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ABSTRACT OF THE DOCTORAL DISSERTATION

**A DRAMATIC CARTOGRAPHY OF SHAKESPEARE'S WORKS: RELATIONAL
GEOGRAPHIES AND DRAMATISATIONS OF SPACE**

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CONTENTS

ABSTRACT

Key Words: Shakespeare, space, dramatic cartography, representation, transgression

This dissertation offers an exploration of the evolving perception of space and place in early modern Europe, with a distinct focus on the transformative impact of theatre, particularly within the context of nine Shakespearean plays (*The Winter's Tale*, *Pericles, The Tempest*, *Othello*, *Romeo and Juliet*, *Cymbeline*, *Twelfth Night*, *As You Like It*, *Antony and Cleopatra*). Drawing inspiration from influential spatial and cultural theorists such as Henri Lefebvre, Michel Foucault, Gaston Bachelard, Gilles Deleuze, Yi-Fu Tuan, Edward Soja, Bertrand Westphal, Robert Tally Jr., Doreen Massey, to name a few, the study delves into the intricate interplay between human perception, ideologies, and the material environment in shaping spatial constructs. By intertwining insights from various disciplines including drama, spatial literary studies, history, philosophy, architecture, and design, the dissertation seeks to unveil how the theatre acted not only as a stage for performances but also as a powerful catalyst that challenged established spatial boundaries, offering new perspectives on the concept of place. The exploration of the Spatial Turn and its resonance within the realm of Shakespearean theatre provides a unique lens through which to investigate how space goes beyond being a static backdrop, transforming into an active participant in shaping human experiences, cultural formations, and identity dynamics during the early modern period.

Furthermore, the dissertation delves into the intriguing relationship between gender and space within the context of early modern society, elucidating how spatial divisions both reinforced and reflected patriarchal norms. As Shakespearean plays often mirror societal values and tensions, the study investigates how the plays in question, with their ever-shifting representations of space, embody and challenge gendered spatial hierarchies. By examining the characters' interactions within different spatial contexts, the dissertation aims to uncover the ways in which the plays portray the dynamics of power, identity, and social order, shedding light on the intricate relationship between space and gender during that period. Through this interdisciplinary exploration, the study contributes to a deeper understanding of the multifaceted nature of space and place in early modern Europe, while also highlighting the role of Shakespearean theatre as a dynamic vehicle for probing these intricate spatial dynamics.

The focus of this dissertation rests at the crossroads of dramatic inquiry and spatial analysis, advancing the concept of dramatic cartography within the realm of Shakespearean plays. Building upon the foundational work of Robert Tally Jr.'s notion of literary cartography and its seamless integration into the geocritical practice, this approach goes beyond bibliometric techniques or simple meta-data visualization, involving a cartographic examination of how spaces and places are construed, embodied, and represented across multiple plays authored not only by Shakespeare himself, but also by his characters. The primary goal is to illuminate the multifaceted dynamics of spatial representation within the dramatic realm, its symbiotic interplay with socio-cultural contexts, and its pivotal role in shaping cultural identities during the early modern period.

At its core, this research is a multidimensional exploration that intertwines two key analytical perspectives. On one axis, it seeks to unravel the intricate process by which spaces and places are meticulously woven into the fabric of Shakespearean plays. It delves into the intentions that drive these representations, unearths the agents behind their construction, and explores the multidimensional relationship between cosmography, geography, cartography, and topography, as they interact within the theatrical text. In the realm of drama, the setting transcends being a mere backdrop; it becomes an active participant, weaving its layers of meaning into the very essence of society. This perspective recognizes that the dramatic text itself morphs into a canvas upon which the intricate landscapes of the plays are sketched, inviting the audience to traverse and decipher their nuanced intricacies. Conversely, the concept of dramatic cartography calls for a nuanced exploration of the emergence and evolution of geographies, spaces, and places during the period in which Shakespeare penned his works, as well as the historical epochs he depicted. This analytical axis draws on the intricate dance between earlier geographic and ethnographic knowledge and the practices and perceptions that characterised Shakespeare's period.

