Hacettepe University Graduate School of Social Sciences

Department of English Language and Literature

English Language and Literature

THE DISCORD BETWEEN THE ELEMENTS AND HUMAN NATURE: ECOPHOBIA AND RENAISSANCE ENGLISH DRAMA

Zümre Gizem YILMAZ

Ph.D. Dissertation

Ankara, 2018

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KABUL VE ONAY

Zümre Gizem YILMAZ tarafından hazırlanan "The Discord Between the Elements and Human Nature: Ecophobia and Renaissance English Drama" başlıklı bu çalışma, 01.06.2018 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Doktora Tezi olarak kabul edilmiştir.

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Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

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o **Serbest Seçenek/Yazarın Seçimi**

01/06/2018

Zümre Gizem YILMAZ

ETİK BEYAN

Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, Prof. Dr. A. Deniz BOZER danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

Zümre Gizem YILMAZ

To my loving family...

ACKNOWLEDGEMENTS

First of all, I would like to express my deepest gratitude to my supervisor, Prof. Dr. A. Deniz Bozer for her invaluable support and guidance. Her extensive knowledge and thought-provoking remarks and questions made me realise my own potentials and achievements. Without her guidance, I may never have wandered into my academic career. Without her wise and insightful comments, it would have been impossible to complete my dissertation.

I am also very grateful to Prof. Dr. Burçin Erol, the Chairwoman of the Department of English Language and Literature, for her encouragement, support and positive energy.

I would like to extend my special thanks to the members of my dissertation committee, Prof. Dr. Hande Seber, Assoc. Prof. Dr. Sıla Şenlen Güvenç, Assoc. Prof. Dr. Şebnem Kaya and Assist. Prof. Dr. Evrim Doğan Adanur for their significant and critical comments and suggestions.

I would like to express my sincere thanks to Prof. Dr. Simon C. Estok whose suggestions contributed immensely to my dissertation. I am very grateful to his encouragement throughout the writing process of my dissertation and beyond. I would also like to thank Prof. Dr. Serpil Oppermann for her invaluable support, encouragement and for making me believe in my own energy.

I am extremely grateful to my friends Dr. Kerim Can Yazgünoğlu, Dr. Fatma Aykanat, Dr. Başak Ağın, Şafak Horzum, Dr. Serhan Dindar, Dr. Rupert Medd, Dr. Martin Locret-Collet and Dr. Alper Bahadır Dalmış who were always there when I needed support especially at moments of crisis.

Last but not least, my special thanks are to my family for their remarkable and saintly patience and unconditional love. They never had doubts about my success and never lost their faith in me. Without them, I could not achieve anything in my life.

ÖZET

YILMAZ, Zümre Gizem. *Elementler ve İnsan Doğası Arasındaki Uyuşmazlık: Ekofobi ve Rönesans İngiliz Tiyatrosu,* Doktora Tezi, Ankara, 2018.

Rönesans dönemi İngilteresi'nde her ne kadar çevreci bilinç gelişmemiş olsa da, birçok oyunda elementlere (Toprak, Su, Ateş, Hava) gönderme yapıldığı görülmektedir. Bu tezin de amacı söz konusu dönemde yazılmış bazı oyunlardaki tasvirler yoluyla sosyal uygulamalarda yaygın olan ekofobik algıya dikkat çeken bu tez, fiziksel çevrenin söylemsel oluşumlarla nasıl insan kontrolü altına alındığını göstermektir. İnsan bedenini olduğu kadar elementleri de doğanın ayrılamaz bileşenleri olarak ele alan bu tez, Christopher Marlowe'dan *Tamburlaine, Part I and Part II* (1587), *Doctor Faustus* (1604) ve *The Jew of Malta* (1633), Ben Jonson'dan *Bartholomew Fair* (1614) ve *The Devil is an Ass* (1616), John Webster'dan *The Duchess of Malfi* (1623), John Fletcher ve Philip Massinger'dan *The Sea Voyage* (1647), Thomas Heywood ve William Rowley'den *Fortune by Land and Sea* (1607), George Chapman'dan *May Day* (1611), Thomas Dekker ve John Webster'dan *Westward Ho* (1607) ve *Northward Ho* (1607) ve George Chapman, Ben Jonson ve John Marston'dan *Eastward Ho* (1605) oyunlarının incelenmesi yoluyla Rönesans çevre politikasında dört ana elementin insan merkezli bir bakış açısıyla kontrol altına alınma çabasına odaklanmaktadır. Bu oyunlar dönemin önde gelen çevresel kaygılarını dile getirmekle kalmayıp, aynı zamanda insan müdahalesinden kaynaklanan kirliliğin izlerinin analiz edilmesi için sağlam bir zemin oluşturmaktadır. Bu doğrultuda, bu oyunlar, hem insanların günlük yaşamlarında hem de edebi betimlemelerde yansımaları görünen elementlerin ekofobik algı sonucu kontrol altına alınmasını açığa çıkarmaktadır. Ayrıca, insan bedeni içindeki maddesel oluşumların altını çizen bu çalışma, insan bedeni tıpkı fiziksel çevre gibi doğal organizmalar ve elementlerden oluştuğundan, insan ve insan olmayan varlıkların birbiri içine geçtiğine işaret etmektedir. Bu yolla, uzun zamandır insan merkezli söylemlere göre birbirinden ayrılmış olan epistemoloji ve ontoloji bir araya getirilmiştir.

Bu tezin giriş bölümünde, kadim element felsefesi, Rönesans ideolojisi, element ekoeleştirisi ve ekofobi kuramlarının alt yapısı verilmektedir. Ayrıca giriş bölümü, Rönesans dönemindeki çevresel sorunlara ve kirliliğe dikkat çeken pastoral geleneğin

yeniden canlanmasıyla Rönesans edebiyatında hali hazırda var olan doğa betimlemelerini de sunmaktadır. Bu durumda, bu çalışma kadim element felsefesinden, yeni maddeciliklerden, element ekoeleştirisinden ve ekofobiden yararlanarak ve nasıl ekofobik algının kültürel ve çevresel kurgularının Rönesans İngiliz tiyatrosunda resmedildiğini göstererek, seçilen oyunların ekoeleştirel bir okumasını sağlamayı amaçlamaktadır. Seçilen oyunlarda örneklendirildiği üzere, ekofobik kontrol dürtüsünden kaynaklanan çevresel bozulma en temel şekliyle elementsel örneklerle gözlemlenebilmektedir. Bu yüzden elementlerin eyleyiciliği her bir bölümde üç farklı oyunda incelenmektedir, ki böylece Rönesans çevre politikasına ve doğa/kültür ve insan/insan olmayan kavramlaştırmalarına ışık tutulmaktadır. Tezin dört bölümünde ("Toprak," "Su," "Ateş" ve "Hava") seçilmiş oyunların ekoeleştirel analizi adı geçen oyunlar üzerinden gerçekleştirilmektedir.

Anahtar Sözcükler

Rönesans İngiliz Tiyatrosu, Element Ekoeleştirisi, Ekofobi, Element Eyleyiciliği, İnsan Eyleyiciliği

ABSTRACT

YILMAZ, Zümre Gizem. *The Discord Between the Elements and Human Nature: Ecophobia and Renaissance English Drama,* Ph.D. Dissertation, Ankara, 2018.

Pointing to the ecophobic psyche prominent in social practices by means of the textual portrayals of selected Renaissance plays, this dissertation aims to examine how the physical environment is taken under human control through discursive formations. Taking the elements as well as the human body as the inseparable constituents of nature, this dissertation mainly focuses on the anthropocentric control of the four main elements (earth, water, fire, air) in Renaissance environmental politics through the study of twelve different early modern plays, namely Christopher Marlowe's *Tamburlaine, Part I and Part II* (1587), *Doctor Faustus* (1604) and *The Jew of Malta* (1633), Ben Jonson's *Bartholomew Fair* (1614) and *The Devil is an Ass* (1616), John Webster's *The Duchess of Malfi* (1623), John Fletcher and Philip Massinger's *The Sea Voyage* (1647), Thomas Heywood and William Rowley's *Fortune by Land and Sea* (1607), George Chapman's *May Day* (1611), Thomas Dekker and John Webster's *Westward Ho* (1607) and *Northward Ho* (1607), and George Chapman, Ben Jonson and John Marston's *Eastward Ho* (1605). These plays not only express the most pressing environmental concerns of the period but also provide a sturdy base for the analysis of the signs of pollution stemming from human interference. In this vein, these plays expose the ecophobic control of the elemental bodies reverberating both in the daily lives of human beings and in literary presentations. Furthermore, underlining the material formations inside the human body, this study points to the intermeshment of human and nonhuman as the human body is also composed of the natural organisms and elemental bodies just like the physical environment. In this way, epistemology and ontology, long segregated from each other according to human-centred discourses, are interrelated.

In the introduction of this dissertation, the theoretical backgrounds of ancient elemental philosophy, Renaissance ideology, elemental ecocriticism, and ecophobia are provided. Moreover, the introduction also presents the portrayals of environmental issues already embedded in Renaissance literature especially with the revival of the pastoral tradition which draws attention to early modern environmental problems and pollution. In this

context, dwelling on ancient elemental philosophy, new materialisms, elemental ecocriticism, and ecophobia, this dissertation aims to provide an ecocritical reading of the selected plays, mirroring how cultural and environmental speculations of the ecophobic psyche are captured in Renaissance English drama. As exemplified in the selected plays, environmental degradation resulting from the ecophobic control impulse is most basically observed in the elemental paradigms. Therefore, each elemental agency is examined in three different plays in each chapter, hence shedding light on Renaissance environmental politics and conceptualisations of nature/culture, and human/nonhuman. The four chapters ("Earth," "Water," "Fire," and "Air") undertake an elemental and ecocritical analyses of the above-mentioned selected plays.

Key Words

Renaissance English Drama, Elemental Ecocriticism, Ecophobia, Elemental Agency, Human Agency

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INTRODUCTION

> The world (*mundus*) is that which consists of the heavens, the earth, the seas, and all of the stars. The world is so named, because is it always in motion (*motus*), for no rest is granted to its elements. (Isidore of Seville, *Etymologies* 99)

The Renaissance[1] formed the skeleton of many discourses implemented throughout history that set forward most of the discursive and material formations of practices at present as well as emphasising the superiority of human beings over nonhuman beings and matter. Within this framework, Jean E. Feerick and Vin Nardizzi underscore "a heightened consciousness of man's unique potentialities" (2) in this period, by furthering their discussion with an emphasis on the fact that "its hallmark was not only the exceptionality of distinguished thinkers, philosophers, and artists (Michelangelo, Machiavelli, Luther, and Shakespeare), but also an ideology of human exceptionalism that seemed to fill these singular men's sails with the winds of achievement" (2). The perpetual insistence on the term 'human exceptionalism' in Renaissance texts has inevitably unveiled the basic discursive characteristics of that period. This focus on the human has changed the face of philosophy from then on "because its chief object was now man – man was at the centre of every enquiry" (Vasoli 61). The conceptual emphasis on the human's 'superior' potentials acquired through the use of rational faculty has become the core argument of humanist discourse and Neo-Platonism. This notion about the rational superiority has made it possible for them to claim an alleged dominion over nonhuman beings, matter, and the physical environment, which, in turn, have paved the way for future discriminative practices followed. That is to say, disregard for the co-existence of the human and the nonhuman is still prevalent in the present era, hence bringing about an overall degradation of those who fall into the category of the nonhuman, be they living or non-living.

On the other hand, as most of the discourses within Renaissance philosophy have become both the proof and disproof for human distinctiveness, this automatically made Renaissance philosophy itself contradictory in terms of not only reinforcing but also shattering the unique place of human beings among nonhuman ones. Renaissance

ideologies elaborate on the co-existence of discursive and material practices by highlighting the material and bodily similarities between humans and nonhumans and by hinting at the rational distinctiveness of human beings. Such ideologies are best exemplified through Discordia Concors, which hints at the co-existence of the four elements (earth, water, fire, and air) in the bodies of human beings, seeking harmony and balance out of discord. Within this context, this dissertation intends to analyse selected Renaissance English plays and Renaissance philosophies with their references to nonhuman and human existence through an examination of the elements, along with references to ecophobia triggering the human drive to control the physical environment.

Most basically, the return to the classics initiated the Renaissance with "the fall of Constantinople in 1453 [that] drove Greek scholars to Western Europe and so inaugurated the great revival of the classics" (Bush 14). This return resulted from a number of factors such as

> the first stirring of a national feeling that looked to the ancient Romans as the true ancestors …, and the economic and political rise of the city republics which in their institutions as well as in their intellectual interests felt more akin to classical antiquity than to be imperial, ecclesiastical and feudal culture of the rest of Europe and of their own immediate past. (Kristeller 127)

This revival in the arts, in terms of the return to the ancient classics as the source of true wisdom, was called the return to *sapienta* "which holds within itself 'the knowledge of all things human and divine'" (Vasoli 61). *Sapienta*, in relation to this, can be intrepreted as wisdom provided by the ancient classics, which underscores the fact that "God has not in any way withheld wisdom from man, [and] the wise man will become the light and splendour of the world. The human mind, initially in darkness [brought forth by the original sin and by the fall of man], will then come to a clear vision" (Dresden 190). Nevertheless, one has to be qualified enough to attain *sapienta* as it "requires insight and study. The *studia humanitatis*, corresponding to our humanities, led to an awareness of what man should be. By means of study, the nature of man, what man truly is, was being discovered and experienced" (Dresden 231).

The interrelated agents causing the revival of the ancient classics included the questioning of the religious dogmas with the emanation of the Reform movements

which led to the shattering of the Catholic faith; the consequent emphasis on the importance of individuality in communication with God without any mediator which opened the path to the various vernacular translations of the *Holy Bible*; the enmeshment of the stress on the uniqueness of humans in reaching God with the attempts of demonstrating the unique qualities of humans over nonhuman beings; the unfurling of Greek *sapienta* for Europe as a result of the relocation of ancient philosophical books and intellectual residents with the Fall of Constantinople, or the Conquest of Istanbul by the Ottoman Empire in 1453; the rekindling of national feelings with the erasure of strict religious solidarity throughout Europe which inspired every nation (especially Italy) to turn back to its ancient classics and to search for true knowledge and wisdom there. All these eventually gave birth to Neo-Platonism, in pursuit of the humanist ideologies.

Sapienta required the study of such eminent ancient philosophers as Thales, Anaximender, Anaximenes, Xenophanes, Heraclitus, Empedocles, and Anaxagoras by their cosmological works; Pythagoras ascribing numerical ratios to natural reality, and introducing vegetarianism; Parmenides (the first known ontologist) and his disciple Melissus with their ontological explanations of the natural phenomena; the Atomists (especially Leucippus of Miletus and Democritus of Abdera) and their material and atomic studies; and finally Plato and Aristotle and their broad visions of the cosmos. Being exposed to the elements daily, ancient philosophers mainly based their *sapienta* on the explanations of Being in constant interactions with the physical environment. In *The Visible and the Invisible* (1968), in relation to the function of philosophical inquiries, Maurice Merleau-Ponty (1908-1961) observes that "[c]oming after the world, after nature, after life, after thought, and finding them constituted before it, philosophy indeed questions this antecedent being and questions itself concerning its own relationship with it. It is a return upon itself and upon all things but not a return to an immediate – which recedes in the measure that philosophy wishes to approach it and fuse into it" (123). Likewise, according to Martin Heidegger (1889-1976), ancient philosophers sought what it meant to 'be' in nature, presupposing that the Greek word which means being, that is *phusis,* also means nature. Heidegger further claims that *phusis* meaning nature/being can be found anywhere; "in celestial processes (the rising

of the sun), in the surging of the sea, in the growth of plants, in the coming forth of animals and human beings from the womb. ... *Phusis* is Being itself, by virtue of which beings first become and remain observable" (15). As a matter of fact, Heidegger draws attention to the ancient philosophical disquisition of the cosmos with the material practices. Hence, a variety of unique cosmological points of view from a number of ancient philosophers trying to name what it means to 'be' in the universe, became available to the European scholars. In this sense, the fall of Constantinople in 1453 was influential on the start of the Renaissance as it triggered the "influx of refugees, bringing with them not only their own knowledge of classical Greek but also precious manuscripts of ancient authors" (Kenny, *Medieval Philosophy* 109), hence providing European scholars with new ways of defining and locating themselves in the universe.

The first acknowledged philosopher was Thales of Miletus, who first appears in Aristotle's *Metaphysics,* and now credited with a number of discoveries. For instance, Thales is known to be the first

> to discover the method of inscribing a right-angled triangle in a circle, [... to measure] the height of the pyramids by measuring their shadows at the time of day when his own shadow was as long as he was tall, [... to prove] that triangles with one equal side and two equal angles are congruent, [which] he used … to determine the distance of ships at sea, ... to show that the year contained 365 days, and to determine the dates of the summer and winter solstices, [... , and to make] estimates of the sizes of the sun and moon. (Kenny, *Ancient Philosophy* 5)

However, apart from these phenomenological explanations, Thales is most celebrated with his cosmological view favouring water above all the other elements and material substances. Friedrich Nietzsche (1844-1900), in *Philosophy in the Tragic Age of the Greeks* (1873), draws attention to the significant point in this singular approach to the cosmos, pinpointing Thales as fulfilling "the need to simplify the realm of the many, to reduce it to the mere unfolding or masking of the one and only existent quality, water" (49). Thales' philosophy, proposing that "everything is from water (*panta ex hudatos estin*)" (Barnes 8), predicated on water as the backbone of the material phenomena. A similar cosmological notion that grounds water on the formation of the universe is held by the etymologist and encyclopaedist Isidore of Seville, mastering water above all the elements "[f]or the waters temper the heavens, fertilize the earth, incorporate air in their

exhalations, climb aloft and claim the heavens; for what is more marvelous than the waters keeping their place in the heavens!" (239). However, it was Thales who first proposed the primacy of water in the organisation of the universe, and that of the human body. Moreover, Thales' perception is not simply an appreciation of "water not as a chemically pure substance but as moisture quite generally – in the sea, in rain, in sperm" (McKirahan 31). In other words, water, in Thales' cosmological stance, is taken as a material quality, out of which all the material and environmental substances are made.

This monolithic universal explanation of Thales of Miletus was soon corresponded by Anaximander's *apeiron* (undefined) which proposed the unlimited and undefined nature (Boundless) of the principle (*archē*) out of which all beings and matter are produced (Palmer 65). By suggesting that the elements are too unilateral to be the base of the universe, and that there must be something unmeasurable beyond the visible elements, Anaximander of Miletus paved the way for Plato, who, likewise, looked for the boundless primary source of the four main elements. However, as Anaximander does not show any tangible source for his explanation, this theory was quickly replaced by the elemental philosophies.

Therefore, similar to Thales' water, Anaximenes thought that the principle matter forming all the other beings and the soul is air. Nonetheless, similar to the emphasis on the concept of wetness and moisture in Thales' water, Anaximenes' air (*oiaer-aer*) alternatingly corresponded to mist and vapour (Kahn 19). He further proposed that air forms all the other elements (fire, earth, and water) through the states of matter. For instance, "when it is moved and condensed it becomes first wind and then cloud and then water, and finally water condensed becomes mud and stone. Rarefied air became fire, thus completing the gamut of the elements. In this way rarefaction and condensation can conjure everything out of the underlying air" (Kenny, *Ancient Philosophy* 8). Along with introducing rarefaction *(manôsis)* and condensation *(puknôsis)* into philosophy, he grounded his cosmogony on the unlimited vastness of his main principle, air (Barnes 33). In this way, the appearance of all the other elements, in Anaximenes' stance, is based not on unique formations but on the constant modifications of air.

Similarly, Xenophanes propounded earth as the main principle of the universe. Within his cosmogony, Xenophanes attributed two main states (wet and dry) to the universal formation, furthering that "in wet periods much (perhaps all) of the earth's surface is covered by sea, as can be inferred from the fact that fossils of sea creatures are found inland. ... [Moreover, according to his cosmogony, d]uring wet periods the human race perishes and must be regenerated during the dry periods" (Graham, "The Early" 100)[2]. Inasmuch as earth constitutes the skeleton of the biotope, Xenophanes also suggested it to be the basis from which all beings (biological or elemental) are born.

After the philosophical rankings of water, air, and earth within the cosmogony of Thales, Anaximenes, and Xenophanes, respectively, fire as the remaining main element found its primacy within the views of Heraclitus who based fire on his philosophy of constant change: "A raging fire, even more than a flowing stream, is a paradigm of constant change, ever consuming, ever refuelled. Heraclitus once said that the world was an ever-living fire: sea and earth are the ashes of this perpetual bonfire. Fire is like gold: you can exchange gold for all kinds of goods, and fire can turn into any of the elements" (Kenny, *Ancient Philosophy* 14). Therefore, Heraclitus thought that fire is the basis of the universe based on its potential to transform into all substances and matters through the change in the material states.

Aggregating Thales' water, Anaximenes' air, Xenophanes' earth, and Heraclitus' fire, Empedocles equalised the elements (water, air, earth, and fire) as the main roots (*rhizomata)* of the universe. He formed his cosmogony on two factors (Love - *philia* and Strife - *neikos*), and explicated that the balance of the elements depends on these two factors which bear a close resemblance to Heraclitus' production forces of war and contest (Laertius 379) and Anaximender's *tisis* (penalty) and *dike* (justice) (Macauley 87). These two forces operate as such: "Love combines the elements, and Strife forces them apart. At one time the roots grow to be one out of many, at another time they split to be many out of one. These things, he said, never cease their continual interchange, now through love coming together into one, now carried apart from each other by Strife's hatred" (Kenny, *Ancient Philosophy* 22). The same concept of interchange is more recently revisited by Gilles Deleuze and Félix Guattari through their credit to Empedocles' worldview by explicating the precepts of the two forces governing the

universe: “Love lays out the plane, even if she does not return to the self without enfolding Hatred as movement that has become negative showing a subtranscendence of chaos (the volcano) and a supertranscendence of a god” (*What is Philosophy?* 43). The Deleuzian appreciation of the Empedoclean cosmogony also demonstrates itself in the adoption of the two-force perspective by terming the twinned forces as territorialisation and deterritorialisation (Daniel 290). Furthermore, Deleuze and Guattari adopted the Empedoclean cradle of the universe, *rhizomata*, transforming it in their philosophy to rhizome, the basis of becomings. The distinction between these two notions of rhizome is expressive on their own. John E. Sisko contends that Empedoclean *rhizomata* as the foundations of the cosmos “are not permanent constituents of the universe. Nevertheless, the roots are unchanging in a qualified way: their patterns of change (generation and destruction) within the cosmic cycle never waver” (196). Therefore, the philosophy of *rhizomata* reinforces the substance of the on-going universe. On the other hand, the rhizome in Deleuze and Guattari hints at a perpetual transformation and multiplicity. In *A Thousand Plateaus: Capitalism and Schizophrenia* (1987), Deleuze and Guattari explicate that “[w]hat is at question in the rhizome is a relation to sexuality – but also the animal, the vegetal, the world, politics, the book, things natural and artificial – that is totally different from the arborescent relation: all manner of ‘becomings’” (21). Thus, while the *rhizomata* of Empedocles implies an original and unchanging essense out of which all the other beings are transformed, the rhizome of Deleuze and Guattari alludes to all possibilities of becomings with no hints of a fixed essence.

Aside from these Pre-Socratic philosophers, Plato, following the lineage of Socrates and paving the way for Aristotle, was a significant name that became the cornerstone of Renaissance (Western) philosophy. Plato’s world of ideas and his concept of the tripartite lives specifically became the skeleton on which Neo-Platonic philosophy of the Renaissance was based. Platonism supports the opulence of the “Ens” whose world is supra-sensuous, and whose nature is purely good and virtuous. That entity called Ens desires to repeat its own quality in the beings that derive from it whose creative soul is visible in the performance of the *Animus Mundi*, that is the soul of the world. This Platonic explanation of the universe bears a direct resemblance to the cosmology of the

ancient philosopher Anaxagoras, who maintained the assumption that "the universe began as a tiny complex unit which expanded and evolved into the world we know, but that at every stage of evolution every single thing contains a portion of everything else. This development is presided over by Mind (*nous*), which is itself outside the evolutionary process" (Kenny, *Ancient Philosophy* 233). Within this framework, similar to Anaxagoras' *nous*, Platonic philosophy hints at the idea that Ens reflects its own perfection onto the intellective soul, which is thought to be possessed only by human beings that have rational faculty. Underlining this point, Neo-Platonism underscores that a human being can achieve perfection by getting closer to Ens as a result of realising his own capacities, which can be principally consummated through the study of the ancient classics. In the material world, however, the perfect soul which has descended from the ultimate good is surrounded by a mortal and material body, and this contaminates the soul whilst moving away from Ens.

Apart from founding this cosmological unveiling, Plato was also significant in his elemental philosophies. He presupposed that the cosmos is made up of the four elements (*stoicheia*) equally and reciprocally; however, unlike Empedocles' *rhizomata,* "Plato's elements ... are corpuscles, sensible bodies with a determinate shape and constructed by a Demiurge (divine craftsman) but derived through reasoning and argumentation" (Macauley 70). Parallel to the world of ideas promoted in the *Republic,* the copies (*mimemata*), rather than the elements themselves, are received by the Receptacle (Macauley 155). Moreover, Plato also called for *chora* as a basic principle which implies the place-based identification of the elements (Macauley 158). What is distinctive in Plato's elemental philosophy is that he based his elemental theory on mathematical and geometrical explanations since "Plato numbers the elements - (a) tetrahedra with four sides or pyramids (fire); (b) cubes with six sides (earth); (c) octahedra with eight sides (air); and (d) icosahedra with twenty sides (water)" (Macauley 162). Indeed, such numeric conceptualisation of the elements, configured by Plato, has shed light on the more recent discussions of the shape of the atom, as also ventilated by Alfred North Whitehead, the nineteenth-century English philosopher: "Earth, fire, and water in the Ionic philosophy and the shaped elements in the *Timaeus* are comparable to the matter and ether of modern scientific doctrine" (13).

Plato's disciple Aristotle, on the other hand, got one step closer towards Renaissance ideologies by making a clear distinction between soul and body, furthering the Platonic conception of ascent to the divine ideal. Concerning the elemental philosophies of the universe, Aristotle

> took over the four elements of Empedocles, earth, water, air, and fire, each characterized by the possession of a unique pair of the properties heat, cold, wetness, and dryness: earth being cold and dry, air being hot and wet, and so forth. Each element had its natural place in an ordered cosmos, and each element had an innate tendency to move towards this natural place. Thus, earthy solids naturally fell, while fire, unless prevented, rose ever higher. Each such motion was natural to its element; other motions were possible, but were 'violent'. (Kenny, *Ancient Philosophy* 87)

Thus, Aristotle added a substantial dimension to the cradles of the cosmogony, forming two contraries, hot and cold against wet and dry as the basis of the elements. Nonetheless, what is distinctive in Aristotle's vision is firstly his claim that all the elements incline towards their own natural places (*topos oikeios*); and secondly his introduction of a fifth element: ether (*aether*) to which celestial and heavenly bodies, as well as the soul, belongs. With regards to Aristotle's ether, E.M.W. Tillyard contends that the fusion of these four terrestrial elements depend on the location of ether. Moreover, the farther one dissolves itself from the Earth, the more ether becomes pure and perfect (39) in the soul. This understanding locates ether into a celestial sphere closer to the divine ideal. Therefore, ether "is free from alteration and decay; exempt from changes in size and quantity; and singular in nature. ... *Aether* does not possess either heaviness or lightness because these terms attach only to bodies with movements either up or down, and *aether* does not move in a straight line toward or away from a center" (Macauley 227). To sum up Aristotle's cosmogony, four terrestrial elements naturally incline upward or downward as a longing for their natural place. This longing is stimulated with the touch of the fifth element, that is ether, in the soul as a remembrance of the intellective soul.

Springing up after the internalisation of such cosmological and elemental philosophies of the *sapienta,* Neo-Platonism took its own unique road in the universal appreciation. Amongst a variety of notable names who stir Neo-Platonic discourse in philosophy and literature, the most recognised one is unquestionably the Italian scholar Francesco

Petrarch (1304-1374). He was very influential in determining the general literary mood of Europe, in terms of introducing the sonnet tradition and courtly love understanding.[3] Along with settling the dominant literary tradition of his age, Petrarch was also significant in terms of planting the origins of humanism with the study of the ancient classics. However, Paul Oskar Kristeller states that recent studies have also stated the deep debts to "a group of scholars active in northern and central Italy during the late thirteenth and early fourteenth century" (127) in addition to Petrarch. Kristeller refers to these scholars as pre- or proto-humanists, including Albertino Mussato of Padua (1261-1329) who contributed to the birth of the Renaissance by writing a number of Latin works (poems, a tragedy, and historical works) in the classical style, and the university professor Giovanni del Virgilio of Bologna (14th c.) who wrote on Ovid and the Virgilian eclogues, which were addressed to Dante Alighieri, and also answered by Dante himself (127). Correspondingly, in the 1500s, many wealthy men of letters commissioned a number of agents responsible for collecting manuscripts and antiques. One of those men of letters was the Duke of Florence, who even provided a huge villa for young scholars to study, which was later to be known as The Florentine Academy. The Italian scholar Marsilio Ficino (1433-1499) was significant in this Academy especially due to his translations of Plato, canalising philosophy towards Neo-Platonism. Because, by virtue of a return to the classics, Anthony Kenny points out that

> Cosimo de' Medici commissioned his court philosopher, Marsilio Ficino, to translate the entire works of Plato. The work was completed around 1469, when Cosimo's grandson Lorenzo the Magnificent succeeded as head of the Medici clan. Lorenzo collected Greek manuscripts in his new Laurenziana library, just as Pope Nicholas V and his successors had been doing in the refounded Vatican library. (*Medieval Philosophy* 109)

While the works of Plato were studied by the agents comissioned by the Medici family, the works of Aristotle were studied at Padua (Kenny, *Medieval Philosophy* 111). A couple of scholars in both academies translated the classical texts with commentaries.

What is dealt with in Neo-Platonic philosophy is that the material body linking the human to earthly life by detracting him/her from the intellective soul, consists of four main elements (earth, water, fire, and air), and they are at a constant conflict with each other, yet in a harmonious way. This conflict drives the human towards one of the three

kinds of life, which are heavenly and contemplative life; earthly and active life; and lastly animal and vegetative life. Many Renaissance philosophers refer to human perfection in terms of its intellective soul which nonhumans supposedly lack, mainly because humanism bases the rational soul as the dioristic quality of the human. Therefore, the three-life concept is adopted to the soul by underlining three different kinds of soul. The lowest is referred to as the vegetative soul which

> included the functions basic to all living things: nutrition, growth and reproduction. The ... sensitive soul included all of the powers of the vegetative soul as well as the powers of movement and emotion and ... internal and external senses. The intellective soul ... included not only ... the organic faculties but also ... rational powers of intellect, intellective memory and will. (Park 467)

Interestingly enough, human beings embody all of these parts of the soul while other beings are attributed only to one of them. For instance, plants are endowed with the vegetative soul while animals are animated by the sensitive soul, and this contention interestingly "invites in imagining vegetables and animals as similarly ensouled forms of matter" (Feerick and Nardizzi 4). Furthermore, as Laurie Shannon explicates, "animals are called by the name of *anima*, the Latin noun for soul, breath, or spirit. Aristotle's widely influential *de anima* had postulated the ensouledness of all things, giving a taxonomy of souls (vegetative, sensitive, appetitive, locomotive, and intellective)" ("The Eight" 19). In other words, the Neo-Platonic hierarchy of souls, influenced by both Plato and Aristotle, stipulates that "[t]he soul's very essence is defined by its relationship to an organic structure. Not only humans, but beasts and plants have souls – not second-hand souls, transmigrants paying the penalty of earlier misdeeds[4], but intrinsic principles of animal and vegetable life" (Kenny, *Ancient Philosophy* 242). Thus, in ancient philosophy, all the natural bodies are ensouled, though in different ranks.

In the light of these discussions, while allegedly depriving nonhuman beings of soul is basically Cartesian, it is not promoted at all within the tripartite soul understanding in the Renaissance that nonhuman beings are devoid of soul; rather, the transcendency of the human soul over nonhuman souls is celebrated. As regards, in *On the Dignity of Man* (1486) Pico della Mirandola clarifies how the three-soul concept works based on man as follows:

> If he cultivates vegetable seeds, he will become a plant. If the seeds of sensation, he will grow into a brute. If intellectual, he will be an angel, and a son of God. And if he is not contented with the lot of any creature but takes himself up into the center of his own unity, then, made one spirit with God and settled in the solitary darkness of the Father, who is above all things, he will stand ahead of all things. (5)

According to the tripartite soul concept, what is distinctive about humans is that they are the only creatures with an intellective soul, and additionally that they have the potential to wend their own ways towards ascending or descending depending on how much they exercise their reason through the study of the ancient classics, hence acquiring *sapienta*. Thus, human beings are not born with full capabilities, yet the study of the ancient classics incites them to be cognizant of their potentials.

In this sense, human beings can choose to live any life unilaterally offered to other beings since the human "lives the life of plants by cultivating his body, that of animals by sharpening his senses, that of man by living in accord with reason, that of the angels by his penetration into the divine mysteries" (Lohr 574). Human beings can come closer to ultimate virtue by exercising their reason and discarding their material side, that is the body, to raise themselves to contemplative life. Human virtue comes to light when one is able to keep his/her material side and bodily desires under the control of his/her reason. The material world is an imperfect imitation of the divine ideal and ultimate goodness and virtue, and the human being might be brought closer to perfection only through reason. Ficino's disciple Francesco da Diacceto (1466-1522) emphasised that a human being has always held a knotting and bonding position in the universe since his reason "united the intelligible and corporeal realms in such a way that it neither lost its connection with the divine nor became corrupted by matter" (Kraye 312). Hence, human beings have been attributed a precedence of linking the material world to the intelligible one (the corporeal and the supra-sensuous one) both ontologically and epistemologically.

The human's role as the ontological and epistemological link also presents him/her as the liberator of his/her own doom. In relation to the human's auto-determination of his/her own life, Charles H. Lohr contends that

> [m]an's ultimate autonomy is grounded not only in his faculties of knowledge, but also in his ability freely to choose. Through his faculties of knowledge man can comprehend all things; through his freedom he can become all things, a human god, angel or beast. He has the ability to choose to belong to himself, to free himself from the world and realise all the interior potentials of his nature. (553-54)

From this viewpoint, a human being's so-called distinction comes to light in his capacity to accommodate different possibilities (tending towards heavenly, earthly, and bestial lives) within his own being. By basing his studies on Pico della Mirandolla's *Oraito* (1486), Jan Luis Vives emphasised man's liberated position in the universe in *Fabula de Homine* (1518), hinting at the fact that "man is allegorised as an actor who plays every role in the universe from the lowliest plant to the highest divinity" (Kraye 313). This interchange which is unique to human beings leads them to exercise their reason freely within their own freewill, and this is the presupposed distinction of human beings, reinforced through Renaissance ideologies. On similar grounds, the dramatic embodiment of the English Renaissance, Hamlet, describes the human as follows: "What a piece of work is a man, how noble in reason, how infinite in faculty, in form and moving how express and admirable, in action how like an angel, in apprehension how like a god, the beauty of the world, the paragon of animals" (II. ii. 306).

On the other hand, this attributed precedence was used to exclude the human realm from material happenings, which automatically ascribes human beings the role of an observer. In relation to this view, the French mathematician, Charles de Bovelles, claimed in his work *Liber de sapiente* (1509) that man "is a mirror who stands outside and opposite the rest of creation in order to observe and reflect the world. He is thus the focal point of the universe in which all degrees of reality converge" (Kraye 314). Human beings have been culled from the material formations of the world, and they are given an alleged role to shape these formations to their own end. In this regard, human beings have the ultimate control over the physical environment, and they can deflect material and environmental formations for their own use. As human beings are supposed to be the sole intellectual creatures, they are believed to hold the powerful position of determining the material formations so as to shape them to serve humanity. However, though human beings have a certain impact on changing the physical environment, the chaotic but at the same time harmonious formations transpire beyond the control and intellect of the human. As a matter of fact, a dichotomy is born when

human beings exclude themselves from the ongoing intra-related formations, as if they exist outside the material world. Yet, the human does not separately observe the universe since he/she is already inside it, and he/she is himself/herself constantly changing both materially and discursively. Furthermore, nature is not an untouched harmonious sphere since there is an undeniable chaotic and disharmonious harmony in the physical environment. Supposing that nature is a pure and 'simple' place serving humanity would only consolidate the basic dichotomy between nature and culture. As the latter is believed to offer complex and more 'developed' relationships, this philosophy apparently paves the way for an anthropocentric point of view.

This interest in *sapienta* and the translations of the ancient texts to the vernacular language coincided with the Reformation movements, one of whose aims was to ensure the translation of the *Holy Bible* into one's native language in order to eradicate the putatively 'corrupted' barrier between God and the individual. Thus, Renaissance philosophies were stimulated by the emphasis on the importance of the individual consecrating oneself to God without an institution, as well as the stress on a vernacular nationalistic pride in the wake of this individual awareness. Protestantism directed humans towards being their own priests by substituting the effectualness of the vernacular Bible for the absolute authority of the Catholic Church (Bush 35). Hence, the Reformation movements in Europe significantly marked human beings as individuals intellectually determining their own doom or freedom in terms of ascending or descending within Neo-Platonic terms. This individualism overemphasised in the Renaissance was also the pioneering and galvanising subject of art in this period. Linda Murray touches upon the reflections of Renaissance ideology on art, by giving references to many art pieces of that time, including the works of many eminent artists such as Michelangelo di Lodovico Buonarroti Simoni (1475-1564) and Luca Signorelli (1445-1523). Michelangelo's *The Last Judgement* (c. 1541), on the altar wall of the Sistine Chapel in Vatican City, illustrates that "in this final moment of self-knowledge man knows his fate, and with the realization of his own responsibility, knows himself as the author of his own doom" (Murray 10). This fresco, therefore, underlines the role of the human being as the determinant of his/her fate. Similarly, Signorelli's works such as *Damned in Hell* (c. 1499) in which devils are demonstrated as "humans, livid in the

colours of decayed and rotting flesh, but full of the energy and violence" (Murray 11) hint at this remark. This depiction is significant in terms of underscoring the human beings' 'rational' potentials; but on the other hand, this devilish demonstration is also distinctive in highlighting body-mind dualism which was the cornerstone of anthropocentric ideology that developed into Cartesian dualism. The descended souls are only bodily deformed and distorted whereas their rational capacity is definitive, which ultimately reinforces the superiority of mind over body. This discourse of the uniqueness of the human due to the existence of the rational faculty was central to human practices, and revealed itself in the drive to control all nonhuman beings and matter.

Apart from artistic works, the striking influence of growing individualism and a sequential return to the vernacular were also significant in other fields of study such as natural sciences and medicine. Although the swelling of vernacular studies in the Renaissance might seem contradictory since the era was characterised mainly by Latin and Greek studies entailed in the return to the ancient classics,

> the Renaissance world was also characterized by a rapid growth in the use of the vernacular languages in learned fields. This is seen most strikingly in the religious pamphlets of the Reformation, where the author had an immediate need to reach his audience. But the use of the vernacular also became increasingly important in science and medicine in the course of the sixteenth century. This may be ascribed partially to the conscious nationalistic pride seen in this period. (Debus 6)

Unlike the scientific conducts of the Medieval Age, monopolised by monasteries and religious institutions, vernacular scientific studies based on observation were strikingly transumed in the Renaissance. The reason for this change can be based on a number of stimulants, including the introduction of the printing press, which accelerated the loss of the Church's power on book production, and the gradual increase of books written in vernacular as a result of which the commoners also had the chance of private reading.

Furthermore, scientific observations were blended with natural observation, and created the natural sciences which were invigorated by discoveries of the new lands, and explorations. Hence, "the increasingly detailed accounts of the flora and fauna" (Debus 38) were countered by the increasing explorations of the new lands and European

discoveries of the Americas, Asia, and the East Indies. A number of works were written to describe different and unusual nonhuman beings, one example of which is the German *Herbarius* (1485). Allen Debus contends that this natural scientific study "is filled with crude, powerful woodcuts of plants with descriptions and a listing of their medical usage. Numerous animals, including elephants, wolves, and deer, are pictured and described. Similarly, metals and minerals of supposed therapeutic value (including the magnet and metallic mercury) are discussed in detail" (43). Moreover, the Renaissance "information … in the medieval herbals and the tales related by Pliny and the old bestiaries gave way to the encyclopaedic studies of animals by Gesner and Aldrovandi" (Debus 52), along with those by Pierre Belon and Guillaume Rondelet (Debus 37). Debus furthers this discussion by giving examples from those studies as follows:

> The late sixteenth century saw the publication or completion of a number of monographs. Gesner had asked for a book on dogs from John Caius (1510-1573) and another on insects from Edward Wotton (1492-1555) and Thomas Peny (1530-1588). The first appeared in London in 1570; the latter was put together from the notes of Wotton, Penny, and others by the Elizabethan Paracelsian physician, Thomas Moffett, and finally published in 1634. (38)

Similarly, there were other encyclopaedic studies on the natural sciences, such as the Italian scholar Polydore Vergil's work entitled *On Discovery* (*De inventoribus rerum,* 1499) (Ogilvie 3), and the compilation of the Italian philologist and humanist Giorgio Valla who

> located animals and plants in several divisions of his [humanist] encyclopedia. In his four books on 'physiologia' and metaphysics, Valla discussed 'nature,' in the Aristotelian sense of the internal source of motion of a natural kind, and the natural world from the four elements to the cosmos as a whole. In these books of animals, he began with the soul [*anima*] and proceeded to its generation and growth; … on the other hand, he enumerated individual stones, animals and their parts, and plants. (Ogilvie 2)

Within this regard, the acceptance of matter as an agential being with potentials to change the environments it resides in and history it comes across, is central to Valla's emphasis on individual stories of nonhuman beings. This, in turn, acknowledges a material awareness in the Renaissance, inherited by the ontological and material studies in ancient philosophy which, consequently, shatters all the anthropocentric allegations.

Within the same framework, Joseph Campana and Scott Maisano underscore that the "theoretical and critical 'posthumanism,' whether knowingly or not, has its roots in and remains an offshoot of 'Renaissance humanism'" (2)[5]. Furthermore, both in ancient and Renaissance philosophy, the "notion of 'matter' (*hyle*) was not separated sharply from or divested of 'mind' as it is in the post-Cartesian period" (Macauley 69). In this regard, recent material studies owe their theoretical background to the old materialisms. Therefore, it is noteworthy to consider the roots of contemporary posthumanist theories within certain notions developed in the Renaissance.

Nonetheless, while the existence of nonhuman beings was highly acknowledged in the Renaissance works of natural sciences, the physical environment, on the other hand, gradually became treated as a tangible entity that could be studied by 'intellectual' human beings. Natural sciences are based on observation which simultaneously reinforce the Renaissance idea of 'man at the centre of everything.' This assumed superiority of human beings inevitably formed a contrast to the putative inferiority of nonhuman beings and matter. According to most of the Renaissance thinkers, "matter was the single cause of disorder, irregularity and imperfection in the terrestrial sphere" (Ingegno 240), whereby the subjugation of matter was reinforced within Renaissance discourses. Matter, that is the body, is accepted to be "a limiting factor even for humans" (Raber, *Animal* 2) while discarding the body with the sole triumph of human reason and intellect would elevate the human towards divine order. The superiority of human beings over nonhuman beings and matter was stirred up through the fact that "man's reason gave him godlike powers" (Kraye 308). Man's reason and intellect – as they are part of the divine order – make him reign over nonhuman beings who are materially bound to earth. Furthermore, "man's reason allowed him to dominate animals who were physically superior to him. He might lack the ox's strength, but the ox ploughed the field for him. Man, moreover, made his clothing from the skins of animals and dined on their flesh" (Kraye 308). Therefore, man's reason was explicitly used as an excuse for the exploitation of the physical and material environments as well as nonhuman beings.

Similarly, due to natural observation following the voyages and expeditions to the Americas, Asia, and East Indies, nature was perceived to be a bulk space awaiting a

human being to master it. This perspective automatically puts a discrepancy between so-called 'inert' and wild nature and civilised human culture, which has added another dimension in the professed supremacy of the human kingdom. This point of view was strengthened within the discourses of the Enlightenment in the Age of Reason (18th century), especially through Descartes claiming that "since nature fills me with impulses of which reason disapproves, I did not think I should place too much trust in the teachings of nature" (158). Here, it should be clarified that Renaissance humanism had slight differences from the Enlightenment anthropocentrism. For instance, while scientific studies were principally based on observation during the Renaissance, the science of the Enlightenment era

> was 'Newtonian' in that it was experimental science characterised by quantification and the use of mathematical abstraction in the description and clarification of natural phenomena. This was the science of the academies and the societies and it was a science that rejected and vilified the mysticism and magic so common to the Renaissance. (Debus 141)

So, natural science became more concrete within the practices of the Enlightenment era whereas in the Renaissance, nature was attributed a role by human beings who observed the physical environment simply because the outer world was believed to be the copies of the perfect divine ideal.

