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**ABSTRACT OF THE DOCTORAL THESIS**

**METAPHOR AS TRANSFER: TRAVEL NARRATIVES AND THE SPATIAL  
IMAGINARY IN EARLY MODERN ENGLISH DRAMA**

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## ABSTRACT

Key words: travel metaphors, mapping strategies, travel narratives, dramatic representations of travel.

This doctoral dissertation explores how metaphorical and actual descriptions of travel shaped early modern thinking and travel writing and how dramatic texts rearticulated assumptions about travel by exploiting metaphors of motion and transfer. Changes in navigational methods, increased circulation of navigational literature and advances in comfort and means of travel altered how early modern writers presented movement. By integrating rhetorical theories of metaphor and discourse analysis with critical approaches of new historicism, cultural geography, and geocriticism and spatial literary studies—more generally literary and cultural studies—I argue that early modern systems of describing motion, as shown in travel narratives, changed the role of expressing metaphor in the period. The research questions addressed in this dissertation are: How do descriptions of travel reciprocally affect metaphors of travel? How did people in the early modern period imagine their own bodies moving? What concerns or problems were raised by difficulties of travel? What descriptive metaphors were available to discuss travel in narrative and in drama? These questions encourage a re-examination of various types of travel writing in search of some of the available models for metaphoric descriptions. In addition, this dissertation analyses the transmigration techniques from travel narratives into drama. As different from early modern travel narratives, in which metaphors of travel are directly connected to the central figure of the traveller(s), dramatic representations of travel use metaphors of movement to enhance the audience's proprioceptive sense in a back-and-forth game of self-reference. During meta-theatrical action, space and time are compressed and huge distances are encompassed in a short period of time, transgressing the boundaries of classically derived dramatic unities.

The first three chapters examine descriptions of actual travel and the changes in measurements and navigation, therefore in the conception of space associated with travel, aligned with representations of travel and movement in drama. The critical focus is on early modern English travelogues (William Biddulph's *Travels*, Fynes Moryson's *Itinerary*, Nicolas

de Nicolay's *Travels to Turkey*, Sir Anthony Sherley's *Relation*) and on a selected corpus of plays of the period (*Pericles, Prince of Tyre* by William Shakespeare and George Wilkins and *The Trauailles of the Three English Brothers* by John Day, William Rowley, and George Wilkins). Chapter one, "Imagining the Traveller: Travel Narratives as Transfer between Self and Other," reads practical manuals of navigation and instructions to travellers to illuminate the changes in the function of travel, in the measurement of travel, and the metaphoric depictions of travel available to an early modern audience. A change in the function of travel, from pilgrimages to voyages, is reflected in how travel is approached and described in these texts. As measurement techniques change, the terms of travel change and the metaphoric descriptions that depend on the experience of movement have a different vocabulary. I argue that material descriptions of transfer as movement found in these texts display a pragmatic character and have an impact on shaping an image of the self in relation to the other in Elizabethan and Jacobean England.

Each subchapter of chapter one is subsumed to a specific idea of representing travel in the early modern period. The subchapter "Travel as Social Practice in Early Modern England" (1.1) examines the economic, political and social conditions of travel to better understand metaphoric readings of travel. Travel writing had an important role in shaping identity in the late sixteenth- and early seventeenth centuries in England, and this subchapter examines manuals of navigation and instructions for travellers. The period's manuals of navigation are: the 1595 manual for swimming by Sir Everard Digby; *The Sea-Mans Practice* (1637) by Richard Norwood; *The Navigators Supply* (1597) by William Barlow; *The Seamans Secrets* (1595) by John Davis; and Edward Wright's *Certaine Errors in Navigation* (1599). The *ars apodemica* or travel advice books are: William Cunningham's *The Cosmographicall Glasse* (1559); William Bourne's *The Treasure for Traueilers* (1578); Thomas Blundeville's *Briefe Description of the Vniversal Mappes and Cardes* (1589); *A Direction for Trauailers* (1592) by Justus Lipsius; Samuel Lewkenor's *A Discourse of Forraine Cities* (1600); Thomas Palmer's *How to Make Our Trauailles Profitable* (1606); and *The European Mercury* (1641) by James Wadsworth. Instruction manuals for travel attempt to guide the behaviour of travellers and present valuable descriptions of the ways in which travellers are encouraged to imagine their own movement. Analysis of navigational manuals and instructions for travel shows that some key terms of navigation are informed by and affect the ways in which travellers think about their own

movement through space. The frames of reference and the descriptive modes available change as measurements become more abstracted from the physical experience of movement.

