

Shakespearean Echoes

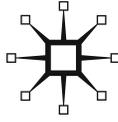
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Summary: "Shakespearean Echoes assembles a global cast of established and emerging scholars to explore new connections between Shakespeare and contemporary culture, reflecting the complexities and conflicts of Shakespeare's current international afterlife. Shakespearean echoes appear in diverse genres and cultural forms, from pop music of the seventies through the writing of Toni Morrison, to the book and film of *Let the Right One In*. Chapters deal with digital Shakespeare, Shakespeare on the web, and the powerful echoes of Shakespeare to be found in such seemingly unrelated texts as the television program *Lost*, sports broadcasts, and *Game of Thrones*. Within those discussions certain Shakespearean texts (such as *Othello* or *Romeo and Juliet*) recur; likewise certain modes of popular culture (such as science fiction) reappear. The collection helps readers navigate the diversity of Shakespeare's legacy"—Provided by publisher.

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12

*The Tempest's 'Standing Water': Echoes of Early Modern Cosmographies in *Lost**

Todd Landon Barnes

What must be recovered is the mythological life of the
desert island.

Gilles Deleuze, *Desert Islands*¹

In 'Echoes of *The Tempest* in *Tron: Legacy*' in this volume, Laura Campillo Arnaiz examines Shakespeare's conspicuous absence from a film that draws so heavily upon the plot of *The Tempest*. Arnaiz argues that, once free from explicit references to Shakespeare, 'this recycled Shakespeare gains a greater presence in the movie, [and] reaches a wider audience.' This chapter, which also looks at a contemporary recycling of *The Tempest*, has similar aims and objects, but I will take a different tack. I want to draw upon recent work in geology and ecocriticism, in addition to watershed scholarship calling itself the 'blue humanities' – an interdisciplinary approach to historicizing the ocean and revealing how the humanities are shaped by such imaginings.² Alongside these texts, I draw from early modern cosmographies in order to track how environmental imaginings and concerns in *The Tempest* are recycled within the mythic landscape of the television series *Lost*.

Both *Tron: Legacy* and *Lost* loosely draw upon Shakespearean authority, but more literally – if not more coincidentally – both projects draw upon a more contemporary authorship: screenplays for both *Tron: Legacy* and *Lost* were written by screenwriters Adam Horowitz and Edward Kitsis. Horowitz has long worked with Kitsis, and before the pair wrote *Tron: Legacy*, they teamed up with executive producer/director Jack Bender to give shape to *Lost's* shipwreck narrative. Jack Bender, who began his career directing *Rosencrantz and Guildenstern Are Dead* as part of the LA Free Festival, directed a film version of *The Tempest* (1998) starring Peter

Fonda as Prospero. Harrold Perrineau, who played Ariel in Bender's *The Tempest*, also starred as one of the castaways on *Lost*. Fans on one television blog, however, consistently referred to Perrineau as 'Mercutio' because they remembered him from his role in Baz Luhrmann's *William Shakespeare's Romeo + Juliet* (1996).³

How might we characterize Shakespeare's 'legacy' in this overlapping of origins and spin-offs, this recycling of plots, complots, characters, and creators, from *The Tempest*, to *Tron*, to *Lost*, and back to *The Tempest* again? What hermeneutic, or what cartography, might be capable of charting or mapping these interconnections? The characters and viewers of *Lost* struggled with similar methodological questions as they attempted to hold together the innumerable plot threads and topos characterizing the show's mysterious island: polar bears in tropical jungles and Tunisian deserts; underwater radio stations; a barely contained, implosive geomagnetic anomaly; ancient ruins of Egyptian statues and temples; inscrutable hieroglyphs, magical numbers (4, 8, 15, 16, 23, 42), and complex formulas drawn from non-Euclidean geometry; abandoned, human-sized Skinner boxes; the wreckage of a Nigerian drug-smuggling plane alongside a nineteenth-century British slave ship; and perhaps most mysterious of all, what fans dubbed 'the smoke monster,' a roving cloud of destructive black smoke. Efforts to articulate *Lost*'s mythical landscape seem to demand a series of semicolons, parentheses, and commas.⁴ In a telling moment, Mr. Eko, one of the castaway passengers of Oceanic Flight 815, warns a character named John Locke (and audiences as well): 'Do not mistake coincidence for fate.'⁵ In *Lost*, coincidence, figured as a coinciding within insular space, holds a mysterious relationship with the temporal and narrative concept of fate. Both coincidence and fate are grounded in the idea of 'plot,' as a piece of land in the former, and as elements of narrative in the latter.

When we talk about 'recycling plots' or the 'depth of meaning,' we use geography or oceanography to speak of narrative. When we figure the world and the word this way, we reach back into the 'dark backward and abysm of time' (another elemental figure) and engage with a history of global figurations that preserve the image of a logically ordered, terraqueous globe while simultaneously presenting the image of an insistently poetic cosmos. Situating *The Tempest* in relation to its cosmographical intertexts – particularly William Cuninghame's *Cosmographical Glasse* (1559) and Peter Heylyn's *Cosmographie* (1657) – I hope to show how early modern cosmographical discourses produced the global 'plot' or landscape/narrative recycled by *Lost*.

Aristotle's Ornamental *Kosmos*

For Aristotle, *kosmos* simultaneously means 'world' and 'ornament' – 'world ornament' (Cosgrove, 2001, p. 96). But the intimate connection between 'world' and 'ornament,' despite a history of disavowal, never quite gets severed. The aesthetic, and as we shall see, 'poetic globe' has an endurance and a persistence.⁶ Like the fictional narratives that draw upon it, imaginings of the globe incline more toward transformation, or recycling, than toward total reinvention 'out of thin air.' It is no coincidence (nor is it fate) that Aristotle's dramatic unities – the rules governing movements in space, time, and 'plots' – gain importance and renew debate at the moment Aristotelian cosmology – the belief in an 'earth island,' his *oikumene* – is thoroughly revised. *The Tempest*, noted for its adherence to the dramatic unities, nevertheless seems to constantly gesture beyond its borders. In its focus on the tempests and the sea which connect and separate Prospero's island and its global others – be they Algiers, Tunis, Bermuda, Patagonia, or Virginia – the play registers, even as it disavows, changing attitudes toward Aristotle's centralized, symmetrical, unified, and divinely ordered *kosmos*.