Furthermore, in Renaissance ideologies, all nonhuman beings were included in the hierarchy of souls within the tripartite soul understanding. On the contrary, in the Age of Reason, nonhuman beings were denied existence within Cartesian understanding which degraded them to non-existent machines. This perspective can be compacted in Descartes asserting that '*Cogito ergo Sum*,' meaning 'I think therefore I am.' This assertion, on a large scale, "swept Europe. Leibniz in Germany, Malebranche in France, Spinoza in Holland; were all such minds who, in theory at least, felt no dependence on their bodies for the validity of their ideas" (Wollaston 26). Descartes also underscored:

> I am a thinking thing, a substance, that is to say, whose whole nature or essence consists in thinking; and, although perhaps (or rather, as I shall say further on, certainly) I have a body to which I am closely united, yet I have, on the other hand, a distinct idea of myself as purely a thinking, and not an extended thing, and, on the other, I have a distinct idea of the body as something which is extended but does not think, so that it is certain that this self of mine, this soul by which I am, is

> wholly and really distinct from my body, and can exist without it. (158-59)

Descartes prosecuted his discussion on setting the mind free at the expense of ignoring the body by predicating that the body is inferior to the mind just as the body is divisible while the mind is not: "[W]hen I consider my mind, that is to say, myself insofar as I am only a thinking thing, I can distinguish no parts, but conceive myself as a single whole; and, although the whole mind seems to be united to the whole body, if the body were to lose a foot, or an arm, or some other part, it is certain that the mind would not lose anything thereby" (165). Problematising both ontology and epistemology, Descartes propounded a strict dichotomy between the body and the mind, that is matter (being) and discourse (knowing). This binary opposition inevitably caused strict and mechanistic boundaries between the thinking human being and the supposedly non-existent nonhuman. The dichotomy between the human and the nonhuman developed into Cartesian dualism, articulating the superiority of mind over body. As Arthur Wollaston specifies, "what we call the soul is, in Descartes' view [unlike in Neo-Platonism], essentially thought, and the idea of the body is in no way contained within the clear idea of thought; it must therefore be excluded from it" (24). This idea is surely parallel to Neo-Platonism which promotes the abdication of body and the exercise of reason to ascend to the ultimate good. Still, what is different in the Enlightenment is the configuration of existence which is denied to nonhuman beings since they allegedly lack rational faculty. On the contrary, in the Renaissance all beings exist, but humans are the sole creatures who have the capability to shift their existences towards all levels of the soul.

Laurie Shannon makes a noteworthy contrast between the Renaissance and the Enlightenment by grounding her discussions on Cartesian dualism and stating that interiorising '*Cogito ergo Sum*' "culled humans, who alone were equipped with a rational soul, from the entire spectrum of others, and the rest were then compressed within the mechanistic limits of purely instinctual behaviour (in what has since been termed the *bête-machine* doctrine for its denial of a difference between animals and clocks or other automatons)" ("The Eight" 18). Consequently, the body is belittled as all the organs functioning in the material body can operate in a machine, too, while the human mind is perceived to be a unique creation, and this generates the distinctive

position of human beings among nonhuman ones. On the other hand, in the Renaissance, the human body, soul, and mind were not categorised in a mechanistic way in drawing strict boundaries. In relation to the different attitudes towards the body in the Renaissance and in the Enlightenment, Shannon further draws attention to the fact that

> before the cogito, there was no such thing as 'the animal.' There were creatures. There were brutes, and there were beasts. There were fish and fowl. There were living things. There were humans, who participated in animal nature and who shared the same bodily materials with animals. These humans were measured as much in contradistinction to angels as to animals, taking their place within a larger cosmography, constitution, or even 'world picture' than the more contracted post-Cartesian human/animal divide with which we customarily wrangle. ("The Eight" 18)

Yet still, both the Renaissance and the Enlightenment discourses apparently minimised the agency of matter (body) and enhanced the agency of discourse (as a product of human mind and language).

While, on the one hand, nature itself was subordinated within these ideologies, on the other, its representations were very significant in the literary arena, as can be exemplified within the pastoral tradition. The agency of nature not only perpetuated the location of the Renaissance human, but also influenced discursive formations of the period, especially through agricultural practices. Humans, then, had daily contacts with the agency of nature as economy, at that time, was mainly based on agricultural sustainability, and the humans' "whole lives were lived close to the soil" (Fletcher 7). The influences of the enmeshment of human realm and nature revealed itself in literature through the pastoral tradition which results from the return to the ancient classics since the pastoral tradition first started in the antiquity through Theocritus and Virgil. Paul Alpers contends that "[a]part from the happy confusion of definitions, it is clear to no one, experts or novices, what works count as pastoral, or – perhaps a form of the same question – whether pastoral is a historically delimited or permanent literary type" (8). The pastoral tradition is interestingly already embedded within other genres with the representations of idyllic and pure nature against the social evils and wrongdoings of human beings. For instance, "[m]ost epics of the period … are studded with pastoral landscapes" (Loughrey 12). Charles Martindale indicates that even before

the pastoral genre was invented by Theocritus, there were pastoral elements in *Iliad* and *Odyssey,* exemplifying "the shield of Achilles which includes a vignette of music at a grape harvest, Calypso's island, the gardens of Alcinous, rustic scenes and characters in Ithaca … [along with] the enchanted landscape setting at the opening of Plato's *Phaedrus* that has nothing to teach Socrates, lover of the city" (107). Nonetheless, the distinction of the pastoral tradition exercises itself in that

> as opposed to epic and tragedy, with their ideas of heroic autonomy and isolation, it takes human life to be inherently a matter of common plights and common pleasures. Pastoral poetry represents these plights and these pleasures as shared and accepted, but it avoids naiveté and sentimentality because its usages retain an awareness of their conditions – the limitations that are seen to define, in the literal sense, any life, and their intensification in situations of separation and loss that can and must be dealt with, but are not to be denied or overcome. (Alpers 93)

Emphasising the inevitable influence of the agency of nature in the human realm, the pastoral tradition also draws attention to the nonhuman domain especially through the fictional depiction of the sheep, which is the crucial and central element of the pastoral tradition. In "*Oves et Singulatim:* A Multispecies Impression," Julian Yates refers to the sheep as the "[c]ontested beings that live on the margins of these genres" (178). Yates exemplifies the marginalisation of the sheep within the pastoral tradition in Leonard Mascall's poem "A Praise of Sheepe" from his husbandry text, *The First Booke of Cattel* (1591):

> These Cattel (Sheepe) among the rest,
> Is counted for man one of the best.
> No harmfull beast nor hurt at all,
> His fleece of wooll doth cloath vs all:
> Which keeps vs from the extreame colde:
> His flesh doth feed both yonge and olde.
> His tallow makes the candles white,
> To burne and serue vs day and night.
> His skinne doth pleasure diuers wayes,
> To write, to weare at all assayes.
> His guts, therof we make wheele strings,
> They vse his bones to other things.
> His hornes some shepeheardes will not loose,
> Because therewith they patch their shooes.
> His dung is chiefe I vnderstand,
> To helpe and dung the plowmans land.
> Therefore the sheep among the rest,
> He is for man a worthy beast. ("*Oves et*" 178)

The allegorical use of sheep as the focal character in the pastoral presents it as a marginalised outcast whose sole purpose of living is to serve human beings in every aspect. Moreover, the portrayal of the sheep within the pastoral genre depends on the shepherd "who is typically depicted resting in the shade during the heat of the day, engaging in 'familiar conversation' and singing songs composed for his beloved, or at play during pastoral festivals, competing for honours through song contents" (O'Callaghan 225). In this regard, the fictional portrayals of the sheep and the shepherd are interrelated.

But, there is a sharp "distinction between the shepherds of the pastoral tradition and all other representations of shepherds or other rural laborers. What informs this distinction is the process of 'mystification,' the retreat into innocence and happiness, or the idealization of shepherd life" (Little 7). That "mystification of the land and the estate [is achieved when they are included] into the poetic counters of a Golden Age and of Paradise" (R. Williams 54) which reminds the readers of an untouched and pure nature as opposed to the distorted image of the early modern environment. Therefore, pastoral nature makes a clear contrast to the polluted environment, and offers an idyllic and pristine nature and "landscape as a setting for song, [as well as] an atmosphere of … [peace], a conscious attention to art and nature, herdsmen as singers, and, in the account of the gifts, herdsmen as herdsmen" (Alpers 22). Pastoral nature provides the human with well-being with such features as "lying in a green spot; seeing a far off (*procul*) sight which both bounds one's world and gives play to the imagination; and, finally, the details and pleasures of innocent feeding" (Alpers 169), and this implies that the pastoral tradition depicts "the instinctive harmony that the shepherd has achieved with the non-human world he inhabits" (Gifford 8). The pastoral view that "the country as cooperation with nature, the city and industry as overriding and transforming it" (R. Williams 352), however, adds another dimension to the nature-culture dichotomy as nature within the pastoral tradition is represented as a simple and peaceful place where humans can escape from the unsteadiness of city life, hence broadening the binary between nature and society, and country and city.

On similar grounds, in the pastoral mode, "the life of shepherds is construed positively, whether in terms of leisure, or 'mirth and game,' or a vaguer sense of 'pleasant living,'

all of which can then be contrasted with the miseries and vices of town life" (Little 57-58). Hence, while the city offers multifaceted and complicated possibilities, the country provides peace, tranquility and harmony. Whereas the city offers industry, improvement, mental work possibilities, yet an inorganic lifestyle, the country offers agriculture, restriction, manual work possibilities, yet an organic lifestyle. As Raymond Williams also underscores in *The Country and the City* (1973), "[o]n the country has gathered the idea of a natural way of life: of peace, innocence, and simple virtue. On the city has gathered the idea of an achieved centre: of learning, communication, light. Powerful hostile associations have also developed: on the city as a place of noise, worldliness and ambition; on the country as a place of backwardness, ignorance, limitation" (9). Thus, nature (countryside) is equated with simplicity whereas culture (city) is associated with complexity. However, attributing simplicity to nature would mean not only to ignore the agential existence of the physical environments, but also to deny the intermeshment of the natural agency with the cultural realm. Separating nature from the cultural phenomena reinforces the assertion that nature is outside culture. Yet, on the contrary to this assumption, nature and culture are intertwined in terms of having agential influences up on each other. Furthermore, ruling out the agential capacity of nonhuman beings in the physical environments leads to the vindication of the exploitation of natural resources within the anthropocentric discourse.

Pastoral tradition depicts a green nature offered to its 'true' followers, that is the shepherds, to use it for their own benefits. Nevertheless, the idea of the green garden open for the exploitation of humans

> is drawn not only from the Christian idea of the Garden of Eden – the simple, natural world before the Fall – but also from a version of the Golden Age which is more than that of a magically self-yielding nature. This version is based on the idea of a primitive community, a primitive communism. This is not in Hesiod, where the men of the Golden Age live like gods. Its origins seem to be Hellenistic, and it is explicit in Virgil. (R. Williams 57)

This primitive community, touched upon by Raymond Williams, is related to the notion of pristine nature, lost by the rapid spread of cities, and of capitalist practices, initiated in the Renaissance.

On the other hand, the literary description of nature as a simple entity lacking in urban complications bespeaks of a nostalgia for a pre-industrial world, which indicates that "the pastoral is always a backwardlooking form" (Gifford 36). This nostalgia may result from the fall from the Garden of Eden as natural purity is believed to be corrupted after the fall, and this corruption has supposedly reached its peak in the city life. Hence, according to this point of view, human beings have been corrupting pure nature since the fall, and this material corruption is caused by yielding to one's bodily appetites. So, the gradual corruption is reflected upon nature in the form of pollution. Even in ancient Greece, "in the *Critias,* Plato comments on the physical degradation that had been wrecked on the forests, soil, springs, and streams of his Attic homeland to provide wood for furniture, fuel, temple roofs, and weapons and, especially, to fill the increasing demand for ships" (Macauley 128). The pastoral tradition presented an escape from polluted nature towards the pure, yet fictional portrayals of the physical environment. Terry Gifford also explains that this genre "is essentially a discourse of retreat which may, as we have seen, either simply *escape* from the complexities of the city, the court, the present, 'our manners', or *explore* them" (emphasis in original, 46).

A leading literary tradition in which the agency of the physical environment is partly reflected, the pastoral is derived from the bucolic[6] poetry of the Greek poet Theocritus "who entertained the sophisticated Alexandrian court of Ptolemy [who was Theocritus's patron] with a series of vignettes depicting the countryside and peasantry of his native Sicily" (Loughrey 8) in his pastoral poems, entitled the *Idylls* (3rd century B.C.). Theocritus's bucolic poems are rich in terms of presenting "a great variety of subject; some picture the life of mowers and of fishermen; others are mythological stories of men and arms; there are enchantments; and, again, there are pictures of those whose duty it is to lead and defend the pasturing herds" (Shackford 585). However, it was Virgil, rather than Theocritus, who more explicitly established the rules of the pastoral tradition and the pastoral as a distinctive literary genre. Paul Alpers clarifies the different attitudes between Theocritus and Virgil as such:

> Historically it was the work of both poet, with Virgil coordinating and making more explicit what was implicit in Theocritus's bucolic representations. For example, the various senses in which a pastoral singer sings *for* someone are all present in the *Idylls*, but it is Virgil who made them thematically explicit and

> connected them with each other. His transformation of Theocritean bucolic is as much a matter of form as of theme and symbol: where Theocritus's pastorals are part of a larger collection of poems, from which they are not easily differentiated, the *Eclogues* are a coherent book. The older view of the relation between the two poets was that, in Schiller's terms, Theocritus played 'naïve' to Virgil's 'sentimental.' (138)

Virgil wrote the *Eclogues* (1st century B.C.) as "a matrix of social, political, and aesthetic thought" (Patterson 60) under the guidance of the bucolic style introduced in the *Idylls* by Theocritus. Yet, he brought many innovations to the genre, hence transforming the Theocritean model. First of all, Virgil changed the topography of the genre as "he transferred his herdsmen from Sicily to Arcadia, the now traditional home of the shepherd of [the pastoral] literary convention" (Loughrey 8). Moreover, Virgil also introduced the concept of green politics since he deliberately politicised "pastoral space by admitting elements of the wider world, including the world of high politics, into his green one" (Martindale 109), and became a critique of the politics of his age.

Influenced by the revival of *sapienta* and the consequent introduction of especially Virgil and Theocritus, the Renaissance hence forth witnessed an enormous interest in the pastoral tradition at large. Most of the influential poets of the time wrote pastoral poetry, including the Italian poet Mantuan who "directly inspired the first clumsy attempt at formal pastoral in English, Alexanders Barclay's five *Eclogues*" (Loughrey 11) as well as Barnabe Googe's eclogues which were printed in 1563 (Little 49). Hannibal Hamlin mentions the inspirational sources for the Renaissance pastoral tradition as "most obviously ... the literature of classical Greece and Rome, mediated in part by the earlier Renaissance pastorals of continental poets. The principal figures in this tradition are well known: Theocritus and Virgil among the ancients and Sannazaro, Mantuan, Tasso, and Guarini among the moderns" (147). Katherine C. Little attributes the sudden interest in the pastoral mode in the Renaissance to two literary events, which are "the publication of Mantuan's *Eclogues* in 1498, which took Virgil as their model, and then the first printing of Virgil's *Eclogues* in 1512" (49). These two texts referred to by Little were used in grammar schools as the touchstone of humanist education.

In relation to the native English pastoral tradition, the eminent Victorian critic William Hazlitt adopted a pessimistic attitude and claimed that "[w]e have few good pastorals in

the language. Our manners are not Arcadian; our climate is not an eternal spring; our age is not the age of gold" (qtd. in Gifford 45). Yet, there was a great deal of interest in the pastoral genre in Renaissance England especially after "the rediscovery of Virgil's *Eclogues*, which were first printed in England by Wynkyn de Worde in 1512" (Little 2). The Renaissance English pastoral tradition initiated with the adoption of the Virgilian style. Most of the preeminent writers in the Renaissance had a pastoral work such as Sir Philip Sidney's *Arcadia* (1570), Edmund Spenser's *The Shepheardes Calender* (1579), and Christopher Marlowe's poem "The passionate Sheepheard to his love" (1599). Some of the scholars insist on the significant role of Sidney in introducing the pastoral to English vernacular literature. For instance, Terry Gifford refers to Sidney as "a model Renaissance pastoral poet, [which] is evidenced by his being the subject of further pastorals by Edmund Spenser" (27). Apart from Gifford, Judith Haber also appreciates Sidney's essential role in the development of the English pastoral by signifying that it was primarily Sidney's "*Arcadia* – a series of twelve eclogues loosely joined by prose passages — that initiated the movement toward narrative that characterizes Renaissance pastoral" (54). On the other hand, Bryan Loughrey underlines the key role of Edmund Spenser in developing the pastoral tradition as he acknowledges Spenser's *The Shepheardes Calender* as

> [t]he first English work to rival the achievement of the Continental pastoralists … [, and explicating that] Spenser [excelled in] model[ing] his XII eclogues, one for each month of the year, on the bucolics of Theocritus, Vergil and Mantuan, but attempted to naturalise the form by incorporating within the poem considerable elements of a native realism derived from Chaucer. (11)

The pastoral tradition prompted by Sidney and Spenser is also significant in terms of furthering the correlation between the naïve shepherd and the intellectual and sophisticated poet. In their works, the shepherd becomes the intellectual poet as he absorbs the agency of pristine nature untouched by human culture. The intellective soul, in this sense, is exercised once the human is closer to the divine ideal reflected in the idyllic landscape offered in the pastoral works. Thus, the pastoral return to nature means ascent towards purity and peace prevalent before the fall since the fall resulted in framing human beings by their corrupted bodies.

Mirroring Renaissance ideologies within this framework, the pastoral tradition not only

penetrated into the poetry but also into drama in the Renaissance. Raymond Williams points to the Italian writer Torquato Tasso as the initiator of pastoral drama in Europe with his play entitled *Aminta* (1573), which "is similarly the creation of a princely court, in which the shepherd is an idealized mask, a courtly disguise: a traditionally innocent figure through whom, paradoxically, intrigue can be elaborated" (32). In terms of English drama, Paul Alpers gives credit to "George Peele's court entertainment *The Araygnement of Paris* (subtitled 'A Pastorall' when published in 1584) … [as] a succession of eclogue-like scenes, some of them deriving from *The Shepheardes Calender*, which had recently given English literature its first Virgilian eclogue book" (70). The deriving scene in *The Araygnemet of Paris* is "a pastoral episode with a love-lorn Colin and a Thenot that is borrowed directly from *The Shepheardes Calendar*" (Gifford 56). However, instead of being distinct examples of pastoral drama, pastoral elements are observed in some other Renaissance plays. Shakespeare, undeniably, is an expert at making use of the pastoral contrast between the chaotic city and the idyllic country in his plays such as *A Midsummer Night's Dream* (1597) and *As You Like it* (1599), specifically with the latter's description of the golden world of the wrestler Charles and the depiction of the Forest of Arden. Therefore, it can be noted that the archaic environmental landscape gradually dissolves into the forest imagery and the garden estates in accordance with the social formations of the time. For example, towards the seventeenth century the English pastoral tradition "that came to a climax in the Augustan pastorals of Alexander Pope" (Gifford 30), and that can be defined by Andrew Marvel and John Milton's works, changed its direction and function. Especially with the poetry of Ben Jonson, the pastoral tradition witnessed the shift of "the location of Arcadia in[to] the present and … actual country estates" (Gifford 30). The shift in the environmental portrayals of a pastoral landscape coincides with the spreading of the garden culture at the time. This again emphasises the reciprocal influence of societal and environmental formations over literary subjects. Hence the forest imageries of the Renaissance were replaced by garden imageries in the seventeenth century.

Prompting an idyllic landscape, in this framework, the pastoral tradition forms a contrast to the fact that "in many parts of Europe forests were disappearing to become grazing land for sheep" (Hardin 26), that is the suppression of the farmers under the

landowners as a result of agrarian capitalism. The rediscovery and the revival of the pastoral tradition in the Renaissance coincided with a period of agricultural crisis when the natural façade of Europe was changing as a result of economic and political influences such as the enclosure of the common lands with the purpose of pasturing sheep. The controversy over such enclosures not only created a number social uprisings and rebellions but also found their appropriate representations in the pastoral poems of the time. As examples for social uprisings, in 1536 the Lincolnshire Rising erupted, and, though "motivated by anger at Henry VIII's religious policies, it also reflected a great amount of distress with agrarian conditions, particularly changes in lordship and landownership" (Little 93). More specifically, the unrest surfacing in 1549 among English rural labourers as a response to enclosure, historically known as the Kett's Rebellion "bears a resemblance to the Peasants' Revolt of 1381, which haunts [the English poet Barnabe] Googe's eighth eclogue" (Little 79). Raymond Williams further discusses the societal and environmental background that prepared the outbreak of the pastoral tradition in European literature as such:

> There was the growth of towns and of monasteries: often founded by feudal lords but developing new and complicated social and economic relations and concepts. There was the clearance of woodlands, for timber, for fuel and for pasture, and the drive for more pasture, in the growth of the wool trade, led to major enclosures, the destruction of many arable villages, and the rapid development of new kinds of capitalist landlord. (53)

Therefore, the idyllic landscape in the pastoral tradition composed a 'green' relief against environmental losses and degradation, such as air pollution with "the strong smell of burning hoof and the thick curling grey-blue smoke" (Fletcher 40) even in the countryside where the air was supposed to be clean compared to the industrial atmosphere of the city.

Anthony Fletcher further describes the filthy conditions even in the countryside noting that "all you could see was the hot glow of fire in the forge, a hollow brick table full of coals" (41). The inevitable repercussions of the common coal consumption led to extensive air pollution, intrinsically followed by health problems and environmental degradation. In *What Else is Pastoral?: Renaissance Literature and the Environment* (2011) Ken Hiltner clarifies that

> by 1665, when Milton was writing *Paradise Lost*, it was already believed that respiratory illness caused by air pollution was second only to the Plague as the leading cause of death in London. … [The air pollution caused by the excessive coal consumption] was also known to be responsible for a variety of additional environmental problems, such as widespread acid rain (which Charles I correctly believed had seriously damaged St. Paul's cathedral) and the extinction of entire species of local plants. (11)

Bruce Boehrer divides environmental degradation in the Renaissance and Jacobean era into three headings as 'concentrations of pollutants,' 'improper land use,' and 'natural disasters' by contending that

> [f]or concentrations of pollutants, there is atmospheric coal dust, the runoff from tanneries, and so forth; for improper land use, there is deforestation, enclosure (both urban and rural), and fen drainage; for natural disasters, bubonic plague and syphilis spring quickly to mind. Each of these features … has its roots in human manipulation of the natural environment (2)

as a result of anthropocentric point of view. From this perspective, the pastoral tradition in the Renaissance "was not primarily nostalgic and escapist" (O'Callaghan 225) unlike the tradition within classical scholarship since it was also used as a pretext to make a critique of the social, political and environmental conditions of the time. In relation to this, Ken Hiltner claims that "Renaissance pastoral is a highly figurative mode of writing that has little to do with the countryside – and everything to do with culture and politics" (*What Else* 1). In this regard, when the contrast between reality and the fictional world in terms of the environmental landscape are taken into consideration, the pastoral genre offers a pseudo harmony within a non-existent harmonious nature.

At first glimpse, though, the pastoral reinforces the image of nature as a harmonious and simple place where humans can relax and find peace in contrast to the turbulent social and political affairs in the city. While pure and idyllic nature is thought to be completely lost in the cities and the countryside, the pastoral green landscape has "been constituted as a privileged site of the harmonious co-operation between Man and Nature" (Martindale 110). In relation to this presupposed contrast between the urban and the rural, Paul Alpers draws attention to German philosopher Friedrich Schiller's (1759-1805) statement: "[S]ense and reason, passive and active faculties, are not separated in

their activities, still less do they stand in conflict with one another" (193). Schiller continues his discussion as such:

> Once man has passed into the state of civilization and art has laid her hand upon him, that sensuous harmony in him is withdrawn, and he can now express himself only as a moral unity, i.e., as striving after unity. The correspondence between his feeling and thought which in his first condition actually took place, exists now only ideally. (194)

Paul Alpers elaborates on Schiller's argument underlining that "[n]ature, which once was simply the world in which man found himself and acted, is now seen to be separate from him, and presents itself as the ideal of harmonious existence which he seeks to achieve" (29). Thus, a separate pastoral concept of nature and culture was created as a total contrast to the chaotic and turbulent happenings of the time; yet, this fictional creation also reinforced the anthropocentric discourse dominant within the philosophy of Neo-Platonism, and culminant in the Enlightenment era. This dichotomy, reiterated in the pastoral tradition, indispensably strengthened the Cartesian dualism between innately inseparable entities like the body and the mind; matter and discourse; nature and culture.

On the other hand, this dichotomy was ironically ruptured at the same time within Renaissance philosophy itself because within the anthropocentric Neo-Platonist discourse, the idea of the nonanthropocentric 'Discordia Concors' was generated. This idea refers to the constant battle of the elements to maintain the balance and chaos within bodies: both the natural bodies on a large scale and the human body itself. In accordance with both ancient philosophical notions and Renaissance philosophies, human beings' "position in this universe is that of a microcosm, his body composed of the four 'roots,' and his 'soul-substance' a mixture of Love and Strife. Through the conflict within the soul (reflecting the cosmic contest), and the consequent bodily mutations, the individual perceives, knows, and feels emotions" (Bercovitch 68). Hence, simultaneously chaotic and harmonious dance of the elements presents itself not only in the outer world but also in the bodies as well as the soul. Each element has its own dominion in its own sphere, and the disorder in this cosmogony would bring illness and wrongdoings. Likewise, Thomas Kjeller Johansen furthers this discussion by noting that

> [b]odily illness is caused by the interference of the four elements and their derivatives within the body. Each element has a proper region in which parts of the same element are arranged together. When the elements go beyond their proper region they cause illness. Illness is seen as the result of unnatural acquisitiveness (*pleonexia*) ... Timaeus goes on to explain how we can restore the elements within us to order (*eis taxin*) and prevent them from breeding wars (*polemous*) and diseases in the body by keeping the body in measured (*metri¯os*) motion. When each element in the body is put next to a friendly element (*philon para philon*) physical health is restored. (20)

Thus, to rupture the balance and order of the elements automatically causes disorder and destruction. Discordia Concors hints at the perpetual conflict of the four elements within the human body to maintain the balance and the concomitant health, employing constant elemental interactions. Similar to Renaissance elemental philosophy, Karen Barad, in her own term "intra-action," emphasises the fact that relationships, as a result of which meanings are produced, are on-going endless processes both among the bodies and within each body itself. Another term by Barad, onto-epistem-ology, strengthens intra-active relationships in terms of putting being and knowing together, which, in return, shatters the dichotomy between body and mind. Karen Barad enucleates these two terms coined by herself as such:

> Practices of knowing and being are not isolable; they are mutually implicated. We don't obtain knowledge by standing outside the world; we know because we are *of* the world. We are part of the world in its differential becoming. The separation of epistemology from ontology is a reverberation of a metaphysics that assumes an inherent difference between human and nonhuman, subject and object, mind and body, matter and discourse. *Onto-epistem-ology* – the study of practices of knowing in being – is probably a better way to think about the kind of understandings that we need to come to terms with how specific intra-actions matter. (185)

Similarly, Discordia Concors reinforces the fact that human beings are not distinct at all in terms of material formations since they are composed of the same four elements which nonhuman beings and matter are composed of, thereby encapsulating Renaissance configurations in current philosophies. E. M. W. Tillyard in *The Elizabethan World Picture* exemplifies one of Spenser's poems, "Hymn of Love," to clarify the vested idea of elemental existences in the Renaissance:

> The earth the air the water and the fire
> Then gan to range themselves in huge array
> And with contrary forces to conspire

> Each against other by all means they may,
> Threat'ning their own confusion and decay:
> Air hated earth and water hated fire,
> Till Love relented their rebellios ire.
>
> He then them took and, tempering goodly well
> Their contrary dislikes with loved means,
> Did place them all in order in compel
> To keep themselves within their sundry reigns
> Together linkt with adamantine chains;
> Yet so as that in every living wight
> They mix themselves and show their kindly might. (12)

The acknowledgement of the co-existence of matter and discourse incites to underline the bodily features of human beings. In a similar vein, the ancient encyclopaedist Isidore of Seville touched upon the celebration of the intermeshment of all the beings by conferring that "[t]he body is made up of the four elements. For earth is in the flesh; air in the breath; moisture in the blood; fire in the vital heat. For the elements have each their own part in us, and something is due them when the structure is broken up" (217). Our bodies are in constant change as a result of multiple encounters with the elements, exposing their agency within human subjectivity. From a scientific perspective, Karen Raber points to the material agency within human beings, and emphasises that "almost 90 percent of the cells within the human body are microbes, not human cells at all, and we literally crawl with microscopic organisms, some of which we could not survive without" (*Animal* 205). From this perspective, the material and discursive enmeshment within the human body is undeniable; however, to accept material agency would consequently threaten the ultimate subjective and intellective position of human beings. Therefore, agency, and later existence within the 'Cogito ergo Sum' ideology, was denied to nonhuman beings and matter by formulating a supposed separation between ontology and epistemology so as to privilege human agency. Moreover, though the Renaissance philosophies hint at the co-existence and instant intra-actions of elemental bodies, the focal point in the Neo-Platonic discourse of Discordia Concors was always already the human being. The human was accepted to be "a microcosm because he was composed of the same four elements as the cosmos: fire, air, water and earth" (qtd. in Kraye 313). German philosopher Paracelsus clarifies that "the four elements were combined in man into a fifth essence or quintessence in which the celestial and

elemental worlds are united" (Kraye 313), which puts forth the distinctive quality of human beings as unique rational creatures.

As fundamental substances of human and nonhuman bodies, the elements also form a hierarchy within themselves, having their share from binary thinking, with "the fire, the most pure and operative, to hold the highest place" (Tillyard 30). Similar to the tripartite soul hierarchy, in which existences are graded in coherence with the potential souls they inhabit, the four elements were also arrayed in terms of their utility for humans. Although this hierarchy is basically quartet in form, the periodic table which is based on Dmitri Mendeleyev's studies in the nineteenth century illustrates over one hundred elements in modern chemistry. However, starting with the ancient philosophical interpretations of cosmogony, water, air, earth, and fire are significantly categorised as four main *rhizomata* of the universe out of which all the other chemical substances are replicated. Moreover, even though every material substance somehow changes its inherent characteristics, the four main elements maintain their basic structure within their unique agency: "Everything flows, but the elements do not lose their integrity, do not reduce themselves to actors for a human drama's happy but premature ending" (Cohen, "An Abecedarium" 301). Therefore, the entrenched bases of the earthly beings, the elements, should be analysed so as to comprehend the way of the cosmos. David Macauley explicates the significance of elemental philosophy in providing an insight for the phenomena by underlining that human domain is marked by elemental becomings not only materially but also discursively: "The ever-threatening pollution of the skies and atmosphere (air); risks to oceans, lakes, rivers, and aquifers (water); conversion of fertile soil and forested land (earth) into fallow deserts and toxic dumps; and overreliance on fossil fuels and high technology (fire) provide compelling reasons for exploring this idea" (1). Hence, the four fundamental elements are comprehended as the basic units to perceive the natural phenomena both within, outside, and amidst human beings.

Nevertheless, "[t]he elements are never easy" as Jeffrey Cohen and Lowell Duckert summarise in *Elemental Ecocriticism: Thinking with Earth, Air, Water, and Fire* (2015). Jane Bennett further stresses the agency of the elements in the human realm by stating that "they will *do you in*. They have superior durability, an impersonal

relentlessness: the untiring shining of the sun, the inexorable movement of the tides, the pitiless impartiality of ground temperature" (emphasis in the original, 106). In short, the agential potency of the elements is indomitable and prominent within human lives. Yet, ignoring the fact that materially they are also composed of the same elements, human beings endeavour to patronise the four elements in the physical environments by trying to take them under the control of their agency. David Macauley hints at the ecophobic and psychic drive beneath the anthropocentric treatment of the elements by propounding that the natural "elements often appear dimmed down or diminished as they enter the human *domus*" (2). This is linked to ecophobia in the human psyche, which Simon Estok defines as "an irrational and groundless fear or hatred of the natural world, as present and subtle in our daily lives and literature as homophobia and racism and sexism" (*Ecocriticism* 4). Besides, ecophobia encloses the control impulse of the human towards the physical realm. Nonetheless, "the more control we seem to have over the natural environment, the less we actually have" (Estok, *Ecocriticism* 5). Hence, the more the human tries to control the elements, the more catastrophic the results become. David Macauley labels this control as domination, and elaborates on this idea stating that

> pollution took the form of an assault on the elements as places and environmental conditions. Mining technologies and the timber industry in particular adversely affected air, earth, and water. The quest for mercury, lead, and arsenic – which contributed to bone, brain, and blood diseases – often caused streams to be redirected, dried up, or contaminated. The increasing removal of forests visibly scarred the landscape. Herodotus, for example, took note of the fact that an entire mountain was upended in search of gold. Emerging metallurgy emitted smoke and poisonous gases into the air in addition to the wood and charcoal burned as fuel. And high noise levels were often reached in urban centers. (128)

Since the agential acknowledgment of the elements as lively beings with potentials to act upon the human would threaten the anthropocentric primacy of the human, the elements are targeted as the source of fear and hatred. Yet, in Renaissance philosophies hatred and fear are directed towards not only the physical environment but also the material body itself because one has to avoid physical and bodily desires in order to appreciate the spiritual beauty as well as intellective goodness. Thus, human beings accommodate an inherent hatred, loathing and anger against their own bodies. This hatred is exercised since their bodies are the allegedly restrictive and bounding factor

for the exertion of the rational and divine ascent of humans. The body materially becomes an elemental paradigm which, in turn effaces the pure ether within the body. Jeffrey Cohen and Lowell Duckert point to the inhabitance of the cosmic elements within the body as the microcosm of the Bigger Nature, and they describe bodies as "temporary hosts for itinerant tales [that] are themselves elemental [;] every mind, soul, eye, or book a recording device to give local habitation as story proliferates, mutates, moves along. Our knowing the world is matter-mediated (enabled, impressed), an intimacy of substance, force, flesh, trope, plot, and weather" (11). Thus, the body becomes the lens by which the physical environment can be experienced for a human being. In this relation, Simon Estok points to the anthropocentric and ecophobic hatred towards the physical environment contending that "[n]ature often becomes the hateful object in need of our control, the loathed and feared thing that can only result in tragedy if left in control" (*Ecocriticism* 6). Likewise, the body is perceived to draw the human towards earthly flaws causing descent from pure virtue, thereby the body becomes the principle nature for which human beings feel ecophobia inherently.

From another perspective, the allegation that the perfect soul is captivated and contaminated by the material body is inherent within Western philosophy and religion. Ken Hiltner in "Early Modern Ecocriticism" draws attention to the fact that "Eve (like all human beings, imagined as a split amalgam of spirit and flesh) was portrayed as falling because she privileged the flesh while marginalizing the spirit" (86), portraying the interminable clash of body and mind (soul). In this regard, this innate ecophobic impulse is directed towards the body (flesh), which is the key material point of exposure to the elements as well as to the natural phenomena. The body is the vanishing point once encountered with the elemental agencies, which illustrates the material weakness of human beings. The unmediated exposure to this materiality kills: "ask Robert Falcon Scott (found frozen in Antarctica, currently the coldest place in the world) or' 49er Richard Culverwell (found desiccated in Death Valley, currently the hottest). Common deaths by exposure include hypothermia and dehydration, too little or too much fire" (13) state Lowell Duckert and Jeffrey Cohen.

In this theoretical context, the following chapters named after the four elements (Earth, Water, Fire, and Air) aim to illustrate elemental ecocriticism and ecophobia in twelve

different English early modern plays, which are Christopher Marlowe's *Tamburlaine, Part I and Part II* (1587), *Doctor Faustus* (1604) and *The Jew of Malta* (1633), Ben Jonson's *Bartholomew Fair* (1614) and *The Devil is an Ass* (1616), John Webster's *The Duchess of Malfi* (1623), John Fletcher and Philip Massinger's *The Sea Voyage* (1647), Thomas Heywood and William Rowley's *Fortune by Land and Sea* (1607), George Chapman's *May Day* (1611), Thomas Dekker and John Webster's *Westward Ho* (1607) and *Northward Ho* (1607), and George Chapman, Ben Jonson and John Marston's *Eastward Ho* (1605). The first chapter entitled "Earth" analyses three plays to highlight the intra-action between human body and earth. In this chapter, Christopher Marlowe's *Tamburlaine,* is dealt with in terms of the representation of the colonial 'enslavement' and 'rape' of the earth with Tamburlaine's desire to conquer the Earth. Perceived to be as a passive entity, the agential role and impact of earth on the human body has been ignored. Yet, however hard Tamburlaine tries to control the land, the symbol of being a conqueror is ironically a crown embellished with precious stones coming from earth. On the other hand, Ben Jonson's *Bartholomew Fair* is noteworthy in directing ecophobia towards the body, specifically the female body, as it is the material extension of human beings, which implies their withdrawing from the essential Being. The play also depicts eating as a material process reminding one of the substratum of the body, that is earth. The agency of earth is, therefore, extended to the human realm. On similar grounds, John Webster's *The Duchess of Malfi* describes the material formation of the body underlining death in its material sense, whereby bodies have undergone transformations within earth. With the emphasis on lycanthropia, digging dead bodies up also shows the intra-action between the human body and the soil, as well as between certain components in the soil itself. These three plays in this chapter represent different perspectives on the element earth, and how people are intermeshed with it.

The second chapter entitled "Water" examines three plays to emphasise the intra-activity between human beings and water. In both *Fortune by Land and Sea* and *The Sea Voyage*, landscapes are contrasted with waterscapes. The unlimited and uncontrolled agency of the ocean presents ecophobic representations of the agency of water which is perceived to be inhibiting the ultimate and unique subjectivity of human. Moreover, *Fortune by Land and Sea* demonstrates the political unrest around the

distinction between piracy and privateering. *The Sea Voyage*, on the other hand, indicates the sea as the only path towards colonial and commercial expansion. Different from ocean-centredness of these two plays, Ben Jonson's *The Devil is an Ass* represents a different viewpoint. Especially through "bottle-ale" project referred to in the play, the commercialisation of the agency of water is implied. Furthermore, *The Devil is an Ass* also deals with the drainage of the fenlands, which resulted in environmental degradation and social housing problems. That is to say, the first two plays represent a feared and uncontrollable agency of water whereas *The Devil is an Ass* portrays the domestication of water by human discourses.

The penultimate chapter entitled "Fire" entails three plays, and studies the agential enmeshment of human beings and fire. Christopher Marlowe's *Doctor Faustus* employs a metaphorical usage of fire through the description of hell. Moreover, with various references to fiery agencies, specifically to fireworks, the play builds fire as a lively being whose agency influences human discourses. George Chapman's *May Day,* differently, implies the problems of coal-burning and its influences on both the environment and the body while elaborating on the agency of coal and the risks of exposure in the long run. The play further questions the chimney-sweeping practice of the period. Marlowe's *The Jew of Malta*, on the other hand, draws attention to the rise of pyrotechnologies in the Renaissance, especially with references to gunpowder and the domestic gun industry. Hence, the play frames its action around a number references to the use of fire as a destructive force.

The final chapter, "Air," aims to analyse three plays to point to the intra-action between the human body and air. The three plays for this chapter are all city comedies written in response to each other. This chapter examines Thomas Dekker and John Webster's *Westward Ho* and *Northward Ho*, and Ben Jonson, George Chapman and John Marston's *Eastward Ho* in terms of their representations of the city in a new and more industrial age, referring to the change in the city from the Medieval to the Renaissance periods. The analyses of these plays provide an insight into how nature is restricted with the 'promise' of a physical expansion through the industrialisation and capitalism. Moreover, the pollution in the air and early phases of toxicity in the city shows the influence of this element on human and nonhuman bodies. In *Westward Ho,* airy agency

is displayed through various references to smell, which encapsulates an olfactory representation of the city. Moreover, breathing is regarded as indicative of the human soul, existent in ancient wisdom, in the concept of *pneuma.* In *Eastward Ho,* on the other hand, references to Virginia as a colonial space not only capture the period's vigour for global expansion but also exhibit the centrality of air in human life in the sense that a successful sailing to Virginia requires correct weather forecasting. In a similar vein, the last play, *Northward Ho,* represents the topical air problems through diversified references. The play frames itself around early modern pollution because of the industrial expansion of the city. In this context, the difference between urban (polluted) and rural (fresh) air is mentioned in the play.

In conclusion, this dissertation traces the impacts of the four elements on the human body, life, nature and culture in selected plays in relation to the political, environmental and social background. This analysis is also parallel to the idea of Discordia Concors and to Renaissance aesthetics and philosophy. The main concern of this dissertation is to illustrate how the representation of the elemental agency in the human domain is displayed in Renaissance English drama, and how discursive formations played a role on environmental problems, or vice versa.

CHAPTER I

EARTH

> Human hand and lithic potency compose a petric duet. (Jeffrey J. Cohen *Stone* 27)

The Greek philosopher Xenophanes (570-475 BC) propounded centuries ago that earth is agentially central to both human and nonhuman realms. Although earth is perceived as a senseless and mute entity in the human domain within the anthropocentric perspective, human beings inevitably depend on its existence to build their civilisation, which consecutively pinpoints the coexistence of culture and nature in terms of the intra-connectedness of matter and discourse. In other words, human beings defined their historical existence through certain encounters with the earthy matter. Human endeavours to transform natural forms, such as metals found in the ground, into useful tools marked new epochs throughout human history. Inasmuch as the use of earthy materials paved the way for certain agricultural practices, it also accelerated human settlement which resulted in buildings on the earth. Therefore, the intra-action amidst human and earth shaped the history of human civilisation.

To use Karl Steel's words, "[w]hat the earth does is life" (213). On similar grounds, in *The Human Condition* (1958) Hannah Arendt emphasises that "[t]he earth is the very quintessence of the human condition, and earthy nature, for all we know, may be unique in the universe in providing human beings with a habitat in which they can move and breathe without effort and without artifice" (2). The aliveness of earth stems from the fact that numerous organisms in various states of matter reside in and on earth. As an ultimate centre and an anchor point, earth is where beings come from, and where they belong. All beings share earth within their own bodies. Tobias Menely and Margaret Ronda also underline this shared feeling hinting at the "essential likeness [which] becomes vividly evident [amongst all the beings] when the shared substance of life spills from the body" (25). In this vein, earth is the infinite mass on which all lives are based. Earth is our ancestral home as Plato calls it in *Laws* (4th-5th c. B.C.) (Macauley

21); it is the backbone of existence and sustainability. Thus, our planet in which all kinds of life forms spring up intra-actively each day is called after this powerful quintessence of the reservoir of life as the ultimate central home for our species. Earth is so central and active that we call it home.

Hence, as Alfred Kentigern Siewers also contends, earth "is at once both symbol and reality: both a planet with a proper name and a substance, humus, from which the human emerges in participation, along with many of our fellow travellers in the physical world – animals, plants, and others" (6). Life would not exist without earth, by virtue of witnessing the embeddedness of earth within both human and nonhuman realms. Earth is the skeleton upon which humans reside and build their civilisations. Consequently, so central to life, the loss of earth would be the loss of home for every species on the Earth, as also suggested by David Macauley:

> Soil derives from the Latin *solium*, meaning, "seat," and it is likely related to *sedere*, "to sit." In this capacity, it is the outermost earthen "stuff" and "skin" on which we position our bodies and place our cultures. In order to maintain itself, soil employs a labor force of specialists in demolition, disassembly, and regeneration, including a million and a half species of fungi and between two and three billion species of bacteria, most of them part of a silent army of the unknown. When it is fertile, soil provides the materiality of and matrix for life itself. A shortage of this substance, however, can contribute to the decline and demise of whole cultures. The Mayan, Greek, and Roman empires, for example, all eroded and fell apart from within, in part due to poor soil management, a fact to which our own society should remain alert as we consume and vanquish this invaluable resource. (16-17)

The survival of the human species and the sustainability of the current ecosystem, in this regard, depend on earth. Human civilisation has been gradually built onto this skeleton. Therefore, aside from maintaining biological and cultural life, earth is significant in recording world history, as well.

Humans need earthy materials to track their existences and to decode the messages embedded within matter. So as to convey age-old historical information to the next generations, humans have used stones, rocks, and walls to carve their narratives. Although the ways of human communication, mostly through human language, point to the dioristic quality of human being, this quality would be lost without being accompanied by an earthy matter. Hence, to produce tools, but most importantly to pass

what is produced onto the next generations, humans need to use natural products. In this sense, discourse and matter shape each other, and this hints at the co-evolution of nature and culture throughout world history. The recordings carved onto the earthy materials indicate this co-transformation and co-evolution in which human beings change nature while the recordings transform human culture in due course. David Macauley underlines this dynamic progress enucleating that

> the history of civilizations and the natural history of the land eventually become fixed in layers of stone stacked above one another like cuneiform tablets waiting for archaeologists, anthropologists, climatologists, and palaeontologists to unearth and patiently decipher them. As 'recordings' or 'texts,' stone is far from silent, incommunicative or cold to the well-trained ear, eye, and touch. (52)

Likewise, Jeffrey Cohen also notes that stones "are ancient allies in knowledge making" (*Stone* 4). Hence, human history can be traced through lithic recordings, not necessarily only by human hands but by geological transformations as well, which explains why we need the stories non-anthropocentrically told by stones, rocks, and other earthy materials.

