan parties (Alonso, Sebastian, Antonio, Ferdinand, Gonzalo and others).

[3] References to Barnes' *A History of the World in 10½ Chapters* (hereafter *HW*) are to the 2009 edition and page numbers will be given parenthetically in the text.

As the Boatswain is visibly encumbered by the presence of non-professionals on deck, he tells them: "You mar our labour: keep your cabins: you do assist the storm" (1.1.13-14) and "I pray now, keep below" (1.1.11). Powerful rulers are a hindrance on a ship during the storm, where only the crew should work to manoeuvre the ship. Gonzalo's invitation to "be patient" (1.1.15) is met by the Boatswain with the pragmatic "When the sea is. Hence! What cares these roarers for the name of King? To cabin: silence! Trouble us not" (1.1.16-18). Even if this might seem as rough impoliteness coming from a lower-class Boatswain in relation to his social superiors (king, duke, and king's counsellor), it is clear that, in the face of impending catastrophe, social hierarchy does not matter and people should do what they can to survive.

In Barnes' chapter "Shipwreck," there are several narrative voices, but the most direct one is the third-person omniscient narrator of the news story describing the events that occurred before the situation that caused the people to be stranded on the raft. There are many echoes from *The Tempest* in Barnes' chapter, such as when the "calm seas and clear weather" (Barnes 2009, *HW* 116) are described, and the mariners watch the reefs and take the soundings: "The lead announced eighteen fathoms, then shortly afterwards six fathoms" (Barnes 2009, *HW* 116). This is similar to Ariel's song to Ferdinand, beginning with "*Full fathom five thy father lies*" (1.2.399) and it is a reference to the system of navigation in Shakespeare's time, but also on a nineteenth-century French frigate. In navigation, five fathoms represent the minimum depth at which a ship would reach bottom. The difference between the play and the novel is that the people on the frigate did not get stranded on the raft because of a storm, but as a result of the fact that the ship hit a coral reef, as it got near the fatal five-fathoms depth and stopped. Similar imagery continues, as the coral reef is an intertextual allusion to Ariel's song, "*Of his bones are coral made*" (1.2.400), which leads to the "sea-change" (1.2.403) in *The Tempest*, suggesting the transformation of reality into a work of art. This is also Barnes' submerged allusion, as the real-life event of the shipwrecked people is taken over in Géricault's painting, "The Raft of the Medusa"; then there is the description of the painting by the art critic, and the viewer's emotional reaction to the scene depicted by means of artistic representation.

The space of the sea, therefore, in both *The Tempest* and "Shipwreck" is several things at once: first, it represents danger for everyone involved (the mariners on the *Medusa*, but also the powerful and the humble people in *The Tempest*), and it is also "calm seas and clear weather" (Barnes 2009, *HW* 116) in "Shipwreck." Both the shipwreck in *The Tempest* and the disaster of the raft of the *Medusa* are dangerous events for humans, who are weak against the powers of nature and in the face of destiny. The second symbol of the sea is hope, as the mariners in *The Tempest* do hope to escape the storm by using their well-learned skills, and, for this reason, they do not wish to be encumbered by the passengers, even if they are powerful rulers. The mariners' hope is fulfilled

at the end of the play, as the boatswain and sailors are secretly saved and their ship waits in a cove to take the crew and the protagonists from the island of spiritual adventures to their respective power places (Naples and Milan). By contrast, hope in "Shipwreck" leads to disaster, because it is as a result of this hope that the raft is separated from the boats that tow it. Some men on the raft cry "*Vive le roi*" (Barnes *HW* 117), which is a clear Bonapartist message, and the tow ropes are disengaged. As the narrator describes, "But it was at this instant of greatest hope and expectation for those upon the raft that the breath of egotism was added to the normal winds of the seas. One by one, whether for reason of self-interest, incompetence, misfortune or seeming necessity, the tow-ropes were cast aside" (Barnes *HW* 117). It is not only destiny, precipitated by sea winds, but also fate provoked by people that caused the sailors on the raft to be stranded dangerously at sea. Hearing that the raft contains Bonapartists, somebody let the tow-ropes go, out of spite, or by accident. The answer is not clear, but the narrative suggests that there are several causes for this disaster.