Peter Heylyn, a Laudian conservative writing throughout the tumultuous seventeenth century, registers this lingering commitment to the Aristotelian universe in his *Cosmographie* (Figure 12.1).⁷ In this book, Heylyn thanks Aristotle for critiquing the Epicurean universe imagined by Democritus, one which was composed of 'such ridiculous and unfound, though eternall *Atoms*.' He continues, 'I thank him for it, who am (I must confess) a great friend of Aristotle' (Heylyn, 1652). Heylyn's insistence that Aristotelian precision and order will endure often seems desperate and suggests instead his nostalgia for a monarchy that might once again suture the fragmented political landscape of England. He praises peripatetic exactness and claims that 'To look for more were as improper and absurd (in the words of Aristotle) as for an Artist to expect Tropes of Rhetorick from a Mathematician, or Demonstrations from the Orator.' Yet, even while he uses Aristotle to banish interdisciplinarity, by the end of the paragraph, he has claimed that history and geography 'like the two Fires or Meteors Philosophers do call *Castor and Pullox* if joined together, crown our reading with delight and profit; if parted, threaten both with certain shipwrack.' The interdisciplines of geography and history are first cast as stars, then as myth, after which they are brought down to the terraqueous globe in 'shipwrack.' By the end of the page, Heylyn can only turn to poetry, comparing the disciplines to the Argalus and Parthenia of 'Sr. Phil. Sidney' (Heylyn, 1652).

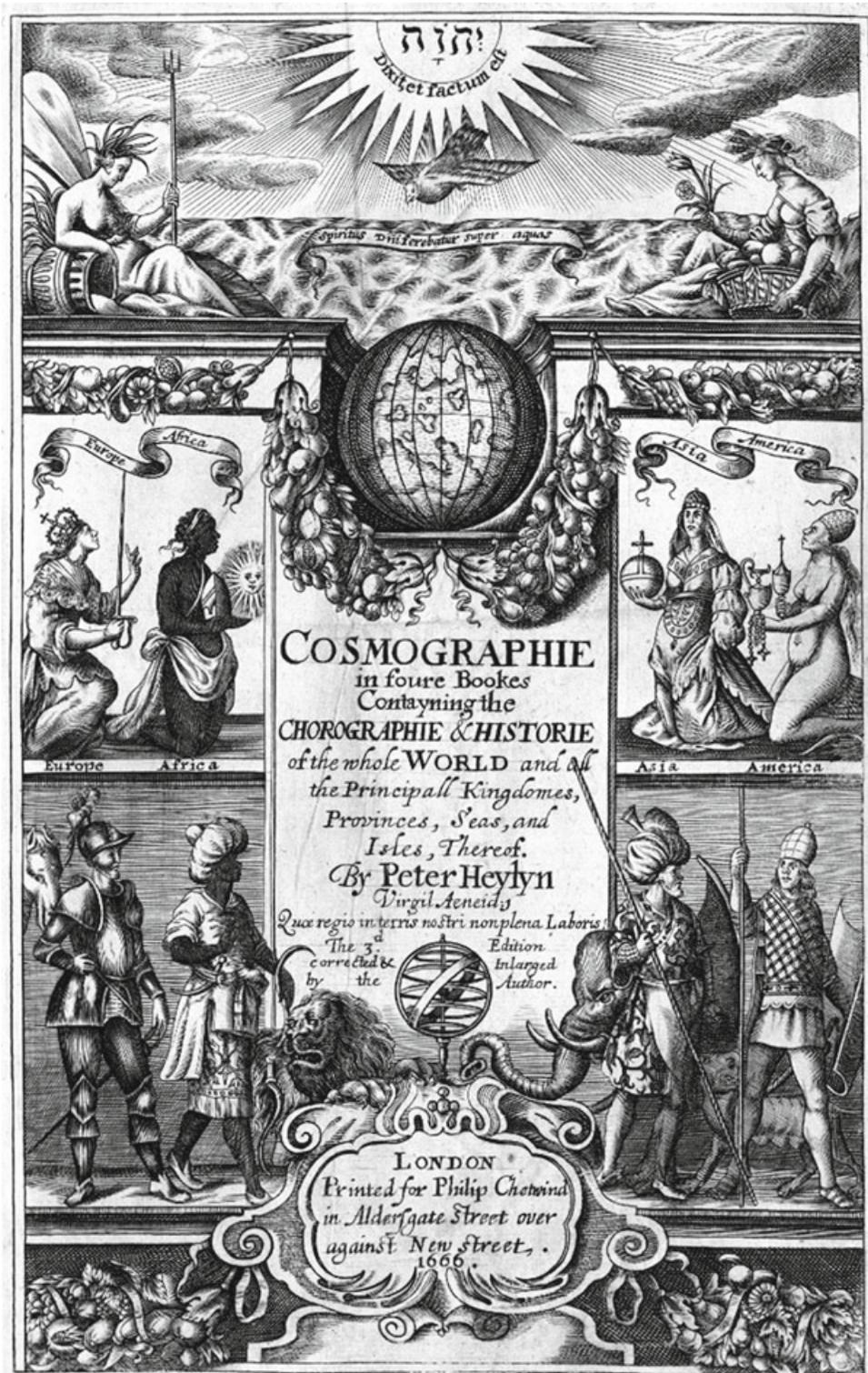


Figure 12.1 Title page to Peter Heylyn, *Cosmographie in four Bookes Contayning the Chorographie & Historie of the whole World and all the Principall Kingdomes, Provinces, Seas, and Isles, Thereof*, 5th edition (London, Anne Seile, 1677). Engraving 1895,1031.479, AN390194 Courtesy of the British Museum. Engraving 1895,1031.479, AN390194 Courtesy of the British Museum