In an intricate choreography that involves the comparison and transgression of boundaries, the dissertation seeks to challenge established norms. Beyond a mere acknowledgment of meta-theatrical representations embedded within the texts, this exploration forges a connection with the ethno-cultural dialogues that shaped and were shaped by the period. It is a discourse that seeks to tease out the complex interplay between the theatrical realm and the socio-cultural milieu that midwifed it, offering a lens through which the transformation of Shakespearean spaces and places across time can be understood. Amidst the backdrop of contemporary spatial theories, this dissertation is a tool for delineating, comparing, and connecting representative spaces and places without relying solely on

physical mapping. This approach constructs a discourse with the ethno-cultural conversations of yore, and in so doing, it employs the canvas of Shakespeare's oeuvre as a powerful analytical corpus to trace the evolution and development of these spaces and places.

Through this concept, the dissertation extends a hand to earlier periods, engaging in a dialogue that dances across time and cultural contexts, while also participating in a conversation with the present. The aim is to present a holistic perspective that takes into account the past, while also engaging with contemporary conceptions of space, place, and mapping. The overarching ambition is to lay bare the intricate ways in which real and/or imaginary spaces and places are painted within the strokes of Shakespearean plays, and how these depictions resonate with the broader socio-cultural contexts that bore them. Through the prism of dramatic cartography, the dissertation offers a vantage point from which to examine the intricate interplay between literature, spatial representation, and cultural identity during the early modern period. The goal is to shed light on the multi-layered relationships between space, place, and mapping, contributing not only to the discourse on Shakespearean studies, but also to the larger dialogue on spatial theory and the intricate interplay between dramatic and cultural production. Ultimately, this dissertation strives to unveil the myriad ways in which the construction and portrayal of spaces and places, both real and imagined, have indelibly imprinted the cultural landscape of Shakespeare's period and beyond.

As characters navigate through grand palaces, bustling streets, and enchanting natural landscapes, they traverse not just physical realms, but symbolic landscapes teeming with metaphorical meaning. Through the dramatic cadence of Shakespeare's plays, these landscapes come alive, becoming active participants in the unfolding dramas, embodying emotions, power dynamics, and social hierarchies. This journey, steeped in the eloquence of his language, transcends the boundaries of time and space, offering readers and audiences a window into the human experience that resonates across time. Within dramatic cartography, it is evident that spaces and places in Shakespeare's plays are not passive elements, but dynamic entities that interact with characters, emotions, and ideas. The physical landscapes mirror the psychological states of the characters, offering a canvas for their internal conflicts to manifest. The grandeur of royal courts becomes a reflection of power dynamics, while the intimate settings of gardens and bed chambers provide solace for introspection. Streets and squares become sites of social interaction and political unrest, echoing the pulse of society.

Furthermore, these spaces are imbued with metaphorical significance, serving as a conduit for thematic exploration. The spatial divisions between social classes, such as the stark contrast between

royal courts and lower-class settings, become visual manifestations of power and privilege. Drama itself transforms into a canvas, upon which societal structures, gender roles, and political dynamics are examined and critiqued. Just as cartographers meticulously map the contours of the physical world, Shakespeare, as a playwright-cartographer, crafts intricate landscapes that resonate with the human experience, inviting introspection and exploration. The very act of reading and experiencing Shakespeare's plays becomes a cartographic journey, as the audience navigates through the intricate terrain of the text. The stage directions, the descriptions, and the characters' interactions all contribute to a spatial experience that is both vivid and immersive. Language, in its poetic richness, becomes a tool of mapping, painting vivid landscapes in the minds of the audience. Through dialogue, the playwright creates a palpable sense of space and place, allowing the audience to not just visualize, but inhabit the worlds of the play.

As the dissertation unfurls the concept of dramatic cartography, it reveals the profound connections between space, mapping, and storytelling. The art of crafting spaces and places within dramatic texts is a reciprocal and dynamic process that enriches the plays. Just as maps guide travellers through physical landscapes, playwrights guide audiences through emotional landscapes, thematic territories, and human interaction. Indeed, the interplay between dramatic cartography and cultural identity is intricate and multifaceted. Shakespeare's plays, while firmly rooted in the early modern period, transcend temporal boundaries, speaking to universal human experiences. The spaces and places that he constructs become vessels that carry cultural, social, and emotional cargo across time. The exploration of identity, whether personal, social, or political, finds its expression not only through characters and dialogue but also through the spaces and places they inhabit and create. The tensions between tradition and modernity, the clashes of power and powerlessness, and the nuances of gender roles all find resonance within the spatial dimensions of the plays. The concept of dramatic cartography serves as a bridge that unites the worlds of drama and spatial analysis. It offers an approach to understanding the ways in which real and/or imaginary spaces and places are constructed, represented, and embodied within Shakespearean plays. Through this lens, the dissertation endeavours to enrich the discourse on both Shakespearean studies and spatial theory, while also contributing to a deeper understanding of the complex interplay between cultural production and the shaping of space and place.