The third symbol of the sea is catastrophe, caused by both nature and human intervention. This also echoes Shakespeare's *The Tempest*, as political intrigue lying at the basis of Prospero's intended revenge is also a cause for raising the tempest; therefore, it is human intervention (Prospero's magic) rather than divine fate that causes the Neapolitan party to be stranded on what they initially think to be a desert island in the middle of the Mediterranean. Similarly, the catastrophe of the raft of the frigate *The Medusa* being stranded at sea may have been an accident, or human malevolent intervention, or both. In a liminal situation at sea, it is impossible to control destiny and the ways in which events are going to unfold. For this reason, in both *The Tempest* and "Shipwreck," there is a strong sense of people being unable to control their destinies. As the narrator in "Shipwreck" explains, "With neither oars nor rudder, there was no means of controlling the raft, and little means either of controlling those upon it, who were constantly flung against one another as the waters rolled over them" (Barnes *HW* 117). Similarly, Prospero initially intends to control the destinies of the people on the ship, when he magically provokes the storm (with the purpose of taking revenge), but afterwards he realizes that it is impossible to control fate and people's minds, however hard one might try. As a result, Prospero drowns his magic book and breaks his magic wand. These symbolic gestures show that he gives up trying to control people's destinies, as they are uncontrollable, in any case. Prospero drowns his magic book in the sea, which is not only a symbol of catastrophe, but also a sign of regeneration, of transforming events and people "into something rich and strange" (*The Tempest* 1.2.404); he also drowns his book so no one else can use it. Like Prospero, Barnes' narrator accepts that no one can have absolute control over human actions, and that events occur somehow randomly, but people are altered as a result of these life-changing situations.

Mountains and Islands: "The Mountain" and *The Tempest*

The mountain in Barnes' eponymous chapter is similar to the island in Shakespeare's *The Tempest* in point of symbolic significance. They both represent isolation and quasi-magical faith, but also multiple perspectives and individual consciousness. In fact, geographically and geologically, an island is a mountain rising in the middle of water, of which only the tip can be seen. The peak of Mount Ararat during the fictional time of the biblical Noah landing on it was an island rising out of the post-Flood waters; these waters looked like an infinite ocean to the people stranded on the Ark. These images suggest various perspectives, and Shakespeare's play and Barnes' novel make full use of alternative views of similar places. In *The Tempest*, the island is a space of imagination, and this is why critics have strived to place it in various regions (the Mediterranean, the Bahamas, the Bermudas),[4] but with no success. The mountain in Barnes' novel is both a real place (Mount Ararat, situated at the borders of three empires, Russia, Persia and Turkey), but also an imaginary landscape formed in the mind of the extremely faithful Amanda Ferguson. From her religious perspective, Mount Ararat is charged with symbolic meanings, as she firmly believes that Noah and his family landed on Mount Ararat and he even planted a vineyard on the mountain slopes. Even if, from an objective perspective, the biblical story is fictional because it has not been backed by archaeological evidence, to Amanda Ferguson, Mount Ararat is the biblical Noah's Mountain, just because she believes it to be so.

Barnes's chapter ("The Mountain") shows that space can be imaginary just as much as it is functional and geographic. It all depends on individual perception, so Amanda's religious view is opposed to her father's pragmatic standpoint. As the omniscient narrator observes in "The Mountain," "Where Amanda discovered in the world divine intent, benevolent order and religious justice, her father had seen only chaos, hazard and malice. Yet they were both examining the same world" (*HW* 148). For this reason, Amanda's father "began to rebuke her for a belief in the reality of Noah's Ark, which he referred to sarcastically as the Myth of the Deluge" (*HW* 148). In an apparently logical

[4] In the chapter entitled "Prospero's Maps," of the book *Shakespeare's Ocean: An Ecocritial Exploration* (2012), Dan Brayton defines the inconsistent mapping coordinates of Shakespeare's Island in *The Tempest*. As Brayton writes, "But if the precise geographic location of the play's action has been one of the most persistently debated features of *The Tempest*, it has been one of the least stable. The island's imagery evokes archipelagos such as Bermuda and the Bahamas even as its most obvious geographical coordinates remain squarely within the bounds of the Mediterranean. This disruption of conventional notions of place has vexed scholars for generations" (Brayton 167). Indeed, it is this disruptive quality of geographic space in the play and in the novel that I argue for in this essay.

debate, Amanda argues that she believes "in a book of Holy Scripture read and remembered for thousands of years" (*HW* 148-149), whereas her father believes in information provided by newsletters. Amanda has religious faith, based on the tradition of the Bible, while incredulous people, such as her father, rely only on facts. There is no definite answer to the question regarding who is right in the novel because "The Mountain" is about the power of faith to help people defeat the vicissitudes of life (as Amanda is ready to confront the difficulties of a hard journey to meet the mountain of her faith), but it is also about how the faithful can be defeated by their own resilience (as Amanda dies, in the end, on the mountain, after an earthquake). It is not clear which position is true, but the mountain remains a symbol of persistence and trying to defeat the limited human condition at all costs.