Heylyn describes history and geography as ‘two sisters dearly loving’ who would be devastated by their separation through ‘shipwrack’ (Heylyn, 1652). Simone Pinet, in her insightful and beautifully written *Archipelagoes: Insular Fictions from Chivalric Romance to the Novel*, notes that this disciplinary sisterhood was a common trope, and that ‘this well-loved sisterhood often obscures the other intimate relative of geography, literature’ (Pinet, 2011, p. xix). In the preface to his *Cosmographical Glasse* (Figure 12.2), William Cuningham (who claims to be the ‘firste that ever in oure tongue have written’ such a cosmography) shows his reader how this relation works in reverse – how literature benefits from cosmography:

Cosmographie is not unfrutfull. For she setteth out the natures of all people, the lawes and statutes by which they are governed, & the sequel of every decre established. Grammarians also, can not fullye understande the pleasaunt invention & perfite sence of the witty Poëtes, but by Cosmographies aide, because of the names of Regions, Cities, Townes, waters, fluddes, mountains, ceremonies, people and monsters, which every Poet do commenlye introduce, in all their writings. (Cuningham, 1559)

I would like, now, to turn to the poetic monsters and ceremonies of *The Tempest* in order to examine how such figures are reflected by Cuningham’s ‘glasse.’

When Alonso and his treacherous court shipwreck on *The Tempest*’s isle on their way back from Princess Claribel’s marriage to the King of Tunis, the courtiers praise the geographical and political union of Naples and Tunis. Gonzalo claims that Tunis has not been so graced ‘since widow Dido’s time,’ and after quibbling with Gonzalo’s diction, Adrian asserts, ‘She was of Carthage, not Tunis.’ Gonzalo replies, ‘This Tunis, sir, was Carthage’ (2.1.73–80). Gonzalo’s Mediterranean knowledge tethers itself to the Virgilian mythical and poetic knowledge underwriting Western imperialism – the *translatio imperii* connecting Troy to Carthage to Rome to London.⁸ According to Barbara Fuchs, when Sebastian claims that there is ‘some space’ (2.1.253) between Naples and Tunis, his hyperbole – ‘he expands the Mediterranean into an immense ocean’ – serves to contain the Islamic threat ‘firmly in Africa’ (1997, p. 60). The distances between the London of Shakespeare’s theatre, the dramatic landscape of the island, and the poetic geography of Carthage are shaped by the real political threat posed by Tunis (and the Ottoman Empire) both within and without the play (Fuchs, 1997, p. 55).

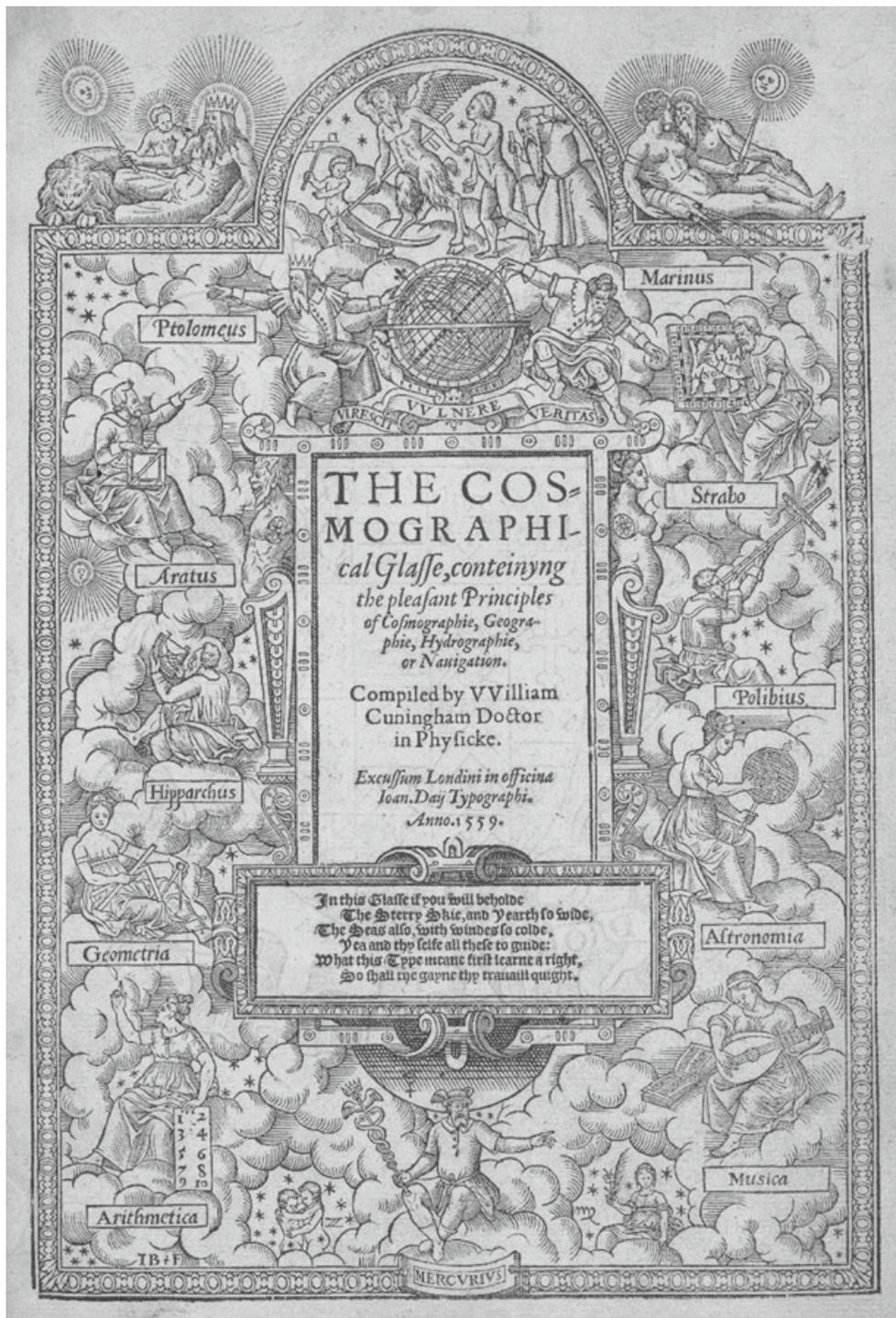


Figure 12.2 William Cuninghams, 'The cosmographical glasse, conteinyng the pleasant principles of cosmographie, geographie, hydrographie, or navigation' (London, 1559). Courtesy of the Folger Shakespeare Library Digital Image Collection