While drawing inspiration from Robert Tally Jr.'s concept of literary cartography, dramatic cartography extends beyond the notion of the playwright as the sole map-maker. It acknowledges the

active engagement of characters, readers, audiences, and critics who contribute to the creation of spatial and socio-cultural maps through their interpretations. This collaborative mapping process transcends time and involves the utilization of both early modern and contemporary theories to generate alternative representations of spaces and places, thereby redefining the spatial and socio-cultural landscapes depicted in the plays. This interaction transforms passive map-readers into active participants who challenge oppressive norms, utilize innovative approaches, and offer fresh perspectives that expand beyond the original intentions of the author. The convergence of dramatic cartography with geocriticism is rooted in the performative qualities of Shakespeare's plays, which intricately reference various spaces, societies, and identities. Dramatic cartography explores the multifaceted interactions between spaces created by the playwright and those shaped by the characters within the play. Unlike traditional spatial approaches that compare fictional spaces to their real-world counterparts, this concept delves into the intricate dynamics between these spaces. It examines how characters and their spatial practices define, challenge, and resist prescribed identities, ultimately unveiling layers of power dynamics, resistance, and meaning within the early modern context, highlighting the relationship between literature, space, and cultural production in Shakespearean drama.

The first chapter of this dissertation, "Ours is the Century of Space," delves into the transformative impact of the Spatial Turn in the humanities during the latter half of the twentieth century and the first half of the twenty-first century. It shows that this paradigm shift redefined the understanding of space, place, and mapping across various disciplines, marking a departure from traditional perspectives. It explores the multidimensionality of space, emphasizing its active role in shaping human experiences, identity formation, and power dynamics. The chapter highlights key theoretical contributions, such as David Harvey's analysis of space in capitalist production, Edward Soja's critique of historical bias, and Henri Lefebvre's assertion of space as a socially produced entity. It also sets the stage for an exploration of the Spatial Turn's implications for literary studies, particularly in the context of Shakespearean drama, where space is a dynamic backdrop for social narratives.

The first subchapter (1.1) delves into the intricate relationship between space, place, and mapping as explored in contemporary literature, drama, geography, and sociology. Drawing from theorists such as Gaston Bachelard, Herbert Marcuse, Yi-Fu Tuan, the exploration underscores that spaces are not passive but rather dynamic entities that influence and are influenced by socio-cultural

contexts. By analysing the approaches across these disciplines, the subsection unveils the multifaceted nature of spaces, which serve as active agents in shaping societal changes rather than mere reflections.

As far as the second subchapter is concerned (1.2), it explores the interplay between space, place, and power within the context of contemporary philosophical discourse, particularly during the 1960s' Spatial Turn. It delves into the contributions of influential French post-structuralist philosophers, such as Henri Lefebvre, Michel de Certeau, and Michel Foucault, in redefining the concept of space. Lefebvre's hierarchy of spatial categories, including "spatial practice" "representations of space," and "representational spaces" (*The Production of Space* 33) underscores the active role of spaces in shaping societal dynamics. De Certeau's perspective on "practiced place" (*The Practice of Everyday Life* 118) emphasizes the significance of human interaction and movement within urban environments. Foucault's notion of "heterotopias" ("Of Other Spaces" 24) introduces spaces that challenge norms and resist oppressive power structures. As such, this subchapter underscores the transformative potential of these spaces in exposing contradictions, contesting authority, and fostering critical awareness within various realms, including drama and social interactions. It also delves into theoretical perspectives on spatial hierarchies, hybrid spaces, smooth and striated spaces, and the interplay of space with gender dynamics, emphasizing the interconnectedness of space and time, the multiplicity of spaces, and the potential for redefining traditional notions of place. Ultimately, these spatial concepts are seen as tools for challenging dominant systems and offering fresh insights, making them relevant and adaptable across various fields such as drama.