Apart from being carriers of information, such earthy materials as stones and rocks are significant in their own material beings; they are the basis for the existences of human and nonhuman. They are what comes from earth and what will go to earth in an inconceivable circle. For instance, beings go through a natural process, called petrifaction, and turn into an earthy material such as stone, hence inter-transforming the agential capacities of both the petrified being and earth. The German Catholic Dominican friar Albertus Magnus (1200-1280), in his pivotal work entitled *Book of Minerals* (13th c.), mentions this transformation of a certain body towards an earthy material with references to Avicenna:

> Avicenna says that the cause of this is that animals, just as they are, are sometimes changed into stones, and especially [salty] stones. For he says that just as Earth and Water are material for stones, so animals, too, are material for stones. And in places where a petrifying force is exhaling, they change into their elements and are attacked by the properties of the qualities [hot, cold, moist, dry] which are present in those places, and the elements in the bodies of such animals are changed into the dominant element, namely Earth mixed with Water; and then the mineralizing power converts [the mixture] into stone, and the parts of the body retain their shape, inside and outside, just as they were before. (52)

As a result of various intra-actions, not only animal but also human bodies transform within their earthy limitations. Some bodies become "craggy trees that grow from the corpses" (Macauley 55); some become stones, rocks, or vegetation, which affect the climate and flora of a certain environment; some turn into mud through different intra-actions; some are carried to watery places to turn into pebbles to be collected by human beings; some are transformed into precious gems to be processed by human artists; some are transformed into food that is digested by another being. In short, our lives are bound to earth cycles. David Macauley asserts that

> we are *autochthones* (autochthonous), creatures born of the earth as the Greek term *gegenes* suggests – combining notions of genesis and earth – and as implied by the English *human*, a word that is cognate with humus, the dark organic material in soils. It is probably more true to say that we emerge *out of* the earth rather than being born or thrown *into* it, as Existentialists assert. (25)

This life cycle is endless, as also Lowell Duckert highlights: "The earth is in ongoing formation; the earth is earthing futures" ("Earth's" 256). Within this ongoing life cycle bound to earth, all bodies are in a constant collision as a result of which they change each other and themselves, and this collision is eternal.

Therefore, as "earthbodies" (1) in Glen Mazis's term, beings on earth also participate in "earthbodying" (Mazis 1) in a number of ways, not only by means of the decay of the body through the process of corrosion and dissociation but also through the production of waste. As regards to waste being the source of concentration in earth, Edward J. Geisweidt highlights that "as life takes nourishment from the earth, it constantly returns matter to the earth in the form of excrements […, and] if waste is not flitted away and out of our lives entirely, then it returns to us only in mediated form – in hearty vegetables grown in soil made rich in nutrients by manure, or in animals fed on crops" (91). Similar to this articulation, David Macauley also underscores that all the "earthy material and paste of excrement, in particular, inhabits our theories, bodies, and psychological lives as well as fertilizes agricultural soil. Excrement can, in fact, serve as an ecological and cultural aliment because waste is but food in a different context, sustenance for other organisms" (24). Hence, waste production out of a body means the bounty and the fortune of another body that will probably feed on waste, which illustrates the natural process of recycling without human intervention. In this regard,

waste turns into a matrix of life and an elemental body on its own. Although the term waste or excrement connotates negative meanings in the human mind in terms of the toxicity encoded in all bodies, the contribution to earthy formations may not be necessarily negative. Cohen and Elkins-Tanton stress the beauty underlying the formation of earth: “Earth is a shared project, beautiful and incomplete” (121). It is shared because the agencies of multiple beings (including that of human beings) constantly engage with each other, resulting in a number of different existences. These existences are shared amongst various lively beings and organisms along with matter. It is incomplete because agencies encounter each other every time, and these encounters seem to have neither a beginning nor an end. Furthermore, earth is beautiful as it exceeds our human limits to embody innumerable life potentials. As the ultimate centre, it digests and springs up through a number of agencies. We, as a kind of earthy material, constantly transform into another form of earthy material in a harmonious dance with earth; thus, we are remolded into earth.

Nevertheless, the humanist and anthropocentric ideology rigidly stipulates human’s alienation from his/her roots as this definition urges the human to upgrade himself/herself towards the celestial existence where pure intellect is believed to reside. This humanist longing for ascending from the material world emerges out of the desire to feel like unique subjects and privileged agents on the Earth. From this viewpoint, human beings desire to comprehend the Planet Earth from afar, abstracting themselves from all earthy formations. With respect to this humanist desire, Cohen and Elkins-Tanton point to some monumental literary texts by such eminent philosophers and writers as Scipio, Macrobius, and Cicero. They further their examples arguing about specifically Cicero’s *Dream of Scipio* (54-51 B.C.) “in which a Roman general dreams that he is lifted into space to look back upon the dwindled Earth. The Milky Way shimmers around him and he can see that his beloved city of Rome has from this distance shrunk to insignificance. Planetary spheres revolve and from this perspective Earth appears as a banded globe” (75). In this context, human beings desire not to be reduced to nothingness but to get closer to the quintessence of the perfect beings, which is Aristotle’s fifth element, ether.

Although this humanist desire demands a mental alienation from earth, it is inevitable that the progress of the human culture and civilisation highly depends on earthy formations. Human beings sustain their lives through multiple encounters with earth. During these encounters, the controlled agency of earth is accepted into human civilisation through different practices. Nevertheless, uncontrolled agency of earth generates fear and hatred towards the physical environment because the acknowledgement of the agency of earth is to shatter the anthropocentric uniqueness of human beings. The threshold of the humanist ideology, the Renaissance was a period of increased individualism, whereby Simon Estok in "Doing Ecocriticism with Shakespeare" links this "height of individualism" to "a high point of anthropocentric thinking and desires for environmental control" (78). The uncontrolled nonhuman agency hints at any unpredictable result independent from human interference, and this unpredictable result of uncontrolled agency hints at potential maleficent influences on the human realm. Simon Estok clarifies this ecophobic psyche in relation to the control drive as follows: "If predictability defines order, then unpredictability (at the heart of ecophobia) is the essence of chaos" (*Ecocriticism* 80). Human beings who have crowned themselves as unique subjects with agential capacity over nonhuman beings, feel threatened by nature's "individual presentness" (56) as John Fowles terms. Thus, since the first use of earthy materials, they have been transforming the bits and particles of the earth which can be controlled, or more properly 'tamed' by human hands and civilisation.

John F. Richards traces the human transformation of nature to the discovery of the New Land: "In the five centuries since Columbus's first voyage to the New World, the global landscape has undergone an unprecedented transformation as a direct result of human action (anthropogenic change)" (102). On the contrary, Jill Ker Conway underscores that "hunter-gatherer peoples began alternating the biosphere even before the introduction of agriculture" (32). Taking earth under the control of their agency for their own ends, human beings have been transforming and disrupting the earth's systems and they ironically blame the earth for the consequences of these disruptions. We cannot comprehend the earth; its openness; its depth; its motions; its time; its exact place; and its infiniteness with our human limitations. Hence, "in order not to be crushed by the

weight of the Earth (we can't presume to be Atlas) we are mapping multiple routes into comprehending this planet as an object and attempting to convey why such comprehension matters" (Cohen and Elkins-Tanton 69). Human beings, thus, try to fit earth into human comprehension with certain practices such as mapping, which would provide the human with a power to limit and shape earth within human knowledge.

A widespread early modern practice pointing to how earth is controlled is gardening, that is taming the otherwise wild plants. In "Farmyard Choreographies in Early Modern England," Erica Fudge underlines how geometrical and planned Renaissance gardens are (148). She compares the control of the plants with that of nonhuman animals: "Plants are clipped into geometrical order and unwanted flora pulled up; a horse is trained in the dressage and vermin destroyed" (149). Henceforth, the physical environment is fashioned in accordance with human discourses, which points to anthropocentric and ecophobic desire to control. In the early modern period, gardens were a medium for aesthetic show-off. Accordingly, John Stow in *A Survey of London Written in the Year 1598* illustrates the London streets as such: "Everywhere outside the houses of those living in the suburbs are joined to them, planted with trees, the spacious and beautiful gardens of the citizens" (16). This, on the one hand, illustrates how earth and human domain are intermingled. On the other, ecophobia prevails in gardening since the physical environment and the earth are limited to human realms and cultural and aesthetic norms. To put it another way, the existence of earth is reduced to human agency. In this regard, earth exists only when humans interpret it in the discursive realm.

Moreover, this interest in gardening is parallel to the discoveries of new plant species. Todd Borlik emphasises a wide range of interest in plant studies in the Renaissance:

> While herbals, which often include lists of trees, date back to the time of Theophrastus (d. 287 BCE), and a few examples in Latin circulated during the Middle Ages, burgeoning confidence in mankind's capacity to survey and comprehend its environment ignited tremendous interest in the genre in the second half of the sixteenth century. In 1538 William Turner produced the first study of British flora, *Libellus de Re herbaria*, issued a decade later in English as *The Names of Herbes*; his efforts were soon followed by Anthony Ashcam (1561), Thomas Hill (1571), Nicolas Monardes (translated by John Frampton in 1577),

> Rembert Dodens (translated by Henry Lyte in 1578), and John Gerard (1597). ("Mute Timber" 32)

Thus, showing off one's knowledge of the flora in one's own garden becomes a sign of having acquired the spirit of the age of explorations. Moreover, to quantify and to name the flora implies power and control over an otherwise unruly nature. Therefore, although gardens seem to be biophilic demonstrations of the humans, the control of the surrounding flora and the accompanying power ascribed to the owners of the gardens implicate that gardens are somehow ambivalent spaces where the biophilic and ecophobic impulses sit side-by-side.

Within the same framework, the control impulse in the human psyche was diverted towards the human body, as well. As the body is an extension of earthy materials, human beings declared their ultimate dominion over their inferior material body. Feerick and Nardizzi reiterate in terms of the body's bond to earth that body is thoroughly soiled, and this "shows how even live human bodies prove earth-like because they are host to creatures that we typically imagine as burrowing through the soil's layers, worms" (9). Likewise, Ian MacInnes, remarking on the potential of putrefaction within all bodies, notes that "[v]irtually everything, it seems, has worms within it, or at least the potential to develop worms" (258). In *On the Properties of Things*, one of the monumental works of the fourteenth century, John Trevisa mentioned the formations of vermin. Karl Steel translates Trevisa's lines into modern English, and records that "[a] worm is called 'vermis' and is a beast that often is birthed from flesh and plants and often birthed from cabbage, and sometimes from putrefaction of humors, and sometimes from mixing of male and female [i.e., sexual reproduction], and sometimes from eggs, as it occurs with scorpions, tortoises, and newts" (214). Hence, the flesh is the human earth as the essential substance of earth is in the human body. Moreover, the body is penetrated, absorbed and digested amidst earthy microorganisms such as worms, hence providing a passage for matter. In this context, with respect to anthropocentric thinking, the human body is the material side in need of rational control. This opinion consecutively equates the human substance with the 'untamed' physical environment. Jennifer Neville explicates this control drive directed towards the human body in the Renaissance through strong references to dancing as an

example in *The Eloquent Body: Dance and Humanist Culture in Fifteenth-Century Italy* (2004). Similar to early modern practice of geometrically shaping gardens, human beings teach their bodies to aesthetically stand and move within the framework of certain dances, whereby the triumph of the human mind is displayed over the muscular memory of the body.

Anthropocentric fear and hatred have always been revealed throughout human history, be they towards the physical environs or towards the human body. The early modern English society is specifically significant in the analysis of the element earth in terms of cultural and political practice since life very much depended on what comes from and what goes back to earth. Joan Thirsk emphasises the functionality of the earth in human lives stating that "farming was the main livelihood of, perhaps, two-thirds of the population" (15). Land was so central to the cultural realm that even the "timing of weddings moulded itself to the seasonality of work and risks" (Kussmaul 14). In other words, societal formations as well as cultural ceremonies were intertwined with agricultural practices. Such intertwinement of life and land led to enormous progress in farming in early modern England, a fact noted by Erica Fudge and Richard Thomas:

> The period 1500-1700 also marks a watershed in the nature of farming in England. It witnessed a decline in the number of smallholdings, the emergence of large farms and a consequent growth in herd size, as well as increasing specialisation and commercialization of husbandry. Arguably it is over this time that the system of intensive agriculture emerged that is familiar in much of the West today. (37)

However, the anthropocentric longing for control over material surroundings which prevailed in the early modern period had detrimental repercussions on the agricultural quality of the soil.

Firstly, as they could not control wild plants, "[h]umans have eliminated herds of wild herbivores and their predators on grasslands and savannas to make room for domesticated animals" (Richards 102), which automatically resulted in the extinction of local species. One of the reasons for the elimination of 'untamed' flora and fauna was to preserve the leisure site of the royalty. Serving this leisure activity, forest had a very different meaning then from its modern meaning. Martyn Whittock describes early modern forests as "not necessarily areas of extensive woodland. Nor were they

necessarily areas of poor agricultural land" (37) simply because the main purpose for a land to be forested was to protect game animals (38). On similar grounds, N. D. G. James underlines in *A History of English Forestry* (1981) that "[i]n early times a forest was an area or district reserved to the king for hunting and the fact that trees may have been growing in some parts of it was largely incidental" (1-2). The early modern forest was not accepted as a natural habitat for a number of organisms and beings; rather, it was instrumentally created to serve the human need for pleasure. However, it should also be underlined that hunting is part of the whole matter of control as it is not central to an ethics of leisure; it is rather central to an ethics of control. As a matter of fact, this control issue is evident in discursive formations of the period. For instance, political power was exerted to capture this artificial woodsy world since "the ultimate object was to protect and secure the king's interest in his forests and also his enjoyment of the chase" (James 12). Martyn Whittock mentions Henry VIII's first Vermin Act of 1532 which "put a price on the head of birds and animals which damaged agriculture and 'ordeyned to dystroye Choughes, Crowes and Rookes'. But it did not end there. The list of animals to be exterminated included foxes, kingfishers, bullfinches, golden eagles, woodpeckers, owls, pine martens, badgers, otters, choughs and hedgehogs" (271). Whittock also stresses Elizabeth I's Vermin Act of 1566, which was "passed for 'the preservation of Grayne', [and] laid down the rewards of a penny for three crows' heads or twelve starlings' heads, rising to a shilling each for foxes and badgers. Even ospreys (fourpence), kingfishers (a penny), and otters (twopence) were considered a threat" (272). Such a massive interference with the ecosystem by the extermination of species brought forth deforestation. John Manwood (d. 1610), "who was a jurist, a gamekeeper of the Waltham Forest, and a judge at the New Forest" (Harrison 70), published a treatise as a result of the growing anxiety about deforestation, entitled *A Treatise and Discourse of the Lawes of the Forrest* (1598). Robert Pogue Harrison points to Manwood's recordings, and contends that Manwood's observation on the reason for such extensive loss of forestry was "the extinction of England's 'ravenous beasts,' like the wolf. What remained were the 'beasts of pleasure.'" (71). In this regard, I. G. Simmons clarifies that "the beaver and the wild boar disappeared after *c.*1550 and the wolf by the end of the seventeenth century. With the loss of the pine woodlands,

populations of birds like the crested tit (*Parus cristatus*), crossbill (*Loxia curvirostra*) and the turkey-sized capercallie (*Tetrao urogallus*) fell" (93).

Another reason for widespread deforestation in the Renaissance was the growing dependence on timber because since Tudor times one of the drives to clear the forests has been the supply of timber as it was essential to shipbuilders (Clapp 106). Apart from its naval use, Simon Estok draws attention to the importance of timber in daily life in the early modern period highlighting that

> sixteenth and seventeenth-century England required timber for a variety of industrial and domestic purposes: firewood for the construction of houses and other buildings, furniture, household utensils, carts, wagons, posts, rails for fencing, hurdles, troughs, dairy utensils, tool handles, glass-making (until 1650, after which time coal was used), fuel to heat dyeing vats for the garment industry and brine for the production of salt, iron-smelting. (*Ecocriticism* 9)

Under these circumstances, trees needed protection in order to procure more timber. Therefore, laws were required for the preservation of the sources of timber.

In 1543, the *Timber Preservation Act* or *Act for the Preservation of Woods* was passed, and this law, as Sylvie Nail notes, stated that "when a wood was cut, 12 timber trees were to be left to the acre (0.4 hectare), and that the coppices were to be enclosed after cutting in order to protect new growth from grazing. The novelty was that it was a compulsory Act as opposed to the permissive one of 1482" (23). This act was reinstated in 1570 due to the massive scarcity of timber (Borlik, "Mute Timber" 39), which indicates that even political hegemony was not sufficient to raise an environmental awareness. The parliament at times discussed environmental problems, and certain acts were passed throughout the sixteenth and seventeenth centuries. However, all of these laws were passed for either the pleasures of the court or because of the economic value of each tree. As the medieval and early modern forestland was mostly an area for the hunting pleasures of specifically the king and his fellows, the forest was within the domain of the court. This consequently necessitated any statutory guarantee for the preservation of that physical environment so as to ensure the continuity of the king's pleasure. Similarly, each tree was instrumentally valuable for the production of timber which made a significant contribution to the national economy.

Towards the seventeenth century, royal forests and lands were sold; for instance, "the 1649 Act for the Sale of Crown Lands temporarily excluded forests as debate on woodland management" (Hiltner, *Milton* 2). As a result, this triggered a massive land movement in England known as enclosure movements. Ken Hiltner calls enclosure movements as "the privatization of England's commons" (*What Else* 127). Enclosure movements started in the sixteenth century in England, and meant that

> the landed nobility began to enclose the range lands, until then open to herds from the vicinity, thereby reserving exclusive use in order to extract a profit from the growing demand for wool from the textile industry. They encountered resistance from the villagers, and the confrontations and negotiations that followed generally led to a division, advantageous for the lord, between pastures henceforth enclosed for the estate and pastures remaining common. (Mazoyer and Membrez 340)

Enclosure movements in English history mark a tremendous shift in the economy from land-based agricultural profit to the textile industry based on sheep-husbandry. This, in turn, displays the connectedness between nature and culture as the economy is based on the condition of earth.

Although it has been exploited for human ends through early modern agricultural and economic practices, earth has saturated into all areas of social and cultural life so interdependently that writers depicting early modern life style could not avoid referring to earthy formations in their works. Earth has always been intertwined with human life and discourses, which provides new agential formations. In tune with the consideration of the agency of earth and its influence on the human realm, the second part of this chapter analyses three representative plays, Christopher Marlowe's *Tamburlaine, Part I and Part II* (1587), Ben Jonson's *Bartholomew Fair* (1614), and John Webster's *The Duchess of Malfi* (1623) that are to be analysed to highlight the intra-action between the human body and earth itself.

1.1 CHRISTOPHER MARLOWE'S *TAMBURLAINE THE GREAT*

Despite his short career, the English poet and playwright Christopher Marlowe (1564-1593) made his mark with his pivotal contribution to English theatre history with such significant plays as *Doctor Faustus* (1592), *The Jew of Malta* (1592), *The Massacre at Paris* (1593) and *Edward II* (1594). Written in two parts (Part I in 1587 and Part II in

1588), and becoming "an overnight success" (Hopkins xii), *Tamburlaine the Great* is a tragedy about conquests, "published in octavo form in 1590, but the first recorded performances were in 1594" (Geckle 15). In the play, a Scythian shepherd, Tamburlaine, gradually ascends to the position of the conqueror of the Earth, which helps him establish his full identity as the ultimate ruler and the scourge and wrath of God on earth. This, consequently, illustrates how the ecophobic psyche prevails in human practices towards nature since the desire for conquest evokes the colonial enslavement and rape of the earth along with the desire to conquer the world.

Acquiring more control over more land, Tamburlaine gradually extends and develops his subjective identity since his anthropocentric reign is more powerfully established by conquering nature. As the play "depicts more clearly Tamburlaine's lust for power" (Waith 231), this power is directly illustrated as domination over nature. Within this framework, so as to consolidate his so-called power and control over the natural elements, Tamburlaine adopts a human-centred perspective elevating himself to the status of 'pure intellect.' Nonetheless, in order to achieve this supposed separation between human and nonhuman, he has to detract himself from any natural ties. Accordingly, "Tamburlaine, after all, dramatically casts off his shepherd's garb when he embarks on his career as a conqueror" (Borlik, *Ecocriticism* 138).

Likewise, in the second part of the play, Tamburlaine connects the precondition of being a good warrior and conqueror to the ultimate control of the four elements while talking about his sons' future careers after his death:

> I'll have you learn to sleep upon the ground,
> March in your armour thorough watery fens,
> Sustain the scorching heat and freezing cold,
> Hunger and thirst – right adjuncts of the war;
> And after this to scale a castle wall,
> Besiege a fort, to undermine a town,
> And make whole cities caper in the air. (III. ii. 97)

Therefore, so as to attain a centric reign, one has to dominate and domesticate the natural environment, echoing the Neo-Platonic idea of taking the body under the control of the human mind to ascend towards the intellective soul. From this viewpoint, one's dominion is directly measured by his/her control over the elements. Similarly, he/she

should also properly train the body as it is the only material intersection point of the physical environments and the human being. Therefore, the human mind uses the body as the non-fissile element of human existence, and ordains it to utilise the elements on his/her behalf.

Ironically, although Tamburlaine alienates himself from the material and natural bonds to feature his intellectual dominion over earth, he still needs earthy materials to accomplish his full identity as a conqueror of the Earth. The most significant symbol of a successful conquest of a land is to be handed-over a crown coated with precious stones and gold. Theridamas, the former chief captain of, and traitor to, Mycetes (the king of Persia), compares the satisfaction of confiscating a crown as the symbol of the ultimate power over nature and the people of that land, to even heavenly joys:

> A god is not so glorious as a king.
> I think the pleasure they enjoy in heaven
> Cannot compare with kingly joys in earth:
> To wear a crown enchased with pearl and gold,
> Whose virtues carry with it life and death;
> To ask, and have; command, and be obeyed;
> When looks breed love, with looks to gain the prize –
> Such power attractive shines in prince’s eyes. (II. v. 24-25)

In order to obtain the power of a conqueror, one is supposed to declare his/her control and dominion over earth. Interestingly though, this power is celebrated by a stipulation enriched with earthy materials. As these materials are processed according to the requirements and aesthetics human civilisation imposes, it acknowledges an attempt to prove the superiority of human culture over nature. On the other hand, however hard one tries not to be associated with nature, natural but especially earthy materials are essential even in establishing one’s developed social identity. This underlines that discursive formations are bound to material and natural ones. Apart from the crown offered after the conquest of a land, the soldiers’ motives in the battlefield are also supported with promises of booty. The Persian lord Ceneus draws attention to the desire of the soldier to obtain earthy materials:

> The warlike soldiers and gentlemen
> That heretofore have filled Persepolis
> With Afric captains taken in the field,

> Whose ransom made them march in coats of gold
> With costly jewels hanging at their ears
> And shining stones upon their lofty crests. (I. i. 7)

Hence, earthy materials processed according to human aesthetics become the symbol of triumph. Matter and discourse (nature and culture), in this sense, can be said to inter-, or more correctly intra-dance. To pronounce social and discursive superiority over a land demands a symbol embellished with earthy materials. Hence, the delusional detachment and boundary between nature and culture is annihilated, and it is uncovered that matter and discourse, that is earth and discursive dominion, are inter-twined.

Illustrating geological knowledge through numerous references to the locations of several countries, the play portrays Tamburlaine's longing for power and control over the land with references to the mapping practices in the Renaissance: "I will confute those blind geographers/ That make a triple region in the world,/ Excluding regions which I mean to trace/ And with this pen reduce them to a map, / Calling the provinces, cities, and towns / After my name and thine, Zenocrate" (IV. iv. 52). Believed to be granted to human beings by nature, naming unravels the delusional power of the human over the nonhuman. Naming provides to limit the named to the knowledge and perception of the namer. This, automatically, reduces the intrinsic value of the named by subjugating her/him/it to the status of 'non-being.' Stripping off one's essence of life means labelling that thing as non-existent and passive matter. In this sense, the mapping practices pertinently squeeze an independently living earth into a passive category.

Apart from earth as a physical and environmental entity, Tamburlaine also subjugates some human beings. For instance, he forces Bajazeth, the Turkish emperor, to eat his own flesh, and urges him to kill his wife. Thus, this analogy with cannibalism reinforces the usurpation of both Bajazeth's land and his kingly soul by Tamburlaine. Behaving as if Bajazeth and his wife are just a piece of flesh, Tamburline inwardly strips off their humanity and intellective soul, and precipitates them to a nonhuman status. Enclosed in cages like nonhumans, Bajazeth and his wife Zabina forget their human essence, as a result of which they both kill themselves by hitting their heads against the cage. On similar grounds, reducing the people of the conquered land to the status of passive earth by stating that "[c]onqu'ring the people underneath our feet,/ And be renowned as never

emperors were" (IV. iv. 53), Tamburlaine countervails the community out of his imperial agency with a piece of land. Nonetheless, only when the land is conquered by the mighty Tamburlaine can the people on that land obtain an agential unique identity. That is to say, when the non-agential bodies of the people gain agency by the intellective and rational influence of the mighty ruler Tamburlaine, he leaves his dominating mark both on the land and the people he conquers.

Marlowe also makes numerous references to the elemental philosophy acquired as a result of the rediscovery of the ancient *sapienta* in the Renaissance. Daniel Drew points to Marlowe's wisdom consolidated in the character of Tamburlaine since "Tamburlaine dynamically experiences the human body as an elemental assemblage, materially composed of earth, air, fire, and water, set eternally in conflict with itself" (289). To exemplify the elemental consciousness portrayed in the play, Tamburlaine demands his followers to take an oath of allegiance by swearing until their "bodies turn to elements, and both … [their] souls aspire celestial thrones" (I. ii. 15). More specifically, Tamburlaine talks about his material becoming with the recognition of his material elemental formation:

> Nature, that framed us of four elements
> Warring within our breasts for regiment,
> Doth teach us all to have aspiring minds.
> Our souls, whose faculties can comprehend
> The wondrous architecture of the world
> And measure every wand'ring planet's course,
> Still climbing after knowledge infinite
> And always moving as the restless spheres,
> Wills us to wear ourselves and never rest
> Until we reach the ripest fruit of all,
> That perfect bliss and sole felicity,
> The sweet fruition of an earthly crown. (II. vii. 28)

According to Tamburlaine, the necessity of acquiring aspiring minds is to perceive the material and elemental formations within one's own soul. Likewise, the traitor brother of the King of Persia, Cosroe hints at the equal agency of the human and the elements: "[S]ince we all have sucked one wholesome air,/ And with the same proportion of elements/ Resolve, I hope we are resembled,/ Vowing our loves to equal death and life" (II. vi. 26-27). This ideology is in direct contrast with the anthropocentric point of view

which strictly separates the intellectual existence of human beings (discursive formations) from the merely instrumental presence of nonhumans (material formations). Claiming to exist within the elemental and intellectual intertwinement, Tamburlaine presupposes the co-existence of mind and body.

Similar to the material influences on the human body, humans also impinge on the material surroundings especially with their bodily imprints on the earth. In the play, the battle scenes are vividly described as slaughter houses where earth is fed with human blood and bones. Terrible war scenes are violently depicted with the representation of the "human trampled under feet of horses, crushed among stones, dying cries of agony" (Spence 611). In this way, just as much as the human is framed by nature and elemental forces, nature is also framed by human agency. In relation to this reciprocal formation, Jeffrey Cohen asks: "How long does it take … for a body to be no longer a person or a life, but material that can be moved, that can be used to build a place like this?" (*Stone* 70). Likewise, in the play, Bajazeth, draws attention to the cascade fossilisation process by stating: "Let thousands die, their slaughtered carcasses/ Shall serve for walls and bulwarks to the rest" (III. iii. 38). As another example, Tamburlaine's wife Zenocrate also underlines this trans-corporeality[7] in the battle:

> Wretched Zenocrate, that liv'st to see
> Damascus's walls dyed with Egyptian blood,
> Thy father's subjects and countrymen,
> Thy streets strewed with dissevered joints of men
> And wounded bodies gasping yet for life,
> But most accurst to see the sun-bright troop. (V. i. 63)

The more the human body gets entangled with the earthy formations through decay, deterioration, and decomposition, the more it turns into another being born out of the earth. The body or its parts left in the field dissolve into other beings because, as Orcanes, the king of Natolia, also remarks, the body of the defeated is denied the imperial agency, and simply left to become disintegrated into the elements: "Now shall his barbarous body be a prey/ To beasts and fowls, and all the winds shall breathe/ Through shady leaves of every senseless tree/ Murmurs and hisses for his heinous sin" (II. iii. 88-89). Everything in life bears another potential of life within itself, and this material link with the earth is uncovered especially through the battle scenes in the play.

However, through the attempt to preserve the body of a dead person, a denial of the material dissolution of the human body into earth is demonstrated throughout the play, as well. For instance, when his wife dies, Tamburlaine denies giving her body to earth since it would mean to give birth to another being at that locale out of his wife's essence. In order not to "beautify Larissa plains" (III. ii. 97), Tamburlaine wants to delay his wife's bodily decay as much as possible:

> Where'er her soul be [*turning to address Zenocrate's body*],
> thou shalt stay with me,
> Embalmed with cassia, ambergris, and myrrh,
> Not lapped in lead but in a sheet of gold;
> And till I die thou shalt not be interred.
> Then in as rich a tomb as Mausolus. (II. iv. 93)

Tamburlaine does not want her body to be digested by other beings in earth, and in a sense stops her from transforming into a kind of vermin in the soil. However, previously in the play, Zenocrate herself defines death on a very material level: "… when this frail and transitory flesh/ Hath sucked the measure of that vital air/ That feeds the body with his dated health,/ Wanes with enforced and necessary change" (II. iv. 91). Nevertheless, Tamburlaine disrupts this natural process by closing his beloved's dead body into a hearse, which, once more, signifies his anthropocentric role-adoption in the play. In relation to Tamburlaine's placing Zenocrate's body into a spectacular hearse, Robert N. Watson states that "[p]erhaps an effort to isolate such vermiculation in corpses helps to explain the … fascination with *transi* tomb-sculptures" (50). This again hints at an anthropocentric impulse to put human beings into a distinct category from nonhuman beings.

Tamburlaine's way of suffering Zenocrate's death is also remarkable. He immediately denounces that the city in which his lover died is cursed from then on, and commands his men to start such a big fire that the flames would be seen from afar. Furthermore, he wants to impoverish the land so that it will lose its fertility which will, consequently, lead to destruction for the inhabitants. Tamburlaine, in this sense, punishes the people of the town through emaciating their soil which is essential for their survival. He further utters a threat of famine to the people: "So, burn the turrets of this cursed town,/ Flame to the highest region of the air/ And kindle heaps of exhalations/ That, being fiery

meteors may presage/ Death and destruction to th'inhabitants;/ Over my zenith hang a blazing star/ That may endure till heaven be dissolved,/ Fed with the fresh supply of earthly dregs,/ Threat'ning a death and famine to this island!" (III. ii. 96). Tamburlaine, in this way, directs his agony towards the physical environment as he wants to annihilate that locale. Though he is the scourge of God conquering all the lands and the people on it, he cannot overcome the material and natural cycle of human biological existence. This proves the anthropocentric dilemma at large. That is to say, Tamburlaine claims to be the master of the material earth which, he thinks, is passive and mute towards human conquests. However, he is conclusively defeated by the natural cycle of earth. By denying to bury Zenocrate, Tamburlaine tries to have more control over her body since, in this way, he will delay the body from becoming earth itself. In other words, this implies the denial of the material side of the human, and ironically at the same time the acknowledgement of material awareness. Yet still, Tamburlaine endeavours to alienate the material agency of his wife from the physical environments. This, in return, points to ecophobia as Tamburlaine tries to control both Zenocrate's body and the lands with the purpose of taming them within his terms. This claim grants him the agency of a bigger and wiser substance than nature itself.

The tragedy *Tamburlaine the Great* portrays the anthropocentric endeavours of a shepherd to dominate earth, and his gradual ascent towards being an ultimate ruler and an earthy god. Although Tamburlaine aims at taking earth under his control, he cannot escape from being entangled in earthy formations, which hints at the equal agency and existence of human beings and the elements. Marlowe's play portrays the colonial enslavement of the earth in terms of scourging the land at the expense of its intrinsic agency with Tamburlaine's specific desire to acquire an anthropocentric and ultimate subjective identity.

On the other hand, another early modern playwright Ben Jonson presents a different perspective of earth in his play, drawing attention to its material existence in our culture in the form of food, which will be brought to the forefront in the further analysis of the play.

1.2. BEN JONSON'S *BARTHOLOMEW FAIR*

Ben Jonson (1572-1637) was a prolific English playwright, poet, and critic, and he is especially famous for being the representative of comedy of humours which hints at the balance of the four liquids, or humours, within the human body, each denoting one of the four main elements. Although he is mainly a comedy writer, Jonson also tried to write a tragedy, *Catiline* (1611), along with a number of court masques. Nevertheless, he reiterated his place as a successful playwright with such comedies as *Every Man in His Humour* (1598), *Volpone* (1606), *The Alchemist* (1610), and *Every Man out of His Humour* (1616). One of his most successful comedies, *Bartholomew Fair* "was first performed at the newly built Hope playhouse on Bankside on 31 October 1614, and subsequently the following evening at court before the King [as] Jonson sought to address both city and court simultaneously" (McEvoy 119). Bartholomew Fair is a real fair with historical analogies, and it takes place in "Smithfield, lying just outside the north-eastern city walls, [which] had been the site of a three-day cloth fair in the grounds of St Bartholomew the Great every August since the twelfth century" (McEvoy 120). With respect to what the play is about, Haslem denotes that in the play "[l]echers and madmen apparently run rampant. Excessive eating and drinking have become the norm. Law and order have given way to a run of pickpockets and cutpurses. Puritanically acceptable entertainment has been displaced by puppet motions and freakish sideshows" (444). Depicting the fervour and enthusiasm at the fair, Jonson provides a microcosm for the changes in England in terms of social, political, and religious conflicts in London. The play centres around Bartholomew Fair, which turns into the embodiment of the metaphorical war to win the female bodies of the play. Littlewit, Quarlous and Winwife plot to win Dame Purecraft from the hypocritical Puritan Zeal-of-the-Land Busy. On the other hand, Grace Wellborn's body is commodified by Wasp, Quarlous, Winwife, Cokes, and Overdo. These battles create the main confusion in the play. The plot comes to a climax when Justice Overdo, disguised to uncover the wrongdoings in the fair, is falsely put in the stocks. In this way, Jonson provides a social critique using all these confusions in his play.

One of the most significant symbols of the fair is food, and food consumption reinforces the fair's function to form an area for consumption. Jonson, however, approaches this

issue from a different perspective. Longing for certain food, in this case for pig, and the concomitant appetite of especially female characters underline their inherent and uncontrolled carnal desires. In the light of Jane Bennett's views, appetite provides human beings "[t]o proliferate, to go on and on. Perhaps most of all, what Appetite does is to last, to endure, to persist even as every particular entity will not and cannot, for everything is food" (109). Henceforth, appetite is functional as a survival instinct. Every body, intellectual or not, is literally composed of what it eats since, as Ken Albala also asserts, "food directly becomes our flesh" (53) which is earthy in its essential form. Moreover, food, in its simplest meaning, comes from earth, and is processed, later, in accordance with human culture. Besides, a particular body will eventually constitute other bodies by turning into food for them. Eating, as a physical process, connotes atomic and molecular exchange between the eater and the eaten. Even the way food is cooked modifies the influence it has on the body. Furthermore, the borderline between the object that is eaten and the subject that eats it becomes blurred through the intra-action and intra-mingling of different bodies. In this sense, death is a kind of eating and being eaten, too since the dead flesh becomes food for the vermins in earth, which blurs the boundaries between human and nonhuman.

As regards, Jay Zysk points out remarkably that

> [e]very act of ingestion dissolves the boundary between animal [as well as plant] and human matter such that these categories lose their power to inscribe strict ontological difference. The consuming body is the site at which humans, animals, and plants interact materially. In literal, physiological terms, one's complexion is fashioned in part by what one consumes. (70)

Zysk furthers his discussion by exemplifying Ursla, the pig-woman of the play, whose body becomes an interstice where the borderline between the human and the nonhuman melts. In the play, animal qualities are attributed to Ursla's bodily features, whereby the oily substance of her body is always stressed. As the body is an extension of earthy materials within human agency, to belittle the earthy body, in this sense, hints at ecophobia. The body is the source of hatred, hence being attributed disgusting features and decay. This categorisation of the body results from an anthropocentric desire to intellectually break off from the earthy body. Ursla describes herself to the ballad-singer Nightingales as "all fire and fat, Nightingale, I shall e'en melt away to the first woman,

a rib" (II. i. 46). Concordantly, as Laurie Shannon contends, "[p]ersistent recognition that human matter is fat, oily, grease-laden, meltable, combustible, and consumable erodes [the] separation of animal fat from human flesh" ("Greasy" 311), and further demonstrates "repeated blurrings of personhood and oily substance" ("Greasy" 312). Since Ursla has neither wealth nor intellect to present herself in such a society, her earthy body becomes the source of shame and even hatred. This illustrates ecophobia towards the body which is composed of earth in its simplest form.

Furthermore, not only her bodily features but the way she communicates are also attributed to nonhuman characteristics. When Ursla gets angry and utters these words: "I'll see 'em poxed first, and piled, and double piled" (II. i. 62), Winwife reduces Ursla to a more nonhuman sphere since he thinks that "her language grows greasier than her pigs" (II. i. 62). This is also very much related to the ecophobic psyche as the body of Ursla cannot be controlled by the anthropocentric and hetero-patriarchal discourses. Consequently, just like uncontrolled nature which can uncloak unpredictable catastrophic results, Ursla, whom social norms cannot render into a docile being, might have the potential to bring forth unpredictable results that might rupture the social order. Therefore, Ursla becomes the scapegoat and the target of fear and hatred. Moreover, this stress on the oily substance in the human beings via human language is functional in evoking the shared bodily features between human and nonhuman, whereby the material bond of the human to earth is reinforced.

Just like her body, Ursla's booth is also functional. The booth becomes the symbol of disorder that echoes social and cultural decay. Even the authoritative figure in disguise, the Justice of Peace, Overdo, looks for the disoriented and the criminal who disturb the civil order of the fair in Ursla's booth. David Bevington, within this context, likens the fire and vapour in the booth that result from the cooking process to "emblematic of the flames of hellfire" (85) since the booth becomes the venue of all crimes committed in the fair. The booth, in this context, symbolises a sphere to transgress boundaries along with the fluidity of gender, social and material identity, and language. Gail Kern Paster, in this regard, draws attention to the fact that "[l]anguage and stage properties come together to make vapors virtually a dramatic emblem – of physical appetite and reciprocity, of the metamorphosis of forms, of the human body as a threshold for the

passage of air and other elements, and of language itself as an atmospheric social barometer" (238). Thus, internalising and blurring the boundaries between humans and nonhumans with her oily substance and her physical surroundings, Ursla becomes the embodiment of the fair:

> QUARLOUS Body o' the Fair! what's this? Mother o' the bawds?
> KNOCKEM No, she's mother o' the pigs, sir, mother o' the pigs!
> WINWIFE Mother o' the Furies, I think, by her fire-brand.
> QUARLOUS Nay, she is too fat to be a Fury, sure; some walking sow of tallow!
> WINWIFE An inspired vessel of kitchen-stuff! (II. i. 59)

The play interestingly centres around food representations. Apart from Ursla, some other characters in the play are described with references to food. As an example, craving for pig is central to how the action is built up in the play. As a matter of fact, the play opens with Win-the-fight's cittosis for roasted pig. Throughout the play, the pig becomes the threshold at which humans fall into a material trap. Unless this bodily craving for pig is taken under the control of the human mind, none of the human characters in the play can attain their full identities. In this sense, Win-the-fight's widow mother Purecraft postulates her daughter to resist the carnal desire resulting from her 'fake' pregnancy: "O! resist it, Win-the-fight, it is the Temper, the wicked Temper; you may know it by the fleshly motion of pig. Be strong against it and its foul temptations in these assaults, whereby it broacheth flesh and blood, as it were, on the weaker side; and pray against its carnal provocations" (I. i. 39). Purecraft makes her daughter resist against the natural process of appetite as she features the intellective potential in Win-the-fight rather than letting her descent towards bodily fallacies. Appetite is inseparable from the body, which is the weaker side of the human that is closer to the element earth. Therefore, to yield to this physical desire allegedly pushes human beings towards a nonhuman borderline closer to earth.

However, this physical craving for pig differs in gendered representations of the body, and is more associated with the bodies of the women. For example, Purecraft immediately refers to a common belief by matching her daughter's "longing to eat pig" with "a natural disease of women" (I. i. 40). Further, Zeal-of-the-land Busy explicates the reasons for a woman to crave for pig:

> Verily, for the disease of longing, it is a disease, a carnal disease, or appetite, incident to women; and as it is carnal, and incident, it is natural, very natural. Now pig, it is a meat, and a meat that is nourishing, and may be longed for, and so consequently eaten; it may be eaten; very exceeding well eaten. But in the Fair, and as a Barholomew-pig, and to eat it so, is a spice of idolatry. (I. i. 40)

As this carnal desire to eat and consummate is natural, and as it reminds human beings of their own natural bonds, they want to discard the bodily features to ascend towards the intellectual sphere. Believing that this natural side would collapse strict human control over the material body, most of the characters in the play employ ecophobia towards appetite. Hence, more ecophobic control is exerted over the body so as not to lose the anthropocentric privilege, like Purecraft's pushing her daughter not to eat pig.

Interestingly, similar to the representation of female appetite, Jonson also frames male appetite especially through Busy who is thought to be one of the most conservative characters in the play. His appetite is so uncontrolled that his excessive consumption of food and drink becomes his identity:

> PURECRAFT Where is our brother Busy? Will he not come? Look up, child.
> LITTLEWIT Presently, mother, as soon as he has cleansed his beard. I found him, fast by the teeth i' the cold turkey-pie i' the cupboard, with a great white loaf on his left hand, and a glass of malmsey on his right. (I. i. 39-40)

Busy also craves for pig just like Win-the-fight; however, he links his appetite not to a carnal disease but to an ideological and religious cause: "In the way of comfort to the weak, I will go and eat. I will eat exceedingly, and prophesy. There may be a good use made of it, now I think on't: by the public eating of swine's flesh, to profess our hate and loathing of Judaism, whereof the brethren stand taxed. I will therefore eat, yea, I will eat exceedingly" (I. i. 41-42). Thus, Busy's longing for pig underlies his inherent hatred towards Jews. Hence, his excessive appetite for pig brings his religious ideology to the surface. On the contrary, Win-the-fight's appetite cannot be explained in any ideological way because it, according to the general social norms, implies her bodily weakness. Therefore, in accordance with the dominant social discourse, that is hetero-patriarchy, this natural desire is attributed to women, who as beings are believed to have less intellectual agency than men.

Thus, unlike the female body, the male body is not the target of shame and othering in *Bartholomew Fair.* Lori Schroder Haslem draws attention to this fact mentioning that though the fragments of men's appetite are scattered throughout the play, male appetite is not "condemned to the degree that it is in the female characters" (450), and this can be observed in the above-mentioned contrast between the appetite of Busy and that of Win-the-fight. Haslem further observes that "[f]or all Busy's hypocritical quaffing and gluttonizing, he never conspicuously voids on stage. His humiliation occurs when, first, he is placed in the stocks and, second, when the androgynous puppet he rails against raises its skirt to him. Busy's body is [, therefore,] never a locus of shame in the same way that the women's bodies are" (450). In other words, female bodies are the direct target of shame, just like that of Ursla that is described as oily, reducing the female essence to a nonhuman status. However, male bodies are not targeted for shame; rather, the male characters are humiliated based on their ideological stances. Busy is shamed because of his excessive faith in Puritanism. For instance, in the last act when he wants to seize Leatherhead's puppets claiming that they function as idols; he is forced to change his views, and this is perceived as a source of shame. On the other hand, unlike Busy whose intellectual capacities are underlined, the female characters are described according to their material and bodily features in the play. Concordantly, the female characters are associated with matter which is believed to be the main source of disorder. In this regard, as Huey-Ling Lee discusses, the wickedness of the fair place is believed to be caused by such female characters as Joan Trash, the gingerbread-woman, and Ursla, the pig-woman, because they are both "the first two suspects of 'enormity' that Overdo discovers in Bartholomew Fair … [For instance,] [n]o sooner has Trash made her first appearance than she is accused of making her gingerbread with bad ingredients" (264). In this way, the enormity and exaggerated behaviours of male characters are contrasted with the imposed enormity of the female ones.