However, beyond this desire to create a figurative distance between Naples and Tunis, Sebastian's ability to rethink the Mediterranean as an 'immense ocean' registers other concomitant changes in European cosmography. Mediterranean geography was undergoing a 'dramatic' shift. I call this shift 'dramatic' because the theatre served as a significant means by which early moderns staged their new, oceanic globe. As John Gillies notes in *Shakespeare and the Geography of Difference*, the word 'theatre' was *the* term used to refer to cosmographical documents before Mercator gave birth to the 'atlas' in 1636: 'Generically speaking, an atlas was a "theatre" or a "glass" for virtually the entire period of Shakespeare's lifetime' (1994, p. 71). But for Gillies, this is not mere coincidence. In a discussion of Ortelius' *Theatrum orbis terrarum* ('Theatre of the World'), Gillies tells us how 'the theatrical metaphor is just as important in Ortelius as the cosmographic or "global" metaphor is in the discourse of Elizabethan theatre' (1994, p. 70). This is the weight of Gonzalo's insistence that 'This Tunis, sir, was Carthage.' In this way, *The Tempest* expands, alters, and recycles Virgil's poetic geography.

Theatre and geography also share formal and generic similarities. Cuningham structured his cosmography as a dramatic dialogue between scholar and teacher, one 'in dede fained, but yet most aptly serving our institution.' In the first book, Philonicus, the teacher, tells Spoudaeus, the student, how they divide their 'Art':

For lyke as Cosmographie describeth the worlde, Geographie th'earth: in lyke sorte Chorographie, sheweth the partes of th'earth, divided in themselves. And severally describeth, the portes, Rivers, Havens, Fluddes, Hilles, Mountaynes, Cities, Villages, Buildings, Fortresses, Walles, yea and every particular thing, in that parte contened. (Cuningham, 1559)

Through *The Tempest's* epithalamic masque, we see elements of a similar dialogue on 'chorography,' cosmography's proto-cinematic subgenre that zooms and pans across a landscape to highlight its local topography. Iris describes Ceres' landscape:

Ceres, most bounteous lady, thy rich leas
Of wheat, rye, barley, vetches, oats, and peas;
Thy turfy mountains, where live nibbling sheep,
And flat meads thatched with stover, them to keep
Thy banks with pionèd and twillèd brims ...
Thy sea-marge, sterile and rocky hard (4.1.60–9)

Ceres responds by mapping Iris's movement above this same, characteristically British landscape: 'with each end of thy blue bow [thou] dost crown / My bosky acres and my unshrub'd down, / Rich scarf to my proud earth' (4.1.80–1). As in Cuningham's chorography, Shakespeare's choreographic masque dramatizes British landscape through a poetic, pastoral conceit. Douglas Lanier reminds us how the choreography of the Jacobean masque rehearsed and secured, through analogies with the macrocosmic, the sovereign's cosmic power in relation to the bodies of courtiers in motion. It is no wonder, then, that this synoptic, chorographic mapping of space reminds Prospero of Caliban's insurrection happening elsewhere on the island.

Early moderns witnessed the birth of an ostensibly 'new geography,' but, as many scholars have pointed out, the 'new' does not simply replace the old (Gillies, 1994, p. 156). Early modern 'theatre' (as a 'cosmographical glasse') played a significant role in publishing the 'new' geography on a stage that was itself cosmically imagined (with heavens, etc.), but the 'new' was always situated in what John Gillies calls the ancient, poetic 'frame' (1994, pp. 88–90). Gillies argues that 'the contradiction between the symbolism of the ancient frame and that of the "new geography" [is] generic of renaissance maps' (1994, pp. 163–4). Iris and Ceres' masque illustrates how early moderns used dramatic choreography to rehearse a robust and contradictory early modern cosmology – an image of the cosmos certainly more complex than that which might be accounted for by a Baconian, positivist, fact-fiction binary.

Furthermore, the 'new' geography radically revised the geosophy of the Middle Ages. The infinite medieval world was organized vertically and terrestrially, but the increasingly finite early modern world was horizontal and oceanic (Gillis, 2009, p. 62). As Pinet argues, 'Antiquity preferred laterality, the high Middle Ages, verticality, the high and the low, profundity and elevation. Modernity privileged movement exemplified in behind/in front – a horizontality – a spatialized *progress*' (2011, p. xix). Scholars of what has been called 'blue cultural studies' or the 'new thalassology' have focused on this cosmological shift, what Steve Mentz calls the 'transoceanic turn of early modern European culture' (2004, p. 3). Dan Brayton argues, 'In the fifteenth and sixteenth century, there's a shift from terrestrial to oceanic ways of imagining the globe' (2011, pp. 179–80).⁹ The ocean's outer edges – which ancients and medievals figured as insignificant margins of a central earth-island, an outskirts fit only for monsters – became activated as sites of potential; what was once defined by an absence of potential now morphed into

the space of possibility, a space of possibility so powerful that it would reorganize all other space (Mentz, 2004, p. 3; Pinet, 2011, p. xxii).