The third subchapter (1.3) explores the theory of geocriticism and spatial literary studies, a literary analysis approach that focuses on the connections between real and imagined spaces within literature. It discusses key principles of geocriticism, including multifocalisation, polysensoriality, stratigraphic vision, and intertextuality, as proposed by Bertrand Westphal and Robert Tally Jr. It also highlights how geocriticism intersects with ecocriticism in its consideration of human-nature relationships. The subchapter proposes that integrating ecocritical principles, which emphasize humanity's relationship with nature, could enrich geocriticism. It argues for a more integrated approach that considers the inseparable connection between individuals and their surroundings, leading to a broader understanding of spaces and places. The concept of dramatic cartography is introduced as a way to explore how real and/or imaginary spaces and places are depicted within Shakespeare's works, considering their cultural and socio-economic contexts, and highlighting the interplay between fictional and real-world spaces.

The second chapter, "Green Shakespeare: Ecophobia and Green Space(s) (of) Resistance," focuses on the exploration of Green spaces in three of Shakespeare's plays: *The Winter's Tale*, *Pericles*, and *The Tempest*, within the context of both early modern and contemporary ecocriticism. It delves into how these Green spaces symbolize metamorphosis, resistance, and hybridization, offering profound insights into ecological concerns and challenging traditional power structures, gender roles, and human interactions with the environment. The theoretical framework of ecocriticism is introduced via Simon Estok's, Gabriel Egan's, Greta Gaard's, Greg Garrard's and Cheryll Glotfelty's lines of enquiry to emphasize the interconnectedness of humans and non-human entities, highlighting the importance of ecological consciousness in dramatic texts.

The first subchapter (2.1) examines the prevalence of ecophobia, the irrational fear and hostility towards the natural world, within Shakespeare's plays, particularly focusing on how this fear influences the portrayal of Nature and its relationship with characters. It further explores how Shakespeare's works reflect the historical, social, and climatic conditions of his time, and how these factors shaped the depiction of Nature as a potentially hostile and unpredictable force. It delves into the impact of early modern economic growth and its negative effects on the environment, drawing connections between ecophobia, society's attempts at controlling nature, and the moralistic themes presented in the plays. The main focus is on how characters and spaces are intertwined, particularly the relationships between human and natural elements, and the power dynamics between genders. The subchapter examines how characters, especially women, are able to create their own Green spaces of resistance, challenging traditional patriarchal norms and exposing the interconnectedness of gender, Nature, and power. The aim is to uncover the subversion of established gender and Nature hierarchies, resulting in a nuanced understanding of spatial identity and resistance.

The second subchapter (2.2) discusses the application of ecocriticism to Shakespeare's *The Winter's Tale*, focusing on the portrayal of Nature and the environment as well as the characters' relationships with the natural world. Nature acts as a mirror for characters' desires and fears, generating Green spaces of resistance. Human connection to the environment, the role of weather and climate, and the symbolism of plants and botanical metaphors in the play are explored. The subchapter also delves into characters' transformations and metamorphoses, particularly the representation of human characters as plants and the ecological significance of these transformations. It examines how the play challenges hierarchical views of Nature, reflects the tensions between human and non-human entities, and emphasizes the cyclical patterns of life, death, and rebirth in both human and natural realms.

The third subchapter (2.3) discusses the ecocritical and ecofeminist analysis of Shakespeare's and Wilkins' *Pericles*. It explores the interconnections between Nature, human nature, gender, and spaces in the play. The significance of geographical locations, especially those connected to the sea, in shaping characters' experiences and identities is addressed. This subchapter also delves into the association between female characters and Nature, discussing how their bodies and experiences are intertwined with and reflected by the environment. It also highlights the role of storms and shipwrecks as symbolic and literal elements that drive the plot and characters' journeys.

The last subchapter (2.4) of the second chapter delves into the intersection of ecocriticism and ecofeminism as applied to Shakespeare's *The Tempest*, focusing on the portrayal of the island's environment and its connection to power, colonization, and gender dynamics. The analysis highlights how the island's imagery reflects the dichotomy between Nature and culture, mirroring broader colonial attitudes of dominance over the environment and marginalized groups. The characters' interactions with the island's ecosystem, especially the protagonist Prospero's control over it, symbolize the exploitation of both Nature and women, presenting a nuanced critique of the hierarchical power structures of the time. Miranda's agency and resistance against patriarchal authority are intertwined with her connection to Nature. The subchapter argues that the play portrays a complex interplay between oppressive spaces and spaces of resistance, with Miranda's ability to challenge and transcend her father Prospero's control, an emblematic reflection of a larger struggle against patriarchal domination.