Prospero's island in *The Tempest* is, similarly, a location suggesting different points of view, as each character sees the island differently, according to his or her perspective. While for Miranda the island is a space of love, where she can exercise her newly-learned discourse of affection in relation to Ferdinand, for Prospero it is a space of survival and revenge, but also a location where he can exercise his power over the mind. To Caliban, the island is his own space, as he possessed it before Prospero's arrival, and it is a space which he wants to take back from those whom he considers invaders of his private property, but later he admits "I'll be wise thereafter / And seek for grace" (5.1.293-294). It is as if Amanda's father had promised to change his sceptical view of the universe and accepted the power of faith that drove his daughter. To Ariel, in *The Tempest*, the island is a place of previous enslavement (as he was imprisoned by the witch Sycorax in a cloven pine), but it is also the hope for freedom (as Prospero promises him to free him from the bonds of serfdom if he helps his master achieve his purpose). To Alonso, the island is a place where he thought he had lost his son, therefore it is a location of catastrophe, but it is also a place of joy, when he sees that his son Ferdinand is alive. To Stephano, the drunken butler, the island makes him more compassionate, as he wisely concludes, "Every man shift for all the rest, and let no man take care for himself; for all is but fortune" (5.1.256-257). This might mean something profound about the nature of life and destiny, but it may also be a drunken inversion of a wise remark, which is more suitable to this bizarre character. For all the characters in *The Tempest*, the island is a place where they seek for their inner selves, but each person finds only what s/he is able to do, according to their capabilities. It is as if each character tries to learn a new language (of human understanding and compassion), but each of them learns it imperfectly, and they are not able to rise to Prospero's expectations.

Both the island and the mountain are places of isolation, where characters learn who they are through interactions with one another. The new speech of human compassion and understanding, which characters in *The*

Tempest and in Barnes' "The Mountain" learn incompletely, is won after many hardships and alterations of fortune, and none of the characters learns it totally. Amanda Ferguson dies trying to fulfil her wish of climbing the symbolic mountain of Noah's Ark, which is the mountain of individual self-fulfilment. She dies after an unfortunate fall, with the confidence that she has achieved her purpose and her destiny, while, from a pragmatic perspective, this is just the lonely death of a woman in a cave, while she watches the moon (*HW* 165). Seen from the perspective of Amanda's companion—Miss Logan—Amanda may have been left alone on the mountain as a result of miscommunication, as "Mis Logan had not a word of Turk or Russo or Kurdish or whatever mixture of it was the other two communicated in" (*HW* 165), so she must have conveyed her wish wrongly to the guide. Miss Logan did not hear or understand what Amanda told the guide, as some sort of last words, but these words could only be assumed to be that she asked to be left alone on the mountain. It was not miscommunication and misunderstanding of language that caused Amanda's death alone on the mountain, but her own decision to give the others a chance of survival, as she was left behind, because, otherwise, she would have hindered their progress (because she was wounded as a result of a fall). It is a generous gesture of renunciation in favour of the others, just as Prospero gives up his magical powers in favour of the community. Just like the island, the mountain is a place where characters find their true selves.

The Jungle and the Desert Island as Art: "Upstream!" and *The Tempest*

Like the mountain in Barnes' chapter entitled "The Mountain," as well as the island in Shakespeare's *The Tempest*, the jungle in "Upstream!" is an isolated place where the main character ("Charlie") finds his identity in relative isolation, in a jungle populated only by the team of the movie and a number of natives. The epistolary style—a series of letters sent by the hero to his girlfriend back home—gives the impression of personal communication, but the narrative is rambling, as the narrator's mind shifts swiftly from one topic to another, in the stream-of-consciousness manner. As the film crew are in the jungle with the purpose of shooting a remake[5] of a movie, the space of the jungle is associated with artistic creation, most importantly with the visual work of art, as in *The*

[5] Even the fact that this is a remake of a previous movie turns the future work of visual art in "Upstream!" into a potential imaginary space, where time and space overlap, while interpretations vary in accordance with the time of the reception of the movie. Everything is volatile and unstable in this artistic perception of reality, as it is in the narrative world of the chapter, which is expressed subjectively through letters.