An Insular Turn¹⁰

Cartographic representation no longer reminded and reassured its possessor of spiritual order; instead, maps became tools for navigating an unknown periphery populated by what early moderns always assumed were islands.¹¹ Islands take on a special significance within the new geography. Before the sixteenth century, 'iland' was used figuratively to describe any mysterious or distant place, regardless of its literal insularity (Gillis, 2009, pp. 17, 62, 84). As islands became associated less with fragments and margins and more associated with unity, finitude, and wholeness, their microcosmic resonance increased. As a result, the depiction of islands began functioning synecdochically to control and contain an increasingly intractable global multiplicity. We see this desire to shrink and contain the world at work in *The Tempest* after Gonzalo links contemporary Tunis with ancient Carthage:

- ANTONIO What impossible matter will he make easy next?
 SEBASTIAN I think he will carry the island home in his pocket and
 give it his son for an apple.
 ANTONIO And sewing the kernels of it in the sea, bring forth more
 islands.
 GONZALO Ay.
 ANTONIO Why, in good time. (2.1.85–91)

In good time, Gonzalo may very well give his son an island for an apple, but first, the magnitude of the island must be reduced, allowing it to become a child's reward.¹² We see a similar image in another of the late plays, *Antony and Cleopatra*, when Cleopatra figures Antony's face as the 'heav'ns' with legs which 'bestrid the ocean ... [where] realms and islands were / As plates dropp'd from his pocket' (5.2.78–91). This imagery of pocket-sized islands – as insignificant as apples or pocket change – registers the desire for a new cosmography capable of shrinking the infinitely large into the infinitely small. A similar microcosmological desire surrounds the printing history of early modern cosmographies. After all, the book itself satisfies this desire for reduction, enclosure, and reproduction; Antonio's claim that Gonzalo's son will sew 'more islands' seems to suggest the multiplicity and repetition of publishing. John Gillies argues that in Cuningham's *Cosmographical*

Glass, Spoudaeus' 'glass' is not a simple mirror but a 'curved mirror like a "Claude Glass" (the latter-seventeenth-century aid to landscape painting)' used 'to shrink that object, to reduce it to a manageable scale' (Gillies, 1994, p. 92). We should also note that almost half Heylyn's *Cosmographie* was published in 1621 under the title *Microcosmos: A Little Description of the Great World*.¹³ Islands, in particular, were ideal objects of the early modern belittling gaze.

The special significance held by islands in the early modern cosmographic tradition is materialized through the brief rise of a special genre focusing specifically on the island: the *isolario*. In her study of *isolarii*, of which only 20 are extant, Pinet explains: '*Isolarii* are books that articulate diverse materials about islands, organized thematically in encyclopedic form, generally presenting a map for each island and a corresponding text' (2011, p. 179). Within a genre that had faded by the seventeenth century, Pinet and Tom Conley argue that explorers honed a cartography that strongly anticipated and gave rise to the Western 'anthropological gaze' (qtd. in Pinet, 2011, p. 179). *Isolarii* isolated and fixated on the finite autonomy of islands, but they also contextualized islands, linking their particular geography to a larger oceanic globe, one capable of mapping out the newly imagined distance between self and other. Baconian positivism would do much to eliminate the mythology still present in the *isolarii*, as its mythological frame began to fade alongside the rise of the 'new geography' and the atlas.¹⁴ However, mythology would never completely desert the desert island.

The Mythology of Islands

Gilles Deleuze, who meditated on the mythological function of islands in his early 'Desert Islands' essay as well as in *Logic of Sense*, writes in the former that 'Dreaming of islands – whether with joy or in fear, it doesn't matter – is dreaming of pulling away, of being already separate, far from any continent, of being *lost and alone* – or it is dreaming of starting from scratch, recreating, beginning anew' (2004, p. 10). Deleuze goes on to imagine two geogenic models for island creation: originary, 'oceanic' islands which rise up from below the sea, and 'continental' islands, which break off as a fragment of a main land. John Gillis historicizes these two modes of island formation, arguing that during the early modern period, 'cosmic features once associated with earth island were now transferred to a variety of islands ... Islands were no longer seen as fragments, but whole to themselves. As such, they now took on the mythic functions that could no longer be sustained by the image of

a single earth island' (2009, p. 61). Islands, therefore, served as a model for both 'origination' and 'derivation', a word, which Tom Conley points out in his article on Deleuze's text, derives from 'a *rive*, or shore,' but which is also, curiously, related to the word for water, as in 'river' (Conley, 2011). Derivation, then, is both insular and oceanic.

Pierre Macherey notes that although we think of islands as originary sites, shipwreck narratives allow those origins to be challenged by staging a 'second life which takes place against the distant ground of the first' (2006, p. 223). Islands become metonymically associated with origins, finitude, and unity at the same time that they bear the signs of new beginnings, repetition, and difference. They become sites for speculative economics.¹⁵ Noting Macherey's claim that islands make ideology and the organization of life visible in unique ways, Deleuze critiques *Robinson Crusoe* as a tale in which 'the mythical recreation of the world from the deserted island gives way to the reconstitution of everyday bourgeois life from a reserve of capital. Everything is taken from the ship. Nothing is invented' (Deleuze, 2004, p. 12).¹⁶

If *Robinson Crusoe* articulates the early eighteenth century's failure to imagine anything but a strict, capitalist mythos, we might see how *The Tempest* tells a similar tale with a modicum of mythical invention. Early modern islands were sites of invention, but their experiments with capital often ended in ecological (and human) devastation. We learn from Gillis that, because of the ecological precarity of islands, disease and famine could spread quickly with devastating consequences; however, these consequences were only legible to early moderns through a hellish biblical cosmography (2009, pp. 71–2). Gillis also notes that 'the autonomy of feudal aristocracy had eroded ... Growing volumes of trade were also undermining the insularity of chartered towns, but the ideal of the insular refused to die. It was simply displaced into those spaces outside Europe ... Aristocrats, having lost their power and domains at home, planted a new feudalism on islands' (2009, p. 63). We see this displacement and restitution of feudal economics in *The Tempest*, but unlike *Crusoe*, Prospero still must work within a magical and elemental mythos in order to maintain his hegemony. We might look at how *Lost*, in reactivating the dormant mythology of the *isolario*, recovers what Deleuze calls the 'mythological life of the deserted island' (2004, p. 13).