The third chapter, "Space and the Self: Representations of the (Bed)room in Shakespeare," explores the intricate interplay between space and self in Shakespeare's works, more specifically the representations of (bed)rooms as pivotal settings. Focusing on *Othello*, *Romeo and Juliet*, and *Cymbeline*, this chapter illuminates how these seemingly private spaces and places become arenas where characters' identities, desires, and interactions are influenced by the spatial dynamics, revealing the profound ways in which surroundings shape inner thoughts and vulnerabilities, consequently driving actions and plot development in what comes out as an inverted reflection of early modern society.

The first subchapter (3.1.) deals with the intricate relationship between public and private spaces and their influence on Shakespearean characters within the context of their social and cultural environments. This exploration focuses on the evolution of the public and private spheres from ancient times through the Middle Ages and into the early modern period in England. Starting with the

distinctions drawn by Aristotle between the public realm of politics and the private realm of household affairs, the subchapter highlights the historical connotations and shifts of these dichotomies. The exploration takes into account historical, cultural, and religious influences on these spatial dynamics, examining how the characters navigate and reshape the spaces they inhabit, and how these spaces, in turn, influence character behaviour and power dynamics.

In terms of dichotomies, the second subchapter (3.2.) revolves around the profound symbolism and significance attributed to Desdemona's bedroom chamber and marriage bed. These apparently intimate spaces serve as intricate metaphors that encapsulate and forge identities, redefining them in the process, as the bedroom chamber becomes a private realm where Desdemona asserts her individuality and challenges societal norms, all while navigating the complexities of her relationship with Othello. It acts as a sanctuary for her agency, allowing her to strategize against oppressive forces and forge hidden alliances. On the other hand, the marriage bed symbolizes her role as a wife and her adherence to societal expectations, reflecting the power imbalances and vulnerabilities within the marriage.

Regarding the third subchapter (3.3), the complex interplay of spaces in *Romeo and Juliet* serves as a powerful backdrop for the unfolding of the tragic love story. The Capulet orchard and Juliet's (bed)room represent a dynamic tension between private and public realms. The patriarchal control over Juliet's body and choices is evident as her father arranges her marriage, turning her private spaces into contested territories. Symbolism abounds as the bedroom place mirrors societal constraints, while the bedroom space foreshadows tragedy through miscommunication.

As far as the fourth subchapter is concerned (3.4.), the intricate analysis of the (bed)room's dual functions as bed place and bedroom space within Shakespeare's *Cymbeline* unveils a tapestry of symbolic meanings, examining the characters' interactions and the events that unfold within these spaces and revealing how the bed place and bedroom space serve as mirrors of the larger societal landscape. These spaces are sites of transformation and (un)willing transgression, as desire, consent, and the negotiation of power further highlight the intersection between private emotions and public norms.

The last chapter, "Shakespearean Space as Transgression," is meant to critically examine the evolving significance of spatial transgression in literary and dramatic theory, particularly in the context of post-structuralism and postmodernism, where space has emerged as a central metaphor and setting surpassing temporal emphasis. This shift arises from the conviction that our inhabited spaces intricately shape individual and collective identities, reciprocally influenced by our perceptions and artistic

representations of space. The concept of transgressivity in dramatic cartography highlights the destabilizing forces that lead to breaches in societal norms and acknowledging the inherent instability of (contemporary) space. The chapter further elucidates the intricate dynamics of transgression, challenging conventional notions of space's stability and homogeneity, while exploring how transgressive spaces reflect and shape power dynamics, gender, and sexual identities. Works of Shakespeare are a primary focus, showcasing his profound grasp of societal norms and his subversive intent to disrupt gender and sexual norms prevalent during the Elizabethan period, all within the context of fluid understandings of gender and physiology.

The first subchapter (4.1) delves deeply into the exploration of gender, identity, and agency within *Twelfth Night*. Centring on the characters Viola and Olivia, it highlights their defiance of societal norms and expectations through the adoption of alternative identities which ultimately allow them – to a certain extent – to transgress the very rules and regulations that initially shaped them as part of society.