The subchapter “Travel Metaphors in the English Language” (1.2.) of chapter one examines phrases of movement which have their roots in travel literature, but which have slipped into common use and no longer carry overt connotations of travel. “Far-fetched,” “fathom,” “by the way,” “of course,” “anyway” and “always,” as well as the names of instruments of navigation (“compass”) demonstrate the slippage from the literal to the figurative meanings of travel and show a change in understanding movement in the period, facilitated by the advanced methods of calculating distances. The subchapter entitled “Metaphoric Descriptions of Travel and Literary Links” (1.3.) looks at Shakespeare’s dramatic text as imaginary travel and analyses the use of navigational metaphors of travel, movement, or orientation in plays such as *As You Like It*, *Henry IV, Part 2*, *Othello*, and *The Tempest*. I argue that frames of reference are only relative to the beholder and a particular viewer’s perception can be impaired by emotion or deception, therefore, they can never be stable. Expressions of metaphors of movement in Shakespeare’s plays have crucial consequences on the ways in which early modern writers viewed themselves as moving through the spaces they inhabited or temporarily occupied.

Chapter two of this dissertation, entitled “English Travels from Continental Europe to Ottoman Territories,” examines depictions of the countries under Ottoman rule in the early-seventeenth century in early modern English travel narratives, such as William Biddulph’s *Travels* (1609) and Fynes Moryson’s *Itinerary* (1617). I also focus on a stage play, *Pericles, Prince of Tyre*, by William Shakespeare and George Wilkins to show how the metaphors of movement about these spaces were represented in drama. Biddulph’s and Moryson’s travelogues are multi-vocal texts that provide a travel-related perspective that influenced seventeenth-century views of the world. I focus on the spatial and temporal organization in Moryson’s and Biddulph’s narrative strategies and the reader’s experience of the text. I show how the disparities between the individual’s perceptions of movement and the larger-scale concerns of travel over greater distances opens the space for changing metaphoric descriptions. Metaphors of movement in these texts are used for specific purposes: to incite the readers’ curiosity and to acquaint them with knowledge of foreign spaces in the Ottoman-ruled countries. The subchapter “Travelogue to the Ottoman Empire: William Biddulph’s *Travels* (2.1) examines the travelogue by English Protestant cleric William Biddulph, entitled *The Trauels of certaine Englishmen into Africa*,

*Asia, Troy, Bythinia, Thracia, and to the Blacke Sea* (1609). I complete Edward Said's definition of "Orientalism" as related to a "positional superiority" (Said *Orientalism* 7) of Western thought by adding the notions of space and time in representations of travel to the Ottoman-ruled countries. I argue that Biddulph's travelogue shows a tendency to write about the countries under the Ottoman rule as an experience producing a dislocation from the comfortable emotion of being at home; this doubleness includes both time (through biblical allusions) and space (the regions of the Middle East).

The subchapter "Displacement and Travel: Fynes Moryson's *Itinerary*" (2.2) examines geocritically Fynes Moryson's Protestant interpretation of his travels to Italy and the Middle East to show that metaphors of movement are effective devices to point out East–West or North–South contrasts. While the comparative manner of representing Turkish customs, religion, and architecture seems objective enough to be credible, the movement throughout discourse, from England to Italy and Germany, then to classical geography and history, and then back to descriptions of Ottoman-ruled countries gives the impression of a voyage through cultural spaces rather than an actual travel report. This narrative device of dynamic disclosure creates the sense of movement in space through travel metaphors. The subchapter "Peregrinations of the Self and the Sea: *Pericles, Prince of Tyre*" (2.3) examines the play *Pericles, Prince of Tyre* (1609) by William Shakespeare and George Wilkins from the perspective of travel metaphors of movement as shifting representation of the self and displacement of individual consciousness. I argue that the metaphor of travel as movement in the play transfers the external space of the voyage to the internal / psychological dimension, while the symbols of the sea are used as triggers for metaphoric correspondences. Spatial peregrinations become signs of inner motion and psychological instability. The "self-as-journey" metaphor in *Pericles* is not merely expressed through geographic details, locations and facts about the characters' movement through space, but also by the mental spaces created by means of these locations (the Ottoman-ruled countries). Pericles's voyage is not only a voyage of physical movement through space, but a quest, a complex passage through life.

Chapter three, "Images of the Oriental in Elizabethan Travel Writing," discusses two early modern travel-writers and the ways in which they used metaphors of travel in their texts: Nicolas de Nicolay's *Navigations, Peregrinations and Voyages* (1585) and Sir Anthony Sherley's *Sir Anthony Sherley: his Relation of his Travels into Persia* (1613). As a dramatic

example of the use of metaphors of movement in relation to Persia and the Orient, I examine the collaborative play by John Day, William Rowley, and George Wilkins, *The Travels of the Three English Brothers* (1607) to argue that the spatial metaphors in this play are figures of displacement, emphasizing motion and cultural transfer. This chapter engages metaphors of motion revealed in travel writing and in drama to show how early modern travel writers and readers gained a sense of the self through narrative shifts in time and space. The subchapter “Exoticism and Verisimilitude: Nicolas de Nicolay’s *Travels to Turkey*” (3.1) analyses the English translation by T. Washington the Younger of the travelogue by French ambassador Nicolas de Nicolay describing his travels to the Orient (1585) to show how Nicolay combines the genre of travel and costume books to engage the reader by means of text and image, which evoke both empathy and revulsion about the Oriental lands he visits during his travels. I argue that the two-dimensional representation of the travel narrative is enhanced to reproduce the actual experience of travel in more convincing terms by means of metaphors of movement and the ways in which these stories are framed. Nicolay engages the readers’ proprioceptive sense and uses the metaphors of movement to mirror progress in space.