This Tunis, Sir, is now Hawai'i

If *Lost* serves as one of the contemporary vehicles through which we mythically rewrite colonialist narratives, it is appropriate, I suppose,

that the series' mythical island is actually Hawai'i (*Lost* 2010). If we return to the show's origin (an origin that also marks a repetition of earlier twentieth-century castaway narratives like *Gilligan's Island* or *Fantasy Island*), we learn that ABC's former chairman Lloyd Braun conceived of the show while vacationing in Hawai'i. The show would later shoot almost entirely in Hawai'i, dressing it in drag and asking it to perform as Korea, Germany, Australia, Iraq, Tunisia, and Fiji. The show was international in its subjects and its audience from the beginning. Jack Bender, the show's Shakespearean director and executive producer, notes that Braun wanted a 'diverse international cast' because the 'international marketplace really matters'.¹⁷

This diverse international pageantry has an ancestor in early modern cosmography. John Gillies argues that the famed Belgian cartographer Abraham Ortelius might have seen the continents personified as women through 'the Anverian pageant stage,' theatrical pageants that made their way onto the frontispieces of many atlases (most notably in Ortelius' 1591 *Theatrum orbis terrarum*) and later gave birth to 'Miss America' competitions (1994, p. 74). We might wonder how, similarly, the *isolarii* and early modern cosmography laid the foundation for contemporary reality TV competitions like *Survivor* or *Man vs. Wild*. In fact, Braun wanted *Lost* to build on the success of competitive shows like *Survivor*, but J. J. Abrams convinced him to 'do a weirder version' (*Lost* 2010). If *Survivor*, with its kitsch colonialism and all the hallmarks of Polynesian cultural tourism, clearly inherits the mantle of *Robinson Crusoe*, sustaining the neoliberal mythos of an infinite rebirth of capital against the backdrop of a natural *copia*, *Lost* shows audiences how such neoliberal colonialism fails, forcing them to reimagine their past with a difference.

Early modern cosmographies make clear that globalization has a long history – that we have long been global. By returning to early cosmologies, we learn to better plot the West's relation to its Others. Heylyn's *Cosmographie* praises the divine organization of 'Want and Plenty, whereby he hath united all the parts of the World in a continuall Traffique and Commerce with on another; some Countries being destitute of those Commodities with which others abound' (Heylyn, 1652). Both theatre and cosmography made that global traffic visible to early moderns much as *Lost* did for early twenty-first-century audiences.

However, *Lost* offers a *post*-colonial vision of globalization, one all too aware of its participation in the othering demanded by global markets. One of the lessons of *Lost* is that its mysterious villains, blanketly referred to as 'Others,' often end up familiar and de-othered as they

become allied with the show's protagonists. When Jack, the show's protagonist, journeys to the Tempest Station with Juliette, a former 'Other,' the two encounter a mysterious apparition of Juliette's therapist. When Jack dismissively comments, 'You people had therapists?' she replies, 'It's stressful being an Other, Jack' (Figure 12.3). This episode is appropriately called 'The Other Woman.' Nationalized others also populate the script. In the first season, a southern conman nicknamed 'Sawyer' (after Tom Sawyer) is tortured by and then befriends fellow passenger Sayid Jarrah, a former torturer in Saddam Hussein's Republican Guard. As in *The Tempest*, the Islamic Middle East also haunts *Lost*. When characters leave the island through its mysterious backdoor (a magical tunnel), they exit onto a stretch of the Sahara Desert in Tunisia, but this plot of Tunisian land is under constant video surveillance. The anthropological gaze of the *isolarii* is now technologized, as the show represents and participates in a world that desires to fix the instability of the other within a secure cartography. When, through a strange plot twist, the island begins moving through time and space, the island's resident cultural anthropologist wakes from a mysterious sleep only to exclaim, 'I know more about ancient Carthage than Hannibal himself' (*Lost* 2009).

The global scope of the show increased its viewership; however, this transatlantic audience at times posed problems. Often, the technology



Figure 12.3 'It's stressful being an Other, Jack.' *Lost*, Season 4, Episode 6, 'The Other Woman'. From *Lost* © 2008 Bad Robot / Buena Vista Home Entertainment

used to make the show global simultaneously undermined those efforts. Jack Bender tells how, when setting a scene in Hawai'i, set designers had just completed building a Baghdad marketplace. No sooner had they finished than Bender received a call from Los Angeles. Damon Lindeloff, another producer, complimented Bender, telling him, 'We saw it on the internet ... It looks great.'¹⁸ A fan had shot Bender shooting the scene and was able to upload it faster than Bender could send it to Lindeloff. In an effort to prevent similar spoilers, *Lost* producers arranged to have the series finale simulcast worldwide. The producers were constantly circumnavigating a sea of real-time Internet pirates. They avoided Internet spoilers and escaped the terrestrial pull of local time zones when broadcasters in London, Italy, Spain, Portugal, Israel, Turkey, and Canada simulcast the show, uniting audiences around the world (Deans, 2010). In this way, *Lost* worked with and against an increasingly shrinking oceanic space – as well as the surfable, online space that made this oceanic reduction possible.

Like the characters in the series, fans were possessed by the island's mysterious properties. Lostpedia, a massive, online, interactive *Lost* encyclopedia, sought to help them contain (to serve as container or continent to) every detail of the series, from dialogue, to literary allusions, to literary devices, to translations of the show's Cyrillic, Arabic, and Egyptian texts. Information from official podcasts, related online games, and other franchise spin-offs were aggregated and sorted according to a logic of 'canon' and 'apocrypha.' As with Lostpedia, Pinet notes that Boundelmonti's *isolari, Liber insularum archipelagi*, 'interpolates descriptions of historical and natural marvels, stories of pirates and of miracles, complaints about food, quotes from Ovid and Virgil' (2009, p. 47). Lostpedia similarly catalogues everything, from food to miracles, to references to Shakespeare.

Lostpedia also put US audiences in touch with unfamiliar geographies and sciences. In addition to lessons on quantum physics, readers learned that when the show's magical numbers were converted to coordinates on Google Maps, they revealed the possible location, in the South Pacific, of the show's mysterious island. They learned that Tunisia is exactly antipodal to these coordinates.¹⁹ What do we make of this coincidence? Or the fact that the show revives an early modern interest in the Antipodes? We have seen, through the brief life of the *isolarii*, how the rise of printing made new ways of world-knowing possible, one that troubled the cohesive images that the books themselves attempted to portray (Cosgrove, 2001, p. 119). Similarly, *Lost* and its intertexts, particularly Lostpedia, attempted to organize a seemingly infinite sea of

semiotic chaos; however, the very technology charged with organizing this abyss of meaning only served to trouble the coherence of the global narrative it attempted to understand.