A similar type of transgression occurs in the second subchapter (4.2.), which engages with the concept of cross-dressing-qua-transgression in *As You Like It* within the context of gender exploration, empowerment, and subversion of traditional gender norms. As such, it explores the multifaceted nature of Rosalind's character and her use of disguise, examining how cross-dressing allows her to challenge societal expectations, navigate relationships, and gain agency. Thus, it provides her with a unique voice, enabling her to manipulate and influence those around her. It also explores the themes of homoeroticism and same-sex attraction that are implicitly addressed through her disguise, disrupting traditional heteronormative perspectives. It then discusses how the play-within-a-play concept, as well as the interplay between gender roles and costumes, blurs the lines between drama and reality, challenging the audience's perceptions of both gender and theatrical performance. This meta-theatrical dimension adds depth to the exploration of gender roles and empowers the characters to transgress societal boundaries in both the play's fictional world and the real world of the audience.

In the last subchapter (4.3), the focus revolves around the multifaceted character of Cleopatra and her defiance of established gender expectations within a male-dominated society. Cleopatra's portrayal as a powerful and dominant woman challenges the prevailing norms of femininity and upsets conventional power dynamics, particularly through her adoption of masculine qualities, her control over Antony through emasculation and sexual assertiveness, and her creation of a fictional world-space that defies Roman expectations. This subchapter also underscores the intersection of Cleopatra's

representation with the anxieties of Queen Elizabeth I's reign, where a powerful woman in authority challenged societal norms, thus reflecting the broader cultural tensions of both the Elizabethan and the Jacobean period (when the play was written). Cleopatra's ultimate assertion of agency in her death scene, her demand for recognition as a queen, and the symbolic undertones surrounding her demise further emphasize her power and resistance against societal constraints, reinforcing her status as a significant figure who defies categorization and empowers herself amidst a world of shifting boundaries and norms.

The multifaceted interplay of space, place, and mapping in Shakespearean drama is proof of how language and dramatic elements function as tools of geocriticism, delineating physical and abstract spaces. In its turn, dramatic cartography, delves into the intricate relationships between characters, spaces, and socio-cultural contexts, emphasizing the dynamic nature of these interactions. Moreover, it also intertwines with ecocritical perspectives, with feminist and postcolonial insights, revealing how (early modern) drama challenges conventional power structures, defying the concept of time.

Conclusions

The concept of space in various Shakespearean works encompasses a wide array of meanings, as not only literature but also drama possesses the unique ability to assume a cartographic function. Drama serves as a map, delineating both physical and abstract spaces through metaphors and descriptive language. This interaction between drama and spatial relations not only moulds the perception of space but also significantly influences critical discussions on the subject. Language itself becomes a crucial tool for identifying and differentiating diverse spaces, yet defining specific spaces can prove challenging in certain instances. In today's period, marked by globalized economies, rapid technological advancements, and evolving social structures, the exploration of space and place has evolved into a profound inquiry. The introductory exploration delves into the multi-dimensional nature of space and place, tracing their evolution from being traditionally overlooked to becoming pivotal considerations in comprehending our world. The dynamic interplay between space and time shifts from a hierarchical structure to a triangular relationship based on equality, marking a transformative shift in the understanding of spatial and temporal dynamics.

The early modern period in England witnessed significant shifts in spatial relations due to changes in philosophy, religion, architecture, and household dynamics. The transformation of material spaces, particularly within homes, reflects these shifts. The dichotomy between private and public spheres in politics, with their ties to state affairs and the household, creates intricate relationships that find expression in theatrical representations. This interplay of spatial dynamics is mirrored and enacted on the stage, reflecting the evolving spatial manifestations during this period. Shakespeare's characters extensively explore the concepts of space and place. Key markers and elements identified enhance the understanding of text layers and character relationships, as distinguishing between private and public spaces within the text can significantly impact interpretation. The study of space in drama functions as a semiotic exercise where its meaning is seldom considered in isolation. Instead, it is viewed as part of a broader set of categories forming the backdrop for objects and relationships within the play. Here, space's vitality arises from its interaction with objects, actions, and people during a specific time frame, transcending its static nature.