The subchapter “Representations of the Oriental Other: Sir Anthony Sherley’s *Relation*” (3.2) examines the travelogue by Sir Anthony Sherley, entitled *Sir Anthony Sherley: his Relation of his Travels into Persia* (1613), to highlight the diversity of the Oriental space and the blending of both comprehensible and incomprehensible elements, as viewed from the Western European perspective. I argue that the Oriental space represented in this travelogue means both displacement and cultural integration, while the narrator’s pragmatic stance can be observed. This double narrative space is suggested by means of metaphors of movement, which are the vehicles of transfer of values from the exoticized world of Persia and the East to the more pragmatic Western European perspective. Sherley’s travel narrative gives the impression of displacement through space and time, which emulates the travellers’ metaphoric movement. The subchapter “Persia and Exotic Space: *Trauailes of the Three English Brothers*” (3.3) examines the collaborative play by John Day, William Rowley, and George Wilkins (1607), based on the true-life travel experiences of the three brothers, Sir Anthony Shirley, Sir Thomas Sherley and Robert Sherley. The play draws cultural contrasts between Protestant Christian England and Muslim Persia, which is the central location of the three brothers’ story. I argue that the spatial metaphors of travel as motion dramatized in the play act as figures of displacement and highlight

the challenges posed by the encounters with exotic places and peoples; this image is grounded in a sense of homecoming, which pervades the various spaces traversed by the three characters. I interpret the metaphor of the “perspective glass” in the play as representing the power of the theatre to encompass and compress space and time and facilitate communication across vast distances.

Chapter four examines the use of metaphors and representations of travel as mobility in early modern English drama by exploring questions of movement and mobility in Thomas Heywood’s plays. Examining Heywood’s plays from the perspective of spatial metaphors, I argue that we can map changes in the ways travel is represented on stage. This chapter investigates both travelling and non-travelling characters’ investments in metaphors of movement. I argue that later Heywood plays report travel rather than represent travel on stage, showing a change in the way in which travel can function metaphorically. The experience of movement is represented in a different manner from earlier plays: the stage no longer provides mediation for the characters’ experience of spatial transfer. As means of travel change and improve, the dynamics of travel metaphors of transfer is stronger and more compelling. The first subchapter of chapter four, “Staging the Compass in *Fair Maid of the West, Part One* and *Fortune by Land and Sea*” (4.1) analyses the two Heywood plays staged before 1610 from the perspective of spatial metaphors. I argue that travel is represented on stage by showing how the experience of travel affects each play’s dynamics. The use of “compass” is both metaphorical and actual and meanings overlap and equally inform one another. The plays present non-travelling characters through travel metaphors and travelling characters through immediate notions of motion.

The subchapter “Heywood’s Staged Travel: *The Captives*, or *The Lost Recovered*” (4.2) examines Heywood’s play from the mid-1620s to show that travel and representation on the stage reflects a changed awareness and familiarity with travel. This later play shows characters who have travelled, or who will travel, but travel is not portrayed directly on the stage, but there is indirect reportage of travel, which serves as literal and metaphoric description. Subchapter “Alternative Figures of Travellers: *The English Traveller*” (4.3) analyses Heywood’s play *The English Traveller* (1625) to show that, despite its title, no character actually travels in the play; travel represented on stage recedes, moves off-stage, and becomes a trope or a description of travel through travel metaphors. In the last subchapter devoted to Heywood’s plays, entitled



“Encompassing Movement: *The Fair Maid of the West, Part 2*” (4.4), I examine this play from the perspective of spatiality to show that travel is not represented on stage but the theatre, as a projection of the spatial imaginary, appears as a means of vicarious travel. By comparing the different uses of metaphors of travel in Heywood’s plays, I argue that these changes reflect important shifts in the metaphorical uses of travel on the stage—from the representation of real travel to the more sophisticated metaphorical movement and, finally, the suggestion of the imaginary power of the theatre to annul distances and create spatial illusion by means of movement metaphors.

### Conclusion

By tracing the changes in metaphoric descriptions of travel as they arise from the actualities of navigation and improved conditions of mobility, it is possible to provide a new way of reading travel metaphors in early modern English travelogues and in drama. The spatial metaphor of travel as movement and transfer helps to sustain early modern explorations of human subjectivity in a changing world. Early modern playwrights allegorize the fluidity of emotion inscribed in the narrative parameters of travel writing through the use of spatial metaphors of movement. Both early modern travel writers and the playwrights of the period function through the engagement with the proprioceptive sense of the readers / audiences. Since the physical experience of distances and the units of measurement have become more abstracted in the early modern period, the experience of travel becomes separated from understanding travel mentally. Therefore, the representation of the travel experience becomes connected with the idea of movement, expressed through metaphors of movement. The meanings of travel and the representations of travel in the theatre are increasingly metaphoric and they are part of the dynamics of the language on stage. In this way, travel, travellers, travel narratives, and metaphors of movement are embodied on stage through the actors’ bodies in action.

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