Jack Bender describes *Lost* as a 'book that the whole world is reading on television,' but the world was also reading *Lost* online.²⁰ However, despite the 'new media' form of Lostpedia, the encyclopedia only seemed to increase the speed with which one employed older hermeneutics of suspicion and depth. Early modern cosmographies, as mentioned above, were born alongside new notions of linearity and progress, but these linear notions were still enmeshed within a larger metaphysics of depth connecting global surfaces to a cosmic core (Cosgrove, 2001, p. 15). *Lost* fans would closely track infinitely small details in the show – available though pausing and increasing the size of screencaps – hoping to link these details into constellations that might reveal a 'deeper' meaning. Aristotelean unities and Baconian positivism fueled the expansion of Lostpedia's rhizomatic network, giving rise to what Jason Mittell has appropriately dubbed 'forensic fandom,' the idea that fans can induce larger meanings from infinitely small clues.²¹ Television shows like the CSI franchise – building on fears that Islamic terrorism will sneak through the tiniest of cracks – teach audiences that everything always adds up in the end, leaving no room for mystery. *Lost's* success is undoubtedly indebted to such a logic. According to this logic, there will always be an Apollonian, synoptic view from which one might master even the most Byzantine interweaving of plot strands.

Roland Barthes challenges this readerly hermeneutic, arguing that meaning 'is realized not according to an organic progress of maturation or a hermeneutic course of deepening investigation, but, rather, according to a serial movement of disconnections, overlappings, variations' (1978, p. 58). Barthes uses a geographic figure to describe the reader of his 'Text,' whom he compares to someone [who strolls] 'on the side of a valley, a *oued* flowing down below':

What he perceives is multiple, irreducible, coming from a disconnected, heterogeneous variety of substances and perspectives: lights, colours, vegetation, heat, air, slender explosions of noises, scant cries of birds, children's voices from over on the other side, passages, gestures, clothes of inhabitants near or far away. All these incidents are half identifiable: they come from codes which are known but their combination is unique, founds the stroll in a difference repeatable only as difference. (1978, p. 159)

'Oued,' interestingly, names a terraqueas formation peculiar to Algeria and Tunisia. But we shouldn't try to look under this water to find some deeper, fated meaning. We'll let these two facts coincide upon the surface.

Lost's presentation of coincidence and contingency – with neither origin, end, nor intention – ultimately frustrated many viewers and critics. They argued that *Lost's* ruse of teleological meaning broke the faith audiences had built with the show's creators.²² *Lost's* mysterious landscape and the cartography of *Lostpedia* frustrated readers' desire for deep meaning and teleological closure. Instead, *Lost* offered 'a difference repeatable only as difference,' an alterity unsolveable by a humanist hermeneutic of depth. Coincidence, not fate, carried the day. Audiences were looking for a human agent – inside or outside the show – responsible for and capable of dispelling the island's mystery. Their hopes were never fulfilled, and *Lostpedia* became a catalogue with an empty center. *Lost* stubbornly presented viewers with a mythological island that remained, to the end, an unknowable other.

Through the island's irreducible alterity, *Lost* moved beyond the post-national and the postcolonial; ultimately, it attempted to train audiences in the posthuman by recycling the elemental mythologies foreclosed by Renaissance humanism. The story of the passengers of Oceanic Airlines' flight 815 was an explicitly *elemental* drama. Although they came by air and landed on an island, the characters rescued from the island are referred to as the 'Oceanic Six.' The elements in *Lost* are constantly vitalized – we are told that the *island knows*, the *island wants*, the *island demands* – and its characters are just as easily made elemental. Geographer and Deleuzean Tom Conley notes how, in Deleuze's 'Desert Islands,' he 'vitalises inherited cosmographies when he personifies the land and the sea,' mobilizing 'inherited Aristotelian world-pictures for the purpose of creating a geography of force and intensity' (Conley, 2011, pp. 210–11). For Deleuze, desert islands rob us of human others, those by which we make sense of the world. The desert island replaces this human other with the elements: 'Nothing but Elements. The abyss and the abstract line have replaced the relief and the background' (1990, p. 306). *Lost* does something similar as it revives and recycles the elemental conceits of *The Tempest*. Ariel claims to enact an elemental revenge upon the courtiers of the *The Tempest*, who have 'incensed the seas and shores' (3.3.74). Ariel pronounces:

I and my fellows
Are ministers of Fate. The elements
Of whom your swords are temper'd may as well
Wound the loud winds, or with bemocked-at stabs

Kill the still-closing waters, as diminish
 One dowl that's in my plume. My fellow-ministers
 Are like invulnerable. (3.3.60–6)

There is a curious recursivity, here, between Ariel's grammatical subject ('the elements'), its verb ('Wound'), and its object ('winds'). The passage's subject-verb-object entanglement – in which elements wound elements – only makes sense within the recursive logic of an ecological immanence. My use of the term 'ecological immanence,' here, describes a pre- or post-humanism in which humans do not transcend ecology but are instead constituted within it.²³ We see this ecological immanence again when Sebastian, contemplating usurpation, expresses his humoral ambivalence by saying 'I am standing water,' to which Antonio responds, 'I'll teach you how to flow' (2.1.217–18). *Lost* returns us to this ecological immanence by presenting an island through which we, like Sebastian, might learn 'how to flow.'

If *The Tempest* challenges the great chain of being only to reaffirm the sovereignty of human, monarchical authority, *Lost* again troubles that order by presenting a cosmology of contingent and vitalized elemental forces. We see humans in massive cages once occupied by polar bears; however, the bears are gone, and a mysterious map alerts us to the 'accelerated de-territorialization of *ursus maritimus* through gene therapy and extreme climate change.'²⁴ The polar bears end up in Tunisia. Aristotle exits, pursued by a bear. Ariel's elemental revenge returns in *Lost*, but this time as the 'smoke monster,' a name created by fans to give local habitation and a name to the show's mysterious, floating ecological monstrosity (Figure 12.4). In one scene, we witness the monster's destruction of a Crusoe-like recreation of white-picket-fence suburbia, a settlement one character calls 'New Otherton.' The smoke monster is this new other, and the erstwhile others are now challenged by this new, more radical other.