More often than not, Shakespeare's characters, intricately woven into the tapestry of his plays, embody the complex interplay between humanity and the environment. Nature's influence on characters is palpable, as they evolve within the context of its regenerative and transformative qualities. These characters often carve out Green spaces of resistance, both metaphorically and literally, using Nature as a backdrop to challenge oppressive societal norms. Just as Nature's imagery is diverse and evolving, so too are the characters, each navigating their own metamorphic journeys. These characters become conduits for exploring ecological and gender dynamics. As characters navigate Nature's metaphorical landscapes, they mirror the complexities of real-world environmental and gender struggles, prompting audiences to reflect on their own roles within these interconnected meta-narratives. These Green spaces, often intertwined with the symbolism of Nature, emerge as potent arenas where characters contest societal norms and catalyse transformation. Notably, female characters excel in crafting these spaces, reshaping their roles and dismantling conventions. Whether tangible or symbolic, these spaces become platforms for dismantling established structures, inviting characters to breach normative boundaries

In Shakespeare's plays, the interaction between private and public is best seen in the (bed)room, consisting of the bedroom space and the bed place. Both socio-spatial elements serve as potent tools for character exploration. These spaces not only assume specific functions but also evolve coherently to mirror the characters' emotional arcs. The bedroom space and bed place, while physically anchored,

become emblematic of a spectrum of human experiences – innocence, guilt, anticipation, love, betrayal, and tragedy – as characters navigate the plot. By closely examining characters' interactions within these spatial realms, the playwright's patterns of creation and the socio-cultural norms that shaped the dynamics of the time come to light, together with the contemporary theoretical perspectives which allow their dissolution. These spaces are vehicles for character transformation, transcending the physical confines of the stage.

Shakespeare's meticulous exploration of gender dynamics, power struggles and their spatial configurations challenges early modern normative societal paradigms and dismantles established conventions. Female characters' intersections, wherein the fluidity of identities converges with their traversal of urban landscapes, sylvan realms, and global arenas, leading to the subversion of traditional gender roles, often entails homoerotic relationships and the transcendence of spatial confines. Through the transformative prism of transgressive undertakings, these characters underscore the artifice inherent in societal expectations, thereby beckoning the audience to envision novel dimensions of individual spatial agency. Evident in their audacious portrayal, as they courageously confront the limitations of their epochs, Shakespeare's oeuvre not only furnishes invaluable insights into the epochs they reflect but equally resonates with contemporary sensibilities. Thus, these dramatic texts poignantly underscore the timeless potency of female socio-spatial transgressivity in emancipating and reshaping our comprehension of identity, gender dynamics, power dynamics, and the intricate interplay of the physical and metaphysical spaces we inhabit, wherein female characters emerge as vanguards who transcend societal confines to shape the boundaries of both self and society.

Dramatic cartography sheds light on identity dynamics and mirrors socio-cultural contexts. In the process, it challenges dominant structures and identities, merging past and contemporary spatial theories. It is a dynamic method to analyse spaces, places, and mapping in Shakespearean plays, exploring connections between text, characters, and socio-cultural contexts. This concept unveils heterogeneous networks, rejecting traditional spatial boundaries and promoting dynamic interconnectedness. Dramatic cartography aims to transcend colonial, racist, Eurocentric, and patriarchal perspectives, serving as a transformative tool. By linking historical knowledge with contemporary practices and perceptions, it traces the evolution of spatial representations and socio-cultural topoi through Shakespeare's plays. Dramatic cartography empowers readers, audiences, and critics to actively engage with the text, creating new spatial and socio-cultural maps. This active

involvement challenges oppressive norms by intertwining early modern and contemporary perspectives.

Dramatic cartography offers a method to interpret and explore the socio-spatial aspects of dramatic texts. It involves playwrights, characters, and audiences in a critical discussion that complements literary cartography. Through geocriticism, scholars observe, analyse, and extend the dialogue between space, place, and mapping, spanning temporal boundaries and delving into socio-cultural and anthropological realms. In the evolving landscape of spatiality and literature, dramatic cartography becomes a tool to understand the intricate dynamics between space, place, and meaning within dramatic works. The exploration of space's manifold meanings within Shakespearean works reveals the intertwined relationship between drama and spatial relations. This engagement transforms how we perceive and discuss space and place, expanding the understanding of their role in shaping human experiences and identities. The concept of dramatic cartography introduces a fresh approach, transcending traditional mapping to uncover complex identity dynamics and mirror socio-cultural contexts within dramatic works. As scholars continue to engage with space and place, this concept is meant to evolve, subsequently enriching literary and dramatic studies.

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