On similar grounds, Grace Wellborn's body is also commodified, though within a different context of an arranged marriage plot. Although Littlewit announces the audience that he has arranged a marriage license between Cokes and Grace, Grace makes promises to other men, as well. She even enjoys the rivalry between Winwife and Quarlous, and makes them work together to win her hand in marriage. Thus, unlike

the gingerbread-woman Trash and the pig-woman Ursla, Grace willingly accepts to be commodified in the consumer culture. In this way, she obtains a new fluid identity and agency. Katherine Gilen fittingly points out that "[a]s a commercial subject, Grace acquires agency through her adept social performance and intimate understanding of commodity culture. Rather than insisting on the absolute identity of a chaste woman's essence and appearance, Grace acknowledges and manages potential gaps arising from her always already commoditized state" (318). In this framework, the female body in *Bartholomew Fair* becomes the site onto which men exert their control impulse both materially and discursively, which hints at ecophobia. The female body, in this sense, is equated with earth perceived as a passive entity on which the male can exercise their power so as to acquire ultimate control. The male agency is described with reference to its intellectual capacity whereas the female agency is reduced to merely earthy formations inside the body. Unlike the other female characters, Grace manipulates this patriarchal imposition onto her body, and determines her social role within her physical and material terms. Hence, according to hetero-patriarchal anthropocentrism, both nature and woman are dimmed to an inferior position in discursive formations.

In relation to the play in general, Bruce Boehrer underscores that "Jonsonian city comedy unfolds within a universe of things, indeed a universe of thinginess, in which the items that populate our lives seem ready to overwhelm us at the slightest opportunity" (59). In *Bartholomew Fair*, the stress on material entities, or in Boehrer's words "things," is significant in terms of their reciprocal influence on the social identities of the characters. More significantly, food and the accompanying appetite are functional in the play in terms of reminding humans of their material bonds to their ancestral home, that is earth. In the comedy *Bartholomew Fair*, the body as an extension of the element earth in the human realm is targeted for anthropocentric control. Directing the intellectual control specifically towards female bodies also illustrates the gender views of the early modern period. Moreover, certain references to cooking and consumption of food remind human beings of their essential link to the earthy formations.

In a different context, Webster's *The Duchess of Malfi* touches upon the intra-relationship between earth and the human body, which is to be analysed in detail.

1.3. JOHN WEBSTER'S *THE DUCHESS OF MALFI*

The English Jacobean playwright John Webster (1580-1634) is famous for his tragedies *The White Devil* (1612), *The Duchess of Malfi* (1623) and *The Devil's Law Case* (1623). He was an educated man and even "[h]is prefaces reveal him as a careful playwright with an awareness of the conventions of classical tragedy and a command of Latin" (Luckyj 1). Based on a real and historical event, *The Duchess of Malfi* "was produced at the Globe in 1614, representing a gain in prestige for the dramatist" (Moore 2). The play mainly dramatises the struggle between a woman, the Duchess, and her brothers, and the concomitant catastrophic and tragic end with the death of the woman (the title character), her 'secret' husband, her children, and a few others.

What is common to Jonson's *Bartholomew Fair* and Webster's *The Duchess of Malfi* is the emphasis on the control over the female body, which, as Estok propounds, draws a parallel with the "profound anxieties about the control of nature (a control that the play figures as inseparable from men's control of women)" (*Ecocriticism* 16). The brothers of the Duchess of Malfi, Ferdinand the Duke and the Cardinal, try to establish a biological surveillance over her body through not allowing her to remarry after the death of her husband. Nevertheless, unlike the female characters in *Bartholomew Fair,* Webster's Duchess acts boldly enough to transgress the boundaries imposed onto her by her brothers. The Duchess silently protests to obtain the individual sovereignty over her own biological and material formation. This protest, as Erin Ellerbeck contends, is given in the play through the grafting metaphor: The "grafting metaphor that the Duchess uses can be read as depicting herself as the horticulturalist of her own womb. She is, in other words, a kind of self-fashioner. While her brothers are determined to stop her from remarrying – and, by extension, from producing another child – the Duchess denies them biological control over her" (91). On the other hand, throughout the play what is critical is to restrain the human body by way of the impositions on the Duchess. This is again educed to underline the alleged intellectual patriarchal power over the materiality of the body. The central action in the play is to prevent the sexual activity of the Duchess so as to restrain any biological reproduction uncontrolled by the male characters. Therefore, the agency of the female body is under the control of the male intellect. Concordantly, although the Duchess secretly disobeys her brothers'

orders about not remarrying without their consent, this disobedience results in a tragic end. All the characters involved in the secret marriage plan are tortured and murdered. Hence, 'civil order' is restored through the intellectual control over the human body since the body is believed to be the source of malignancy as it mainly reminds one of the obligation to earth. The human body, in this regard, is the target of fear and hatred.

The serial killer of the play, Bosola, highlights the fragility of the human body with certain references to its being bound to earth:

> BOS. Thou art a box of worme-seede, at best, but a salvatory of greene mummey: what's this flesh? a little cruded milke, phantasticall puffe-paste: our bodies are weaker then those paper prisons boyes use to keepe flies in: more contemptible: since ours is to preserve earth-wormes: didst thou ever see a Larke in a cage? such is the soule in the body: this world is like her little turfe of grasse, and the Heaven ore our heades, like her looking glasse, onely gives us a miserable knowledge of the small compasse of our prison.
> DUCH. Am not I, thy Duchesse?
> BOS. Thou art some great woman sure. (IV. ii. 96-97)

As the essence of human existence is linked to the intellective soul, the human body becomes the site of hatred and fear. The body is a reminder of material mortality, which is why the Duchess cannot understand the material descriptions of the body and she insists on her social position. Hinting at physical deterioration, death is portrayed as a communication between earth and human beings. This communication discards all the bonds in the end as it is framed around materiality of earthy formations. As a matter of fact, dead bodies are very functional in the play providing an answer to Cohen's question: "Are they lithic collaborations, vivid and material manifestations of geophilia? Might they speak beyond death?" (*Stone* 125). In the play, they surely do.

Callaghan points to the understanding of death at the time stating that "Webster drew on a widespread recognition in the period that the putrefied corpse was in a very real, material sense 'alive' rather than defunct and inert, and thus took on an indeterminate status, somewhere in the liminal territory between life and death" (72). Therefore, human beings did not want the material body of their beloved to mix into the earthy substance, hereby a huge interest emerged in the art of the shaping of the dead bodies. This idealisation consequently brought forward, in David M. Bergenon's views, "[t]he

tradition of bearing a 'representation' or effigy of the deceased atop the coffin … The demand was that this figure resemble as far as possible the real person, and the artistic effort was expended on the face and hands with the rest of the body garbed in the regal habit" (334). The reflections of this social practice is seen in the representation of wax figures in the play. As a part of psychological torture on the Duchess, Ferdinand orders a display of wax figures resembling the dead bodies of the Duchess's husband and her children. Moreover, he tricks her into kissing a dead man's hand as if it were her husband's hand:

> FERD. …: here's a hand, *gives her a dead mans hand.*
> To which you have vow'd much love: the Ring upon't
> You gave.
> DUCH. I affectionately kisse it:
> FERD. 'Pray doe: and bury the print of it in your heart:
> I will leave this Ring with you, for a Love-token:
> And the hand, as sure as the ring
> …
> DUTCH. You are very cold.
> I feare you are not well after your travell:
> Hah ? lights: oh horrible!
> FERD. Let her have lights enough. *Exit.* [*Re-enter Servants with lights.*]
> DUTCH. What witch-craft doth he practise, that he hath left
> A dead-mans hand here? ------- *Here is discover'd,* (*behind a Travers*;) *the artificial figures of* Antonio, *and his children; appearing as if they were dead.* (IV. i. 90-91)

Ferdinand talks about these wax figures as representations and artworks: "These presentations are but fram'd in wax,/ By the curious Master in that Qualitie,/ *Vincentio Lauriola*, and she takes them/ For true substantiall Bodies" (IV. i. 92). The portrayal of the wax bodies in the play renders the question of agency and existence. Although these figures are made of natural elements, they are taken as human bodies. So, in what sense is the body distinct from the physical environment? Or, to what extent does the agency of the human beings differ from that of earth? Wax figures in the play constitute an amalgam of natural and cultural formations, and in this way these artificial-real figures blur the boundaries between human and nonhuman, hence reminding human beings of their undetachable bond with earth.

On the other hand, dead man's hand is also functional since it, according to Albert H. Tricomi, underlines "a firm link between Ferdinand's lycanthropic obsession with body parts and other sections of the play" ("The Severed" 355). Towards the end of the play Ferdinand is diagnosed with the werewolf syndrome. Ferdinand talks and behaves like a wolf, digs up graveyards as a hobby, and defines himself in lupine terms. The Doctor defines Ferdinand's disease as such: "In those that are possess'd with't there ore-flowes/ Such mellencholy humour, they imagine/ Themselves to be transformed into Woolves,/ Steale forth to Church-yards in the dead of night,/ And dig dead bodies up" (V. ii. 106). What is striking in the doctor's definition of Ferdinand's disease is his stress on the main difference between a real wolf and the patient suffering from the syndrome: "[W]ith the leg of a man/ Upon his shoulder; and he howl'd fearefully:/ Said he was a Woolffe: onely the difference/ Was, a Woolffes skinne was hairy on the out-side,/ His on the In-side: bad them take their swords,/ Rip up his flesh, and trie" (V. ii. 106-107). The bodies of human beings contain shared microorganisms with earth. Hence, Ferdinand's digging dead bodies up shows hatred towards the material side of the human beings as their inseparable parts remind one of their mortality. This explains why Ferdinand gradually loses his social and patriarchal power towards the end of the play.

In a similar context, this mortality and the consequent material awareness of the human is contrasted with the agential capacity of the intellective soul. Bosola constantly recalls humans' being materially bound to earth throughout the play. For instance, he meditates as such:

> What thing is in this outward forme of man
> To be belov'd? we account it ominous,
> If Nature doe produce a Colt, or Lambe,
> A Fawne, or Goate, in any limbe resembling
> A Man; and flye from't as a prodegy.
> Man stands amaz'd to see his deformity,
> In any other Creature but himselfe.
> But in our owne flesh, though we beare diseases
> Which have their true names onely tane from beasts,
> As the most ulcerous Woolfe, and swinish Meazeall;
> Though we are eaten up of lice, and wormes,
> And though continually we beare about us
> A rotten and dead body, we delight
> To hide it in rich tissew – all our feare,

> (Nay all out terrour) is, least our Phisition
> Should put us in the ground, to be made sweete. (II. i. 53)

Reminiscing the material agency, the play employs ecophobic hatred towards the human body. So, to yield to the bodily and nonhuman desires, similar to the case of Ferdinand's passion for eating flesh, results in the rupture of the societal order which is a product of the human intellect. Likewise, some scholars touch upon Ferdinand's disease as a sign of civil disorder and intellectual decay in society. For instance, S. J. Wiseman explicates that lycanthropy is a metaphor to designate a "deathly mental decay," whereby "Ferdinand's lycanthropic frenzy is [turned into] specifically a mania generated by the court and overtly an index of its moral crisis" (61). This moral crisis and mental decay, as referred to by Wiseman, leads Ferdinand to lose his powerful intellectual identity, hence leading to a questioning of Ferdinand's male authoritative identity.

As regards, Simon Estok notes that "[m]adness and a muscular heterosexual manhood are largely incompatible with each other in the early modern period" (*Ecocriticism* 103). In *The Duchess of Malfi,* this link between madness and the loss of muscular identity is illustrated with Ferdinand's gravitation towards flesh. Flesh is the new energy source as nutrition for a werewolf, which creates "problems of being embodied in flesh – eating, being eaten, passing the matter of the world through the gut" (Raber, "Vermin" 29). Although Ferdinand's lupine behaviours are seen unnatural in an anthropocentrically civilised societal order, he indeed gets closer to his nonhuman side since he loses his mental capacity which is accepted to be the dioristic quality of his humanness. Estok further elaborates on the representation of Ferdinand as a werewolf linking this portrayal to ecophobia as follows:

> Writing monstrosity is the narrativization of ecophobia, imagining unpredictable agency in nature that must be subject to human power and discipline. Ecophobia is the affective reaction. Ecophobia is all about power. It is the something-other-than-humanness that is dangerous in the monster and the mad, and in order for this danger to have any potency, we need a fairly hostile conception of the natural world. (*The Ecophobia* 124)

The transition of Ferdinand toward his nonhuman essence by means of the werewolf syndrome results from his constant dealing with earth (while digging up) and earthy

bodies decaying in the soil. In this sense, discarding the borders of the social order, Ferdinand gradually becomes an uncontrolled and unpredictable being, and this makes him the target of fear and hatred. Henceforth, just like the wild and uncontrolled earth outside independent of human control, Ferdinand's body is also converted into a source of ecophobia by the 'civilised' human beings.

Moreover, as his mental capabilities are seized gradually by his lycanthropic disease, Ferdinand digresses out of the human realm and cultural norms. For example, he feels haunted by his own shadow, and attacks it thinking that it is plotting to murder him since it is constantly following him. He also attacks the doctor:

> Can you fetch your friskes, sir? I will stamp him into a Cullice: Flea off his skin, to cover one of the An[a]tomies, this rogue hath set i'th'cold yonder, in Barber-Chyrurgeons hall: Hence, hence, you are all of you, like beasts for sacrifice, [*Throws the doctor down & beats him*] there's nothing left of you, but tongue, and belly, flattery, and leachery. (V. ii. 108)

Interestingly, beating the doctor, Ferdinand reduces him to bodily organs to highlight the doctor's earthy and fleshy formation. This overthrows the authoritative doctor figure since the pure intellect displayed by the doctor himself contradicts with the pure matter and flesh featured by Ferdinand. When matter is underlined, there is nothing left of the doctor since the pure agency of a human being is believed to be associated with the intellectual control over matter. Therefore, depriving one of his/her intellectual exercise leads to the denial of one's agential existence for nonhuman beings are non-existent according to the anthropocentric viewpoint.

Aside from being inclined to violence, Ferdinand also goes through a kind of physical deterioration. For example, the more he loses his rational agency, the more he cannot speak human language properly. As a result, his human and nonhuman border becomes blurred. Giorgio Agamben discusses the distinction of human language from other ways of communication by nonhuman beings as follows:

> What distinguishes man from animal is language … If this element is taken away, the difference between man and animal vanishes, unless we imagine a nonspeaking *man – Homo alalus*, precisely – who would function as a bridge that passes from the animal to the human. But all evidence suggests that this is only a shadow cast

> by language, a presupposition of speaking man, by which we always obtain only an animalization of man (an animal-man, like Haeckel's ape-man) or a humanization of the animal (a man-ape). The animal-man and the man-animal are the two sides of a single fracture, which cannot be mended from either side. (36)

Within this viewpoint, during the Renaissance, in order to preserve the distinction between human and nonhuman, one has to police his body under the constant surveillance of his mind. If one loses his/her intellectual dominion over the body by submitting to bodily desires, just like Ferdinand and the Duchess, it ends with tragedy in relation to one's existence since both Ferdinand and the Duchess are accepted to rupture the settled social order. However, the main difference between Ferdinand and the Duchess in terms of yielding to the bodily desires is that Ferdinand is himself responsible for his own agency. On the other hand, the Duchess is submissive to male dominance since she has to answer to her brothers.

In Ferdinand's case, becoming a wolf is also significant in terms of animal connotations. Jacques Derrida underscores the modern comprehension of the wolf as an interstice between human and nonhuman:

> [T]he wolf is named where you don't yet see or hear it coming; it is still absent, save for its name. It is looming, an object of apprehension; it is named, referred to, even called by its name; one imagines it or projects toward it an image, a trope, a figure, a myth, a fable, a fantasy, but always by reference to someone who, … is not yet there, someone who is not yet present or represented. (5)

The wolf symbolises the inherent nonhuman materiality of human beings. It is denied existence according to the anthropocentric centralisation of the intellect and reduction of matter to non-agential.

However, interestingly enough, in the early modern period, just like human beings, nonhumans were also attributed a soul, though with a lesser value than that of the human beings. Following the rediscovery of ancient philosophy, numerous works were carried out in the Renaissance to underline the intellectual existence of nonhuman beings. For instance, Kenneth Gouwens draws attention to Plutarch's studies, which were rediscovered as a valuable source of wisdom in the Renaissance. In such works entitled *Whether Beasts Are Rational* and *On the Cleverness of Animals* (1st century

A.D.), "Plutarch argued … that animals possess reason – and that it differs from human reason only in *quantity*, not *quality*. Also, in a work advocating vegetarianism, Plutarch asserted that animals actually do have language: Humans simply lack the ability to understand it" (emphasis in original, 50). In the light of Plutarch's discussions, nonhuman animals are attributed a subject position, whereby their agential existence is acknowledged, which gives one a clue about the Renaissance categorisations of human and nonhuman beings, and how blurred these categorisations actually are, as represented in the embodiment of Ferdinand in the play.

Having analysed two tragedies, *Tamburlaine the Great* and *The Duchess of Malfi,* and one comedy, *Bartholomew Fair,* in terms of their approaches to earth, the main observation was that comedy differs from tragedy since the main target of representation is the body whereas in tragedies mental flows of the human beings stand out. The source of laughter is bodily communication or deterioration in the comedy. Yet, in the tragedies, the audience and the readers are offered the psychology of the characters, rather than only their bodily features. Common to all these three plays, fear and hatred are directed towards both the physical nature (earth in this chapter) and the material side of human agency, that is the body as the reminiscence of earthy formation. The body is the target of constant surveillance and disciplining of the intellect. Unlike *Bartholomew Fair,* in the two tragedies analysed, the mental and discursive formations beneath the struggle for the biological control over the female body is demonstrated. The study of these three plays, Marlowe's *Tamburlaine the Great,* Jonson's *Bartholomew Fair,* and Webster's *The Duchess of Malfi*, in terms of the elemental philosophy with an analysis of the earth, shatters the dichotomy between body and mind; therefore, these plays also rupture the discursive separation of the human figure as active, observer, and meaning producer, and the nonhuman as passive, observed, and waiting for humans to give meanings to their existence. Putting the emphasis on the chaotic and harmonious co-existence of the human and the earthy materials, the keystone in breaking the illusionary active role of humans in the world is consecutively ruptured.

CHAPTER II

WATER

> The true eye of the earth is water. In our eyes it is *water* that dreams. (Gaston Bachelard, *Water and Dreams* 31).

The Greek philosopher Thales (624-546 BC) asserted in ancient times that the principle of life is the agency of water. He argued that the Earth simply rests on water "like a log floating in a stream" (qtd. in Kenny, *Ancient Philosophy* 5). Furthermore, he contended that the total dynamics of life rests on the existence of water in all kinds of forms from moisture to wetness since he put forward the idea that every life form is a variation of watery states as a result of condensation or rarefaction (qtd. in Barnes 7-32). As a result of observing his natural neighbourhood and the surrounding physical environments, Thales adjudicated that the substratum of all human and nonhuman beings and matter is water in various forms. Therefore, relying on his natural observation, Thales judged water

> to be an abiding, albeit often hidden, constituent of the plethora of sensible phenomena. In arriving at this conclusion, he may have reasoned from the fact that moisture appears to nurture and inhabit all living things – thus providing them with a source of warmth – and that such wetness is contained in seeds and sperm, progenitor-agents of much life. (Macauley 43)

In tune with this articulation, water is the core constituent. Propounding conceptualisation of water as the source of every life form, Thales opened a philosophical path for his successors such as the architect Vitruvius and the Roman civil engineer Frontius, both of whom displayed the key role of water and water management for the improvement of humanity, in *De Architectura* (30-20 BCE) and in *De Aquae Ductu Urbis Romae* (1st century AD) respectively.

Supportively, the Earth actually seems as resting on water as a whole in the photographs taken from space especially by the NASA astronauts, which is why, on this basis, our planet is even labelled as the "Blue Planet." The dominance of the colour blue in our

planet indicates how water resources prevail as the core for the unique existence of earth-bound life forms. Hence, watery earth is our home, and both humans and nonhumans would be non-existent without the elemental formation of water along with the other three elements. Jeffrey Jerome Cohen and Linda T. Elkins-Tanton further the argument of naming our planet "Blue Planet" by pinpointing that "the element is so intimate to Earth's identity as a planet: a reservoir of the stuff inhabits its interior, and three fourths of the surface of the globe is covered by liquid rather than land. Maybe 'Earth' is a misnomer and we ought to have called the planet Water" (21). Thales is the eponym for our world since he put forward the cognizance of the Earth "floating on a vast sea, … and [that] all other elements or substances arise from water" (Graham, "The Early" 89). Known as the first philosopher who featured the primacy of water and water resources, Thales also held water superior to the other three elements. The supposed superiority of water to the other three elements stems from a life-centred point of view simply because water is the essential prerequisite for the potential existence of any sort of biological life anywhere. Furthermore, sustainability of biological life on the Earth also depends on the preservation of water resources. Thus, water is the precondition for human and nonhuman habitability, which explains why scientists of space studies insist on the habitable potential of the planet Mars, on which the signs of the existence of water are found.

Michel Serres signifies that "[u]nder a new sky and in a steady breeze, this group who escaped catastrophe was born, new, from the cruel mother sea. First rebirth" (8). David Macauley further traces water's role in the cosmic creation even before the first organic life started on earth: "Some scientists even believe that the first life on earth may have been birthed slowly by way of water molecules that hitched a ride through the cosmos with ice-encrusted comets before crashing to our planet" (138). In this sense, life, as we know it, simply comes from water. All human and nonhuman biological life forms, as we know them, come from water. We are water-borne creatures whose lives are water-based. Water is the indicator of our origins, of who we actually are, of where we come from, and of where we will probably go. In relation, Neil Shubin in *Your Inner Fish* (2008) draws attention to our aquatic ancestors calling the process of land-life formation as "the invasion of land by fish" (5), and states that "[a]ncient fish bones can be a path

to knowledge about who we are and how we got that way. We learn about our own bodies in seemingly bizarre places, ranging from the fossils of worms and fish recovered from rocks from around the world to the DNA in virtually every animal alive on earth today" (3). The evolution of life in water results in water's self-revelation in all creatures, and this artistic self-play, as Stacy Alaimo notes, "surges through the bodies of all terrestrial animals, including humans – in our blood, skeletons, and cellular protoplasm" (482). To put it another way, biological life is intermingled with water both in terms of tracking the origin of earth-bound life whose traces can be observed on the bodies and in sustaining life in its organic form.

In addition to providing an answer to the base of biological life, water is also significant in defining our cosmic location. David Macauley defines this as "the universe … [being] imprinted upon the water" (66), exemplifying these imprints as "the gradual movement of the moon towards the sun, the commencement of the eclipse, the totality of the eclipse and the gradual movement of the moon away from the sun" (66). From this perspective, water is the indicator element of our cosmic existence. Hence, our home, the Blue Planet, is filled with watery stories being re-written each second, and forming certain hydographies (*For All* xiii) in Lowell Duckert's term. Much the same as the cosmic hydographies painted on the Blue Planet through certain phenomena, earth-bound hydographies are constantly intra-changing and intra-evolving. Every living being is at times "[l]iquefied, but not lost" (Duckert, *For All* 1). Water changes form, colour, taste, shape, and odor; yet, as Macauley explicates, it "becomes a matrix of form for other things, providing shape, contour, and texture to the landscape as well as more discrete objects. Morphologically, hearts, ears, eyes, intestines, bones, and antlers bear strong resemblance to or the influential mark of the spiral and spherical shapes of water and water drops, as do snails and shells" (44). Water creates its own echoes within the cosmic and earthy bodies, and creates various resoundings of its own form. Having acquired an agency on its own independent from human subjectivity, water, in this sense, blurs the boundaries between human and nonhuman.

Ice and glacier are solid watery forms on which the reign of water can be observed. These forms, in Duckert's words, prosecute "networks of human and nonhuman things capable of freezing, thawing, and reassembling in a process" which he calls "going

glacial" (*For All* 43). Within this process, the strict categories between beings are shattered and cracked, and all the beings acquire the potential to become one another. Glaciers are also habitats for organic life forms such as "worms, plants, and algae" (Duckert, *For All* 108). Yet, it is a hostile environment for human beings and nonhuman animals. Trapped in ice or glacier, the human or nonhuman body would be easily disentangled, would be eaten by ice worms, and would be changing the genome of the icy beings, or vice versa. Similar to glaciers, ice also functions as a frozen microcosm of the planets inhabited by various life forms. Therefore, as a vibrant and live body, ice is rich in agential capacity; it is active. Ice, just like glaciers, constitutes intra-active bonds. Thus, it is always becoming and transforming within itself with endless links, relationships, new life forms, and processes. Moreover, it acts upon the physical environment and human discourse, and this intra-action can be exemplified through a number of encounters such as interaction among weather conditions (snow, hail, sleet etc.), defining the climate of the nearby environment, and influencing the choice of words in the human language system – since the scale of words can vary in relation to the natural environment. From another perspective, Duckert refers to this intra-action as "icespeak" (*For All* 102), and ice can speak to human beings using the cosmic language through which the history of the evolutionary world and the human beings can be partially unfolded as a result of the stories of ice. As Duckert underlines, "ice cores contain up to eight hundred thousand years' worth of climate data (A 1.5-million-year-old sheet was found in 2013.)" (*For All* 109). Furthermore, although it seems static to the human sight, "simply because our perception is too fast to notice the slow but constant movement of the ice" (Herzogenrath 7), ice has been in perpetual movement for centuries, even when there were no human beings on the Earth. Therefore, this constant movement provides ice with a reservoir of historical information, as a means of which we can locate ourselves within the history of the world.

However, being a mystery and impossibility for human habitation; the Arctic has always been a subject of curiosity. Discovery and exploration trips have always been an issue as human beings have felt the urge to fully comprehend the world, and then the cosmos especially through the practice of mapping, which is indicative of ecophobia in the human psyche. Especially in the Renaissance, when the spirit of exploration was

aroused, special travels, studies, and works were undertaken to grasp the Arctic topography and local species. Queen Elizabeth I defined the Arctic region as "Meta Incognita," which means "unknown limits" (Duckert, *For All* 129). As Duckert contends, some deficient maps such as that

> of Gerardus Mercator (1512-94), along with the fabulous tales of the Zeno brothers (ca. 1326- ca. 1403) and Nicholas of Lynn (fl. 1360) added to this imaginative geography. For these earliest explorers, cartographers, and writers, the icescape possessed an incredible energy. The Greeks believed that the Arctic was inhabitable; theories of a temperate climate were hard to disprove. (*For All* 106)

Thus, these unknown limits were ready to be discovered by Renaissance explorers funded by the court with the purpose of procuring invaluable information about the Arctic for the humanist Renaissance scholars. Consequently, the exploration of the Arctic in the Renaissance resulted in certain works such as George Best's *A True Discourse* (1578), John Davis's *The Worldes Hydrographical Discription* (1595), and Thomas Ellis's *A True Report* (1578) (Duckert, *For All* 107). However, while the intent was originally the celebration of new knowledge, the results of a sequence of voyages to the Arctic delivered icephobia. Early modern people were already accustomed to living with ice and the threatening cold in their environs as they went through the Little Ice Age. But an icy and glacial environment untouched by human beings resulted in the perilous categorisation of ice as a menacing and threatening being. Specifically, the agency of the explorers and crewmen was deeply shattered when encountered by the uncontrollable and inhabitable agency of ice. Duckert underscores that "[i]n their almost compulsive descriptions of ice, … English crewmen allude to its creatureliness; it is not simply a floating, submissive substance, but something that actively *drives*" (emphasis in original, *For All* 118). Hence, early modern English explorers and crewmen lost their sense of human grandeur and distinctive and unique human subjectivity in a humanist age, which automatically resulted in an ecophobic categorisation of ice in the human psyche.

In addition to ice and glacier, rain is also another form of water that humans have daily or seasonal contact with. Significantly, close contact with rain cannot be prevented or escaped; and as it rains on us, it penetrates into our bodies and our cells, conveying the circular cosmic information back to our body. In this sense, both the bodies rain touches

and rain itself become porous bodies. Hence, at the pot of the rainy encounter, human and nonhuman are interlaced. Gillian Rudd notes that "rain is individual. Not in terms of each raindrop being unique in the way that snowflakes proverbially (and erroneously) are, but in terms of the response it evokes" (70). The responses can be material since each body has its own unique material information with different genetic formations. But these responses can be discursive at the same time as rain may evoke different feelings for different people. Similar to its penetration into human and nonhuman bodies, rain also permeates into the soil and other natural bodies, which is why rain is generally equated with fertility. However, just like ice, rain has also been given credit for catastrophic possibilities, too. Firstly, it carries the potential to destroy human habitats by means of a resulting flood. Secondly, rain threatens the subjective human distinctiveness revealing its material porosity and superiority to that of humans.

In icy, rainy, swampy, or any other watery form, humans have a constant daily communication with water. Furthermore, water is our body, water is human body, and "*you have never been dry*" (Duckert, *For All* 30). We have always been wet inside our body since birth. In relation to the inherent watery formation inside human body, Timothy Morton highlights that "[w]e all contain water in about the same ratio as Earth does, and salt water in the same ratio that the oceans do. We are poems about the hyperobject Earth" (*Hyperobjects* 51). We are, according to Morton, pieces of art onto which water inscribes its pandemic story. David Macauley, on the other hand, defines human bodies as "muscular water, especially given that before birth we lie protected in an envelope of the liquid" (45). Macauley further draws parallels between seawater and human body to illustrate their similarities: "In composition, seawater is, in fact, close to that of blood with a main difference being that blood contains iron (and less salt) while seawater possesses magnesium. Our connection with the oceans is still evident in the fact that our eyes must be bathed frequently in salt water, and our body – like the sea – requires a prescribed range of saline in order to sustain life" (45). That is to say, we are water, and water is us. On similar grounds, Astride Neimanis brings a new perspective, and offers to assemble beings (including human beings) into bodies of water. Neimanis carries her discussion forward and underscores that "as bodies of water we leak and seethe, our borders always vulnerable to rupture and renegotiation. … Our wet matters

are in constant process of intake, transformation, and exchange – drinking, peeing, sweating, sponging, weeping. Discrete individualism is a rather dry, if convenient, myth" (2). So, water is not a passive entity whose existence is solely based on human interpretation. As Karen Barad formulates her agential realism theory, she explicates that "[m]atter is neither fixed and given nor the mere end result of different processes. Matter is produced and productive, generated and generative. Matter is agentive, not a fixed essence or property of things" (137). Water acts on our body, water influences our language, water changes our dreams, and water "bathes us into being" in Neimanis' term (9). In this way, water blurs human-nonhuman boundaries, hence shattering the anthropocentric point of view.

Human life starts with water in the human reprosexual womb. Water is agent, therefore, in the birth of human life. Moreover, one cannot survive without his/her supply of fresh water. In situations of dehydration, both one's body and psychology start to deteriorate, and the human being gradually dessicates. In addition to being essential to biological lives, water also provides nourishment, since especially fish provides the primary source of human food starting from ancient times. For instance, in the medieval age humans mostly depended on the sea for their nourishment since a fish diet had significant religious connotations: "Fish played a particularly large part in medieval diet due to the frequency of fast days in the Christian calendar. On these days fish could be eaten in place of meat" (Whittock 40).

On the other hand, water is potentially dangerous since humans cannot survive under water, and although our home is a watered planet, water is not our home at all. Human bodies have long evolved from their water-based ancestors, and adapted to living on land. Parallel to this discussion, Steve Mentz clarifies that "[m]ost of our world is water. Most of that water is salt. No matter what it looks like, what it makes us feel, how our bodies float on its swells, the ocean is no place to live" (*At the Bottom* 96). In other words, water means both life and death for human beings. Water is not a human habitat simply because human beings cannot breathe under water.

Rupturing the idea that human subjectivity is unique and superior to all the other beings, self-revelation of water and its imprints on earth generate ecophobia as human beings

fear and hate the independent agency of water. Water is at times perceived to be hostile to human existence though water tells another story in the human body. While humans accept the agency of water once controlled under human agency, uncontrolled, ungrasped, and unmapped water, on the other hand, is excluded from the civil order. Moreover, uncontrolled water is even designated as wild and hostile towards human civilisation. In this regard, every 'civilised' use of water by humans in life, including fountains, toilets, baths, commercialised bottled water, dikes, dams, bridges, wells, recreational lakes, irrigation and leveling technologies and systems, are marked by the endeavour of human beings to take the agency of water under their control. In short, human beings have built their civilisation by controlling water and water resources, which is essential for the sustainability of modern-day human life and civilisation.

Modern human life, however, is basically trapped in supplies of water. Greta Gaard points to humanity's dilemma between water circulation from waste to fresh: "On the one hand, we know we need pure water for drinking, for human and for environmental health; on the other hand, we still use waterways as sewers" (158). With this dual understanding of water (pure water/wastewater), Gaard draws attention to a crucial topic since how humans treat water is an intermingled issue with the survival of human and nonhuman beings. Along with our dependence on fresh and pure water, water is also central to our urban structure for it is also utilised in transportation with the construction of waterways, and for aesthetics with the buildings of fountains, for instance. Yet, denying the intrinsic agency of water and its autonomous subjectivity results in the instrumental use and control of water by humans, which, consequently, creates more problems such as pollution and depletion of water resources. Astrida Neimanis hints at how human beings endanger their own lives by abusing water as such:

> Aqueous habitats – in the Great Barrier Reef, in the Gulf of Mexico, in the Alberta tar sands, in the Niger Delta [and many others] – are sacrificed to human fossil fuel dependency, while rain and snow become poisonous messengers to Arctic food chains. Seas, both tiny and grand, suffer from slow suffocation. Ancient aquifers are pumped out of the earth to be bottled and sold for profit – most recently under the banner of 'life'. We slake our consumerist thirst with melting glaciers, to end up rowing lifeboats down the middle of our flooded streets. Monolithic megadams displace humans and other animals to radically reshape riparian ecosystems. New islands of plastic rise out of the sea, while old caches of chemical warfare agents lie patiently beneath, slowly releasing distant memories. (104)

Although water pollution is more visible at present due to recent technological developments, there has always been pollution problems throughout history. For instance, B. W. Clapp pinpoints water pollution in the medieval period:

> In the twelfth century the inhabitants of Tavistock threw their rubbish into the Tavy, which luckily for them ran swiftly and did not silt up. The more numerous inhabitants of London were just as careless and from an early date severely polluted the Fleet brook, which entered the Thames where Blackfriar's Bridge now stands. In 1307 the Fleet was no longer navigable. (71)

However, environmental problems can be best solved through legislation; and therefore, various acts were passed in order to solve them. Related to pollution, Clapp exemplifies one act passed in the Parliament in the fourteenth century to prevent water pollution: "In 1388 Parliament was sufficiently concerned at river pollution to impose the stiff penalty of £20 on those who cast into ditches and rivers near cities, boroughs and towns" (71). That is to say, as can be seen from this medieval concern of the water pollution, pollution does not emanate from recent technological misuse of water. Rather, it is related to the human psyche and ecophobia mainly because the control impulse generates more catastrophic results for human beings any time, be it the Renaissance or the twenty-first century. Therefore, this impulse prevails not only in the modern world, but also is related to the dominant discursive formation which established the foundation of Western ideology.

As a result of such anthropocentric practices as over-fishing, chemical and poisonous contamination, and disorganised dumping, the depletion of water resources is a major debate in the modern world. The repercussions of the anthropocentric drive for control of water can be traced towards "water-borne and water-vetor diseases like cholera, malaria, and bilharzias; terrorist threats to water supplies; and the poisoning or death of large aqueous bodies such as the Aral Sea (perhaps the worst anthropogenic ecological disaster in history)" (Macauley 49). Under these conditions, is the contamination irreversible for the survival of human and nonhuman beings? Timothy Morton is pessimistic about this question, and holds that nature has already been lost, and we should develop new systems for its sustainability:

> We know we are bathed in alpha, beta, and gamma rays emanating from the dust particles that now span the globe. These particles coexist with us. They are not part of some enormous bowl called Nature; they are beings like us, strange strangers. Should we stop drinking water? Should we stop drinking cow's milk because cows eat grass, which drinks rainwater? The more we know, the harder it is to make a one-sided decision about anything. As we enter the time of hyperobjects, Nature disappears and all the modern certainties that seemed to accompany it. What remains is a vastly more complex situation that is uncanny and intimate at the same time. There is no exit from this situation. (*Hyperobjects* 130)

So as to unfold the real reasons of contemporary environmental degradation in relation to water management, earlier practices, especially those in the Renaissance, should be comprehended to trail the real problems.

Since the start of biological life on earth, water has played a crucial role in the development of human civilisation both materially and discursively. While, on the one hand, water resources have provided important nourishment for humanity, on the other, water captured human imagination through metaphorical interpretations. These imaginative meanings in the human imagination co-evolved with human discursive formations, and interpolated between human society and imaginative power. In this sense, water was seen "as a tool for therapy, religious conversion, punishment, and pleasure" (Kosso and Scott 2). Furthermore, water resources and their location impinged on the development of urban structure since the social and cultural lives of human beings have been entangled with waterscapes, rather than landscapes. For instance, London has been touched by the agency of a watery body, that is the Thames, which swaddles the city of London because its spirit is everywhere: "Londoners and visitors to the capital would have regularly come into sight, smell, and sound of the Thames" (Sanders, *The Cultural* 18). The Thames is also central to demonstrations and display. Especially in the Renaissance, as Richard Baker points out, "[k]ings and queens have used it as a ceremonial highway and as a source of pleasure over the centuries" (13), which explains why river and monarchy are at times correlated. Baker further exemplifies some historical accounts, and recounts that

> when a city alderman heard how Queen Mary, in her displeasure against London, had decided to remove the parliament to Oxford, 'this plain man demanded whether she meant also to divert the river of Thames from London or no? And when the gentleman had answered "no", "then", quoth the alderman, "by God's grace we shall do as well at London whatsoever become of the parliament".' A

> similar tale is told about King James I, who threatened to remove his court to Windsor when the City refused him a loan. Then, according to the historian James Howell, the Lord Mayor replied. 'Your majesty hath power to do what you please, and your City of London will obey accordingly; but she humbly desires that when your Majesty shall remove your Court, you would please to leave the Thames behind you.' (15)

In addition to agential capacity of the Thames that influenced early modern environment and discourses, the Renaissance was also remarkable in providing the sea as endless opportunities in an era of expansion and exploration. Promotion of the sea as an axiom for fortune and freedom was correlated with the colonial discourses of the time, as a result of which non-Europeans as well as foreign landscapes were invested as assets and objects. This objectification of the sea and the colonised, according to Duckert, was related to the era's idea of

> 'trafficking': protoimperialist and protocapitalist exchanges that render humans and nonhumans as resources, objects, and commodities through violence and/of displacement. The enlarging role of sea commerce and trade companies' competition sponsored increasing encounters with un/familiar places; as a result, the old maps were expanded as more water was met. (*For All* xxi)

Therefore, so as to extend the human intellectual capacity to comprehend the whole world, the sea offered new possibilities for developing the human status as the alleged centre of the world. In this way, the sea was, in fact, a crucial agential body in early modern life, civilisation, culture, trade, politics, and economics.

In other words, water has imprinted itself onto all areas of life so interdependently that writers portraying the early modern life style and civilisation made numerous references to watery formations in their works. Inasmuch as water is a non-fissile element of human identity, it is also an inseparable entity whose agency determines social order. Bearing the agential inter-relationship between water and human beings in mind, the second part of this chapter provides an insight into the constant intra-action between the human body and water itself with an analysis of three representative plays, Thomas Heywood and William Rowley's *Fortune by Land and Sea* (1607), Ben Jonson's *The Devil is an Ass* (1616), and John Fletcher and Philip Massinger's *The Sea Voyage* (1622).

2.1. THOMAS HEYWOOD AND WILLIAM ROWLEY'S *FORTUNE BY LAND AND SEA*

Written in collaboration by Thomas Heywood (1570s-1641) and William Rowley (1585-1626), the play, as Jowitt records, "was not published until 1655, though there are records of performance by Queen Anne's Company at the Red Bull in 1607–9, and again in 1617" ("Piracy" 221). Strikingly, the play demonstrates a marine body whose agency shapes, constructs, and re-constructs the human agency. *Fortune by Land and Sea* is a tragi-comedy shedding light on the politics related to sea and varying attitudes towards piracy in the Jacobean era. The play runs a double plot – one offers fortune in London on land, the other offers absolute freedom in unregulated waters which leads people towards piracy. The play starts with the murder of Frank Forrest, whose revenge is taken by Frank's elder brother, Young Forrest. Escaping from the authorities, Young Forrest is helped by Old Harding's wife, who sends him to sea as a vanishing point.

Throughout the play, the sea is offered instrumentally valuable as an environment which provides a reservoir for fortune. To reverberate the sea as a means of acquiring wealth was a common practice in the Renaissance period: "Renaissance iconography … commonly depicts fortune in a nautical setting, such as Nicoletto da Modeno's engraving of fortune standing in the sea" (Douglas 224). The sea seems a vast space for transportation on which the products of human civilisation (such as ships) can sail to previously unexplored regions. Henceforth, the sea is a means for human beings to procure a path towards enrichment and upward mobility in the societal class system. However, how you acquire the fortune out of the sea is significantly questioned in the play by interweaving the practices of piracy and privateering since one of these two concepts is legal under the legislative stsyem, and the other is criminalised. The minor figures of the play, Pursevant and Clown, display a remarkable word play through which their acts oscillate between piracy and privateering:

> PURSEVANT Whereas two famous rovers on the sea –
> CLOWN Whereas two famous rogues upon the sea.
> PURSEVANT Purser and Clinton, long since proclaimed pirates –
> CLOWN Long since became spirates –
> PURSEVANT Notwithstanding her Majesty's commission –
> CLOWN Notwithstanding her Majesty's condition. (IV. ii. 45)

Within this framework, plundering and violence are at times equated with commercial and mercantile politics of the country whereas the same plundering acts are sometimes categorised as treason within the framework of parliamentary laws. The play problematises this double-standard, and criticises England's attitudes towards the blurred distinction between piracy and privateering.

In this vein, what is at stake at the core of the play is the varying authorisations of Elizabeth I and James I for the piracy and privateering actions on the sea. Barbara Fuchs makes a distinction between pirate and privateer by defining the latter as attacker of

> ships of a hostile nation for supposedly private purposes but with a mandate from one's government, … authorized and fully justified by the state and its pressing needs. Without such a mandate, one remained a pirate, even though the attacks carried out might be directed at the same ships, in the same manner, and with the same concrete results. (46)

Nonetheless, the sharp legislation changes bring about chaotic situations in the open sea because during Elizabeth's reign, piracy is legalised and even accepted as a remarkable and honourable service to one's country. Queen Elizabeth must have realised the power seized by the pirates, especially those famous heroes of the nation: Drake and Ralegh who guaranteed the nation the most glorified naval victory ever, that is the defeat of the Spanish Armada. For this very reason, the distinction between piracy and privateering was not clear enough to accuse someone of treason. On the contrary, pirates and privateers were rewarded and nationally honoured for they made huge and respectable contributions to national development.

James I, on the other hand, swiftly tightened the legislative control over the plundering acts in the sea, and disregarded the nationalistic role of the pirates in expanding English rule. Claire Jowitt points to the underlying reason for this quick change, and clarifies it as a Jacobean strategy for maintaining good foreign relations: "As early as 1603, when the Venetian ambassador complained that the Lord High Admiral was abetting piracy, James was outspoken in his response exclaiming 'By God I'll hang the pirates with my own hands, and my Lord Admiral as well', and he followed up these sentiments by issuing official proclamations against pirates" ("Piracy" 218-219). James I also delivered public speeches in relation to this sharp and swift distinction, and he himself

made a contrast between his own policies and those of Elizabeth I. The proclamation he made at Greenwich in June 1603 is as follows:

> We are not ignorant, that our late deare sister the late Queene of England, had of long time warres with the King of Spaine, and during that time gave Licences and Commissins to divers of her, and our now Subjects, to set out and furnish to Sea, at their charge, divers ships warlikly appointed, for the surprising and taking of the said Kings subjects and goods, and for the enjoying of the same, being taken and brought home as lawful prize. (qtd in. Jowitt, "Piracy" 219)

In this context, Fuchs elaborates on the Jacobean shift in the legal regulation for piracy as a way to ensure the monarchial authority: "As piracy grows uncontrollably, mimicking the English state in ruling the seas, it poses a challenge to the very powers who had authorized it" (45). Under the light of these discussions, Jowitt and Fuchs hint at the political criticism in *Fortune by Land and Sea*. But the former thinks that Heywood and Rowley illustrate their distaste in Jacobean politics, and notes that "*Fortune by Land and Sea* should be seen, then, as an early expression of anxieties about James's leadership and, moreover, as one which, in its championing of buccaneers, needs to be seen as helping to create the oppositional climate of the second decade of the king's reign" ("Piracy" 233). On the other hand, Fuchs contends that the play shows a social unrest regarding Elizabethan expansion politics: "One might thus read here a veiled critique of Elizabethan expansionism both when the pirates are most like England – that is, when they behave like a shadow state – and when, in surpassing it, they resemble it the least" (55). Taking these two interpretations into consideration, what is propounded in the play is the critique of human nature for grabing all the chances to upgrade himself/herself at the cost of other people's lives. Hence, rather than a mere political critique, the play is beyond politics since it questions the anthropocentric drives in human beings. The double-plot uncovers this criticism since, in these two differing settings, human beings are just chasing money with a close attachment to materiality. For instance, Old Harding dies towards the end of the play before signing the warrant of inheritance. According to the rules of primogeniture, the elder son gets the inheritance, that is Philip, son and brother out of favour because of his marriage to Susan Forrest. The two younger sons of Old Harding, William and John, laments for the loss of inheritance, rather than the death of their father. Hence, what is central to the lives of the younger sons is the material acquisition.