The smoke monster appears as a black cloud filled with rain, wind, and lightning. *Lost's* monster, not its characters, is truly 'Oceanic' because, as Steve Mentz astutely reminds us, 'the ocean rules the weather' (2004, p. 97). The smoke monster also moves through an underground system of tunnels, causing deforestation each time it shoots through the ground's surface, uprooting trees in its wake. It is a weather phenomenon that, through its electronic buzzing and whirring, is clearly not separate from human technology. It often appropriates sounds and projects images gathered from the past of those it encounters. The monster is a force of technologized, elemental history.



Figure 12.4 'Mr. Eko encounters the "Smoke Monster".' *Lost*, Season 2, Episode 10, 'The 23rd Psalm'. From *Lost* © 2005 Bad Robot / Buena Vista Home Entertainment

It can take and shed human form as quickly as it can take human life. Audiences learn that characters they thought were human have been elemental all along. According to *Lost*'s contingent, ecological immanence, we are all Oceanic; we are 'standing water,' and the ocean is, once again, populated by monstrosity.

- 8 Bujold's novels, like *Star Trek*, play with the concept of cultural longevity, demonstrating the expected staying power of Shakespeare's plays to be not just centuries, but millennia.
- 9 The only Shakespeare play mentioned by name in the series so far is *Hamlet*, when Miles uses the plot to explain to a ten-year-old why seeking revenge for his father's death might be a bad idea; see Bujold (2008a, p. 629).
- 10 Mad Yuri is the insane Emperor who murdered Miles's grandmother and uncle, tried to murder his father, and caused his grandfather to lead a rebellion that eventually put Gregor's grandfather Ezar Vorbarra on the imperial throne.
- 11 I am indebted to Adam Hansen, Kavita Mudan Finn, Sarah Rasher and Christiana Salah for their comments on this chapter.

12 *The Tempest's 'Standing Water': Echoes of Early Modern Cosmographies in Lost*

- 1 Deleuze (2004, p. 13).
- 2 For an excellent bibliography of blue cultural studies, see Mentz (2004, pp. 101–12).
- 3 Lostpedia: http://lostpedia.wikia.com/wiki/Fan-made_names.
- 4 Conley (2005, p. 209), remarks similarly on the relation between islands and syntax in his essay 'The Desert Island'.
- 5 *Lost*. 'What Kate Did.' Episode 34 originally aired 30 November 2005. Directed by Paul Edwards. Written by Steven Maeda and Craig Wright.
- 6 I'm building here on Gillies (1994) and Cosgrove (2001).
- 7 For more on Heylyn and Laud, see Mayhew (2000, pp. 22–3).
- 8 On the *translatio imperii*, see Bate (2002, pp. 16–20).
- 9 Brayton cites the significance of the 1906 *Mare Liberum*, which founded maritime law and did much to tame the sea's alterity for early moderns.
- 10 This is the term used by Simone Pinet to describe the sudden rise (and fall) of the *isolarii* in cartography (as well as the book of chivalry in romance). She argues that 'it is precisely the poetic extension of such an "insular turn" that makes these new totalizing mirror genres, atlas and novel, possible'; see Pinet (2011, p. xxxiv).
- 11 Gillis (2009, p. 36), notes that medieval '*mappaemundi* were meant to illustrate biblical geosophy rather than provide precise locations or direction'.
- 12 The *OED* cites N. Breton's 1577 use of 'apple' in *Flourish upon Fancie*: 'Give him an Apple, or a Peare, or some such chyldes rewarde.' *Oxford English Dictionary*, online version, December 2011: s.v. 'Apple.' www.oed.com/view/Entry/9678 (accessed 30 January 2012).
- 13 Peter Heylyn began lecturing on cosmography at Oxford in 1615, and his lectures were collected and published by Oxford as *Microcosmus*. His *Cosmographie* is a significantly expanded version of this earlier book. For more on this history, see Mayhew (2000, pp. 22–3).
- 14 For more on the *isolario* as a proto-atlas (and books of chivalry as proto-novels), see Pinet (2011). On *isolarii* and Baconian positivism, see Gillies (1994, p. 156).

- 15 Hulme (2004, p. 192), notes that 'one theory much enamored of the figure of the castaway was classical economics'.
- 16 See also Macherey (2006).
- 17 Jack Bender, 'Jack Bender in Israel (file #7/8)'. YouTube. <http://youtu.be/CXztBsZrB4g>.
- 18 Jack Bender, 'Jack Bender in Israel (file #1/8)'. YouTube. <http://youtu.be/tuSTSBjrkUs>.
- 19 'Tunisia in *Lost*', Lostpedia. http://lostpedia.wikia.com/wiki/Tunisia_in_Lost.
- 20 Jack Bender, 'Jack Bender in Israel (file #2/8)'. YouTube. <http://youtu.be/vM1zCV-SHwM>.
- 21 I learned of Jason Mittle's 'forensic fandom' from reading Elizabeth Berkebile McManus's wonderful piece on *Lost* and Deleuze, which I stumbled upon by Googling '*Lost* and Deleuze.' Coincidentally, I'm not the only one forging these connections; see McManus (2011, pp. 4–23).
- 22 See, for example, Heather Havrilesk, 'Clues That Lead to More Clues That Add Up to Nothing', *New York Times*, 16 December 2011. Online edition: <http://www.nytimes.com/2011/12/18/magazine/riff-homelandamerican-horror-story.html>, n.p.
- 23 This idea of 'ecological immanence' draws specifically from Deleuze's essays on desert islands, but it is not unrelated to the concept of 'affective immanence' described by Paster (2004) or Witmore's idea of 'dramaturgical monism' (2008).
- 24 'Polar Bears', Lostpedia. http://lostpedia.wikia.com/wiki/Polar_bears, n.p.