Tempest. Many critics[6] have interpreted *The Tempest* as the symbol of the creative author (Prospero), who generates fictions related to his own art, assimilated to Prospero's "The cloud-capp'd towers, the gorgeous palaces, / The solemn temples, the great globe itself" (4.1.152-153)—an "insubstantial pageant" (4.1.155) or a "vision" (4.1.151), which fades "into thin air" (4.1.150). This is like the definition of a movie adaptation of Shakespeare's play—if Shakespeare had had a notion about movies. As it is, Prospero's description refers to theatrical art, which represents reality visually and through language, and this imaginary reality creates other visions in the audience's minds. The setting of Charlie's jungle in "Upstream!" is similar to Prospero's Island: they are both settings in which the performance directed by a particular artist unfolds. In the case of *The Tempest*, it is Prospero's manipulation of the other characters that makes it possible to associate him with an artistic director, who is aware of the meaning of his own art. In "Upstream!", the movie adaptation is a second-hand visual representation of real life's adventures and, in this way, it is associated with artistic creation.

The original movie referred to in "Upstream!" is entitled *The Mission* (1986) and it refers to a group of eighteenth-century Spanish Jesuits who try to protect a remote South American tribe, in danger of falling under the rule of pro-slavery Portugal. From the very start, multiculturalism is present in the representation of the Spanish Jesuits, who learn the indigenous people's language only to be able to protect them from the Portuguese aggressors. The original movie *The Mission* is always in the background of Charlie's narrative, but this is just a remake of the previous movie, therefore it is a simulacrum and a kind of fake. For this reason, when Charlie asks Vic (the director) about the script, he receives an ambiguous response: "Had a word with Vic about the script and he says not to worry but they always say that at this stage, don't

[6] In "Theatrum Mundi: Rhetoric, Romance, and Legitimation in *The Tempest* and *The Winter's Tale*," David A. Katz shows that Shakespeare's late tragicomic romances model metatheatrical devices speaking to and for an increasingly heterogeneous and cosmopolitan audience. As Katz observes, "Theatrical artifice succeeds in *The Tempest* and *The Winter's Tale* by adapting the comparison between moral and theatrical acting, offering a moral of ethics that encourages men and women to conceptualize morality as dramatic performance, as a form of role-playing dependent upon critiquing oneself as though one were an actor in a play" (721). Indeed, the concepts of metatheatre and role-playing are central to critical interpretations of *The Tempest*. Similarly, in *Touching at a Distance: Shakespeare's Theatre* (2023), Johannes Ungelenk examines the capacity of *The Tempest* to affect the audience from a distance. As Ungelenk observes, "In *The Tempest*, Shakespeare extensively argues that what theatre does can indeed be regarded as a form of conjuration" (230). Both Katz and Ungelenk ascertain the metatheatrical devices involved in Shakespeare's use of Prospero's Art as expressing creative art.

they?" (*HW* 192). The implication is that the script—the linguistic backbone of a movie or a play in performance—is always in the making, and the volatile linguistic process is a characteristic of the postmodern narrative.

Even if, by definition, the jungle is a sparsely populated place, with the advent of the film crew it turns into a multicultural agglomeration of people, Americans and natives, isolated in a world remote from civilization. As he tries to post one of his letters to the last post office of the civilized world, "before the Jungle starts" (*HW* 193), Charlie says that post offices are called "Our Lady of Communications" (*HW* 193), so they are invested with supernatural and religious power, probably because they are so rare and far-apart. The "Jungle" in Charlie's narrative is a personified capitalized being, with a mysterious power over the humans, as it engulfs their souls. Like Prospero's Island, the Jungle transforms people and pushes them to the limit of their human endurance, making them realize who they really are in relation to others. Like in *The Tempest*, people have various perceptions of the Jungle. When seeing a flight of big birds flying over the river, the second assistant "suddenly stood up and yelled out 'This is paradise, this is fucking paradise'" (*HW* 194), while Charlie confesses that he is "feeling a bit depressed" (*HW* 194). The contrast between one person's admiration for the jungle's natural beauty and another person's depression when seeing the same landscape shows the difference of perception. Similarly, in *The Tempest*, Gonzalo wonders at the lush green grass on the island (2.1.51), while the usurper Antonio observes that the ground is "tawny" (2.1.52), meaning parched by the sun to a brown colour. The same spatial reality is subjected to different modes of perception, and both the play and the novel represent the island or the jungle as outer-landscape variations of inner reality.