The differentiation between piracy and privateering, in this regard, is a paragon to hint at the anthropocentric acknowledgement of one's superiority over other human or nonhuman beings. Piracy, for the characters, becomes the way of uttering their complaints in the societal and civil order, whereby the acts of piracy turn into a social protest. Jowitt remarks that according to the pirates, "the lack of social mobility in England is what has caused them to turn to piracy" ("Piracy" 223). The pirates want to feel high in rank, and the sea gives them this feeling. The pirates of the play, Purser and Clinton, even refer to themselves as kings at sea whose reign is free, absolute, and boundless in a vast space they can blend in within their agency:

> PURSER How is it with thee, Clinton?
> CLINTON Well, well.
> PURSER But was it not better when we reigned as lords, nay, kings, at sea? Those were days.
> CLINTON Yes, golden days, but now our last has come and we must sleep in darkness.
> PURSER Worthy mate, we have a flash left of some half hour long; that let us burn our bravely. Leave not behind us a snuff of cowardice in the nostrils of our noble countrymen. (V. i. 51)

On the other hand, the land does not provide them with a unique power, which entrains a severe analogy between two differing environments even contrasted in the title.

The land plot is familiarised with the Harding family. Old Harding's elder son, Philip, discerns love over his father's land, and marries a woman without rank, as a result of which he is to be disinherited and decreased to the status of servants with his wife, Susan Forrest. However, Old Harding dies before signing the warrant of disinheritance, and his land and fortune by land are passed onto Philip, rather than to his greedy and ruthless younger brothers. On the other hand, the sea plot is centred around Young Forrest who kills Rainsford in a duel to take the revenge of the murder of Frank who is Forrest's brother. Yet, he is pursued by the local authorities. Harding's second wife, Ann Harding, pitying young Forrest, helps him by offering him to sail with her merchant brother. Forrest accepts this without hesitation since he has lost his faith in the legislative justice in his own country, which he reveals as such in the play: "Then sir, will you provide me a safe waftage over to France, to Flanders, to Spain or any foreign coast? I dare not trust my native country with my forfeit life" (IV. i. 41). The play draws

parallels between these two contrasting settings. In relation, Jowitt underscores that "the contrasts between the brave and adventurous young Forrest, and the passive, arguably weak, Philip can be seen as tapping into a nostalgia for Elizabethan values that threatens to undermine Jacobean policies" ("Piracy" 218). By means of this juxtaposition, the sea is portrayed peevish, dangerous, and free while the land is more passive and easier to be taken under human agency. This categorisation is also reflected in the personality of the characters. As a matter of fact, Forrest is active, an innovator, and at times a rebel whereas Philip withdraws into his own shell, satisfied with what he has, and passive. Jowitt makes a comparison between two main figures of the play and explicates that "in young Forrest we see the expression of aggressive expansionist policies at odds with James" whereas "Philip's passivity, by contrast, … [displays] a version of James where virtue is rewarded, but his success is achieved only through the intervention of aggressive, war-like forces – young Forrest and the pirates – that are inimical to the values Philip espouses" ("Piracy" 233). Their differences are based on their environments since human beings are influenced by elemental bodies.

On similar grounds, Purser makes a clear comparison between land and sea as such:

> PURSER Whats that to us? men of our known condition
> Must cast behind our backs all such respects,
> We left our consciences upon the land
> When we began to rob upon the sea.
> CLINTON We know we're pirates, and profess to rob;
> And would'st not have us freely use our trade?
> If thou and thine be quite undone by us,
> We made by thee; impute it to thy fortune,
> And not to any injury in us;
> For he that's born to be a beggar, know,
> Howe'er he toils and trafficks, must die so. (IV. i. 100)

Throughout the play, the readers and the audience are constantly reminded of the geographical differences between landscapes and waterscapes and the reflection of these differences in the human realm. But Purser's above-quoted statement adds another dimension. In relation to this, Kurt Eric Douglas states that waterscape differs from landscape in terms of "a moral and metaphysical standpoint as well. He implies that providence and the moral sense (conscience) that corresponds to it in humans simply do not exist at sea, that the sea is not a place where moral considerations structure events"

(228). In this regard, the land is perceived to be a passive and mute entity on which humans can exercise their ultimate control and agency, whereas the sea is more difficult to be seized under human captivation as its agency exceeds that of humans.

Moreover, it is more difficult to limit waterscapes to the legislative discourse; hence violent acts of piracy and privateering persevere in the depths of the ocean. What is ironic, though, is that there is not a precise segregation between these two concepts. The play problematises these intertangled notions especially with the portrayals of Young Forrest as a privateer, and Purser and Clinton as pirates. However, they are all Englishmen, carrying the Cross of England and St. George on their ships, which further blurs their differentiation. Fuchs notes that the central theme of the play is "[t]he concept of loyalty to England, and the possibility of defining that Englishness by a subject's behavior at sea" (54), which is believed to be displayed through young Forrest. Nevertheless, they are all loyal to England, yet with different courses of conduct. Furthermore, hypocrisy lies beneath the real reason of young Forrest's sailing out to sea, which is to escape from the legislative retribution he would probably get as well as his mistrust of the national criminal justice system. Hence, as Douglas also contends, "[t]he reason Forrest goes to sea in the first place is similar to the reasons the pirates are at sea. [Yet, t]he pirates conceive of themselves as monarchs similar to the English monarch to whom Forrest remains loyal" (223). Like young Forrest, Purser and Clinton escape from being judged under these legal conditions, yet not because of "any inherent injustice in their actions," as Douglas points out, "but because of inconsistencies with the law itself. … [T]he play suggests that the initial cause of Purser and Clinton's criminality is that they have been caught out by a shift in English law concerning piracy, not that their actions as pirates are essentially criminal. The law has not discovered their criminal nature; rather, it has criminalized them" (241). Therefore, the pirate figures are legally criminalised under certain conditions:

> PURSER Nay, since our country have proclaim'd us pirates^
> And cut us off from any claim on England,
> We'll be no longer now call'd Englishmen. (IV. i. 100)

On the other hand, young Forrest refashions himself in the sea, and adopts the sea's agential magnitude into his own agency, and reframes himself as a nationalistic hero

struggling against traitors. In this way, young Forrest becomes a tool to illustrate legal gaps:

> YOUNG FORREST Come, descend.
> The pirate! Fortune, thou art then my friend!
> Now, valiant friends and soldiers, man the deck,
> Draw up your fights, and lace your drablers on;
> Whilst I myself make good the forecastle,
> And ply my musket in the front of death.
> … ; and the colours
> Of England and St. George fly in the stern.
> We fight against the foe we all desire.
> Alarum, trumpets! gunner, straight give fire! (IV. ii. 104)

Winning a naval battle enhances human beings beyond their limits because this means the absorption of watery powerful agency inside the more fragile human body. This creates ecophobia when human beings encounter a more coordinated and magnificent agency of water as it cannot be controlled. Even if attempted to be controlled, the human body just dissolves into the sea. Water is an incomprehensible sphere for human beings. Serres underlines the metamorphosis in the human body when encountered the agency of water as such: “Life at sea quickly attains the status of a work of art because inhabiting that part of the uninhabitable Biogea requires a reversal of the body and soul that can convert the sailor to the divine” (11). The overwhelming part of the human being divided into body and soul not only proves his/her strength over the defeated but also certifies the agential convenience of his/her presence to that of waterscapes. In *Fortune by Land and Sea,* the sea provides ultimate freedom and fortune since it is an unlimited hydography difficult to be restricted by the civil order and legislative system. Moreover, political unrest around the distinction between piracy and privateering also renders how waterscape is efficient in producing political and legal discourses.

Jonson’s *The Devil is an Ass* portrays a different waterscape prominent in early modern imagination, hence capturing ecophobic treatment of water from a different viewpoint.

2.2. BEN JONSON’S *THE DEVIL IS AN ASS*

Set in London, *The Devil Is an Ass,* “was presented by the King's Players in 1616 at the Blackfriars” (Kittredge 1). The play is framed around a devil eager to see the world and

human beings, begging Satan to send him to the Earth. Taking the shape of an executed cutpurse, Pug, the devil is amazed and shocked to observe London which is worse than Hell in terms of malignancy. *The Devil is an Ass* was Jonson's first play "after the coronation of King Charles I, with whom he was not to have the close relationship that he had enjoyed with Charles' father, James" (Harp 90). As a harsh social critique, the play provides a panorama of early modern society and culture in London.

Based on Pug's observations, early modern Londoners are more devilish than he is. Although the devil is accepted to be the master of trickery, Londoners outrun him since even the devil himself is fooled by the residents. Moran draws attention to London's corruption and sin by emphasising the significance put on the material formations, which lead to missignification (162). For instance, the vicious character of the play, Fitzdottrel, is the embodiment of the city's sin in general. According to Moran, he "is an excellent exponent of this complementary vice: fetishism. We know early on that Fitzdottrel is attracted to his wife's attire, rather than to her body" (166). Hence, the play is a social and cultural criticism which mirrors the Londoners' lives in comparison with Hell. Interestingly though, in an era where humanist perspective was believed to reach its peak, in which, briefly, the agency of matter is denied while that of humans is celebrated, the portrayal of human lives is closely linked to the agential capacity of matter and objects around him/her.

The trickster and projector of the play, Merecraft, was the early modern investment counsellor, yet proved himself to be a fraudster, directing the investment to fake inventions "which will be granted a royal monopoly" (141) in McEvoy's words. McEvoy maintains his interpretation pointing to the play's criticism of the new royalty, and notes that "[w]hether the satire was aimed at the King's favourite Sir Robert Carr, or the Earl of Argyle, or even at James's own interest in Alderman Cockayne's project, it was clearly felt to have hit its target" (141). As a serious investment manager, Merecraft promises Fitzdottrel the Dukedom of the Drowned Land:

> MERECRAFT To be
> Duke of those lands you shall recover. Take
> Your title thence, sir: Duke of the Drowned-lands,
> Or Drowned-land.

> FITZDOTTREL Ha? That last has a good sound!
> I like it well. The Duke of Drowned-land?
> ENGINE Yes:
> It goes like Greenland, sir, if you mark it. (II. iv. 259)

Merecraft picks this project out of various others as an effective way of gaining more wealth. Some other projects include making money out of "dog-skins. Twelve thousand pound! The very worst, at first" (II. i. 249).

The other one Merecraft plucks out and offers as an option to acquire more wealth is the "bottle-ale project," which would be, in Merecraft's words, "cast to penny-halfpenny-farthing/ O' the backside; … / I'll win it i' my water and my malt, / My furnaces, and hanging o' my coppers, / The tunning, and the subtlety o' my yeast;/ And then the earth of my bottles, which I dig, / Turn up, and steep, and work, and neal myself / To a degree of porcelain" (II. i. 249). The "bottle-ale project" is remarkable in intermingling cultural and natural formations. Fitting and processing a natural matter into a cultural commodity both provides a capitalist arena for investors, and also acknowledges the co-existence of material and discursive formations. Furthermore, the idea of bottled liquid illustrates the anthropocentric endeavour to take water under human control. Macauley observes that in bottled liquid,

> water is domesticated minimally in the sense that it is captured from the hydrological and meteorological cycles – its flow arrested – before it is contained, 'purified,' and finally refrigerated or consumed in the human household, the encompassing site of domestication. In the process, water is to one degree or another altered, its meaning changed as our connection with it is mediated and the essential substance of life is marketed and sold like other goods. (267)

In this sense, bottled liquid also demonstrates the intra-action between matter and discourse as a material formation is illustrated in a bottle which is a consequence of discursive practices. Macauley continues with a series of questions for discussion: "Should, then, bottled water be considered natural, technological, or a hybrid entity? Put differently, is 'denatured' domesticated water thus artificial or, alternatively, is 'technological' water still natural?" (269). To add more questions, marketed as a capitalist object, does water lose its wateriness then? Do we stop calling it agential matter from then on? The answer is enlightening because bottled water becomes a melting pot where nature, culture, discourse, and matter meet and interpose. Waterscape

yields a new product melting the societal discourses such as economics, class, sex, and species into its own body, and enables that new hybrid body to be commercialised in the capitalist market. Marketing water, or liquid in a more general sense, means transporting nature to culture, producing an amalgam of naturecultures. This new product takes on a new meaning in the societal and discursive formations. This meaning varies with a set of factors including the right of access, purchase power, protection of trademarks, and categorisation of trademarks according to gender and social status. Therefore, the hybrid body of the bottled-water conveys the genetic information of numerous organisms within the agency of water, and blends this information with social and cultural variants emerging out of marketing a new product. This results from an ecophobic drive to exert dominance over water, and to confine it into the social and cultural realm.

On similar grounds to the "bottle-ale project," another project suggested by Merecraft tenders a threshold of natural/cultural practices:

> O' making wine of raisins; this is in hand now.
> ENGINE Is not that strange, sir, to make wine of raisins?
> MERECRAFT Yes, and as true a wine as th' wines of France,
> Or Spain, or Italy. Look of what grape
> My raisin is, that wine I'll render perfect,
> As of the muscatel grape, I'll render muscatel;
> Of the canary, his; the claret, his;
> So of all kinds – and bate you of the prices
> Of wine throughout the kingdom, half in half. (II. i. 250)

In the natural process of growing raisins, water is crucial to feed the soil with necessary organic minerals to make healthy room for possible outcomes. This need may either be quenched through rain which inevitably interpenetrates the soil and conveys its own information; or, the demand for agricultural irrigation might be compensated through early modern agricultural technology to provide the necessary water to acquire raisins out of which the best wine can be produced. Therefore, the process of growing raisins and making wine is a natural/cultural cooperation.

Similarly, drainage also requires agricultural management of irrigation, which Fitzdottrel himself tells his wife about: "Merecraft does 't by engine and devices,/ He

has his winged ploughs that go with sails,/ Will plough you forty acres at once. And mills,/ Will spout you water ten miles off. All Crowland/ Is ours, wife; and the fens, from us in Norfolk/ To the utmost bound of Lincolnshire" (II. iii. 258). Listing these new technologies is a result of the fact that 1560-1673 was an era in which "technological progress and productivity growth" (Campbell and Overton 45) took place in agriculture. Moreover, Fitzdottrel's being a squire of Norfolk is also functional since Norfolk has a significant place in agricultural history: "Norfolk [was] long celebrated as one of the country's premier arable counties and the county most closely associated with the genesis of the agricultural revolution" (Campbell and Overton 51-52). Henceforth, in terms of the selection of location and references to irrigation methods, the play illustrates the consciousness of new agricultural developments and technologies of early modern England.

Nonetheless, aside from the "bottle-ale" and raisin projects, the whole play circles around draining the fenland. In respect to this, Sanders contends that Jonson, through the story of the fenland, "touches on particular anxieties about Jacobean policy of fen drainage" (*Ben Jonson's* 107). The drainage of the fenlands was a hot political and cultural debate in the late sixteenth, early seventeenth centuries in England. The differences in handling this problem were also striking: "In England, Elizabeth and James I were in favour of drainage projects, but they and their ministers were also prepared to listen to local communities and to negotiate. The General Drainage Act might have been a basis for the regulation of conflict, but Charles I decided to ignore it. He put the full coercive power of the state at the disposal of drainage entrepreneurs" (Cruyningen 437). Hence, Jonson depicted the conflicts around the drainage projects and the legal gaps in the General Drainage Act passed in 1600.

In relation to the reflections of the fenland riots in the play, Merecraft is a caricature of Chief Justice John Popham (1531-1607), who "served his country, the Queen and King James as Member of Parliament, Speaker of the Commons, Attorney-General, Lord Chief Justice, and Privy Councillor" (Rice 11). Popham's connection to the drainage of the fenlands is significant because, as Sanders underscores,

> Popham was himself engaged directly in some notorious fen drainage schemes. In 1605 he 'undertook' (and that is a phrase which, along with its cognates, 'undertaker' and 'undertake', resonates throughout *The Devil is an Ass*) to drain the fenland at Upwell in Somerset. He put into motion similar schemes for Cambridgeshire – indeed the channel known as 'Popham's eau' was abandoned at his death in 1607. Such observations carry us into the direct locality of Fitzdottrel's dreaming in *The Devil is an Ass.* (*Ben Jonson's* 114)

"Undertaker" was the definitive term used to describe people in charge of the drainage system. The topical reference to current issues can be tracked with the specific use of "undertaker" throughout the play in relation to framing that Merecraft tricks Fitzdottrel into being the Duke of the Drowned Land.

From another perspective, draining the fenland reveals an environmental concern for degradation as the drainage brings about exhaustion and devastation for the soil and wetlands. Moreover, it is also a social problem as it results in a housing problem in that environment. During this period, the drainage was carried out at the cost of the local residents of the neighbourhoods because the poor, living there, quickly became non-being in a capitalist system. The underprivileged people preferred fenlands as a place to live because "[b]ased on the resources of the fens, villages in the English Fenlands prospered and also offered a living to the poorest, landless inhabitants" (Cruyningen 421). Attempting to control the fenland, which is itself a subjective and unique elemental body, spreads towards the residents of that neighbourhood, as well. Within this framework, similar to the natural body of the fenland, the underprivileged human bodies are also discarded from the civilised order, which, consequently, makes the residents along with the fenland scapegoats to be sacrificed to the othering process in the human beings' ecophobic psyche. Furthermore, human beings and the environment they reside in are intertwined, as a result of which nature (though changed by human practices) and local culture (though changed by certain material formations) have reciprocal effects on each other.

Jonson's play is filled with Fitzdottrel's strange fantasies to be the Duke of drowned land. The body of Fitzdottrel transumes into Jonson's theatrical "flow[ing] with wet things and attain[ing] new material embodiments under the *influence* of composition" (emphasis in original, *For All* 34) in Duckert's words. Waterscapes are portrayed central

to life and investment throughout the play. Wetlands in England "include a diverse range of habitats including floodplains, marshes, fens, bogs, swamps, wet grasslands, carrs and mudflats" (Rogers 180-81). Out of this wide range, water plays an active role in determining the characters' choices and their pace of life. With fantasies of Dukedom of the Drowned Land, water becomes an interwoven and inseparable part of Fitzdottrel's life. Water represents Fitzdottrel's future, which sets a new definition of water central to his life. In relation to different meanings of water, Neimanis defines it with some possible concepts:

> What is water?
> *here/not here/and mine/not mine/and*
> …
> What is water?
> *tiny ocean, and sweat, and pipe, and urine, and PET bottle, and stream, and*
> What is water?
> *an alibi, a lover, a debt, a promise,*
> What is water – (185).

Fitzdottrel celebrates the agency of water in his contexture, and defines his identity in accordance with his relationship with water. He even enucleates his defeat at the end of the play with reference to fenland: "My land is drowned indeed –" (V. viii. 328). Duckert points to this intra-action noting that "[e]arly modern hydrographies are really nonhuman-ifestos, compositions with the element that redefine the compositional act of writing as well as the composition of the 'human'" (*For All* 32). He prosecutes his discussion explicating that hydography is not merely about the agential existence of water; rather, it is at the core of co-existence of waterscapes and human beings: "Waterworks are where the terms 'subjects' and 'objects' themselves are transformed through the distributed agency of composition" (32). Encountered with water, the unique and distinctive subjectivity of human beings is shattered, and this creates a fear of losing the privileged status in the rank of beings. This irrational ecophobic fear turns into hatred, which directs human beings to more violent control methods of water. Yet, this is a vicious cycle as this attempt of control, regardless of the consequences, harms human beings in the end.

The ending of the play is also striking. Trying to manipulate human beings into his tricks, Pug is himself manipulated, beaten, and humiliated as he validates his real

identity as the devil. Pug is finally put in Newgate Prison, begging the Devil to take him back from his prison cell to the Hell from the Earth which, he believes, is worse than Hell. He is finally summoned back to Hell, but he leaves the world with an explosion:

> SHACKLES He's gone, sir, now,
> And left us the dead body. But withal, sir,
> Such an infernal stink and steam behind,
> You cannot see St Pulchre's steeple yet.
> They smell 't as far as Ware as the wind lies
> By this time, sure. (V. viii. 328)

The steam out of an exploded human body hints at the literary metaphor used for the material watery formation of the body. As most of the human body is liquid, when that material bond of human beings confronts with hell fire, the body deliquesces, as a result of which steam is observed in the prison. Secondly, the stink in the prison reminds one of the sewage system. In relation to this, Bruce Boehrer suggests that the whole play is a panorama of London itself with "the arrival of new goods, the growth of markets, the increase of desire and frenetic activity, all in the end reduced to sewage: the contents of a close-stool, a shithouse, a prison" (61). Recording one ordinary day in London, *The Devil is an Ass* further displays agricultural and commercial control of water, such as the idea of bottled liquid and references to irrigation technologies. Furthermore, Jonson also touches upon the topical debate related to the drainage of the fenlands and how this political action leads towards both environmental degradation and social housing problems in his play.

Aside from Jonson's portrayal of the agency of water in the social arena in *The Devil is an Ass*, John Fletcher and Philip Massinger in *The Sea Voyage* capture water in its unlimited sphere, that is the ocean, hence drawing attention to another waterscape influencing the human both materially and discursively.

2.3. JOHN FLETCHER AND PHILIP MASSINGER'S *THE SEA VOYAGE*

An example of late Jacobean comedy, *The Sea Voyage,* written in collaboration by John Fletcher (1579-1625) and Philip Massinger (1583-1640), was "first performed [at the

Globe Theatre] by the King's Men in 1622" (Sutherland 91). The publication of the play was twenty-five years late as it appeared "in the 1647 Folio of Beaumont and Fletcher's works, [and] it was not until the 1679 Folio that *The Sea Voyage* received a title page of its own" (Shahani 9). The play circles around shipwrecked Portuguese women who think that they have lost their men to the sea. Interestingly, the women survivors refashion themselves as Amazons, leading a life without men. The visit of French privateers is the triggering event of the play, which also adds a colonial dimension building the main plot onto the conflict between the French privateers and Portuguese (shipwrecked) colonisers aiming to take advantage of the natural resources in the New World. At the end of the play, women rejoin their men, and everything is resolved with a happy ending. Interestingly though, the play echoes the sea in every sense since a group of shipwrecked people are presented struggling for survival on an isolated island without civilised order, yet touched by the agency of the sea every day.

Significantly, the play is a striking exemplum of Renaissance explorations. Such plays, which ground the sea on the path to exploration and discovery, were referred to as travel drama, geographic drama, discovery plays or colonial plays (Akhimie 154). As travel drama, *The Sea Voyage* is ornamented with varying accounts of early modern English explorers. In respect to this, Jowitt underscores that the play "is full of the most potent but unsettling images culled from recent English explorers' and settlers' accounts: Amazonian women, endemic starvation, fomenting rebellion, European rivalry, and, of course, easy riches represented by caskets of jewels strewn lavishly across the colonial landscape" ("Her flesh" 94). Thus, by means of sketches and glimpses obtained by the accounts of the explorers, Massinger and Fletcher render a sort of colonial fantasy onto the topography of the quasi-utopic landscape and waterscape of the colonised.

Nevertheless, along with mirroring the colonial understanding of the time, the play also manifests a disfavour in English overseas commerce and mercantile trade. The Renaissance was an era in which global trade and its acquisitions in the domestic country came into prominence which, consequently, changed the façade of power demonstrations since, from then on, to obtain more lands meant to obtain more natural resources. The indigenous resources could easily be commercialised, and this created the potential to uplift any country towards being the financial power of the world. The

significance of trade in sustaining a civil life is revealed with a contrasting portrayal of the island in the play. Although the accounts of the explorers reinforce exotic images of the newly-discovered islands, the play offers the audience and the readers a barren image on the one hand, and a fertile one on the other. So as to survive, the inhabitants of the island must ply a trade, and base their culture on an exchange system. Therefore, Shahani contends that "the play is decidedly not a critique of early modern colonial ventures. Rather, it endorses a mercantile model of colonial intervention that was markedly absent in early discourses of New World conquest, but one that would be central to English contact with the East" (17). The requirement for a new mercantile model is mostly demonstrated with the characters' treatment of gold throughout the play. Shahani further points out that when the French privateers first find the island and the treasure it presents, "the shipwrecked crew members are jubilant. Their enthusiasm is reminiscent of a naïve Columbus-like determination to discover gold in the 'uninhabited' islands of the New World" (17). However, despite the abundance of gold and jewellery, the island is barren, whereby new mercantile relationship is necessary in which the exchange of gold and food can be accomplished. In other words, a barren island with lots of jewellery and treasure does not provide a sustainable life for human beings. As regards, Sebastian, the shipwrecked Portuguese coloniser, states the hollowness of attaining treasure in the case of lack of any survival aids:

> SEBASTIAN This Gold was the overthrow of my happiness;
> I had command too, when I landed here,
> And lead young, high, and noble spirits under me,
> This cursed Gold enticing 'em, they set upon their Captain,
> On me that own'd this wealth, and this poor Gentleman,
> Gave us no few wounds, forc'd us from our own;
> And then their civil swords, who should be owners,
> And who Lords over all, turn'd against their own lives,
> First in their rage, consum'd the Ship,
> That poor part of the Ship that scap'd the first wrack,
> Next their lives by heaps. (I. i. 13)

Moreover, from a colonial perspective, this barren island does not have a colonial value, either, as a fertile island with treasure is the ideal and utopic landscape and waterscape onto which colonial and imperial fantasies can be exerted. In such an environment, gold has no value as one cannot purchase anything in exchange for gold. The play, in this sense, hints at the idea that the ideal colony should be based on mercantile exchange.

This system of exchange is basically grounded on the exchange of resources and gold in the play.

In the whole story, a division is drawn "between resources needed for immediate survival - food and water - and those necessary for medium and long term colonisation - children to be new generations of settlers" (Jowitt, "Her Flesh" 99). Interestingly, the island on which shipwrecked Portuguese women reside is fertile, as a result of which they have developed a good sense of agriculture and a close bond with the landscape and waterscape of the island. Sutherland elaborates on women's capabilities as such: "These women are not only hunters, but tillers of soil, and this labouring turns into a symbolic expression of longing for progeny" (102). Although the women can manage the resources for the survival of their species, reproduction is impossible on an island without men, which means the end of human life in that realm. Therefore, they need to maintain their lives through reproduction which lies at the basis of their exchange requirements. That is to say, they offer natural resources in exchange for the sexual agency of the men.

On the other hand, the men's island, which is divided from that of the women's by a perilous and dangerous river, is barren despite being filled with treasure. Men, in this sense, are deprived of supplies of edible food and drink, but content with mud and rotten leaves: "I ha got some mud, we'll eat it with spoons, / Very good thick mud: but it stinks damnably; / There's old rotten trunks of Trees too, / But not a leafe nor blossome in all the Island" (III. i. 27). Furthermore, the physical environment which men were cast upon is also symbolical. As Sutherland contends, the environment of the barren island "is devoid of the fruits of hard work and the touches of civilization which would indicate that men of reason and civility abide there" (99). Sebastian, who is a noble gentleman of Portugal and the shipwrecked husband of Rosilla who is the leader of the Amazonians on the other fertile island, complains about his troubled experiences:

> The earth obdurate to the tears of heaven,
> Lets nothing shoot but poison'd weeds.
> No Rivers, nor no pleasant Groves, no Beasts;
> All that were made for man's use, flie this desart;
> No airy Fowl dares make his flight over it,
> It is so ominous.

> Serpents, and ugly things, the shames of nature,
> Roots of malignant tasts, foul standing waters;
> Sometimes we find a fulsome Sea-root,
> And that's a delicate: a Rat sometimes,
> And that we hunt like Princes in their pleasure;
> And when we take a Toad, we make a Banquet. (I. i. 12)

In an environment without civilised ways of eating and drinking, the shipwrecked humans lose their subjectivity, and they are defeated by the agency of water as well as by that of the barren island.

Within this framework, the play draws a parallelism between lack of food and drink and cannibalism, as well. Shahani underscores that the playwrights "appear to be well acquainted with English myths describing the behavior of men in the Jamestown colony, who allegedly ate their women for want of food, and are ready to follow this example" (20). In the play, the shipwrecked men even talk about sharing the flesh of Aminta, a noble French virgin who is the French pirate Albert's mistress. By means of portraying thirsty and hungry men, Massinger and Fletcher also problematise the definition of a supposedly fully-developed civilisation. Once the civilised men are deprived of fresh water and food supply, they turn into barbarians whom they themselves colonise and decrease to a nonhuman status. Hence, the non-existence of water and food blurs the previously sharp distinction between human and nonhuman. The colonisers justify themselves discursively acknowledging that they bring civilisation to the colonised land and people. As a result, non-European colonised people are tamed with a touch of Western ideologies. However, the colonisers themselves transform into the cannibal and the barbarian because of the lack of proper natural resources.

In this sense, the slippery nature of human beings is demonstrated throughout the play. *The Sea Voyage* is significant because, as Sutherland notes, "the treatment of all humans – women and men – as equally ignoble was more unusual" (91) in the period the play was written. Moreover, nonhuman qualities of human beings (for men craving for food and drink; for women craving for sex) are illustrated throughout the play, and, as a result, bestiality in human beings reveals ideological and discursive problems in categorising human and nonhuman. Therefore, "*The Sea Voyage* is a farcical romp

aimed at reducing all humans to a more animal level" (Sutherland 92). Human and nonhuman are constantly reversed into one another throughout the play. Furthermore, the recurrent existence of the sea diminishes all the characters to a nonhuman consciousness since, separated from the civilised order by the oceanic body, their sole purpose is first to survive by finding supplies of fresh water and food, and then to reproduce. The only way to restore human beings back to their civil order is based on mercantile commerce of exchange. This trade uncloaks itself with the unions of couples at the end of the play, as a result of which men are satisfied with the fresh supplies of the natural resources coming from the women's island, and women are satisfied with the possibility of reproduction with the presence of men. In this sense, the play makes a clear narrative shift from tragedy to comedy towards the end, but this shift "comes only with a concomitant ideological transformation from violence to commerce. The voyage that began with piracy, rapine, and violations of the law of commerce ultimately restores natural law in gender relations" (Lesser 901). Without settling these relations, the lack of edible food, drink, and sexual relationships strip human beings off their civilised manners:

> AMINTA But ha! what things are these,
> Are they humane creatures?
> *Enter* Sebastian *and* Nicusa.
> TIBALT I have heard of Sea-Calves.
> ALBERT They are no shadows sure, they have Legs and Arms.
> TIBALT They hang but lightly on though.
> AMINTA How they look, are they mens faces?
> TIBALT They have horse-tails growing to 'em.
> Goodly long manes. (I. i. 11)

The Sea Voyage is also significant in its parallelism with Shakespeare's *The Tempest,* written in 1610, twelve years before the first performance of *The Sea Voyage.* Both plays start with a shipwreck resulting from a colonial fantasy. Jean Feerick draws attention to the common colonial perspective in Massinger, Fletcher, and Shakespeare reflected in their plays as such: "Both *The Tempest* and Fletcher and Massinger's *The Sea Voyage*, written a decade later, speak to th[e] growing interest in the effects of transplantation on English bodies and English culture" (29). Moreover, in both of the plays, the sea is portrayed as dangerous and even as spitting against the clouds (I. i. 2), indicating ecophobia portrayed in both plays. Hence, human beings seek shelter on land,

escaping from the ‘furious’ sea, which indicates their ecophobic psyche indeed. The sea has long captured human imagination as a malignant body:

> The sea, occupying such a significant proportion of the maps devised by early cartographers, was depicted as at once enticing and dangerous – offering allurements to visit strange and distant new worlds but signalling, often through the depiction of rocks or sea monsters, that such adventures were not without their hazards. (Shewring 1)

As opposed to the sea, land is the possible topos on which human life and civilisation can be sustained since “[t]he ocean is strange. For those of us settled in down-to-earth common sense and facts-on-the-ground science, the ocean symbolizes the wildest kind of nature there is. It represents a contrast to the cultivated land and even, sometimes, to the solid order of culture itself” (Helmreich ix). Likewise, in both *Fortune by Land and Sea* and *The Sea Voyage*, land is tranquil and embracing human life more than the sea while the sea is dangerous. Within this framework, both plays display the ecophobic psyches of human being, which mirror the sea as an enemy ready to destroy human culture. This automatically gives birth to the fear of the agential capacity of waterscapes. The agency proves the vitality of water, and, as Duckert contends, “[e]arly modern authors expressed the vitality of water in the exact words they used to describe it. In doing so, they challenge us to rethink waterscapes (any –scape) in ‘vital materialist’ ways” (*For All* 31). Thus, both Shakespeare and Massinger and Fletcher portray the vital materialist agency of the sea which frightens humans, and pulls them towards misery. Apart from ecophobic depiction of waterscapes, Shahani points to the resemblances and differences between these two plays, and notes that

> [f]rom its opening scene depicting a storm at sea, to its island setting, to its inclusion of a Miranda-like virgin who has never looked upon a man, the playwrights’ debt to Shakespeare is apparent. But *The Sea Voyage* has neither Prospero nor his ‘rough magic’ to control the island’s natural elements; there is neither an obliging Ariel nor a defiant Caliban to do the castaways’ bidding. (6)

Moreover, unlike Shakespeare’s island, Massinger and Fletcher’s island lacks in natural resources which form a focal point throughout the play. Similar to *The Tempest*, however, *The Sea Voyage* makes a clear contrast between landscape and waterscape, the latter bringing misery to humanity. Presented as the main dangerous agency, the sea is

yet pivotal in the colonial expansion, whereby the inter-relationships between human and nonhuman are revealed.

In conclusion, the analysis of these three plays, Heywood and Rowley's *Fortune by Land and Sea,* Jonson's *The Devil is an Ass,* and Massinger and Fletcher's *The Sea Voyage,* in regard to elemental philosophy and an analysis of water and waterscape blurs the distinction between the human as the only active subject and the nonhuman as passive entities. Hinting at the chaotic and harmonious enmeshments between the human and the watery materials, the Western anthropocentric human-centredness is shattered. However, the analysis of two comedies, *The Devil is an Ass* and *The Sea Voyage,* and one tragi-comedy, *Fortune by Land and Sea,* in terms of their approaches to water, does not feature any basic difference between these two genres. In these three plays, ecophobia is directed towards water, and anthropocentrism renders itself in the endeavours to take water under human control which is displayed in cultural practices. Yet, unlike the other two plays, *The Devil is an Ass* deals more with the social perception of water in terms of marketing its agency in discursive areas with its specific references to "bottle-ale project."

CHAPTER III

FIRE

We are truly a species touched by fire. (Stephen J. Pyne, *Fire: A Brief History* 24)

The Greek philosopher Heraclitus (535-475 BC) put forward the notion that the basis of the world is fire since it entails the potential to transform everything: "the world … [is] an ever-living fire: sea and earth are the ashes of this perpetual bonfire" (Kenny, *Ancient Philosophy* 14). This ever-consuming and ever-changing element has inspired ontological questioning since it is in constant transformation without any beginning or end. Therefore, Heraclitus' emphasis on fire's transformational potential paves the way for a distinction between being and becoming, the latter of which suggests constant and active transformation. Due to its potential to transform, fire challenges the very concept of being, and promotes the idea of constant becomings. In this sense, as Anne Harris underlines, fire functions as "the *movement* of the rhizome" (emphasis in original, 28). It suggests active intra-action, whereby, as Stephen J. Pyne contends, the constant movement of "[f]ire propagates … [and it] catalyzes" (*Fire* 64). As a result, numerous agencies come into being with a fiery trigger. Fire is the element transforming our planet, our ultimate home.

Furthermore, fire and its modifying agency are unique to our planet. As regards, Pyne enucleates that "[a]lthough space exploration has revealed that other planets hold some of the components for combustion, none have all of them or the context by which to mingle fuels, oxygen, and spark into the explosive reaction we call fire" (*Fire* xv). Fire marks our unique existences in the cosmos, and renders human civilisation possible. Likewise, Harris argues that "it is fire that has made humanity. We are its creatures, the only species to use it, and when we do, we mediate its desires for heat and colorism, transformation and change" (47). We are fire's media as we always reveal its potential of transformation within our bodily formations. Fire calls for eternal change, procreating zealous voices that Empedocles listened to while walking towards the top of

Mount Etna. For Empedocles, fire becomes the roaring voice offering an opportunity to convert himself into a divine being with his suicide by throwing himself into Mount Etna. Fire becomes a divinity as it gives a chance for Empedocles to abdicate his material side, that is his body. By doing so, fire not only saves Empedocles from his material burden but also becomes a vehicle to ascend towards the realm of the divine beauty.

Interestingly though, as opposed to the other three main elements (earth, water, and air), humans had to seize fire from other (natural or cultural) forces. In Greek mythology, for instance, humanity can only be fully developed when Prometheus, "the archetypal rebel" (Rudnick 70), steals fire from the gods, thereby acquiring the "capacity for the mechanical arts (*techne*) from Zeus, bestowing it upon us" (Macauley 36). Apart from guaranteeing the protection of human species from the external detrimental factors, fire, stolen by Prometheus, has given shape to human civilisation by processing and shaping cultural development. Pyne points out that "[t]o possess fire is to become human" ("*Consumed*" 80) emphasising that "when people get fire, they move beyond the rest of creation; they become distinctively human. … Everything humans have touched, fire has touched as well" (*Fire* 119). As the use of fire denotes the development of civilisation, mythological gods of fire such as Vulcan, Hephaestus, Alaz, Gibil, or Sethlans as examples from different cultures are also represented as the principle of development and transformation, essential for human civilisations. That is to say, fire has provided an opportunity to take humanity a step forward as it has become the keystone of cultural and technological development. Thus, fire has been the basis for further development towards modern civilisation.

Moreover, most of the celestial and extra-terrestrial bodies and beings are fire-based and ever-burning. Even our planet started with an explosion (Big Bang in its simplest explanation) and the resulting effects of fire. Hence, we have actually come from fire and its consequent explosions. The existence of a certain source of fire to produce heat, energy, radiance, and light inevitably determined our fate, and predestined us to be creatures of the Earth. Fire has made biological life possible. It can be observed in our daily life as our existence is tied to that of the Sun, the most evident source of fire. The ultimate life source for human beings is the Sun upon which our existences depend. In

this sense, the Sun enables biological life. However, one-to-one interactions of human beings with the Sun are impossible. This impossibility caused it to be replaced with godly figures in most of the cultures. Paul Hills points to the ancient beliefs about the Sun as such: "In antiquity the sun as a sign of celestial consciousness or the eye of heaven was commonly invoked: Cicero in the *Dream of Scipio* referred to the sun as the world's mind or *mens mundi*, and Ovid in the *Metamorphoses*s wrote of it as the *mundi oculus*, and in sixteenth-century literature the invocation of the sun as the all-seeing eye of heaven was enjoying renewed currency" (204).

Despite its remote location, the Sun "emit[s] its rays from a distance that demands eight minutes to arrive to our waiting bodies" (Macauley 245). As a source of fire and light, the Sun provides the necessary platform for the sustainability of the plant kingdom. Solar power creates radiation, energy, and light invisible to human eyes, and this constitutes the core substratum for the sustainability of our ecosystem as well as supporting our cosmic existence in the universe. It is impossible to avoid daily, even momentary, contact with the ultraviolet and sun rays. Morton underscores this stating that "[w]e are all burnt by ultraviolet rays" (*Hyperobjects* 51), and we have been burning since the very first moment the first biological life originated on the Earth. Nonetheless, this ever-burning process is beyond human control, tied to an extra-terrestrial and spatial solar and stellar system. Our human perception is not enough to comprehend invisible fiery agencies such as ultraviolet and infrared. In relation, Morton notes that

> the ultimate example of invisible light would be X-rays, also known as gamma rays. X-rays confuse the commonsense difference between light and matter, since they can directly wound and destroy life, even as they illuminate it, brighter than bright. An X-ray photon is a terrific example of a nonhuman that has agency – it is evidently not alive, yet it is evidently agential. ("X-Ray" 311)

Morton furthers the agential capacity of X-Rays, and explicates that although humans cannot see X-Rays, or other invisible rays out of the electromagnetic spectrum, "[t]hey see you. They see you so intensely that in sufficient quantities they kill you" ("X-Ray" 314). Therefore, to have the right amount of sun ray exposure is of vital importance to have a healthy body simply because to have inadequate or too much exposure both have adverse effects on terrestrial bodies.

Fire has been the most active constituent of our planet, and it is the fulcrum to maintain transformations. As Pyne highlights, "for more than 400 million years the planet has burned" (*Fire* xv). The first contact with fire, as Harris underscores, was in the Devonian Age, in the mid-Paleozoic Era, "100 million years after the first forms of life appear; it comes, basically, when there starts to be enough oxygen in the air for things to ignite. With these aerations, fire performs its first *arias*, building, through its cycles of combustion, to its *opera*, its works, its multiple effects" (27-28). From then on, fire existed in the physical environment in a variety of forms; from lightning, UV lights, solar heat and light to "the nuclear cauldron inside the sun [and] the subcellular energy generated within mitochondria, produc[ing] energy through rapid combinations of substances that resemble the elements of fire and air" (Mentz, "Phlogiston" 55). Moreover, we are bound to the continuation of both terrestrial and celestial burning, and our lives depend on fire. Especially modern discourses in economics and capitalism depend on the sustainability of fiery agencies since an international fuel-dependency is based on pyrotechnologies through current practices. Pyne elucidates on international fuel-dependency and sustainability of this dependency noting that

> [a]utomobiles could not run on wood or coal; refrigerators and heat pumps could not function easily with furnaces; power lawnmowers could not survive on steam. The creation of new fuels, in brief, not only made possible but demanded new fire appliances, new tinder pouches, new hearths. The fusion of fossil fuels with fire engines, each rapidly redesigning the other, traces the fast spiral of industrial fire. (*Fire* 126)

This generates the quest for more fire, that is more power. Hence, the growth of fire-technologies and the development of human civilisations mean more struggle to seize and exploit fire. Our modern world would immediately collapse without fire, as fire has provided us with heat, light, protection against menaces, cooked food, cleansing, purging, fast transportation, communication, and so on. In other words, we could not have evolved as *Homo Sapiens* without fire: "[I]t is fire that cooked food that nourished and developed our outrageous brains; and it is [the use of] fire that made us human." (Harris 47).

The first instrumental use of fire was in cooking as fire can easily "be used to break down plant and animal tissues and thus render edible materials otherwise too tough for

human dentition and digestion" (Simmons 32). Cooking was the first step towards modern human anatomy, as the human body has evolved according to food digested. In this sense, it can be contended that fire radically changed the human diet. In addition to this instrumental use of fire, fire is also utilised as the main source of light for human beings. In scientific and physical terms, Macauley remarks that "light is electromagnetic radiation possessing a wavelength that is visible to the animal eye. Displaying properties of both particles and waves, it exhibits several elementary facets, including intensity (or brightness), polarization (the vibration angle), and frequency (which is perceived by us as color)" (244). Yet, the metaphoric perception of the radiance provided by fire most frequently corresponds with enlightenment as the basis for progression. In this context, it is not a coincidence, either, to correlate enlightenment with fiery agency since light represents mental improvement, as opposed to darkness which is equated with ignorance and benightedness. For instance, "Plato famously places light at the epicenter of a conception of enlightenment in his Allegory of the Cave" (Macauley 243). In the Allegory of the Cave, Plato describes a world of shades in which perfect beauty and goodness is forbidden from the human realm, as a result of which humans are destined to the darkness of the cave. According to Plato's allegory, people devoid of the ability to exercise their rational faculties are destined to be imprisoned in the cave. They are obliged to see the shadows cast on its wall by the burning fire behind them, hence taking the shadows for the real things. Plato furthers in his allegory that only when one follows the source of fire casting shadows on the wall can one ascend and improve. Enlightenment, in this framework, is possible once people imprisoned to see the shadows are released to see the light behind them. Therefore, fire triggers human development, bringing enlightenment and mental freshness.

Furthermore, fire also acts on our bodies. Even our skin colour and health are dependent on how much fire we are exposed to. As Cohen elaborates, "[t]he fire of the south inscribes itself on bodily size, skin color and humoral balance … Northerners, however, are cooled to whiteness and valor" ("An Abecedarium" 294). Moreover, fire acts not only on our body but also inside as our body constitutes instant fires. We are burning each second with every breath we take due to the process of "'slow combustion' within cells we call respiration" (Pyne, *Tending* 21). Pyne continues that "[t]he 'fast

combustion' outside organisms we call fire" (*Tending* 21). Hence, even in the process of breathing, our body becomes a porous seat in which fire is naturally processed. Furthermore, biological bodies keep a balance of inner fire within themselves which designates their bodily temperatures. In terms of natural temperatures, biological beings are called homeotherms (warm-blooded beings) or exotherms (cold-blooded beings). Similarly, biological life enables the agency of fire by presenting necessary conditions such as the ration of oxygen to start natural combustions and ignitions. Life and fire, in this sense, are intertwined. To put it another way, as much as fire creates life, life makes the agency of fire possible.

On the other hand, fire undeniably kills and may have a devastating impact for biological bodies. Earth's history is full of records of destructive fiery agencies, the most striking examples of which, according to Hans H. Rudnick, vary from "the burning of the famous library of Alexandria to Hiroshima, Three Mile Island, and Chernobyl" (65). This contributes to the mystery surrounding fire with its both destructive and creative agential capacity. Fire, as Bachelard notes, "speaks and soars, and it sings" (*The Psychoanalysis* 14). But, at the same time, it swears, curses, and it damns. However, this perception of fire contributes to the ecophobic psyche in terms of "[i]magining badness in nature and marketing that imagination – in short, writing ecphobia" (Estok, *Ecocriticism* 5). This results from the fact that fire is an independent agency, regardless of human perceptions. Nonetheless, in most of the cases, fiery agency prevails against human agency. In order to hear the catastrophic power of fire, Michel Serres has a suggestion: "Let's listen, there, to the screams of the Roman sailors that Archimedes burned, to the howls of Hiroshima's irradiated, whose torture the vanished Majorana no doubt wanted to avoid and present, or if not, delay; let's listen to the appeal sent out by Empedocles's vanished body, amid Etna's deafening thunder and tall flames" (78). Although human history is marked by miraculous operations of fire in daily life, uncontrolled fire is hostile to human embodiment and habitat. Its incomprehensible agency has led fire to become an idol of uncontrolled power and solemnity. Fire exceeds, in this framework, the power of intellectual human beings, which makes us question our place in the universe. While, on the one hand, we are destined to an unrestrainable power, on the other we depend on the control of that power

to sustain the base of our biological existences. This dilemma reveals itself in the use of fire as a source of punishment, framed by legal discourses. Human beings attempt to restrain fire within the legislative practices, thereby making use of the uncontrollable power of fire, which ironically dooms humans to be annihilated in the end. That is to say, the destructive force of fire is employed in legislative discourses. This creates a dilemma in the end since the same destructive force is feared and blamed when uncontrolled or unrestrained within human practices.

Volcanoes are foundational examples of fiery agency through which we can track the power of fire. The eruption of a volcano, in most cultures and religions, has been regarded as the demonstration of the Devil simply because it causes devastation to the civilised social order. As a matter of fact, pre-modern people "thought volcanoes were omens – signs of things to come. They performed rituals of human sacrifice to ward off the evil they believed caused eruptions. They carved drawings on the walls of their homes and in caves, depicting explosions from cone shapes with wide arcs stretching from their centers, with flying rocks all around" (Firestone 26). Flying rocks referred to in the quotation indicate that volcanoes move beings around, hence promoting transformations. Volcanoes represent transitional edges on the Earth through which subterranean becomings coalesce skywards with those on terra firma, and they both get tangled in the atmosphere. Henceforth, volcanoes turn into Earth's vessels to reveal the inner bodily temperature underground. As Howel Williams highlights, these vessels are based on "the liquefied material [which] forms a fluid mass, called magma, that is lighter than the overlying rocks, and it tends to rise wherever it finds an opening. If there are fractures in the rock that let it rise directly to the surface of the earth, it comes out quietly as a flood of fluid lava" (46). Throughout history, volcanoes have been worshipped, and volcanic eruptions have been perceived as signs of holy wrath. Though volcanic eruptions are just natural processes to procure ecological sustainability, human beings have regarded these natural phenomena as a sign of damnation and punishment on their wrongdoings. That is to say, volcanoes have, to some extent, turned into scapegoats for humans' fallacies. Ironically though, "volcanic eruptions," as Howel Williams marks, "have provided some of the world's richest soils – and some of our most magnificent scenery" (45) in the long run. Volcanoes are essential parts of

ecological sustainability and biological life because, as H. Williams furthers, "[t]hroughout geologic time volcanoes and their attendant hot springs and gas vents have been supplying the oceans with water and the atmosphere with carbon dioxide. But for these emanations there would be no plant life on earth, and therefore no animal life" (45). Hence, although ecophobic human imagination captures volcanoes as the malevolent messages of the gods, volcanic eruptions are one of the main zones which makes the development of our existences on the Earth possible.

Fire is alive, and it circulates its agency and aliveness everywhere. It penetrates into the human realm, and serves as "a temporary phenomenon that dies out or is quenched and an eternal principle that is everywhere one and the same, whether in the altar flame, the domestic hearth, the forest fire lit by lightning, or the blazing torches of war" (Kahn 23). Fire is the marker of life, and at the same time, it is the maker of life. Fire is the active force that moves the Earth. It is the only force that keeps the Earth rotating around the Sun as well as around itself. In this regard, fire is both *philia* (love) and *neikos* (strife) formulated by Empedocles as two non-fissile factors of the biological becomings. Bachelard also explicates:

> It rises from the depths of the substance and offers itself with the warmth of love. Or it can go back down into the substance and hide there, latent and pent-up, like hate and vengeance. Among all phenomena, it is really the only one to which there can be so definitely attributed the opposing values of good and evil. It shines in Paradise. It burns in Hell. It is gentleness and torture. It is cookery and it is apocalypse. It is a pleasure for the good child sitting prudently by the hearth; yet it punishes any disobedience when the child wishes to play too close to its flames. It is well-being and it is respect. It is a tutelary and a terrible divinity, both good and bad. It can contradict itself; thus it is one of the principles of universal explanation. (*The Psychoanalysis* 7)

Fire is the dynamic force fuelling and prompting both the physical environment and human imagination. For instance, it evoked imagination and stirred dreams of ascending towards ultimate beauty in Empedocles. Empedocles' suicide through leaping into Mount Etna marks his "disappearance into the ether" (Chitwood 56), and the "theatrical gesture of the Etna anecdotes, completes the biographers' use of the four elements. Empedocles dies by water, by earth, by fire, and by air; his elemental death, like his soul's progression, is complete" (Chitwood 56). On the other hand, it is the same fire that swallowed his body and injected Empedocles' agency into its own being when

Empedocles jumped into the fires exuberating over the mountain. It is that active force inside Mount Etna that turned Empedocles' flesh into a fiery agency. In this sense, fire reveals its agency in both its creativity and disruptiveness. Jane Bennett describes the aliveness of fire explaining that "the leaping, licking flames make it easy to see it as an active force" (106). Bennett further asks "[w]hat can Fire do (what are its verbs)? To burn: Fire's conatus is to burn … turning flesh into ash … What else can Fire do? Mark our flesh and sear our memory. Even after the flames are gone" (106-107). Fire acts on our bodies and our culture; yet, this action is not always devastating. We owe our modern civilisation to the agency of fire that offered us possible means to ease daily life. Fire, or more correctly the seizure and use of fire for human ends, has built our modern society.

Human imagination projects fire as a loathing being ending human species and dooming an apocalypse. This results from an ecophobic imagination. However, rather than attempting to annihilate human beings, fire is the force on which human beings base the continuity of their lives. The expiration of fire would eradicate human beings from off the face of the earth. This undeniable and uncontrollable power of fire uncovers the ecophobic psyche, and projects itself onto such fears in the idea that "the world is not drowned as in the Biblical deluge, but incinerated" (Daly 256). Conflagration, in this sense, has become one of the main sources of ecophobia as the threat of fire beyond human control underlines the hopelessness of human beings in handling the subjective agency of a natural force, that is fire. Under human control, on the other hand, fire miraculously turns into an instrumental medium catalysing the social realm and submitting pyrotechnology, electricity, light and heat to the hands of human beings.

The use of fire has thoroughly changed our ways of life as well. Accordingly, Macauley declares that

> [f]eral fire, once tamed and tended, in turn domesticated us, encouraging people to settle down, till the soil, and gather around a ballasting central hearth in the house. Fire dramatically altered our diets (from hunting on fire drives to exorcising parasites in our food, and cultivating new culinary arts): it enabled us to read, write, and work in places or times otherwise cold, wet, and dark; and it provided us – via the Faustian bargain we brokered for it – with the capacity to find and use new technological prowess in our interactions with the natural world. (39)

Furthermore, as underlined in the quotation, fire shapes and fashions human civilisation in accordance with human discourses. While to encapsulate fire in the human domain indicates how fire and discourses are intertwined, it also hints at underlying ecophobia which limits the agency of fire to societal and cultural realms. On the other hand, as Pyne highlights, the power of fire is "too great to refuse, and its nature too protean to control completely" ("*Consumed*" 81). Therefore, uncontrolled fire procreates threat and loathing within human discourses inasmuch as independent agency of a physical phenomenon shatters the subjective position of human beings as the ultimate agential forces. Even a very small dose of fire, as Bachelard notes, "in certain cosmological dreams is sufficient to set a whole world ablaze" (*The Psychoanalysis* 72). However, the anthropocentric endeavour to take fire under complete human control brings forward catastrophic results, because, as Gregory Nowacki and Marc Abrams point out, broadly speaking "fire frequency and severity increased as forests were cut and burned, either intentionally (for agricultural land clearing) or unintentionally (e.g., sparked by wood- and coal-burning steam engines)" (123). The control of fire, in this sense, points to power relations in an insuperable nature. So, the accompanying power concomitant with domesticating fire in human domains illustrates that fire is an ambivalent natural force which constitutes Empedocles' love and strife (biophilia and ecophobia) at the same time.

In modern society, specifically with technological developments, industrial power and improvements in machinery, the fierce control of fire as a result of ecophobic psyche has changed the facet of fire itself. In this sense, Pyne illustrates that "[c]ontrolled combustion began to replace controlled burning, and the fossil fallow of coal and oil, the living fallow of traditional agriculture. Technology invented new devices to illuminate rooms, warm houses, bake bread, harden ceramics, shape metals, and the myriad other tasks fire had once performed" ("*Consumed*" 91-92). Therefore, as the cornerstones of modern societal order, discursive formations co-evolve with the functional adaptation of the agency of fire to daily life. Nevertheless, the adaptation of the agency of a powerful element is a critical process as we make use of the destructive power of fire to obtain and sustain power. As Rudnick also states, "we use fire to destroy each other in war and other violent disagreements" (69). Apart from destroying

each other during warfare, humans also use the power of fire to demolish certain ideologies which can be exemplified in the protests of the followers of the Catholic faith under the leadership of Guy Fawkes. Their attempt to annihilate the parliament during its opening ceremony is recorded in history as The Gunpowder Plot which took place on 5 November 1605. It can be understood from this historical context that the media of fire such as gunpowder and bombs are instrumental in annihilating discourses and ideologies. Thermonuclear bombs are crucial even in wiping certain human races off the Earth. Macauley touches upon the changing role of fire in the modern world underscoring that "[i]t is a long way from Heraclitus to the hydrogen bomb, but … we are now wedded like domestic partners – for better and for worse – to fire's seductive charms and incendiary threats" (42). Although the agency of fire might destroy all human species in the end, humans still depend on fire for the sustainability of modern society. The roaring bombs, however, reverberate the force of *strife* outdoing *love* revealing anthropocentric struggles for more power.

In relation to the use of fire in the Renaissance, Steve Mentz draws attention to the anthropocentric "desire to imprint fire and make it receptive of, if not quite subservient to, human desires [which] marks a refrain in early modern literature, and arguably in human culture since before the dawn of history. Burning is companion, tool, handmaiden, scourge" ("Phlogiston" 61). The Renaissance is significant, though, in triggering the use of fire in warfare, especially with the dissemination of gunpowder as the leading destructive force. Geoffrey Parker explicates that the sixteenth century is "of central importance because it witnessed the emergence of three key innovations: the capital ship with its broadside; the development of gunpowder weapons as the arbiter of battles and sieges; and, in direct response to this, the 'artillery fortress'" (159). The European seizure of gunpowder is also of interest. As Kenneth Chase elaborates, while the "earliest known formula for gunpowder can be found in a Chinese work dating probably from the 800s" (1), the Europeans overrun the Chinese in incorporating gunpowder into warfare. Chase furthers that though the Chinese "produced a variety of gunpowder weapons, including flamethrowers, rockets, bombs, and mines, before inventing firearms" (1), the European expertise in gunpowder is illustrated in the invention of such new weapons as cannon shells, muskets, and pistols. The use of these

firearms of destruction has, consecutively, generated pyrophobia. Jack Kelly underlines that gunpowder is equated with the "devil's distillate" (ix), further explicating that "[o]ne of gunpowder's ingredients, brimstone, was the burning stone always associated with Satan. Gunpowder's action was a diabolical mystery – once ignited, it blazed wildly, infernally, leaving behind the sharp tang of sulfur and a haze of smoke" (ix). However, it should be acknowledged that the anthropocentric control impulse towards the fire element gives rise to this phobia. Hence, ecophobia prevails in adapting the agency of fire to the human realms, to the battlefield in the case of gunpowder, which hints at the quest for anthropocentric power with mediation of a natural phenomenon. The control of the physical environment is the anthropocentric manifestation of power acquired through material domination over nature. Yet still, this endeavour to dominate and control nature results in more catastrophic events which brings forward the anthropocentric dilemma as the main cause of ecophobia.

Moreover, with the development of gunpowder and its adaptation to warfare, a kind of revolution took place as the understanding of warfare has dramatically changed in the aftermath of this "gunpowder revolution" (Hammer xi). This revolution, as Paul Hammer notes, "embraces 'decline' of heavily armoured knights and the corresponding 'rise' of infantry armed with firearms or pikes and supported by cannon" (xi). This shift in warfare has decreased the necessity of bodily strength in defeating the opposite side. Prior to the introduction of early modern pyrotechnologies (gunpowder and gunmaking) into the battlefield, victory "relied on man's muscles" (Kelly 20). Kelly further explains that "[e]dge weapons like swords and spears concentrated muscular energy. Catapults and siege engines accumulated and stored human strength. The crux of battle was the melee, a free-for-all among men-at-arms. The sword, the extension of the arm, was the icon of war. Gunpowder would introduce a new dimension, one independent of human strength" (20). The use of gunpowder promises mass-slaughter without the use of muscular power since most of the skill dwells mainly on targeting. Early modern people, thus, both appreciated and feared the agency of fire in their amazement at this radical change in warfare and with the introduction of a new dimension into the battlefield.

Henceforth, fire and related pyrotechnologies inevitably act upon the societal formations, the traces of which are also observed in the literature of the epoch. Tracking the agency of fire on social and cultural life, the early modern period was an important era to observe the ecophobic use of fire by human beings. In the light of these discussions of the entanglement of the agencies of fire and human beings, and the anthropocentric and ecophobic psyche in the efforts to take fire under human agency, the second part of this chapter examines three representative plays, Christopher Marlowe's *Doctor Faustus* (1604), George Chapman's *May Day* (1611), and again Christopher Marlowe's *The Jew of Malta* (1633). These three plays contrast the agency of fire with that of the human, which is to be brought to a detailed discussion.

3.1. CHRISTOPHER MARLOWE'S *DOCTOR FAUSTUS*

The first recorded performances of *The Tragical History of the Life and Death of Doctor Faustus*, written by Christopher Marlowe, go back to September/October 1594 at Henslowe's Rose Theatre (Keiper 234) though the play was first published in 1604. Interestingly, there are two different texts of the same play, and these are referred to as the A-text, which "appeared first in 1604" (Simkin 3), and the B-text which "dates from 1616" (Simkin 3). According to Leah S. Marcus, the main reason for having two different texts with slight distinctions is ideological differences: "The different versions of the play carry different ideological freight – the A text could be described as more nationalist and more Calvinist, Puritan, or ultraProtestant, the B text as more internationalist, imperial, and Anglican, or Anglo-Catholic – but each version places the magician at the extreme edge of transgression in terms of its own implied system of values" (42). Regardless of slight differences between these two texts, *Doctor Faustus* conveys, as Sarah Wall-Randell notes, "the narrative of the doomed necromancer" (262) which mirrors the increasing interest in black magic and arts in the Renaissance. Early modern people craved for knowledge to solve the mysteries of the universe as well as the place of the humans among beings. The play, in this sense, significantly reflects Renaissance ideals of knowledge acquisition and self-enhancement; yet, Faustus commits himself to black magic, which, consequently, becomes his doom. The play illustrates a scholar, Doctor Faustus, who has sold his soul to the devil to acquire more knowledge, power, and status, but turned into a desperate man, doomed to eternal

torture in hell, and dismissed from eternal bliss.

The Renaissance aspiration was to ascend towards ultimate beauty employing mind and reason by discarding the material body. So as to exercise the mind, one has to have ultimate control over both the human body itself and the physical environment, which is closely associated with the control impulse in human beings that arises from ecophobia. The anthropocentric power is depicted as the domestication of the elements instrumental for human use in the play:

> EVIL ANGEL Go forward, Faustus, in that famous art
> Wherein all nature's treasury is contained.
> Be thou on earth as Jove is in the sky,
> Lord and commander of these elements. (I. i. 142)

Moreover, as the human body is also composed of natural elements, human beings perpetuate an effort to take the body along with nature under the control of human agency. According to Neo-Platonism, human beings have the potential to exercise their rational capacities. Inasmuch as the body is the material extension which links human beings to the physical environment, this struggle to belong to the proper sphere is directly observed within the human body. Therefore, the body generates an "ontological duplicity" (468) as Richard Halpern pinpoints. This duplicity is identical to the Renaissance period in the sense that human beings constantly question their ontological and epistemological categorisations amongst beings. The problem around this duplicity brings forth a distinction between ontology (being-matter) and epistemology (knowing-discourse). This dichotomy reveals itself through *on kai me on* (being, not being) in the play. Faustus says: "Bid *On kai me on* farewell. Galen, come! / Seeing *ubi desinit philosophus, ibi incipit medicus*" (I. i. 140). In the quotation, Faustus makes a clear contrast between two disciplines; philosophy and physics. Offering to abandon the epistemological questions the philosopher asks, he desires to deal with physical and material formations since Faustus continues in Latin, *ubi desinit philosophus, ibi incipit medicus* (where the philosopher leaves off, the physician begins). Besides, the play is abundant in the problems related to *on kai me on.* The play starts and ends with Faustus's questioning his ontological and epistemological status. Halpern argues that this dilemma "of *on kai me on* pertains not only to theatrical language, of course, but to

the spectacular or embodied play as well, marking its thereness as simultaneously empty or lacking, being and nonbeing at once" (468). Human beings harshly control their bodies, as an embodiment of their hatred for being bound to materiality, thus causing them to question their being/nonbeing. Blamed for digressing from ultimate goodness and eternal bliss, the human body, in this sense, is subjugated once mind is exerted on the material formations, which brings forth ecophobia.

Although Faustus' inspiration to obtain power is to dominate four main elements as he desires to be the "Lord and commander of [the] elements" (I. i. 142), fire predominates throughout the play. Fire is active, and with its agency it modifies its surrounding. Fire contributes to the sustainability of the ecosystem through transforming beings and things. Although fire seems to annihilate biological life, it actually only modifies it: "There's always something left behind, some bodies or fragments, warm but insubstantial to the touch. These gray remnants make good fertilizer. Despite fire's violent ascents and turnings, not everything vanishes" (Mentz, "Phlogiston" 73). The agential capacity of fire uncovers itself in the play especially during the contract scene in which Faustus sells his soul to Lucifer by means of Mephistopheles:

> FAUSTUS But Mephistopheles,
> My blood congeals, and I can write no more.
> MEPHISTOPHELES I'll fetch thee fire to dissolve it straight.
> …
> *Enter Mephistopheles with a chafer of coals*
> MEPHISTOPHELES Here's fire. Come Faustus, set it on.
> FAUSTUS So. Now the blood begins to clear again. (II. i. 152)

The congealed blood hints at the materiality of the human body along with the active incorporation of blood. Nevertheless, this agential movement of the body is ignored for the sake of acquiring more knowledge about the nature of human beings and the universe. This ecophobic subjugation of material agency at the cost of Faustus's soul embodies the period's lust for learning more *sapienta.* Furthermore, although Faustus desires to exercise his reason to discard his materiality which is required to ascend towards the divine reign, he, on the contrary, descends, trapped in his greed. Interestingly though, despite its subjugation as the main source of the existential descent, the body endeavours agentially to prevent this descent. That is to say, as the

body is the elemental representation of human existence, Faustus also tries to control his body; yet, the body reacts against Faustus' oppression in cooperation with the agency of fire. On similar grounds, Simkin underlines that "Faustus's own body rebels against him as he prepares to seal the pact with Lucifer [which] is further proof both of his foolishness and the terrible danger he is courting" (97). On the other hand, the interaction between fire and blood uncloaks, in this case, the power of fire in changing the material and discursive formations. The chafer, as the representative of fire on stage, mirrors the diversified agencies of fire since "the chafer (or brazier)," as Joanne Tompkins states, "must produce heat (and presumably fire and smoke) to warm Faustus's blood so that he can make his oath with Mephistopheles" (166). Within this framework, heat captures an extended version of the agency of fire in the human realm.

Fire is also linked to knowledge and learning throughout the play. Whenever Faustus hovers around solving the mysteries of the cosmos presented through black magic, fiery agency shows up. Faustus's servant Wagner, for instance, refers to Faustus as such:

> Learned Faustus,
> To know the secrets of astronomy
> Graven in the book of Jove's high firmament,
> Did mount himself to scale Olympus' top,
> Being seated in a chariot burning bright
> Drawn by the strength of yoky dragons' necks. (II. iii. 162)

In his pursuit of ultimate knowledge, Faustus is dragged by a medium of fire, that is a dragon. Moreover, a seat burning bright by way of fiery agencies moves him towards his utmost destination where he acquires all sorts of knowledge he demands. The more Faustus succeeds as a scholar, the more he builds his academic career on the agency of fire. Within this framework, knowledge is equated with fire as the main source of illumination.

In addition to this, repentance is equated with knowledge in the sense that the cleansing power of fire is given with references to burning books. As an unsatisfied scholar, "Doctor Faustus is pervaded with an awareness of books: with a general thickness of literary reference; with its setting in a scholarly milieu; with books themselves, as material objects" (Wall-Randell 263). His tragedy starts when he is not satisfied with

secular knowledge, and demands more. Nonetheless, at the very last hour when he realises that he has obtained knowledge at the cost of himself, he begs to be forgiven stating: “I’ll burn my books. Ah, Mephistopheles!” (V. ii. 182). Fire, in this context, shows both its destructive and purifying faces since it “legitimately represent[s] sinful degradation *and* purification, hell-fire *and* revelatory light” (Randles 240) at the same time. While, on the one hand, fire displays knowledge and illumination, it, on the other, brings Faustus eternal torment in ever-burning hell. Interestingly though, Faustus suggests burning all his books so as to spare both his body and his soul from this eternal-burning which points to the purifying agency of fire. Faustus endeavours to escape from burning himself by means of burning his books.

The agency of fire endures throughout the play with several references to fireworks especially in cases of displaying lust, wrath, chaos, and celebration. For instance, when Faustus demands a wife, the stage direction makes it clear that fireworks are existent on stage: “[*Exit Mephistopheles, then re-*]*enter with a Devil dressed like a woman, with fireworks*” (II. i. 155). Though Simkin highlights that “the fireworks most likely signif[ies] venereal disease” (140) in this scene, fireworks here embody lust and prurience. Similarly, the devils enter the stage with special firework effects to represent how Faustus feels, thereby the firework becomes the mediator for Faustus to express himself. Fireworks are also used to create a chaotic atmosphere on the stage, which adds a carnivalesque dimension, specifically once “[*Faustus and Mephistopheles*] *beat the Friars, and fling fireworks among them, and so exeunt*” (III. i. 165). Following the Pope’s feast, Faustus reverses the celebratory mood into a chaotic and unholy situation since he and his accompanist Mephistopheles “toss fireworks at the chanting Friars” (Goldfarb 359). To attack the clergymen further polishes Faustus’ rebellion against religious dogma. This dogma is believed to make people get stuck at some point in terms of knowledge acquisiton. Faustus desires to transcend limited human knowledge bestowed by divine rule through black magic. Therefore, Faustus canalises his wrath toward the clergymen for being endowed with limited power. In demonstrating his wrath, furthermore, he makes use of the destructive agency of fire embodied in fireworks.

Significantly, the Renaissance is marked by the development of fireworks with a boost

of studies analysing their chemical structure, such as Vannoccio Biringuccio's *On Pyrotechnics* (1540). Beginning with the Renaissance, fireworks have been "used to mark royal or state events into the modern period including births, birthdays, and marriages; military victories; peace agreements" (Dally 258). Hence, Kelly states that prior to "flamethrowers, bombs, and guns filled the world with their terror, gunpowder was the servant of delight and the handmaiden of wonder" (x) together with fireworks. Nevertheless, the use of fireworks as a way show-off hints at "a literal reminder to the populace of the state's firepower" (Dally 258) which links entertainment to power demonstrations. Moreover, fireworks have also served for the purpose of spectacle, especially on the stage. In the "sixteenth-century texts *fuochi* – literally 'fires' – covers all manner of flaming lights, torches or explosive devices, as well as *fuochi artificiali*, or fireworks" (Hills 197), and this corresponds to the period's vigour to display nationalistic spectacle. From another perspective, though, the instrumental use of fire as fireworks procures the domestication of a natural force within the human domain which confirms the anthropocentric control impulse, that is ecophobia. Even the special effects created by fireworks was mainly "to mimic volcanoes [, which began] … at least as early as the Renaissance" (Daly 257-58). Fireworks, in this sense, are vehicles to demonstrate power over nature. The caption of fireworks throughout the play is the outcome of pyrotechnological display on stage. While the tamed agency of fire with fireworks was a demonstration of human triumph, uncontrolled fiery agencies, such as destructive volcanoes, were still the source of fear and hatred.

As well as fireworks, the play is also filled with descriptions of hell demonstrating the furious agency of fire in discursive formations. According to the portrayal of hell in the play, it is a place where humans agonise because of their sins, and hell is correlated with fire due to its destructive and cleansing power:

> MEPHISTOPHELES Within the bowels of these elements,
> Where we are tortured and remain for ever.
> Hell hath no limits, nor is circumscribed
> In one self place, for where we are is hell,
> And where hell is must we ever be. (II. i. 154)

Fire, in this regard, serves as an instrument of punishment. Human imagination projects hell mostly as a psychological and/or physical sphere with "engravings and pictures

representing the devil with his tongue of fire" (Bachelard, *The Psychoanalysis* 102); hell is also "a place of fire, smoke, and arid waste" (Nicolson 500) along with sulphur. Moreover, Harris argues that fire is identical and unique to hell in monotheist religions as there is no fire, for instance, in the Garden of Eden: There is

> no sputter of spark, no lick of flame, no fright of flash, no spread of blaze, no glow of ember. The cycle and spread of fire is still far off, its quality of light promised by God's 'Fiat lux!' but yet to be materialized and manipulated. Nor is there rain. … No rain means no storms, no flashes of lightning, no tree limbs left burning for Adam and Eve to find, no discovery of ways to disrupt the dark with fierce light. (27)

Accordingly, throughout the play, Lucifer always enters the stage with thunder and lightning as reminiscences of his fiery agency in hell. Lack of fire in the beginning of human life in the Garden of Eden annihilates any possible natural source that causes fire to take a form, such as rain which stimulates lightning as a celestial extension of the agency of fire. Therefore, the absence of fire at first and its appearance in hell in due course further the power of fire as a destructive and annihilating force, hence contributing to ecophobia towards the agency of fire.

Fire, in this context, cannot be controlled by a human being since it is unique to hell specifically to punish and torture the ones who disobey or revolt against the universal divine order. Even the devils at Lucifer's command are touched by the agency of fire. For instance, in the B-Text, the audience first sees Mephistopheles in the shape of a dragon. The choice of the dragon is symbolical in terms of extending the agency of hellish fire to Faustus' domain. Mephistopheles is dressed in fire, and he again offers fire to render Faustus powerful as he desires. On similar grounds, most of the devils in hell are the creatures of fire that maintain their agential existences in a constant process of burning, that explains why hell is filled with "the black sons of hell" (B-Text, V. ii. 239). Moreover, hell is always referred to as a sphere in which one's torture depends on the agency of fire. For instance, the Bad Angel describes hell for Faustus as such:

> Now, Faustus, let thine eyes with horror stare
> Into that vast perpetual torture-house.
> There are the Furies tossing damnéd souls
> On burning forks; their bodies boil in lead.
> There are live quarters broiling on the coals,

> That ne'er can die. This ever-burning chair
> Is for o'er-tortured souls to rest them in.
> These that are fed with sops of flaming fire
> Were gluttons, and loved only delicates,
> And laughed to see the poor starve at their gates.
> But yet all these are nothing. Thou shalt see
> Ten thousand tortures that more horrid be. (B-Text, V. ii. 242)

In this description of the fiery agency in hell, the focus is on the destructive power, contributing to the ecophobic portrayal of fire in accordance with the ecophobic psyche in human beings. "The eternally burning flames" depicted in the play "cast no true light of fire; their light is livid and lurid, emphasizing rather than relieving the darkness" (Nicolson 502). Fire presenting eternal-burning, in this regard, represents the ecophobic perception of the fiery agencies once it cannot be controlled in the human sphere. The failure of human beings in taking fire under their control reveals the agency of fire independent from human interference which consequently displaces human beings from their 'unique' subjectivity.

In the play, the description of fire demonstrates its active action upon the environment as well as the human body and imagination. Moreover, the devils are staged to show the extension of fire into the human sphere. Different references to fireworks throughout the play not only hint at a variety of fiery agencies but also expose the influence of fire on human beings.

In line with the perception of fiery influence in *Doctor Faustus,* George Chapman's *May Day* also displays fiery modifications in the human realm within a different context which will be exemplified in the forthcoming discussion.

3.2. GEORGE CHAPMAN'S *MAY DAY*

The playwright, poet, and translator George Chapman (1559-1634) was "a versalite and ambitious writer" (Womack 97), famous for his literary achievement at "translating the whole of Homer into English verse" (Womack 97). As a playwright, Chapman is known for his comedies including *An Humorous Day's Mirth* (1599), *The Gentleman Usher* (1606) and *The Widow's Tears* (1612). One of his best-known comedies, *May Day* "must have been performed between 1601 and 1608, the period in which the Chapel

Children inhabited the Blackfriars" (Tricomi, "The Dates" 245). Set in Venice, the play rests much of the action on the misunderstandings, mistaken identities and disguises, common to Chapman's comedies. Chapman wrote his comedies in a "more optimistic [way] about man than his other works. He praises one or two wise men; the rest are fools" (Presson 46). In *May Day*, Chapman points to the foolishness of his characters through disguise as most of the characters pursue their desires in the guise of somebody else. At the beginning of the play, we are introduced to Captain Quintiliano, the play's braggart soldier, whose wife, Frank is desired by Lorenzo, the play's lustful elder. Following his erotic desire, Lorenzo is disguised as a chimney-sweeper to have a safe passage to Frank's house. *May Day* also reveals other disguises towards the end of the play. Lucretia, whose real name is Lucretio, is compelled to make use of disguise for political reasons, and the 'page' Lionell, who is actually Theagine, is betrothed to Lucretio. As a typical Renaissance comedy, all these disguises are made public at the end of the play, which functions to unite loving couples, including Lorenzo's daughter Aemilia with her beloved Aurelio.

"[P]icking up the idea of world-turned-upside-down gender confusion" (Chess 56), these disguises contribute to the play's title, *May Day* since the mistaken identities as a result of disguises create an atmosphere of carnivalesque. Simone Chess further elaborates on the explanations related to the disguises in the play, and underlines that the play "takes on the ambiguity of unfixed sex and gender with a plot that not only includes both MTF [male-to-female] and FTM [female-to-male] doublecrossdressing but also explores the dynamics of a romantic relationship between these two crossdressed characters" (Chess 55). Interestingly, the long-lost couples cannot recognise each other in their disguises, and "[a] man disguised as a girl and a girl disguised as a man fall in love with each other" (Bradbrook 172) one more time. Within this framework, the play questions and blurs gender boundaries by means of the disguises of Lucretio (as a woman, Lucretia) and Theagine (as a man, Lionell).

Aside from the representation of gender-blurrings via the double-cross-dressing of Lucretio and Theagine, the play is also significant in its touching upon the problems of chimney-sweepers by means of Lorenzo's guise as a chimney-sweeper to assume his erotic desires for Frank. In this sense, the play hints at the topical problems and

complaints of the early modern chimney-sweepers. The birth of chimney sweeping as a necessary job is directly proportionate to the domestication of fire by encapsulating it within four walls. Triggering the formation of the hearth, the use of fire inside one's home, with the change of place for heat from the open air into the house, stimulated another problem which is diffusion of smoke in the human domain. This problem has been solved by building chimneys, flues and stacks to canalise smoke directly to the air. Nonetheless, more "[p]roblems arose ... when smoke 'backfired' and returned to the hearth. The 'smoky chimney' problem continued to intrigue inventors, potters and chimney builders" (Cullingford 36). Therefore, early modern urbanisation necessitated a new profession, making the employments of people as chimney-sweepers possible. This created a new working area. In the play, Lorenzo, disguised as a chimney-sweeper, sings the song of chimney-sweepers, rejoicing at the chance of having a new working area for the underprivileged:

> Maids in your smocks,
> Set open your locks,
> Down, down, down,
> Let chimney-sweeper in
> And he will sweep your chimneys clean,
> Her, derry, derry, down. (I. iii. 290)

This new area, however, soon turns out to be a ground to reveal the subjugation of the underprivileged in the Renaissance. Having a low income, early modern chimney-sweepers hardly scraped a living, and regarding the hardships they encountered, "they petitioned the King: the *Petition of the Poor Chimney Sweepers of the City of London to the King,* alleged that there were 200 of them who, 'by the almost general neglect by Householders of their own and the City's safety, were ready to be starved for want of work'" (Cullingford 9). Oppressed under a newly-forming capitalist system, chimney-sweepers of the time tried to voice their complaints in various tracts they presented to the King and the Parliament, such as *The Chimney-Sweeper's Complaint* and *The Learned Conference.*

The social and economic difficulties the underprivileged were facing brought another dimension to the exertion of this job, which is child labour. Boy chimney-sweepers

were used because they easily fit in narrow places such as the chimney stack or flue. Hence, children were mainly ‘employed’ so as to

> climb into and scramble up chimneys, cleaning the inside of the flue with small brushes and using metal scrapers to remove the tar deposits left inside the hearth and stack. Child apprentices were usually orphans or from poor families. Their treatment and living conditions were harsh. Many slept on bags of soot and had little or no access to … water or clean clothes. (Schneider and Lilienfeld 100)

The poor families were compelled to send their children, especially their sons, as workers to maintain their lives in a complex economic system that consistently oppressed them. Most of the children employed as chimney-sweepers did not have any other choice than being exposed to soot and smoke every day.

Apart from economic and social problems they faced at every encounter with this fiery agency, chimney-sweepers encountered another major problem which arose out of the negative effects of smoke and soot on the human body. Chimney-sweepers are constantly touched by the agency of fire as well as its reminiscents such as ash, flame, and smoke, indicative of the transformative power of fire. Therefore, they themselves turn into beings touched by fire. In the play, Aurelio’s servant, Angelo tricks Lorenzo to dress up as a chimney sweeper so as to sneak into Frank’s house. Angelo recommends Lorenzo to cover his face with soot and ash in order to make it look black like a regular chimney-sweeper, thereby stating that “as of Moors so of chimney-sweepers the blackest is most beautiful” (III. i. 288). Concordantly, Lorenzo draws attention to soot stating that “shall I then smurch my face like a chimney-sweeper, and wear the rest of his smokiness?” (II. v. 286). In these examples, immediate intra-action between fire and the body can be observed. Therefore, the body of the chimney-sweeper is defined by its intra-action with fire, and both the body and the chimney he/she sweeps turn into a manifestation of fiery agency.

However, too much exposure to fire kills. English surgeon and scientist Percival Pott (1714-1788) is the most important name in revealing potential bodily dangers of being exposed to the soot and smoke in the flue. Under the guidance of Pott’s studies, the 1700s witnessed scientific studies on the bodies of chimney-sweepers. As a result, it was observed that it was common for a chimney-sweeper to have scrotum cancer

mainly because of "the soot that had direct contact with their skin together with a lack of hygiene because bathing was uncommon in those days and the soot accumulated in their regular clothes and on their skin." (Forrest 268). The body of the chimney-sweeper adopts new agencies with soot, and turns into an agency on its own aggregating both soot and human body in a sense. As regards, in the play, Lorenzo, disguised as Snail the local chimney-sweeper, hides in Frank's coal cellar upon Quintiliano's and his friends' return to the house. However, Quintiliano hears the voice of Lorenzo who is in panic as he is locked inside the coal cellar. Interestingly, when Quintiliano hears Lorenzo's voice, he says "I tell thee I smelt a voice here in my entry. 'sfoot, I'll make it smell worse, and I hear it again" (IV. ii. 296). Hinting at the bad odour emitted from smoke and soot, Quintiliano assumes to smell even the voice, which, consecutively, points to the enmeshment of the human body and the soot.

Moreover, when Quintiliano unlocks the coal cellar and sees Lorenzo disguised as Snail, he compares Lorenzo-Snail to the devils, asking him if he is coming from hell: "Zounds, is hell broke loose?" (IV. ii. 296). Lorenzo is coated in soot to carry convictions for his disguise as Snail. This enmeshment in the body of the chimney-sweeper also indicates that human health is ignored so as to earn more money. Therefore, exemplifying William Strode's poem "The Chimney-Sweeper's Song" (1635), Ken Hiltner also underscores that "the individuals of the working class performing this job suffered – as the poor generally still do today – from the dangers that come with working with toxic chemicals far more than wealthier individuals" (*What Else* 108-109). Bodies exposed to the toxicity in the flues are those of the poor and the underprivileged, which adds an economic and class dimension to the exposure to toxicity. Apart from the intra-active exposure to soot as the main fiery agent in the process of chimney sweeping, there were also other dangers for this occupation. For instance, chimney-sweepers "also choked and suffocated from dust inhalation, became stuck in narrow flues, or fell from climbing rotten stacks" (Schneider and Lilienfeld 100). Therefore, in terms of both exposing the body to chemicals which cause scrotum cancer and entailing possibilities of occupational accidents in the course of employment, chimney-sweeping is dangerous work, beside providing a melting pot for social, economic, cultural (class system), and material (bodily healthiness) factors.

In addition to mirroring the problems of early modern chimney-sweepers, the play is also notable for bringing up another fiery agency popular in the Renaissance, that is coal. Coal has always been an important source of energy throughout world history. It was also crucial in European history. Barbara Freese, in her monumental work *Coal: A Human History*, talks about how central coal is in England by referring to multiple usages of coal in human life:

> The Romans occupying Britain did more with coal than merely dress up with it; they began burning it, too. Soldiers burned coal in their frosts, blacksmiths burned coal in their furnaces, and priests honored Minerva, the goddess of wisdom, by burning coal in the perpetual fire at her shrine in Bath. Coal's use as a fuel was not widespread enough to be directly mentioned by Roman writers, but traces of it have been found at various Roman sites in Britain. There's no evidence that anyone in Britain burned coal before the Romans arrived, with one exception. During the Bronze Age, early inhabitants of southern Wales used coal to cremate their dead. (15-16).

Hence, coal was functional in the creation of English civilisation starting with the Bronze Age. History of human civilisation, in this sense, co-evolves with the discovery of various usages of coal. Culture has gained new interpretations and definitions with the introduction of fire into the human realm through coal. The agency of coal has influenced human discourses, which demonstrates material influence on discursive formations, or vice versa. Therefore, human beings are influenced by coal not only discursively but also materially through intra-action and trans-corporeality. Human beings trace the agential substances of coal through its remnants as a result of the coal-burning process. On similar grounds, Clapp explicates that "[a] coal fire, whether in a poor man's cottage or an industrial boiler, leaves behind ash, soot, and carbon particles, which either escape into the air if they are finely divided, or remain as solids if they are not. … The smelting of metals leaves a large residue of dross and slag and much smoke and fume" (Clapp 13). These remnants of coal-burning inevitably have effects on the human body as they are potentially active agents emanated from coal.

Similar to the negative effects of the exposure to soot and ash inside the flue, the intra-action with coal shows up in different forms. For instance, Freese exemplifies burning both anthracite and bituminous in the early modern period to draw attention to their dangerous effects on human health. The human body is influenced by the agency of

these coal forms, hence tending even towards changing its biological genome as coal "produced smoke" and further "affected the nerves, impaired the vision, caused a loss of vitality of the skin and hair, and brought on baldness and tooth decay" (118). Furthermore, in close encounter with the agency of coal, miners were also affected because of their occupation as they were under the risks of catching "pneumoconiosis, bronchitis and emphysema [as a result of] … the inhalation of dust at work, especially in the heavy industries, including coal mining, iron and steel manufacture, shipbuilding, engineering and textiles" (McIvor and Johnston 1). These respiratory illnesses became so common that "they were designated with different names in different parts of the country at different times – 'miners' asthma'; 'miners' l'; 'black lung'; 'black spit'; 'the dust'; '*diffug anal*' (Welsh: shortness of breath)" (McIvor and Johnston 2). As can be understood from the designated names of these respiratory illnesses, the exposure to coal through respiration creates ecophobic categorisation of its agency. Similar to this ecophobic categorisation, the play equates the coal cellar with hell as hell is the place procuring the punishment of Lorenzo, through which references to coal in the play unfold. As long-term exposure would cause the human body to deteriorate, Lorenzo is punished for his sins by being trapped into a coal cellar as a result of Angelo and Frank's plot against him:

> FRANK Angelo, give him not too much time with me, for fear of the worst, but go presently to the back gate, and use my husband's knock, then will I presently thrust him into my coal-house: and there shall the old flesh-monger fast for his iniquity.
> ANGELO Well said, mine own Frank; I'faith we shall trim him betwist us, I for the most slovenly case in the town; she for the most sluttish place in the house. Never was old horseman so notoriously ridden; well, I will presently knock him into the coal-house. (III. ii. 291-92)

Drawn into this trap, Lorenzo is humiliated by the agency of fire, which reveals itself in the remnants of the process of coal-burning. These remnants include smoke, ash, soot, smut and crock, which can be observed in the coal cellar Lorenzo is locked in. Moreover, the agencies of these fiery agents penetrate into Lorenzo's body, hence intra-changing both its and their own structures.

Furthermore, references to coal also function metaphorically throughout the play. Lorenzo hides in Mistress Quintilliano's coal cellar when he learns that Quintilliano arrives at his house. Upon finding Lorenzo, Quintilliano speaks up:

> QUINTILLIANO Why, Snail, though you can sing songs and do things, Snail, I must not allow ye to creep into my wife's coal-house. What, Snail, into my withdrawing chamber?
> LORENZO I beseech our worship hear me speak.
> QUINTILIANO Oh, Snail, this is a hard case; no room serve your turn but my wife's coal-house, and her other house of office annexed to it, a privy place for herself, and me sometimes, and will you use it, being a stranger? 'Slight, how comes this about? Up, sirrah, and call your mistress.
> LORENZO A plague of all disguises! (IV. i. 296)

Quintilliano's anger because of Lorenzo's sneaking into his wife's coal cellar reveals a metaphoric link between sexual intercourse and spatial representation of the coal cellar. This correlation between the coal cellar and sexual relationship prompted in the play "reinforce[s] the notion of sex being dirty, shameful and shabby" (Barber 118). By this way, the bodily deterioration out of the exposure to coal is metaphorically coupled with the physical consummation of the sexual intercourse. Moreover, both coal and sex require the material exchange between bodies which also underlines their material resemblances.

The play traces the agential impact of coal on both the human body. Materially exposing Lorenzo to soot and smoke, the play observes intra-activity by fire and human beings as a result of the coal-burning process. Furthermore, touching upon the conditions chimney-sweepers deal with, the play raises an awareness about a dangerous occupation widely seen in the Renaissance. Displaying the material extension of the practice of chimney sweeping, Chapman also illustrates the agential effect of the fiery agencies in the human realm.

On similar grounds, in *The Jew of Malta*, Christopher Marlowe displays how fire interplays with the human domain by referring to the rising pyrotechnologies in the Renaissance, especially by drawing attention to the use of gunpowder and the domestic gun industry, which will be shown in the following analysis of the play.

3.3. CHRISTOPHER MARLOWE'S *THE JEW OF MALTA*

Though the date of composition is not precisely known, "Marlowe's play, [*The Jew of Malta*] is generally thought to have been written in 1589 or 1590" (Bawcutt 4), yet published in 1633 in quarto form (Hutchings 6). In relation to the performance of the

play, Scott McMillin explicates that the play was performed in the 1590s by "a company under the patronage of the fifth Earl of Sussex … at Philip Henslowe's theatre, the Rose" (214). Set in Malta, the play portrays the story of the Jew of Malta, Barabas, by exploring "a single set of issues: religious hypocrisy and governmental expedience as they are informed by a pervasive lust for wealth" (Babb 86). The play starts with the demand of the Government of Malta to seize the wealth of the Jewish community living there so as to pay off the Turks. However, the tragedy of the Jew begins when Barabas objects to this 'illegal' seizure. Marketing his daughter Abigail by arranging marriages, and poisoning nuns, hence attacking Christianity, Barabas displays his hypocrisy and lust for power and money through his actions.