The film crew's contact with the Indians "cheered us up a bit" (*HW* 196), which proves that Westerners look at Native South-American peoples with slight contempt and amusement, as they would view animals placed behind bars in the zoo, or behind a glass case to be studied. As Charlie describes the encounter with the Indians, "there they were, … in a clearing on the bend of the river, naked as nature intended, standing very upright, which still didn't make them very tall, and looking at us without any fear" (*HW* 196). The Indians' nakedness is considered an expected fact by the civilized Americans, who think that the natives are creatures of nature and, therefore, they should be naked, as animals are. This is similar to Stephano's remark when he sees Caliban for the first time, "This is some monster of the isle with four legs" (2.2.66). Europeans see native peoples as curiosities, or "monsters", as they endow real people with features generated by their imagination. In fact, Caliban is no monster, but he is just perceived as such by uneducated Europeans (whether Italian or English). Just as the Americans in the jungle expect the native Indians to be naked because they are creatures of nature, like birds and animals on the island, Stephano's

social-class limitation makes him see Caliban as a creature that is different from the Western Europeans, therefore interpreted as a monster.

The Jungle in "Upstream!" is a space in which one can get lost easily, just like a labyrinth of the mind. Charlie wonders at the Indians' sense of orientation when he says, "amazing sense of direction they must have in the Jungle" (*HW* 196). By comparison, a Londoner would be lost in the Jungle, as Charlie imagines that his girlfriend would lose her way in this space: "You'd be lost here I can tell you angel, especially given you don't know how to get from Shepherd's Bush to Hammersmith without a police escort*" (*HW* 196). Followed by an asterisk, this statement reads in the footnote "*Joke (not serious)" (*HW* 196), suggesting that the allusion to his girlfriend's helplessness and disorientation in space—in comparison with the Indians' sense of direction—would hurt her feelings. As a matter of fact, the comparison is in favour of the resourceful natives, while Londoners lead a more sheltered life, which does not make it necessary for them to have a sense of direction, as they would easily appeal to the authorities to help them out of any situation involving disorientation. The Jungle is like a living being, and only people accustomed to it can manage its traps, while Westerners are helpless against this natural immensity of space (just like the sea). Charlie's description of the Jungle is similar to the way in which Gonzalo perceives their experience on the island, when he can walk no longer and asks Alonso to stop and have a rest: "here's a maze trod, indeed / Through forth-rights and meanders!" (3.3.2-3). The island is assimilated to the labyrinth of the mind, an image similar to the human brain's structure, with many circumvolutions. Like the Jungle, Prospero's Island is a living being which confuses the strangers, and where only natives (such as Caliban or the Indians) can survive.

Conclusions

The sea, the mountain, the island and the jungle are metaphoric imaginary spaces that the characters—in both the play and the novel—perceive differently, according to their state of mind, religious belief, or just social status or level of education. Regardless of whether these characters move in and out of these spaces with ease or not, the spatial metaphors achieve dimensions that define each character's identity. Prospero's island is a space of power to him, but an impossible labyrinth and a threatening expanse of land and sea to the others. To Caliban, the island is home, and this is where he remains at the end of the play to seek for wisdom and grace. Similarly, the sea, the mountain, and the Jungle in Barnes' three chapters from *A History of the World in 10½ Chapters* are spaces that threaten the characters' sanity and integrity, and even their life. None of these metaphoric spaces are beneficial to the human mind, as each of them poses

a problem to be solved or implies a limit to be surpassed. While in Shakespeare's play the metaphoric space of the island is controlled by the authoritarian figure of Prospero, the author/creator who manipulates the characters as a puppeteer would manipulate his puppets, in Barnes' novel, these spaces are just as many limits to be transcended in search for identity. Whether the characters succeed in surpassing these limits (or not) depends only on themselves, and this is why Barnes' symbolic spaces (sea, mountain and Jungle) are individual, not collective, and singular, not generally meaningful. Multicultural encounters in these symbolic spaces create new experiences but they do not alter significantly the individual psyche, as each character has his or her own psychological challenge to confront.

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