The title of the play, *The Jew of Malta*, is indicative of the topical problems of the time related to the Jewish population in Europe. Portraying Barabas, the Jew, as the source of hypocrisy, greed, and malignity, the play hints at the anti-Semitism of the period. Stevie Simkin, regarding this, notes that "in the middle of the fourteenth century, when Europe was devastated by plague, the massive epidemic was seen as the work of Satan, with Jews operating as his agents. The rumour circulated that Jews were poisoning the water supply and in the aftermath thousands of Jews were burned alive, either at the stake or in their own houses" (64). Concordantly, the play presents Barabas poisoning the water supplies of a Christian nunnery, which formulates the correlation between the Jews and evil and catastrophic deeds. In this sense, the Jewish community is accepted to be the source of some problems in society. In relation to the condition of the Jews in Europe, Simkin further explicates that "Jewish communities were confined to ghettos and suffered high taxation while being denied full citizenship" (26). Likewise, in the play, Ferneze, the Governor of Malta, victimises the Jewish population by seizing their wealth to solve the problem of finding the money levied by Great Selim Calymath, the Sultan of Turkey:

> FERNEZE Jew, like infidels.
> For through our sufferance of your hateful lives,
> Who stand accursed in the sight of heaven,
> These taxes and afflictions are befall'n,
> And therefore thus we are determined. (I. ii. 260)

In this regard, the play casts the Jews as scapegoats to be sacrificed to save the nation,

which, interestingly enough, also makes them national heroes who help solve a national problem at their own expense. The only character protesting against this victimisation is Barabas. However, his protest elicits the seizure of all of his wealth, unlike the other Jews who are to grant one half of their estate.

Apart from bringing up the problems of the Jewish population, *The Jew of Malta* is filled with pinpointing the agencies of fire that modifies the human realm as well as the physical environment. One of these hints is the duelling plot which also illustrates the influence of fire on human beings. Barabas traps Don Lodowick (Ferneze's son) and Mathias (Abigail's lover) into a duel over his daughter, Abigail. Barabas's plan constitutes a part of his desire to take revenge on Ferneze, who has seized all of his wealth at the beginning of the play. The references to the use of guns are not explicit in the play in relation to the scene in which Lodowick and Mathias kill each other. Nevertheless, the portrayal of murdering one another hints at the easy accession to guns, which points to the contemporary domestic gun industry. Lois G. Schwoerer underscores that the improvement in the domestic gun industry owes to King Henry VIII (1491-1547) who revived the gun industry especially in London. Schwoerer further notes that King Henry VIII revitalised this industry since

> he wanted a native business that would lessen dependence on Continental supplies and provide weapons in greater quantity and of higher quality than available in England to enable him to pursue an aggressive foreign policy against France. He also needed firearms to quell domestic violence in a nation destabilized by increasingly deep religious divisions, socioeconomic inequalities and resentments, and challenges to monarchical authority, especially from northern England, Scotland, and Ireland. … To jumpstart the gun industry and better train Englishmen, he also lured gunfounders and gunmakers from the Continent and settled them mostly in London. (1-2)

The use of guns underlines the domestication of fire within the human realm. And the early modern emphasis on the gun industry illustrates the significance of the control of the elements as a way to reveal technological and national improvements. In this regard, Henry VIII's insistence on promoting the domestic gun industry unveils the Renaissance desire for national expansion. In other words, the use of guns is an example for the domestication and control of fire under human agency, and it also illustrates the technological development of the country. This, consecutively, displays the national

attempt to prove their superiority in pyrotechnologies over other European countries.

Likewise, throughout the play, the anthropocentric control of fire is also touched upon in the usage of pyrotechnologies in the battlefield. Battlefields and warfare are important sources to trace the development of the use of fire by human beings since fire mostly changes the way human beings fight. The first pyrotechnological development to use fire as a means to destroy the enemy goes back to Archimedes (287-212 B.C.), the Greek physicist and thinker: "By concentrating the Sun's rays by means of a curved mirror, Archimedes set fire from a distance. … In the middle of the open roadsted, a new Etna entered into eruption, fire in the water, and burned Metellus's vessels, the enemy general. Victory, the history books say" (Serres 67). Since then, the material influence of the agency of fire is kept in the human domain through the production of armament to be used in the battlefield. As Stephen Pyne concordantly states "[f]ew battlefields have lacked fire. Fires have burned on prairie and woods, amid ships and cities, flung over ramparts and scattered with artillery shells. Fire weapons have traveled on land, sea, ice, and in air" (*Fire* 134). Pyne further elaborates on the correlation between the battlefields and the use of fire, and highlights that "[b]attlefields are shaken landscapes; fire ordnance is a great slasher-and-burner of towns and forests" (*Fire* 135). The destructive power of fire is, indeed, essential in warfare, which is observed in the play, especially in the conflict between Ferneze and Calymath. They both boast about their pyrotechnologies bringing doom to the enemy. Calymath touches upon how fire is destructive in the hands of their warriors, hence drawing attention to the destructive agency of fire:

> Thus have we viewed the city, seen the sack,
> And caused the ruins to be new repaired,
> Which with our bombards' shot and basilisks
> We rent in sunder at our entry. (V. iii. 316)

Accordingly, Ferneze acknowledges the agential influence of the domestication of fire in warfare by emphasising that the use of firearms brings honour, thus equating, indeed, fire with honour. In this framework, matter and discourse co-exist as human beings need the use of fire in order to maintain their honour:

> FERNEZE So will we fight it out. Come, let's away.
> Proud-daring Calymath, instead of gold
> We'll send thee bullets wrapped in smoke and fire.
> Claim tribute where thou wilt, we are resolved;
> Honour is bought with blood and not with gold. (II. ii. 273)

Hence, fiery agency confined especially to the guns used in the battlefield becomes the co-formulator of triumph and honour. Matter (fire) and discourse (honour), therefore, are intra-actively co-dependent. Consequently, the alleged separation between nature and culture, or matter and discourse, is destroyed.

Apart from references to the use of fire in warfare, the play also illustrates how central gunpowder was in early modern England. Gunpowder, throughout the play, plays a key role in destroying the enemy, hence displaying the destructive power of fiery agencies. For instance, Barabas plans to "consume" Calymath's men kept in "an outhouse of the city" (V. ii. 315). Significantly, Barabas makes use of gunpowder to carry out his plot to consume the Turkish warriors with fire:

> First, for his army, they are sent before,
> Entered the monastery, and underneath
> In several places are field-pieces pitched,
> Bombards, whole barrels full of gunpowder,
> That on the sudden shall dissever it
> And batter all the stones about their ears,
> Whence none can possibly escape alive. (V. v. 319)

Gunpowder, within this framework, gives "new meaning to the expression 'to fire'" (Pyne, *Fire* 134). The use of gunpowder in the human domain discloses the agency of fire, which acts upon human beings. As a result of this agential influence of fire on the human realm, fire modifies the human. However, human beings also transform the nature of fire according to their social, cultural, and/or aesthetic tastes. This "combustible nature of a mixture of sulphur, saltpeter, and charcoal" (Khan 2), that is gunpowder, is just an example of human beings' endeavour to take fire under their own agency. As human beings mold fire according to their needs as in the production of gunpowder, its agency serves the anthropocentric desire of human distinctiveness. It 'grants' human beings with a divine role to shape the natural agency in the physical environment for their own ends, hence making human beings closer to Ultimate Goodness, or Ens in Neo-Platonic philosophy. Gunpowder is supposed to be "thunder

brought to earth" (Kelly 113) by human beings, which, they believe, indicates their superiority as unique subjects making use of matter at their own will. However, human beings ignore the fact that this 'controlled' use of fire also changes their culture and society, producing new discourses. For instance, fire not only reformulates warfare but also defines the concept of the enemy through finding new ways of destruction. Furthermore, it also changes the definition of the warrior. Depending on the agency of fire, that is gunpowder in this case, the image of the warrior or soldier has been redefined from the best fighting strong men to the best fire-using clever men. In the light of these discussions, it can be said that gunpowder unveils the co-existence of matter and discourse since each affects one another in due course.

This endeavour to take fire under human agency also pinpoints the control drive, which is linked to anthropocentrism. Moreover, this struggle to control fire also indicates ecophobia in the human psyche. Simon Estok states that basically "ecophobia defines the primary way that humanity responds to nature" (*Ecocriticism* 2). In the exemplum of the use of gunpowder, which uncovers the abuse of fiery agencies at human service, ecophobia conceives human beings' attitude towards the physical environment, especially towards the element fire. Interestingly though, fear and hatred as a result of the ecophobic psyche emerges once fire cannot be controlled. Thus, as Estok underlines, "[t]heorizing ecophobia means recognizing the importance of control" (*Ecocriticism* 5). The uncontrolled agency of fire is feared whereas the controlled use of fire (just like the use of gunpowder in the warfare) is celebrated. This difference lies in the parameters of predictability of the elements in the human domain as "matters of power are contingent on assumptions of predictability, and in each case, 'nature' is fused with all of the fear and loathing that results when imagined unpredictability prevails in the drama" (Estok, *Ecocriticism* 5). In this vein, when nature brings forth unpredictable results, fire is blamed as a scapegoat as if it is planning to destroy civilisation along with humanity. The use of gunpowder, in this sense, displays the controlled use of fire, hence producing predictable results for the human civilisation. That is to say, the destructive power of gunpowder is utilised under human agency. However, the same destructive power of volcanoes, for instance, is damned as if fire is trying to annihilate humanity. This dual-

perception of fire and the potential of its agency, thus, explicates how ecophobia prevails in the human realm.

Apart from references to such uses of fiery agencies as firearms and gunpowder, *The Jew of Malta* also hints at how fire is agent and active at the end of the play where Barabas is boiled alive in oil. Barabas' death comes from the tinder of the fiery agency, which modifies liquid by boiling it. His death is also indicative of purgation since as a source of hypocrisy and malignancy he is annihilated at the end of the play. Barabas falls into his own trap, and in this way, he ironically causes his own doom and disaster. Nonetheless, although he victimises everyone around him, his dying speech also reveals how he has been victimised as a Jew by the system:

> Damned Christians, dogs, and Turkish infidels!
> But now begins the extremity of heat
> To pinch me with intolerable pangs.
> Die, life! Fly, soul! Tongue, curse thy fill and die! (V. v. 320)

According to Dena Goldberg, Barabas's death "becomes an icon not of hell-fire, but of the hell that we humans create for one another on earth. After all, with the protagonist suffering hell in plain view, eternal damnation becomes a little superfluous" (244). Barabas creates his own hellish doom because his death at the end designates the abuse of the agency of fire for human ends. The modification process triggered by fire is exploited by human beings to destroy their enemies. So as to obtain anthropocentric power, one should achieve his/her control over fire. In this regard, fire becomes the material entity to celebrate human superiority. Yet, for Barabas, fire becomes his end. In this sense, fiery agency countervails human beings with any ordinary being consumed by its activity. Fire impinges on the human body by incorporating the body's agency within its own. Hence, fire effaces human beings, which directly shatters human superiortiy. Throughout *The Jew of Malta,* with various references to fiery agencies, the intermeshment of matter and discourse as well as human and nonhuman (fire, in this case) are pinpointed. This forms a direct contrast with anthropocentrism privileging human intellect over nonhuman presence. The play, in this sense, assumes the co-dependence of matter and discourse by claiming the intertwinement between fire and human beings.

The study of two tragedies, *Doctor Faustus* and *The Jew of Malta,* and one comedy, *May Day*, in relation to the illustration of ecophobic psyche towards the fiery agencies, has revealed that the comedy differs from the tragedies because in the tragedies fire annihilates the protagonists in the end. Both Doctor Faustus and Barabas die as a result of their exposure to the 'venomous' fire and its leaping flames. However, in the comedy, fiery agency is just a means to increase the comic effect on stage. For instance, Lorenzo's disguise as a chimney-sweeper does not emphasise the destructive power of fire. It, rather, reinforces Lorenzo's humiliation which, consecutively, becomes the source of laughter. Apart from this difference between the genres in regard to the issue analysed, in all these three plays, ecophobic hatred is directed towards the physical environment (fire in this chapter) once its agency is uncontrolled. The references to the controlled use of fire, on the other hand, gives us a panorama of the Renaissance pyrotechnological developments. The analyses of these three plays, Marlowe's *Doctor Faustus* and *the Jew of Malta*, and Chapman's *May Day*, as regards to elemental philosophy with an analysis of fire provide us a platform to rupture the anthropocentric dichotomy between body (matter) and mind (discourse), thus dwelling upon the chaotic and harmonious co-existence of the human and the fiery agencies.

CHAPTER IV

AIR

> Air could be this nothing of Being: the Being of Being. It could be this secret that Being keeps, could be that in which earth and sky, mortals and divinities, belong together. (Luce Irigaray, *The Forgetting of Air in Martin Heidegger* 74)

The Greek philosopher Anaximenes (585-528 BC) proposed air as the ultimate source for its potential to become the "cushion" (Kenny, *Ancient Philosophy* 8) of the natural elements, thus pointing to air as the basis of the cosmos. Its existence "in unlimited quantity" (Barnes 33) and its transformative power based on "the twin operations of rarefaction [(*manôsis*)] and condensation [(*puknôsis*)], which in effect amount to the single operation of change in density" (Barnes 33) hint at the primacy and efficiency of air in human lives. Air is the skeleton of life on earth and the foundational base out of which other beings are born: "By being rarefied or condensed it might manifest itself as fire, water, earth, or some other stuff, but in fact these other element-like bodies are not distinct realities but merely appearances or states of air. On this interpretation, nothing comes to be or perishes, but the ultimate reality, air, merely undergoes qualitative or quantitative modification" (Graham, "The Early" 97). In this sense, air enlaces its agency around and within all beings through modifications of its state. Moreover, air provides a kind of protection as an outer and ultimate skin, hence rendering its activity visible and tangible. Jane Bennett explicates airy agency highlighting that "[w]hat can Air do? Hard to say, for its powers are largely invisible. It blows. It circulates. It renews and erodes" (108). Indeed, air speaks to us in every activity, and tells its own story in different media generated out of the agency of air.

Air is unique to the Earth as a gaseous formation for our planet which is surrounded by an atmosphere. Air functions as a protector and guardian of our planet, shielding terrestrial lives especially "from the sun's dangerous ultraviolet radiant energy, as well as from the onslaught of material from interplanetary space" (Ahrens 4). Air becomes

the habitat for both human and nonhuman lives through its manifestation and revelation of itself in the atmosphere. On similar grounds, Luce Irigaray underlines the requisition of air in biological lives asking that "[i]s not air the whole of our habitation as mortals? Is there a dwelling more vast, more spacious, or even more generally peaceful than that of air? Can man live elsewhere than in air? Neither in earth, nor in fire, nor in water is any habitation possible for him. No other element can for him take the place of place" (8). Irigaray further establishes the primacy of air in human life stating that "[t]o air he owes his life's beginning, his birth and his death; on air, he nourishes himself; in air, he is housed; thanks to air, he can move about, can exercise a faculty for action, can manifest himself: can see and speak" (12). Moreover, airy agency is essential not only for human but also for nonhuman realms as the gaseous formations around the world are the only igniters of life. Without the shield of the Earth, that is the atmosphere, "there would be no plants, animals, or airplanes, since there would be no gaseous molecules to support life or to protect organisms from the Sun's harmful, high-energy radiation. The planet would be uninhabitable" (Desonie x). Therefore, air is indispensable to the Earth, which is consecutively characterised and extricated by means of its unique atmospheric formation. Sparing biological life, the atmosphere, in this sense, turns into the distinguishing mark for our planet. Apparently without this gaseous formation, "the Earth would be unrecognizable" (Desonie x) since it distinguishes Planet Blue from other non-atmospheric ones, and presents the Earth as a closed pearl in which numerous life potentials reside.

In addition to demonstrating biological life on the Earth, which distinguishes it from other planets in space, air is also a connector of different lives by its motion. First of all, air carries light, energy and sound around our world. Moreover, it constitutes the backdrop of such formations inseparable from human civilisations: "If Earth had never developed an atmosphere, the planet would be cold, dark, and soundless" (Desonie 15). Furthermore, circulating around the Earth, it carries abundant amounts of diversified airs to divergent spots. This aggregative agency of air adumbrates itself "at every lift of leaves, in tempests that gather, in the tremble of a transatlantic flight" (Cohen, "An Abecedarium" 291). In addition to this kind of circulation, air constantly reformulates itself each second as a result of human breathing: "our breath is routinely circulated and

shared with others, especially in the closed quarters of an office, airplane, classroom, or hospital, but also on a walk through the woods" (Macauley 26). Moreover, the motion of air also contributes to the fulfillment of human development since this circulation makes human communication possible. As David Macauley notes, following the beginning of our inland life with our first breath, we evolved into being able to stand on two feet, and

> our bipedal posture altered our biological comportment and decoupled respiration from locomotion, which were allied closely in our quadrupedal forebears. This change may have contributed fortuitously to the development of distinctly human speech – which relies on the subtle adjustment of the flow of air in the larynx, pharynx, and nasal hollow. (26)

Therefore, it can be stated that our lives are constantly touched by airy agencies, and this renders air an inevitable and unescapable substance for human and nonhuman terrestrial bodies.

Air also reminds us of the co-inhabitance of our planet and our embeddedness in other formations. Likewise, John Olson specifies that "[w]e are never alone but laced along the air in an inspired rhythm, becoming part of us as we become part of it. Throughout the course of the day, each of us will consume between 3,000 and 5,000 liters of air" (84), which countervails to "roughly thirty-five pounds of air entering and exiting our bodies by way of the cavity of our mouths and the cadenced bellows of our lungs" (Macauley 26). In this sense, air is crucial in the sustainability of both biological lives and the ecosystem unique to the Earth. The centrality of air in human lives can be tracked by our necessity to breathe each second we live. Similar to the atmospheric coating of the Earth, the human body is also surrounded by air simply because "[e]vaporating and condensing like the ambient air, we are air" (Murphy 122). Our biological ancestors left their aquatic life conditions and started first inland life by breathing in and out. Breath is the mediator to organise the balance between death and life since the biological process of respiration resumes "the flow of air between life and death. Breathing is an involuntary action that functions as the basis of all human activities, intellectual, artistic, emotional and physical. Breathing is the first autonomous individual action that brings life into being and the end of breathing is the definitive

sign of disappearance" (Nair 7). Therefore, every breath is evidence that we are alive and participating in the ecological co-occurrence.

Thus, breath is the interminable revelation of the airy agency on human bodies. Steve Mentz describes the process of respiration as "a biological exchange that circulates air into and out of living bodies" ("A Poetics" 36). The acknowledgement of this biological exchange air plays on human bodies via breath is a substantial discussion in philosophy, and this material acknowledgement is firstly seen in Aristotle's *On Breath* in which the vitality of air is discussed in detail. In a similar vein, the discipline of medicine is also founded upon the significance of healthy respiration, and two significant medical traditions, that is Hippocratic and Galenic, both underline the centrality of breath. To be more specific about the linkage of these two traditions to the healthy functioning of respiration, "the Hippocratic tradition acknowledged the presence of internal air but emphasized the power of external terrestrial winds to infect bodies and places; the Galenic tradition emphasized instead the role of internal air, or *pneuma,* in bodily processes of health and illness" (Walter 7). Furthermore, breath is significant in providing air with a platform to demonstrate its cosmic power of circulation by taking the human body as its base. As Andrea Olsen contends, respiration "links outside with inside on each inhale, and inside with outside on each exhale. Air moves in our bodies like an animal, filling our lungs, feeding our cells, activating our voices, compressing our skin, and stimulating our moods" (189). In this sense, breath saliently blurs the boundaries between human and nonhuman since it creates a certain oneness connecting all beings with a single touch. This touch silently recalls our material foundation we share with other (micro or macro) organisms in the physical environment. As regards, John Olson indicates the function of breathing in revealing how we are materially connected with all beings:

> With each breath I take, I am reminded that I am not a single, totally self-reliant, and autonomous entity but a biological system intimately connected with the invisible membrane pressing in on my skin, refreshing me, and giving me life. We do not cause air. Air causes us. Breathing is a process that occurs without our conscious intervention. (87)

In a similar context, Macauley underlines that "[w]e are *conspiring* – literally, breathing together" (26). Moreover, our fragile existence which is bound to the airy agency

uncovers the domination of the physical environment and the cosmic elements. Thus, breathing not only reveals the co-evolution of human bodies with nonhuman ones (both materially and discursively) but also ruptures the anthropocentric illusions of an unquestionable human power over the natural elements. Inhaling and exhaling denotes how limited human domain is when compared to the limitless agency of air.

Air is a baseline between life and death for biological lives as once "we stop breathing not only do we die but also our body decomposes. Thus, the air which is our soul maintains us in existence; it 'holds us together'" (McKirahan 53). Nonetheless, the power of air, demonstrated mostly via breath in the human realm, is easy to forget since it is hard to grasp its presence. We only pay "attention … when [breathing] stop[s] functioning" (Mentz, "A Poetics" 32). As Luce Irigaray also underscores, air around us seems to be nothing at all: "Always there, it allows itself to be forgotten" (8). Irigaray furthers the so-called invisibility of the agency of air explicating that "[a]ir does not show itself. As such, it escapes appearing as (a) being. It allows itself to be forgotten even by the perceptual ability of the nose. Except in cases where human activity has fabricated the air to begin with" (14). Air seems to be granted to human beings for breathing is a casual and unintentional movement. Moreover, the human eye is too limited to observe organisms and biological lives inside air, and "[a]toms and molecules of atmospheric gases are too small to be visible even to the most powerful electron microscope. So air is invisible" (Allaby, *Atmosphere* 1). The life forms and certain bacteria flowing inside air are not only invisible to human eyes but also fundamentally different from human beings, as a result of which the liveliness, and correspondingly the agency of air is ignored.

However, as the medium to illustrate airy agency, the atmosphere is far from being nothing. Rather, it is home to various beings. In relation, Macauley speculates that "it is full of moving gases … , dust, fungi, spores, and viruses, along with animal life, including the larger species of birds, butterflies, bees, and bats. Aerial ecosystems contain dense soups of floating plankton as well. There are as many as twenty five million flying insects …, and microbes thrive at heights of up to fifty miles" (29). Air shows its agency with a variety of gaseous formations; yet, these formations are mostly invisible. Even the name of *gas* derives from its invisibility. Gas, as a term, was coined

by the Flemish chemist Johann Baptista van Helmont (1580-1644) who called gas a wild spirit (Fleming 259) because of its invisible and untouchable nature. The atmosphere has different gases with different names, and these gases, for instance, include nitrogen, oxygen, carbon dioxide, hydrogen, helium, methane, ozone, carbon monoxide and others, all of which stay in balance for the health of biological bodies as well as that of the planet.

The density and amount of these gases vary in degrees, and this variation, consequently, forms different layers inside the atmosphere. Macauley names these layers as "geographies" of air, and further states that the atmosphere entails specific kinds of "aeolian zones such that we can even speak of airsheds – regional 'basins' without determinate physical boundaries" (53). In scientific terms, five distinct layers of the atmosphere have been acknowledged according to different gaseous and material formations. The first and lowest layer is labelled as the *troposphere* "where weather phenomena and atmospheric turbulence are most marked, and … [this layer] contains 75 per cent of the total molecular or gaseous mass of the atmosphere and virtually all the water vapour and aerosols" (Barry and Chorley 25). The second layer in terms of its proximity to earth is the *stratosphere.* This atmospheric layer "rises from the top of the troposphere to about 30 miles (45 km). … [Moreover T]his layer is heated by the Sun's UV rays … [and] contains the ozone layer, which lies between 9 and 19 miles (15 and 30 km) from the Earth's surface" (Desonie 20). The next layer is called the *mesosphere* functioning as a middle sphere where "[t]he air here is extremely thin and the atmospheric pressure is quite low" (Ahrens 13). The fourth layer is named the *thermosphere* which hints at the hot spot of this layer formation. In this part of the atmosphere, "oxygen molecules (O2) absorb energetic solar rays, warming the air" (Ahrens 13). The last and the highest layer is the *exosphere* which points to the exit from the Blue Planet. In this layer, "air atoms and molecules are so widely scattered that collisions between them are rare events" (Allaby, *Atmosphere* 145) mostly because of the gradual loss of gravitation and its influence on the gases. As it is understood from its potential to envelop the Earth with different layers, air, indeed, provides a protective shell as it accommodates different layers in its structure.

We have evolved to exist in the lowest of these atmospheric layers mostly because the *troposphere* is identified with weather phenomena. That is to say, we are weather-bound creatures since most human practices are based on right weather conditions at the right time. Michael Allaby exemplifies some of these practices as follows:

> Farmers need to know whether the weather will remain fine long enough for them to plow their fields or bring in the harvest. When you travel by air, the pilot and air traffic controllers have detailed knowledge of the weather conditions along the route you will take. … Similarly, fishermen, who trust their lives as well as their livelihoods to small boats, need to know whether it is safe to put to sea. Even a large ship can be damaged – and in extreme cases, sunk – if it sails into a hurricane. Sea captains need to know whether there are any severe storms along the routes they plan to follow. (*A Chronology* 1)

Henceforth, we have developed meteorological studies to obtain accurate forecasts in relation to weather conditions. This attempt to forecast weather is not specific to modern times; since the ancient times, people have been curious to learn about predictions as weather is an indispensable part of human life. According to Craig Martin, the mathematician and astronomer Claudius Ptolemy (100-170 A.D.) is very significant in conflating astronomy and astrology, thus leading the path for further meteorological findings (11) such as "those of Averroes, Albertus Magnus, Thomas Aquinas, and the *Quaestiones* of Themo Judaei" (18). Aristotle is noteworthy in meteorological studies because he used the term meteorology in a written work, that is *Meteorologica* (350 B.C.) for the first time (Allaby, *Atmosphere* 2). Meteorology as a scientific field is substantial in human lives as the maintenance of our daily practices is closely related to the weather conditions.

Apart from uncovering the agential necessity of air in human life, meteorology also unveils a potential way to trace the development of both human and nonhuman lives on this planet. Julian Yates remarkably notes that "meteorology is the repressed content of history" ("Cloud/land" 51). This meteorological content can be read through certain material evidences since "airy chronology … leaves material traces" (Mentz, "A Poetics" 32). The development of the atmosphere into its current gaseous formation hints at the evolution of biological life in due course. Therefore, meteorology is indeed not only the system for accurate forecasting but also a way to comprehend the evolution of the Earth itself and the biological life on it. The modern condition of the atmosphere

was formed “at least 400 million years ago by which time a considerable vegetation cover had developed on land” (Barry and Chorley 1), and this documents the co-formation and concurrence of biological bodies and the physical environment at the same time. In other words, the abundance of oxygen in the atmosphere is reciprocally linked to the formation of vegetation: “Once organisms developed the capability for photosynthesis, oxygen was produced in large quantities” (Rafferty 23). This differentiation in the atmospheric gases throughout world history indicates the eternal movement of the Earth. In this sense, as the atmosphere constantly changes according to different encounters with different beings, “our current atmosphere is but a slice of a forever-changing entity and is greatly different from the atmosphere at most times in Earth’s history. It is currently suited to us mammals – hence the high diversity of mammals alive today” (Ward 1). The current atmosphere, thus, becomes our dwelling which actually makes us possible.

In addition to the atmospheric layers and gaseous formations inside the atmosphere, air also demonstrates its agency through such windy formations as tornadoes, hurricanes, storms, typhoons, and so on. These aerial formations “occur as global and regional phenomena driven by the heating differences between land and water or restricted phenomena with strong ties to local topography” (Rafferty 69). Moreover, winds and similar generations significantly function as a propulsion for the ongoing movement of the Earth due to their agential transportation of certain activities and beings such as “heat, moisture, dust, insects, bacteria, and pollens from one area to another” (Ahrens 178). Hence, winds inevitably leave material indications and even alter the surroundings in the human realm. Moreover, windy formations also transform discursive practices as well as bearing material influences. As Michael Allaby accordingly states, “[w]ind has always been economically important. Not only did it power ships, making international trade possible, it also drove vital machinery. Farmers took their grain to a windmill to be ground into flour. Today wind energy is being harnessed anew, this time to generate electricity” (*Atmosphere* 114). Henceforth, it can be stated that the agency of air is instrumentally utilised by human beings, and this agency affects the discursive practices. Discourses around windy formations are determined by the material traces air leaves behind. Therefore, matter (wind in this case) and discourse co-designate a result

in the human realm.

Nonetheless, most of the agential activities of the physical environment at times bring forth catastrophic results for human beings, causing the destruction of the civilised order. This catastrophe correlated to the natural elements precisely results from the unpredictability, and a corresponding uncontrollability, of the natural phenomena. Thus, air becomes a target for ecophobic hatred and fear. Windy formations, in this context, "have a reputation for being unpredictable at times. They can suddenly turn, speed up, slow down, stall, or loop. They can also reform their center of rotation when thunderstorm are not uniformly distributed around the center, making the storm suddenly 'jump' from one spot to the next (an example is Hurricane Earl in 1998)" (Fitzpatrick 37). Characteristic to windy formations, these sudden jumps naturally bring about the cumulative alteration of the flora, which is actually a part of the ongoing evolutionary system of our planet. In addition to this, hurricanes and such formations also lead to the destruction of human habitats or even to casualties. Furthermore, recovering from such a phenomenon requires vast amounts of financial aid "due to preparation, evacuation, and lost commerce" (Fitzpatrick 47). Thus, wind turns into a vehicle for featuring catastrophes in relation to the airy formations. From another perspective, though, it should be acknowledged that providing the basis for human beings to survive, winds are actually crucial for the sustainability of our ecosystem. As also highlighted by John P. Rafferty, these aerial intra-activities "are atmospheric mechanisms designed to move heat energy from regions with a surplus to regions where there is a shortage. This circulation is vital to the healthy function of our atmosphere as one that supports life" (228). Yet still, this usual alteration in vegetation and the devastating effects on the human domain are perceived as a demonstration of air to show its wrath on human species, and this illustrates how ecophobic perception is intertwined with the aerial operations.

Ecophobia entails the control impulse provoked by the anthropocentric point of view. In this context, we develop ecophobia towards air once we realise that it is an uncontrollable entity whose agency is independent from that of human beings. We fear and hate the idea that air shapes our life as an active agent upon our existences. Even our social and discursive practices are determined by aerial activity. Luce Irigaray

accordingly underscores that "[n]o sun without air to welcome and transmit its rays. No speech without air to convey it. Day and night, voice and silence, appear and disappear in air. The extent of space, the horizons of time, and all that becomes present and absent within them are to be found gathered together in air as in some fundamental thing" (167). However, the fragility of the human species against the powerful agency of air has challenged human beings to control air and its extensions within the human realm. This attempt to dominate air shows itself in many practices and devices such as "[f]ans, bellows, windmills, guns, mines, sails, powder houses, and even dietary regimens for controlling the flow of air in and out of mouths, pores, bodies, and minds" (Mazzio 158). Human beings constantly endeavour to prove their subjective position which, we perceive, is superior to the physical environments. For instance, "[t]he captains of the sea rein it in with their sails. The pilots of the sky cut through it with their wings. We have machines to pump air into our lungs, to breathe for us if necessary, and computers to anticipate the movement of the wind" (Rothenberg and Pryor xi). Likewise, human beings also make use of the instrumental value of the airy agency through advertisements. What is focal in the marketing of air in this sense is "the healing power of air, using aromatherapy and something marketers call 'oxygen therapy.' Advertisers promote the air as energizing for exercise and effective in combating cigarette smoke and curing a hangover. Their product is marketed on the idea of being pure, fresh, and clean; many promote it as an escape from the smog of city life" (Polli 241). In this way, a human-made problem, that is pollution and consequent health problems, is solved by another human-made product. On the other hand, storing air so as to market it for future needs again hints at the co-formulation of matter and discourse since as a material entity air contributes to the continuation of discursive and social formations.

Nevertheless, human history is filled with negative repercussions of these attempts at anthropocentric control and domination of the airy agency, and one of these repercussions is air pollution that we seriously suffer from these days. With our daily practices, we efface the current condition of the atmosphere, thus polluting not only our planet but also our bodies as well. Air pollution affects human bodies in such ways as

> irritation to the eyes, nose, and throat; headaches; nausea; allergic reactions; or upper respiratory infections, such as bronchitis and pneumonia. But short-term

> problems depend not only on the duration of exposure, but also on the concentration of exposure, as seen during the ‘Big Smoke’ in London in 1952, when 4,000 people died after just a few days of high exposure. (Desonie 102)

Therefore, by polluting the air which is our inevitable source of life, we pollute our beings at the same time. Gregory Nagy evaluates this condition by means of a metaphor, picturing air as if suffocating because of human beings, and asks and also answers this question: “What is blowing in the wind? The answer, my friend, is that the world may be running out of breath” (48). Most basically, air pollution results from such human-induced reasons as “car exhaust, chimneys, forest fires, factories, power plants, and other sources” (Ahrens 406), and they cumulatively create serious air problems. Among the most critical problems are the greenhouse effect and ozone depletion as they both have direct effects on human population.

Regarding the greenhouse effect, Patrick J. Fitzpatrick draws attention to the fact that this problem arises out of the lack of selective absorption of infrared radiation, and states that “the earth’s surface and lower atmosphere are much warmer than they would be without this selective absorption of infrared radiation” (55) because of a gradual increase in greenhouse gases in the atmosphere. Though this effect is actually a natural process, human intervention spoils the balance, hence generating unexpected results. In a similar vein, the depletion of the ozone layer which actually “provides a protective shield against the sun’s harmful ultraviolet rays” (Ahrens 412) stems from human practices, and has serious effects on human and nonhuman health. This human-induced depletion not only “irritates the respiratory system and can kill people with severe respiratory problems” (Polli 234) but also “reduce[s] lung function. This situation often is accompanied by symptoms such as chest pain, nausea, coughing, and pulmonary congestion. Ozone also attacks rubber, retards tree growth, and damages crops” (Ahrens 412). Furthermore, it can lead to risks of “skin cancer due to higher UV radiation” (Dörries 208). Henceforth, human beings create their own disaster through cultural and societal practices; yet, they continue to blame nature for the mishaps, and portray the physical environment as a venomous entity. In this context, the ecophobic psyche holds that air itself becomes the target of fear and hatred for producing air pollution to eliminate human species.

Significantly though, air pollution has been at issue even before the modern times since this problem most probably "began when humans invented fire whose smoke choked the inhabitants of poorly ventilated caves" (Ahrens 406). Within this framework, early modern England, especially London, was also suffering from severe air pollution, and the air was highly toxic. Moreover, the sources of early modern pollution were also human-based. For instance, "[e]arly modern and modern forest clearing, soil disturbance, and biomass burning have released billions of metric tons of carbon into the atmosphere on a scale far exceeding anything postulated from human activity in the past" (Richards 103). In addition to air problems resulting from deforestation, the toxicity of air in early modern London was also due to overpopulation and consecutive high amount of coal burning. Coal was the main source of air pollution as also depicted by John Evelyn in *Fumifugium or the Inconvenience of the Aer and Smoak of London*, a pamphlet published in 1661: "[T]he City of *London* refembles the face rather of *Mount Aetna,* the *Court of Vulcan, Stromboli,* or the Suburbs of *Hell,* then an Affembly of Rational Creatures, and the Imperial feat of our incomparable *Monarch*" (6). The effects of coal burning on human health were at alarming rates, hence attracting the attention of early modern people. For example, the English demographer John Graunt included respiratory problems consequential to excessive burning of especially sea coal in his studies for London's Bills of Mortality in 1665 (Hiltner, "Coal" 316). On the other hand, in relation to the effects of coal burning on nonhuman beings, these problems stemmed mainly from acid rains, including such major problems as deteriorating façade of some buildings, respiratory problems in nonhuman animals and extinction of some local plants and species of fish as a result of the acidification of the Thames. These problems arising from coal burning were so visible, hence so critical to handle that "Charles I and others soon realized [acid rain] was not only eating away at the fabric of buildings but also killing animals and fish, causing the local extinction of entire species of plants, and according to some midcentury accounts, second only to the Plague as the leading cause of human deaths in London" (Hiltner, *What Else* 95). Therefore, it can be stated that since air has always been a non-fissile part of biological lives and human practices, starting from specifically early modern times, those practices have had adverse effects on the balance of the intrinsic gaseous formations of air, hence creating both environmental and social (discursive) imbalance. Air pollution in the early modern

era is a perfect example of this vicious cycle. The quality of air is altered for the worse by human beings themselves, especially because of the use of sea coal used for daily needs.

In the light of these discussions, air is an active force that can alter and/or accommodate its surroundings, including human bodies. As a subjective agent, the existence of air and airy power has inevitably revealed itself in literary representations in the early modern period. Illuminating the agency of air on discursive and cultural practices, early modern drama is significant in uncloaking how human beings developed an ecophobic attitude against air. In conjunction with tracking the ecophobic psyche of human beings uncovering itself in the anthropocentric attempts to tame and dominate the airy agency, the second part of this chapter analyses three representative city comedies; Thomas Dekker and John Webster's *Westward Ho* (1607), George Chapman, Ben Jonson and John Marston's *Eastward Ho* (1605), and again Thomas Dekker and John Webster's *Northward Ho* (1607), also known as the Ho trilogy. The first "two plays are actually named for the cries of the river boatmen: *Eastward Ho!* and *Westward Ho!*" (Grantley 109), and the third play, *Northward Ho* is named as such merely to designate the continuation of the sequel. Basing the titles on the direction of the boats in the river, the plays display topographical representation and material awareness. This awareness also shows itself in the representation of an urban surrounding in a new and more industrial age. In this industrial framework, the plays reflect air pollution, hence pointing to early phases of toxicity in the city. Written in response to each other, these three plays are important in drawing attention to the cultural perceptions of the different agencies of air, which is to be analysed in a detailed discussion.

4.1. THOMAS DEKKER AND JOHN WEBSTER'S *WESTWARD HO*

Written in collaboration by Thomas Dekker (1572-1632) and John Webster, and published in 1607, *Westward Ho* was "performed in 1604 by the Children of Paul's, one of London's children's companies which performed in private (that is, indoor) theatres" (Hirschfeld, *Joint* 32). The play was also an important representative of city comedies which are "London-based intrique plots, often satiric, involving the contemporary amorous and mercenary affairs of middle-class citizens" (Champion 252). Most of the

city comedies are based on sexual tricks of the characters dwelling mostly in London. Similarly, *Westward Ho* also centres around sexual misunderstandings and deceptions which are mostly revealed in Mistress Birdlime's bawdy house in order not to make customers face each other. The play opens with Justiniano's desire to disclose his suspicions about his wife's adultery with the Earl, which actually turns out to be a false perception. So as to perform his plans, Justiniano pretends to have gone abroad for business; yet stays in London in disguise. Moreover, Justiniano also makes plans to reveal the so-called adulteries of Mistress Tenterhook, Mistress Honeysuckle and Mistress Wafer, the married women in his circle, and of his own wife simply because a couple of men are aiming to satisfy their erotic desires with these women. However, Justiniano's plans only uncover their chastity. Justiniano thinks that these married women intend to have sexual relationships with the men pursuing them. Yet, on the contrary, these women play tricks on the men to protect their chastity, and they stay together locked in a room leaving the men outside, hence staying loyal to their husbands. In this sense, the play interestingly demonstrates the bond of sisterhood in terms of preserving chastity as "the female characters refuse to fulfill male fantasy and expectation and form alliances to disappoint them …. [around] the male-authored topos of Brentford" (Morgan-Russell 70), which is referred to as "Brainford" in the play.

Westward Ho is an important play as it displays the airy agency via different formations. First of all, the play is filled with references to the activity of the flow of air through breathing, and these references mostly show themselves in various stresses on smell. In this framework, fragrance and odour are functional as they not only "affect us on a physical, psychological and social level … [but also] can evoke strong emotional responses" (Classen, Howes and Synnott 1-2). Therefore, using odours and scents has been a common practice throughout history with the aim of leaving a good impression on people. For instance, in antiquity, people "used scent not only for purposes of personal attraction, but also as an important ingredient for everything from dinner parties through sporting events and parades to funerals" (Classen, Howes and Synnott 13). Henceforth, to smell appropriately has always been significant in evoking emotions. In this context, the Earl orders his chamber to be perfumed in order to impress Justiniano's wife, thinking that she will attend dinner:

> EARL. Have you perfum'd this chamber?
> OMNES. Yes, my lord.
> EARL. The banquet?
> OMNES. It stands ready.
> EARL. Go, let mus'c Charm with her excellent voice an awful silence
> Through all this building, that her sphery soul
> May, on the wings of air, in thousand forms
> Invisibly fly, yet be enjoy'd. Away. (IV. ii. 86)

Apart from emphasising the significance of odours in an environment, this quotation is also indicative of the notion of the soul being equated with breath. The Earl associates the soul of Justiniano's wife with the air she inhales and exhales, thus correlating the human essence, that is the soul, to a natural element air. This perception is a direct reflection of the Renaissance discovery of *sapienta.* Ancient philosophy "identifies the soul with air, following a well-attested pre-philosophical view that the air we breathe is our soul, or vital principle – that which distinguishes the living from the nonliving and from the dead" (McKirahan 53). Hence, the Earl desires just to feel Mistress Justiniano's *pneuma* which "classical Greek philosophy used … as breath and soul" (Mentz, "A Poetics" 36). This is why he dreams about filling his chamber with Mistress Justiniano's soul flying "on the wings of air, in thousand forms" (IV. ii. 86). Every breath she takes actively alters the surroundings since each inhaling and exhaling is an exchange between air and the human body in terms of interchanging molecular and genetic formations. Therefore, the Earl wants to shape his environment in accordance with Mistress Justiniano's breath. In this way, he feels as sharing the same soul by consummating the air she breathes in and out. Thus, breathing becomes the material acknowledgement of human embeddedness in air. Furthermore, the process of respiration entails biological union of people in the same environment, and the Earl takes this material bond as a guarantee for sexual relationship, thus taking breath as a metaphor for a possible intercourse he is pursuing afterwards.

As it is believed that breath is a reverberation of the human soul, the smell of breath is also accepted to be reflecting the inner beauty or the corruptness of the soul of human beings. In this sense, every being leaves an olfactory mark as a sign of its terrestrial existence. In the play, for instance, though having locked themselves in a room in order to escape from male lust, Mistress Tenterhook, Mistress Honeysuckle and Mistress Wafer recognise their husbands who modulate their voices, without seeing them. Upon

this event, Justiniano says that “I’m afraid they have smelt your breaths at the key-hole” (V. iii. 123); therefore, Justiniano implies the equation of breath to the quality of the human soul.

However, *Westward Ho* not only pictures the exploration of personal airy agency through breath but also deals with more complex olfactory networks. In relation to this observation, Hristomir A. Stanev underscores that

> *Westward Ho* develops a more diverse odiferous panorama, in which the scents of houses, taverns, churches and riverbanks compete for meaning and form. The play acknowledges the intimate character of certain interiors through odors but generally links smells to the decrepitude and rot that force London’s denizens to journey beyond the city. In this process, each work also suggests that it is possible to recover a peculiar olfactory topography in drama, one which interrogates the character and nature of the city’s interiors. (424-25)

In this context, along with the fact that the smell of one’s breath reveals their innate spiritual characteristics, the smell covering one’s outer body also hints at the habitual activities of that person. For instance, Mistress Birdlime thoroughly “smell[s] of the bawd” (I. i. 9) simply because her body absorbs the odours emitted in the area where she works. The permeation of the human body with the city’s odour, thus, reveals the corruption of that person’s social activities.

On similar grounds, breath is a personal sign a human being carries inside, hence each breath gives clues about the inner traits of a particular person. That is to say, “just as a fragrant kiss was a romantic ideal, so was foul breath a subject of disgust and ridicule” (Classen, Howes and Synnott 31). As regards, one of the womanisers of the play, Monopoly refers to sweet breath stating that “[g]entlewomen, I stayed for a most happy wind, and now the breath from your sweet, sweet lips should set me going” (I. ii. 20). The reference to wind points to how breath encapsulates wind in airy agencies, and how they both act in a similar vein. As regards, Steve Mentz explicates that “[b]reath does for the body what wind does for the globe: it moves things around, invisibly” (“A Poetics” 37). This invisible agency of air, hence forth, uncovers the spiritual essence of human beings because air is the prime mover of this essence from the inner body towards the outer world. Breath exposes the human soul to the physical environment. From another perspective, though, by his remarks, Monopoly also utters his desire to be

dissolved into the sweet soul of the ladies, reflecting itself through sweet breath. The consummation of the soul here hints at the sexual union of the male and the female. Breathing, in this sense, displays already-done material mergence of human bodies into one another through the molecular and genetic exchange by means of the airy agency. Therefore, the process of respiration underlines the material bond of human beings with one another as much as with the physical environment.

The references to tobacco-filled pipes throughout the play also serve the play's olfactory representation, implying a chaotic atmosphere of different and colliding smells. Air pollution became so serious in that age that smokes and fumes out of pipes added another dimension to this problem. Hence, similar to coal, tobacco consumption became a major problem to be solved immediately all around Europe for both the physical environment and the human body. For example, in 1599, Swiss scholar Thomas Platter underlined the fact that "tobacco smoke was so noxious that 'I am told that the inside of one man's veins after death was found to be covered in soot just like a chimney'" (qtd. in Hiltner, *What Else* 101). England was also suffering severely from air pollution which was gradually increasing because of tobacco smoke. In 1604, King James published a treatise entitled *A Counterblast to Tobacco* which offers a detailed "climatological reading of tobacco, arguing against the notion that smoke was a hot and drying antidote to the cold and moist brain" (Mazzio 187). This material awareness of air pollution inevitably caught the attention of the monarchy as it was filtered into some stage presentations.

Westward Ho is rich in such descriptions of tobacco consumption; however, the play pictures tobacco mostly in analogy to sexual imprints, which is displayed in the conversation between Monopoly and the three ladies, Mistress Tenterhook, Mistress Honeysuckle and Mistress Wafer:

> MONOPOLY What, chamberlain! I must take a pipe of tobacco.
> THREE WOMEN Not here, not here, not here.
> MISTRESS WAFER I'11 rather love a man that takes a purse, than him that takes tobacco.
> MISTRESS TENTERHOOK By my little finger, I'11 break all your pipes, and burn the case and the box too, and you draw out your stinking smoke afore me.
> MONOPOLY Prithee, good Mistress Tenterhook, I'11 ha' done in a trice.

> MISTRESS TENTERHOOK Do you long to have me swoon?
> MONOPOLY I'1l use but half a pipe, in troth.
> MISTRESS TENTERHOOK. Do you long to see me lie at your feet?
> MONOPOLY Smell to ‘t ; ‘t is perfumed. (V. i. 102-103)

As can be understood from the quotation above, in order to preserve their chastity and loyalty to their husbands, three women "brush off the protests of Monopoly and his companions through copious rhetoric against tobacco. They further use the pretext of swooning and collapsing to drive off the sexual 'liberties' the gallants attempt to seize after Monopoly invites the ladies to relish the perfumed texture of his tobacco" (Stanev 430). In this sense, the bad odour emanating out of tobacco smoke is related to the lust of the male characters, hence creating a word play that attributes sexual qualities to smoking habits. This correlation between smoke and lust is also mentioned by the Earl in relation to his erotic desire for Justiniano's wife: "Lust in old age, like burnt straw, does even choke / The kindlers, and consumes in stinking smoke" (IV. ii. 94). In this framework, the corruption and degradation of the human soul corresponds to the stinking atmosphere in the neighbourhood. Therefore, bad smell and tobacco smoke both signify the depravation of the characters in the play.

In addition to displaying both positive and negative airy agency, *Westward Ho* also captures glimpses of a major problem in early modern London, that is the deteriorating façade of some buildings and environmental degradation as a result of acid rain, the prime reason of which was the vast amount of coal burning releasing pollutants into the atmosphere. Honeysuckle and Justiniano talk about this problem related to the deterioration of buildings including St. Paul's Cathedral:

> HONEYSUCKLE what news flutters abroad? do jackdaws dung the top of Paul's steeple still? … They say Charing-cross is fallen down since I went to Rochelle: but that's no such wonder; ‘twas old, and stood awry, as most part of the world can tell. … Charing-cross was old, and old things must shrink …
> JUSTINIANO Your worship is in the right way, verily; they must so; but a number of better things between Westminster-bridge and Temple-bar, both of a worshipful and honourable erection, are fallen to decay, and have suff'ered putrefaction, since Charing fell, that were not of half so long standing as the poor wry-necked monument. (II. i. 26)

Especially through this dialogue, *Westward Ho* presents "a catalog of decayed matter, enveloping and bringing down buildings" (Stanev 431) influenced by increasing acid

rain because of air pollution. As “Sir William Dugdale noted in his 1658 *The History of St. Paul’s Cathedral in London*, Charles I believed (correctly, as we now know) that the ‘decayed fabrick’ of St. Paul’s was caused ‘by the corroding quality of the Coale Smoake, especially in moist weather, whereunto it had been so long subject’” (qtd in. Hiltner, *What Else* 116). Acid rain destroys the physical environment in many ways, including degrading “forests, freshwater environments, and cultural objects” (Desonie xi) along with corroding “the stone by penetrating the pore structure and reacting with the materials” (Brimblecombe, *The Effects* 64). Furthermore, Dana Desonie touches upon the loss of the historical texture of the cities explicating that “[m]uch of the world’s architectural heritage is under siege from acid rain. Affected buildings include Westminster Abbey and St. Paul’s Cathedral in London; the Taj Mahal in India; the Coliseum in Rome; the Acropolis in Greece; Egypt’s temples at Karnak; and monuments in Krakow, Poland” (120) and so on. The material penetration of such a big environmental problem into architectural discourse certifies co-existence of matter and discourse as one affects another in due course. Therefore, human beings as the amalgams of both matter (through the body) and discourse (through the mind) are also influenced by the consequences of the degradation of air, which basically showed itself in the form of acidic rain in the early modern period.

In the play, air actively plays upon human beings and the area they dwell in, thus rendering its invisible agency by virtue of different airy formations, such as wind, breath, and smell. Furthermore, the play’s references to vast consumption of tobacco touch upon a major problem since tobacco smoke gradually destroys both the quality of the air and the human health. As the fumes and smokes are emitted into the atmosphere through human agency, early modern air pollution, thus, hints at the co-evolution of the toxic environment with that of human beings. In addition to this, depicting the corrosion of the structure of representative and historical monuments, the play implicitly points to the social factors, such as excessive consumption of coal, especially sea coal, generating environmental problems like acid rain.

Similar to the representations of the agency of air in *Westward Ho,* George Chapman, Ben Jonson and John Marston’s *Eastward Ho,* written in competition against *Westward Ho,* also encapsulates airy formations with different representations. The dramatic

reflections of another early modern airy agency are revealed in the theatrical cooperation of three different playwrights in *Eastward Ho*, which will be brought to the forefront in the following discussion.

4.2. GEORGE CHAPMAN, BEN JONSON AND JOHN MARSTON'S *EASTWARD HO*

Staged in 1605 by the Children of Blackfriars (Howard 99), "who, at least after 1599, were in competition with the children of Paul's" (Hirschfeld, *Joint* 36), *Eastward Ho* illustrates the competitive atmosphere in terms of exposing the war of the theatres in the Renaissance. Written by George Chapman, Ben Jonson and John Marston (1576-1634) in response to *Westward Ho*, *Eastward Ho* can be accepted as an adoptation and/or parody of the former, and this can be deduced through the reference to *Westward Ho* in the prologue of the play. However, *Eastward Ho* quickly became notorious because of some hints at anti-Semitisim, and this resulted in Chapman and Jonson's imprisonment (Tricomi, "The Dates" 251) though Marston seemed to escape. The plot of *Eastward Ho* centres around William Touchstone, a goldsmith, and his two daughters, Mildred and Gertrude and his two apprentices, Quicksilver and Golding who is to get married to Mildred. Pursuing social status, Gertrude marries Sir Petronel Flash, a pseudo-knight who is now bankrupt and only after Gertrude's dowry, which he plans to use as a capital to set out to Virginia with Quicksilver and Security, an old lecher. The representation of Virginia as an ultimate destination is significant since it is a newly-discovered location full of gold; yet, their ship is hit by a storm, and they wash up on shore on the Isle of Dogs near the Thames where they are arrested for theft. Nonetheless, as a typical Renaissance comedy, the play ends happily with Sir Petronel's and Quicksilver's repentance and the re-union of the couples.

As can be understood from its reference to Petronel's fantasies to ply a trade in Virginia through Gertrude's money, *Eastward Ho* depicts the period's vigour for global expansion, mirroring the colonial understanding of the Renaissance period. Captain Seagull articulates this nationalistic vigour as such: "A whole country of English is there, man, bred of those that were left there in '79; they have married with the Indians, and make 'em bring forth as beautiful faces as any we have in England; and therefore

the Indians are so in love with ‘em that all the treasure they have they lay at their feet” (III. iii. 71). This kind of humanist discourse, used as an excuse for colonial enslavement of both the people and the land itself, is important in spreading the English ideals toward the New World. However, “[p]erformed for the first time in 1605, after two unsuccessful English attempts at establishing a colony in Virginia” (Bach 277), the play turns into a parody of these attempts, embodied in Petronel’s failure in his voyage to Virginia, hence “treat[ing] Sir Petronel’s voyage as comedy rather than as commerce” (Kay 420). Perceiving the New World simply as an economic source and market, the tradesmen fail in their attempts to do business on that land since they are countervailed with a lack of knowledge about that area.

Apart from the lack of information about that environment, another major problem encountered by tradesmen is an unpredicted airy agency retaining, or even destroying, their plans. In this context, meteorology is highly functional in making plans for voyages in accordance with the movement of the windy formations. In the play, Security draws attention to the crucial role air plays not only on transmarine voyages but also on daily life saying that

> one prays for a westerly wind, to carry his ship forth; another for an easterly, to bring his ship home; and, at every shaking of a leaf, he falls into an agony, to think what danger his ship is in on such a coast, and so forth. The farmer, he is ever at odds with the weather: sometimes the clouds have been too barren; sometimes the heavens forget themselves. Their harvests answer not their hopes: sometimes the season falls out too fruitful, corn will bear no price, and so forth. … Where we that trade nothing but money are free from all this; we are pleas’d with all weathers. Let it rain or hold up, be calm or windy, let the season be whatsoever, let trade go how it will, we take all in good part. (II. ii. 36-37)

Weather conditions, indeed, occur independent from human agency. The unpredictability of air even through scientific discourses reminds human beings of their helplessness against the vast subjective activity of the airy movements, thus shattering the anthropocentric privilege of human beings. Michael Allaby contends in this regard that “[s]ince people first learned to cultivate plants and raise domesticated animals, they have been at the mercy of the weather. A single hailstorm can destroy a crop. A drought can cause a famine that perpetuates itself as livestock die and starving people eat their crop seeds” (*Atmosphere* xii). Weather functions as a mediator between life and death.

Meteorology, however, represents anthropocentric impulse to limit a vast substance to discursive formations in order to take air under human control. Nonetheless, no matter how hard we try to control airy formations around us, as Macauley explicates, air "exercises a strong aesthetic and emotional influence on us through the ever-changing weather, affecting our daily feelings and dispositions" (29). Thus, as unpredictability generally brings about destruction for human beings, agential activity of weather turns into a target for the ecophobic psyche.

Interestingly though, ignoring the agential impact of weather conditions on human beings, Sir Petronel insists on his voyage to Virginia although he has been warned in advance by the Drawer in the Blue Tavern: "Sir Petronel, here's one of your watermen come to tell you it will be flood these three hours; and that 't will be dangerous going against the tide; for the sky is overcast, and there was a porpoise even now seen at London Bridge, which is always the messenger of tempests, he says" (III. iii. 77). Nevertheless, Petronel cannot fully comprehend the dangers of a possible storm at sea simply because he gets drunk in celebration for his long-desired voyage to Virginia. As a result, "they embark in a skiff to go out to Sir Petronel's boat located in Blackwall; caught in a violent storm, they are variously cast up at different locations along the banks of the Thames. This action is narrated by a butcher's apprentice who has climbed the pole at Cuckold's Haven to post the bull's horns in celebration of St. Luke's Day" (Blaisdell 13). The butcher's apprentice, Slitgut, gives a pictorial and horrific description of the situation after the shipwreck. He even depicts corpses swimming in the river:

> What desperate young swaggerer would have been abroad such a weather as this, upon the water? – Ay me, see another remnant of this unfortunate shipwrack! – or some other. A woman, i' faith, a woman; though it be almost at Saint Kath'rine's, I discern it to be a woman, for all her body is above the water, and her clothes swim about her most handsomely. (IV. i. 84)

This catastrophic result, that is shipwreck, invokes ecophobia in the human pscyhe since the agential power of air, demonstrating itself via a storm, is immediately linked to the destruction. Yet still, this devastating result does not emanate from the wrath of air towards human beings since air is just a neutral element with its own elemental formations influencing the physical environment as well as the human realms. Thus, to

blame air for being responsible in casting this tragedy upon humanity is pointless. This psychological state is a direct result of ecophobia for the uncontrollable air is labelled as a scapegoat for attempting to annihilate human beings. As a consequence of ecophobia, fear and hatred are directed towards air itself. Normally air signs condition sailors to postpone their plans until the weather is suitable enough to sail across the ocean. However, Petronel ignores these signs, and canalises all his vigour to flee from London with Gertrude's dowry as soon as possible. Therefore, Petronel himself is responsible for this catastrophe for not taking the signs into consideration.

In this case, though, their dreams about engaging in trade in Virginia following a succesful voyage fade away. This disappointment of being shipwrecked due to the already-forecast storm is declared by Quicksilver as following:

> … [M]y wicked hopes
> Are, with this tempest, torn up by the roots.
> Oh, which way shall I bend my desperate steps,
> In which unsufferable shame and misery
> Will not attend them? I will walk this bank,
> And see if I can meet the other relics
> Of our poor shipwrack'd crew, or hear of them. (IV. i. 87)

Storm is a material phenomenon on which the sustainability of the current ecosystem is based. As John P. Rafferty contends, "[s]torms are violent atmospheric disturbances, characterized by low barometric pressure, cloud cover, precipitation, strong winds, and possibly lightning and thunder. Storm is a generic term, popularly used to describe a large variety of atmospheric disturbances" (73). In other words, storms are outcomes of the constant movement of the Earth since the formation of a storm is triggered by certain happenings such as changes in heat and the rotation of the Earth. Therefore, storm is just a method of air to manifest its powerful activity on the human and nonhuman domain. We sense its aliveness when hit by stormy formations. Quicksilver directly blames the storm for shattering the hopes for a new life in the New World. Hence, discursive articulations of storm depicting it as an evil happening in retribution to human beings are indicators of ecophobic categorisations of the physical environment.

That is to say, human beings do not acknowledge the independent agency of air unless it soars its so-called destructive force onto the human domain via storms. On the contrary, when air reveals its activity in helpful formations, it means that airy formations can be easily controlled and tamed in accordance with the civilised order. Similar to other elemental forces, “air forms both twisting storm and its calm eye” (Allen 85), hence illustrating its two sides (destructive and constructive) at the same time. Ironically, when airy agency is uncovered in storms, it is blamed for being vengeful against human beings, and expelled from the civilised order and cultural norms. Yet, on the other hand, once air is in harmony with the daily lives of human beings, then its elemental existence is celebrated as its agency does not threaten to overthrow that of human beings. Human beings, in this vein, acknowledge the existence of a natural entity once they allegedly have ultimate control over it. As opposed to this binary categorisation of air, air extends its intra-activity into the human realm in every form. That is to say, air is efficient in altering discursive and societal formations just as cultural practices change the quality of air.

Moreover, by means of references to Virginia the play hints at the growth of industry and mercantile power overseas. However, the play also indicates the industrial growth at home as it includes various references to the use of coal which can be considered as the first step towards the industrialisation of the country. *Eastward Ho*, in this sense, reveals a periodic change in the concept of the city from small Medieval towns to more industrial Renaissance cities. The early modern period witnessed the early phases of the industrialisation of a metropolitan city, yet this industrialisation is mainly based on the consumption and trade of coal. As Ken Hiltner also depicts, “[b]ecause London’s damp winters were associated with a range of illnesses and a warm fire was believed to be among the best ways of fending them off, the cheap appeal of coal proved irresistible” (“Coal” 317). Hence, coal became an indispensable part of early modern daily life and was utilised in many ways.

Furthermore, the use of coal can be considered a national mark England left on the world, and the use of coal has been associated with its national improvement. Within this framework, Barbara Freese notes that

> Britain [is] the first nation to be thoroughly transformed by releasing the genie of coal. For centuries, Britain led the world in coal production, and largely as a result, it triggered the industrial revolution, became the most powerful force on the planet, and created an industrial society the likes of which the world had never seen. (13)

However, high consumption of coal leads to air pollution since coal burning releases high proportions of sulphur which inevitably deranges the balance of the gaseous formations in the atmosphere, and this consumption was gradually increasing in the course of time. Ken Hiltner marks the statistics of the growth in the consumption of coal around London, and underscores that "the total consumption of sea coal in the Thames Valley was just beginning to rise: from 1575-80 it was a mere 12,000 tons, by 1651-60 it grew to 275,000, and by 1685-99 it reached a staggering 455,000 tons" (*What Else* 98). In the play, these problems of air pollution are touched upon by Getrude who complains about the polluted atmosphere in Newcastle to her father: "Body a' truth! chitizens, chitizens! Sweet knight, as soon as ever we are married, take me to thy mercy out of this miserable chity; presently carry me out of the scent of Newcastle coal and the hearing of Bow-bell; I beseech thee, down with me, for God sake!" (I. ii. 18-19).

More importantly, Gertrude's reference to Newcastle is of importance to indicate it as a place where trade in coal takes place, that is "the centre for the coasting trade in coal" (Gibbins 144). J. R. Leifchild mentions Newcastle as "the metropolis of coal – old and new" and furthers that "Newcastle is not built *upon* coal, but it may be said to be built *by* coal" (58). Therefore, such cities as Newcastle and London have always suffered from severe air problems emanating from coal consumption. On similar grounds, exemplifying London, Christine L. Corton contends that

> London has never enjoyed a particularly clear atmosphere. The Thames basin, hemmed in by low hills, has always been prone to lingering dampness and mist, and as the city grew slowly during medieval and Tudor times, complaints were voiced with increasing frequency about the pollution of the air by the smoke coming from wood fires, notably those used for the extraction of lime, and by the burning of 'sea- coal' brought to London by boat from Newcastle and used for domestic and commercial fires alike. (1)

Due to its alteration of industrial urban atmosphere, "[t]he unfamiliar smell of coal smoke led to early fears about health risks through the belief that disease was carried in malodorous air (miasmas)" (Brimblecombe, "Urban" 5). It was a common belief that

the plague spread by means of polluted air. This is the main reason why Gertrude is worried about her health and desires to move somewhere else away from Newcastle. This urban air problem was such a topical debate in the early modern period that most of the eminent thinkers and writers touched upon this problem in their writings. For instance, "John Graunt, Margaret Cavendish, Sir Kenelm Digby, and others had theorized that sea coal smoke was especially noxious; Tundale, Shakespeare, Milton and many other writers had imagined Hell as engulfed in coal-smoke pollution; and John Evelyn had penned the first tract to take as its subject modern air pollution" (Hiltner, *What Else* 120). The health risks resulting from the consumption of coal resulted in othering airy agency by the way of labelling it as a malignant entity venomous for the human beings, and this points to ecophobic hatred in the human psyche.

Furthermore, the rapid industrialisation of the Renaissance cities consecutively made them desirable destinations to dwell in with various job opportunities for the lower classes. This situation created a problem of overpopulation. In other words, the more people resided in London, the more polluted air became as a result of the coinciding increase in the consumption of coal. This polluted air, in the end, affects the health of human bodies in that neighbourhood, the glimpses of which can be tracked in the city comedies of early modern period, including *Eastward Ho.* The unhealthy situation is due to the imbalance in the atmosphere, stemming from the consumption of coal which results from overpopulation. In this sense, although Ian Munro specifies overpopulation as "the infection of the individual by the city" (197), it is, indeed, the infection of the city by the individual as the sources of the problems are human-induced. That is to say, human beings induce their own destruction by overpopulating a specific area. Ian Munro further explicates the common belief in the role played by overpopulation on the fast spread of the plague by correlating the crowd to air pollution, and states that "the crowd is also referred to in terms that refer to the insubstantiality (if also pungency) of air, suggesting a further linkage. As plague is unknowable except through the manifestation of its tokens, so the city seems unknowable except through its manifestation in the anonymous bodies of the crowd" (Munro 197). This problem of overpopulation is mentioned by Quicksilver in the epilogue of the play: "Stay, sir, I

perceive the multitude are gatherd together to view our coming out at the Counter. See if the streets and the fronts of the houses be not stucke with people, and the windowes fild with ladies, as on the solemne day of the pageant!" (Epilogue 142). Representing the city with its crowd, Quicksilver invites the readers and the audience to observe the streets and fronts of the houses filled with masses of people, hence pointing to a pseudo-invasion of London.

Throughout the play, air as an existent and lively entity adumbrates itself through a number of agential formations in a wide range. Portraying atmospheric signs as a precondition for regulating daily practices, the play hints at the significance of weather conditions on the human realm. Moreover, the play also touches upon the destructive force of airy agency by enlarging the effect of storms on Petronel, Quicksilver and Security in terms of discursively blocking their future dreams as well as bearing material influences on their bodies. In addition to these pictorial descriptions of the agency of air, urban air problems are also at issue throughout the play.

Similar to the first two plays of the Ho trilogy, *Northward Ho* by Thomas Dekker and John Webster is significant in mirroring the environmental problems of the early modern period in terms of encapsulating urban air pollution. In this vein, the play analyses the extensions of the airy agency into the human realm, as well. These extensions are to be analysed in the following discussion of the play.

4.3. THOMAS DEKKER AND JOHN WEBSTER'S *NORTHWARD HO*

Written in collaboration by Dekker and Webster, *Northward Ho* "appears to have been intended as a third and final iteration of the topographical theme" (Blaisdell 3), extending the directional challenge of the stage towards the north of London from the west and the east. Though published in 1607, the play was staged prior to its publication again by the Children of Paul's in 1605 (Champion 258). The plot of the play is built upon the tricks of Featherstone and Greenshield on Mayberry in response to Mistress Mayberry's rejection to have a sexual relationship with neither of them. Featherstone and Greenshield spread rumours about unsubstantial sex with Mistress Mayberry, and they support their rumours with an evidence, that is Mistress Mayberry's ring which

they have obtained in some way. In order to reveal the truth about these rumours, Mayberry invites the two of them to his summer house, together with Kate, who turns out to be Greenshield's wife having an affair with Featherstone. In the meantime, *Northward Ho* also depicts the vices of the city life through Philip, the poet Bellamont's pleasure-seeking son, and the prostitute Doll. In her dwelling, Doll serves a wide range of nationalities, which ironically implies the industrial and global expansion of London. Regarding the play's engagement with sexual identities and affairs, Heather Anne Hirschfeld states that *Northward Ho* echoes "a tale of adultery" (*Joint* 48) in every aspect. Offering corruption and trickery amongst middle-class citizens living in London, the play presents itself as a typical city comedy.

The introduction of Bellamont, as a portrayal of a man of literature, is of significance to trace the reflections of the topical war of the theatres on characterisation. Bellamont is believed to be created as a character mimicking the playwrights (Chapman, Marston and Jonson) of the preceding play, *Eastward Ho.* Especially by means of Bellamont's mentioning his own failure, Dekker and Webster exhibit a theatrical victory in the war of the theatres:

> BELLAMONT Why should not I be an excellent statesman? I can in the writing of a tragedy make Caesar speak better than ever his ambition could; when I write of Pompey, I have Pompey's soul within me; and when I personate a worthy poet, I am then truly myself, a poor unpreferred scholar.
> ....
> CAPTAIN JENKINS I seek, sir, God pless you, for a sentleman, that talks besides to himself when he's alone, as if he were in Bedlam, and he's a poet.
> BELLAMONT So sir, it may be you seek me, for I'm sometimes out a' my wits.
> CAPTAIN JENKINS You are a poet, sir, are you?
> BELLAMONT I'm haunted with a fury, sir. (IV. i. 204)

Bellamont himself accepts to be an unpreferred scholar, and this reference to being a scholar as well as a poet points to a direct parody and criticism of George Chapman, "an old white-haired poet, and a dramatist ever on the lookout for new materials" (Tricomi, "The Dates" 258), through the medium of Bellamont. Chapman is known to have academic studies such as "translating the whole of Homer into English verse" (Womack 97) along with his career as a poet. Bellamont's references to Ceaser and Pompey form a linkage to Chapman's engagement with the texts of antiquity. In addition, as a poet, George Chapman "certainly was cantankerous, intent upon separating himself from

other poets or other men, 'curious' by being unlike any other fellow poet or dramatist" (Branmuller 17). Similarly, Bellamont distinguishes himself from society, generally longs for solitude, and at times acts in a sophisticated manner. The play further displays Bellamont as a furious and unsuccessful poet almost out of his wits. In this vein, Dekker and Webster reply to the previous play. From another perspective, in relation to the insertion of Bellamont into the play, Heather Anne Hirschfeld contends that "the *Northward* writers demystify the status of the individual writer while celebrating his reincarnation in the collaborative playwright" (*Joint* 49). Within this framework, Bellamont also functions as a justification of the collaboration of Dekker and Webster to write the play.

Apart from displaying the topical debate over collaborative writings, and catching the glimpses of the war of the theatres embodied in the Ho trilogy, *Northward Ho* is also an important play in pinpointing airy agencies of the time. Basing all its actions in an urban atmosphere, the play frames itself around early modern air pollution mainly because of the industrial expansion of the city. Hristomir A. Stanev accordingly underlines that city comedies of the time "attempt to communicate fears of London's expansion and the city's worsened conditions of living. … The dramatists appear to have been disturbed by the more restricted character of freshness and openness at the turn of the seventeenth century, when the city perimeter became overcrowded with bodies and buildings" (424). The rapid growth of urban life style in London inevitably had detrimental repercussions on the quality of the air in the early modern era because "the city blended the tangible and intangible reeks and whiffs of sewers and gardens, of privies and perfumed rooms" (Stanev 425). As a result, the impact of overcrowded masses on the atmospheric gases by means of releasing pollutants draws a clear contrast to the early modern concept of blue and clear sky.

As an extension of the visible airy agency the sky above our heads was believed to be corresponding to the oceanic formation due to its clear blue colour in the Renaissance. For instance, "Evangelista Torricelli [(1608-1647)], the Italian physicist, mathematician, and inventor of the barometer, wrote in a letter to Michelangelo Riccui, 'We live submerged at the bottom of an ocean of air'" (qtd in. Polli 230). In the same vein, the Dutch scholar Gerardus Vossius (1577-1649) "thought of wind by analogy to water.

Vossius in fact considered the two substances one thing. 'Justly reject[ing] the fable of the four elements,' he writes that 'Air is Water, or a dilated humor every way extending itself according to the rule of equipoise or balance'" (Mentz, "A Poetics" 31). This categorisation of the sky as a reflection of oceanic formations in the atmosphere has long captured human imagination simply because "[w]hen we look up, we behold vast waters and substantial sky, the blue of a loft ocean" (Cohen, "The Sea" 120). Yet, as a consequence of extreme human intervention in the balance of the gaseous formations in the atmosphere, this clear reflection functioning as an envelope for our habitat has incrementally been covered with a thick layer filled with pollutants. This layer consequentially changes not only the intrinsic organisms of the atmosphere but also its appearance as the consecutive effects of these pollutants cause the sky to quiescent and fade away from a clear and vital blue to a grey and dark atmosphere. This visual transformation of the sky further hints at an essential material change, revealing itself in a vexing shift from fresh air towards a polluted one.

The main source of this shift in the sky was the extensive use of coal in the cities. As London was overpopulated and an industrial centre, coal burning in this area was much higher than the rural areas, hence creating a contrast between urban and rural air. This atmospheric difference is a gradual happening, having its roots in the Medieval period. As regards, Ken Hiltner underlines that "[b]ecause of increased deforestation and the availability of cheap coal, known as 'sea coal' (so called because it was shipped to London from the coast), many groups, such as brewers, began switching from wood use to coal as early as the eleventh and twelfth centuries" (*What Else* 97). The early modern problem of air pollution was so alarming that "in 1578, … [for instance,] Elizabeth refused to go into London because she was 'greved and annoyed with the taste and smoke of sea cooles'" (Hiltner, *What Else* 100). In the play, this contrast is given by Mayberry, who has invited Featherstone and Greenshield to his summer house in order to enjoy fresh air remote from the polluted atmosphere in the city. Learning that Kate, Greenshield's sister, who is actually his wife, has just arrived in London from York, Mayberry talks as such:

> Lady, you are welcome. Look you, Master Greenshield, because your sister is newly come out of the fresh air, and that to be pent up in a narrow lodging here i'

> th' city may offend her health, she shall lodge at a garden-house of mine in Moorfields, where, if it please you and my worthy friend here to bear her company, your several lodgings and joint commons, to the poor ability of a citizen, shall be provided. (II. ii. 184)

Underlining Kate's arrival in a polluted industrial city leaving York's fresh air behind, Mayberry touches upon the variations in the airy agencies from the city to the country. These variations underline the industrial change of the urban surroundings as developing industries around cities lead to the emission of more pollutants to the atmosphere. As a result of this emission, air quality is adversely affected, creating an imbalance in the ratio of the gaseous formations in the atmosphere. The imbalance in the gaseous proportion brings forth a risk and danger for human health. Observing this danger in aeromechanics, human beings contrast the conditions of the airy topography, hence drawing a clear difference between the atmospheric formations in the urban areas and those in the rural areas, with the latter providing fresh and healthy air as opposed to the former.

This sharp distinction between urban and rural air has ultimately led to a binary opposition in terms of the quality of air. This binary opposition is based on human-induced air pollution, which results in ecophobic perception of the airy agency, which in turn indicates an anthropocentric dilemma. Though human beings cause the pollution themselves, air is blamed for it. In the Renaissance mentality, this ecophobic impression put on the agential activity of air mostly ensues from the perpetual motion of air as this motion points to the carriage of certain viruses that cause sickness and even plague. Therefore, bad air conditions have been associated with the corruption of human beings. Within this context, infected bodies as a result of bad air have been accepted as indicative of decay and deterioration inside the body of human beings. Air has been the mediator to reveal the inner rottenness. On similar grounds, Lucinda Cole remarks that "the theological notion that plague marked the corruption of a fallen, postlapsarian earth was compatible with both classical and naturalistic theories of contagion, especially that of pestilential or 'bad air'" (25). In relation to this conception of bad air and inner corruption in the early modern imaginaton, Jane L. Crawshaw furthers this observation and explicates that

> the divine and natural worlds were closely interlinked and the primary cause of disease – sin – was connected with secondary causes of miasmas and contagion in the environment. *Mal aria* (bad air) or miasmas (corrupt air) were sticky, rotten air particles caused by corruption. Once inhaled, this air introduced corruption into the body, causing various resulting symptoms. Conversely, corruption within the body could lead to the exhalation of miasmatic air, meaning that the diseases could be spread from person to person. (28)

Corruption of the individuals, within this framework, coincides with air pollution. The conceptual enmeshments of individual degeneracy and atmospheric degradation unveil in the play because the setting of the play, Ware, is presented as “a thriving site for pimping and whoring” (Howard 123) specifically through the depictions of the bawdy house run by Doll. This house is visited by many men each day, from other nationalities along with the English. This, consequently, proves the city as a locale of intercultural and multinational trade centre by means of Doll’s profession. The sins committed in this centre is emitted into the airy agency which is in turn believed to cause the polluted air surrounding Ware. In conjunction with the reflection of intrinsic qualities into air, Mayberry himself draws attention to the sinful atmosphere of Ware claiming that “you shall pray for Ware, when Ware is dead and rotten” (V. i. 252). The rotten atmosphere of the city is explained by the vices of the characters in a way.

Regardless of the revelation of inner corruption in the outer atmospheric pollution, material effects of the pollution on the human body are also hinted at in the play. Breathing is a transaction which ensures the inhaling the pollution and exhaling the inner degradation in due course. Retaining the growth in the industrial use of coal in London in the early modern period, the problem of urban air pollution was disruptive for the continuation of daily practices. People had to breathe “a Cloud of Sulphure” (6) as John Evelyn remarks in his pamphlet *Fumifugium*, penned about the disturbing air conditions, a topical debate in that period. Based on his observations, Evelyn further depicts the situation as following:

> [H]er *Inhabitants* breathe nothing but an impure and thick Mift accompanied with a fuliginous and filthy vapour, which renders them obnoxious to a thoufand inconveniences, corrupting the *Lungs,* and difording the entire habits of their Bodies; fo that *Catharrs, Plothificks, Coughs* and *Confumptions* rage more in this one City than in the whole Earth befides. (5)

The alarming health risks because of a high degree of air pollution is implicitly encapsulated in *Northward Ho.* For instance, in the conversation between Doll, the bawd, and Hornet, they mention a quasi-penetration of the polluted air into the human body:

> HORNET when I cough and spit gobbets, Doll •
> DOLL The pox shall be in your lungs. Hornet. (II. i. 166)

In this quotation, inhalation of the polluted urban air has a direct consequence on the healthy balance of the organs. Functioning like a moderator in the process of respiration, the lungs are directly influenced, thus uncovering the inner sickness by means of certain indicators, like in the case of Hornet. In the same way, Lesley Rushton clarifies that a common "person inhales about 20 000 litres of air per day, so even modest contamination of the atmosphere can result in inhalation of appreciable doses of a pollutant" (135). Therefore, because of its intra-activity and inter-permeation capacity, air is viewed as the source of unhealthiness and disorder in the human body. In this sense, air is othered from the civilised order, creating a binary opposition between the cultural realm and the atmospheric phenomena. The pseudo-exclusion of air from the human domain stems from ecophobic categorisations of the airy agency. The play thoroughly points to the impossibility of escape from the agential power of air as long as human beings breathe. Moreover, the play is significant in displaying how the physical environment is efficient in materially shaping the human body. Reflecting the intra-penetration of air and human beings, *Northward Ho* celebrates their co-dependence. However, the play also laments for the worsening air conditions around London due to the increasing consumption of coal in daily life. In this sense, the play mouths the agency of air influential on both material and discursive formations, thus designating the intertwinement of discourse and matter, that is air in this case.

These three city comedies *Westward Ho, Eastward Ho* and *Northward Ho,* written in response to each other respectively, exhibit "a kaleidoscope of collaborative activity: five different authors contributing to three different but related stories for two different theaters" (Hirschfeld, *Joint* 29). In this way, these plays mirror the rivalry of the private theatres and playwrights in the early modern period.[8] The plays also commonly bespeak

of urban corruption, satirising the vices specifically of middle-class citizens in London. Therefore, there is not much difference in their satiric representations of urban vices since these three plays belong to the same genre, that is they are city comedies which were popular in the period. The only difference is thematic which is uncovered in hints in *Eastward Ho* by Chapman, Jonson and Marston at anti-Semitism which caused the imprisonment of Chapman and Jonson. Nevertheless, typical to city comedies, the three plays mouth urban problems within moral, political and environmental frameworks. Among the most visible of these problems are overpopulation and mass consumption of sea coal which consecutively bring about air pollution. Within this framework, the analyses of these plays provide an insight into the problems of the urban air pollution in this period as all the plays are set in London, intrinsic to city comedies. Overall, these plays uncloak ecophobic hatred towards the physical environment (air in this chapter), thus drawing attention to the material repercussions of the anthropocentric control impulse.

CONCLUSION

> Agency is precious to humanity – so precious that the loss of it puts in peril not only our sense of exceptionalism but our very sense of human identity. (Simon C. Estok, *The Ecophobia Hypothesis* 21-22)

As underlined in the epigraph by Simon Estok, the anthropocentric fear of losing one's subjective agency has formed the core of human history. This fear has resulted in a mere epistemological categorisation of human beings, regardless of the ontological existences. By this way, human agency is acknowledged as a unique entity, distinct from nonhuman beings. This detachment of epistemology and ontology displays itself in the long-standing debate of the separation of body (matter) and mind (discourse), which has consecutively resulted in the suppression of the body by the mind. Supported by philosophical enquiries, this discursive articulation stems mainly from questioning the position of human existence amongst others. So as to privilege human agency, the basis of the agential capacity has discursively been based on the ability to think and act in human terms. The reflections of this categorisation can be traced back to the Renaissance ideals of the superiority of the human intellect over the body; but, most basically, this binary opposition between body and mind has been established in the Enlightenment period through the propounding dualism of "Cogito, ergo sum," that is "I think, therefore I am," by Descartes. This utterance has put forth a problem of existence in question since existence, in this framework, is linked solely to thinking which is believed to be innately attributed to human beings. Therefore, nonhuman beings and matter have been discarded from any possibility of existence.

The denial of the agential existence of nonhuman beings has automatically led to the centrality of human beings. Moreover, this discursive distinctiveness has also unveiled a privilege for human beings to control the natural surroundings. That is to say, the human as the active and subjective agent exercises his/her intellectual power on the so-called passive and non-existent nonhuman beings, be they animals, plants, nature or the elements. This control impulse is closely connected to ecophobia as the hatred towards the independent agency of the physical environment stimulates an existential challenge

along with questioning the dioristic intellectual existence of human beings. In this sense, human agency is acknowledged only if human beings achieve to take the natural elements (the inseparable constituents of nature) under their control, which they mainly do through social and discursive practices. For instance, earth is restrained through agricultural practices, mapping, that is limiting earth to the human knowledge, gardening, that is according earth into human aesthetics, organising leisure parks, afforestation and/or deforestation, that is to exhibit human reign over an unruly nature; water is controlled in such diversified practices as building dikes, dams, fountains, baths as well as marketing bottled water in capitalist arenas; fire is held in the human domain mainly through cooking, heating and weaponry; and air is taken under human control most basically by means of wind-driven vehicles or using the distinctive qualities of the atmospheric layers for human ends. In short, elemental bodies (earth, water, fire and air) are captured to show the anthropocentric domination over nature. The discursive superiority of human existence is exercised in praxis by restraining elemental bodies.

Since the beginning of human history, the ability to control has been the keystone of anthropocentric discourse, as a result of which humans have seen themselves as superior beings that possess the agential capacity to have the ultimate subjectivity and the utmost control over nonhuman beings. Ironically though, the anthropocentric endeavours to take the elemental agencies under human control results in the detriment of human beings since human interference points to certain imbalances in the ecosystems. Hence, the anthropocentric arrogance causes the environmental degradation and deterioration. This degradation, thereafter, has adverse effects on human and nonhuman bodies and health, and this proves the anthropocentric dilemma in its entirety. Moreover, the reciprocal transformations of the physical environment and the human bodies underline the co-evolution of matter and discourse, long segregated from each other by means of anthropocentric discourses. In response to human interference, material formations undergo a gradual change, which, in return, alter human bodies as well. Henceforth, to separate human beings from elemental formations is to deny the essence of human bodies. The exhibition of the co-transformations of the elements and the human bodies affirm that we are also an inseparable part of this ecosystem bound to the material cycles, rather than distinct celestial bodies.

With a turn towards matter especially by means of new materialisms and posthumanisms, modern philosophy acknowledges the material link of human bodies to the physical environment. These innovative philosophies, indeed, make a tremendous effect as they radically shatter the anthropocentric perspective prevailing mostly for six hundred years. However, it should be acknowledged that this material turn in philosophy mostly echoes ancient doctrines (*sapienta*). In arriving at this conclusion, the statements of Daniel W. Graham are influential. He draws attention to the ideas of early modern philosophers specifying four entries: "(1) everything comes to be from and perishes back into one *arché,* which I translate 'source'; (2) everything *is* in essence that source; and consequently (3) there is no coming to be, but all change is alteration" ("A New" 2), Graham's fourth entry contends that the source of the cosmos varies from one element to another according to the perception of the philosopher. For instance, each element has been acknowledged as the *arché* of the cosmos by different philosophers: Xenophanes brought earth to the forefront; Thales propounded water; Heraclitus featured fire; and Anaximenes gave priority to air. They all asserted that their elements constituted the basis of the cosmos, and all the other beings were just derivatives of this base. On the contrary to these monolithic perceptions, however, Empedocles ventilated that four of the elements were joint *rhizomata* of the universe, out of which all the other beings were born by way of either *philia* (love) or *neikos* (strife). He further elaborated on the idea of transformation as the four elements shift their states into one another by means of transmutation. Therefore, everything is constituted from these elements.

In this framework, a significant insight that emerges from this dissertation is that Renaissance philosophy intersects such recent theories as new materialisms and posthumanisms, hence echoing the elemental cosmogonies of ancient philosophies. This homologous articulation mainly emanates from "the phenomenal complexity of early modern attitudes toward organic nature, verging at times on the contradictory or hypocritical" (Borlik, *Ecocriticism* 207). For example, in the Renaissance, the ontological categorisation of the physical environment "advocates dominion, yet at the same time promotes a sacred regard for the material world as an effusion of divine creativity" (Borlik, *Ecocriticism* 207). Therefore, the Renaissance is an exclusive period

in promulgating the ironic rebirth of the materiality of the human beings as well as the discursive privilege of the human intellect at the same time. The materiality and the elemental formation of human bodies are acknowledged in Renaissance philosophies such as Discordia Concors and humoral theory, both of which underline the elemental balance inside human bodies. Concordantly, Todd Borlik underscores that "[i]n contrast to the post-Cartesian view of the self as an impregnable, disembodied *res cogitans*, humoral theory [along with the understanding of Discordio Concors], for instance, entails an understanding of the body and temperament as conditioned by its environment" (*Ecocriticism* 206). Consequently, the fact that humans and nonhumans are not distinguishable at all in the material sense is the precursor of shattering the discursive polarisation of these two concepts. The ontological confusion, however, arises from the Renaissance notion of soul, which is attributed to every being, both human and nonhuman. By means of this attribution, both human and nonhuman agential impression are approved. Yet still, the superiority of the human intellect as a distinctive quality is celebrated.

This confusion generated significant environmental problems in that period, which can be observed in the revival of the pastoral tradition in the Renaissance as one of the prominent genres of the time. The Renaissance reengineering of nature as a pristine entity within the pastoral tradition hints at the ontological and epistemological categorisation of the natural bodies as, in this tradition, nature is accepted to be separate from the human bodies. Furthermore, the detachment of the agency of nature from the human realm demonstrates a longing for an untouched and unpolluted nature since the Renaissance bears the first glimpses of industrialisation causing massive pollution and toxicity. Henceforth, early modern environmental problems, mostly stemming from ontological dichotomies, illustrate how ecophobic hatred towards the independent agency of nature has penetrated into human practices throughout history.

Within this theoretical framework, this dissertation has analysed twelve early modern plays, which are Christopher Marlowe's *Tamburlaine, Part I and Part II* (1587), *Doctor Faustus* (1604) and *The Jew of Malta* (1633), Ben Jonson's *Bartholomew Fair* (1614) and *The Devil is an Ass* (1616), John Webster's *The Duchess of Malfi* (1623), John Fletcher and Philip Massinger's *The Sea Voyage* (1647), Thomas Heywood and

William Rowley's *Fortune by Land and Sea* (1607), George Chapman's *May Day* (1611), Thomas Dekker and John Webster's *Westward Ho* (1607) and *Northward Ho* (1607), and George Chapman, Ben Jonson and John Marston's *Eastward Ho* (1605), providing a wide range of representative Renaissance plays including tragedies, comedies and tragi-comedies. These plays have been chosen because they pertinently mirror the early modern understanding in terms of reflecting the anthropocentric control of the elemental bodies embedded in the ecophobic psyche. This dissertation has analysed the ecophobic impulse in the anthropocentric control of the elemental bodies in early modern societal practices along with textual analysis to illustrate the literary reflections of the human-centred perspective through the analyses of the above-mentioned plays.

Giving the acuity of the early modern playwrights in their literary engagements with the physical environment, these plays offer a literary chance to develop a new critical approach to be used as a cultural and social lens reflecting the most urgent concerns of modern times, that is environmental degradation. The study of the Renaissance period is important to understand the roots of contemporary environmental problems mainly because "many of the environmental issues that we associate with later centuries – even with the age of environmentalism – first emerged as issues of concern in the sixteenth and seventeenth centuries. For example, as unlikely as it seems, Renaissance texts can even throw light on our contemporary attitude toward climate change" (Hiltner 82). This actually points to the historical roots of current ecocritical apprehensions. Moreover, this dissertation has made a contribution to Renaissance English drama studies by looking into the correlation and intra-action between the elements and the human body in social, political, cultural and literary terms in the selected plays. The textual analyses in this dissertation have excluded Shakespeare's plays on purpose as there are already numerous studies analysing Shakespearean texts from an ecocritical perspective.[9] The reason for having chosen non-Shakespearean texts for analyses in this dissertation resonates with Borlik's speculation: "For ecocriticism to confine itself to Shakespeare … would be as shortsighted as an ecologist never setting foot outside Yellowstone" (*Ecocriticism* 206-07). By including various playwrights and different dramatic genres, this dissertation has offered a wide range of perspective in terms of

environmental understanding of the early modern period. Since the primary texts analysed in the chapters of the dissertation have not been studied much from an elemental perspective, this dissertation aspires to open up a new perspective for the study of relevant academic subjects.

In this light, the analyses of the chosen plays have exuded the most pressing environmental concerns of the Renaissance along with mouthing the topical highlights of the elemental agency in the early modern imagination. Among these highlights are the colonial enslavement of earth in *Tamburlaine the Great*, the material link of the human body to earth through representations of food in *Bartholomew Fair*, and the references to the wax bodies and corpses as reminiscences of the materiality of the human body in *The Duchess of Malfi*; capturing the agency of the sea through the differentiation between piracy and privateering in *Fortune by Land and Sea*, references to the topical fenland drainage problems in *The Devil is an Ass*, and mentioning the contrasts between landscape and waterscape mirroring the latter as a venomous entity in *The Sea Voyage*; presentation of fireworks as one of the main sources of pyrotechnological developments of the time in *Doctor Faustus*; touching upon the problems of chimney sweeping and coal mining in *May Day*, and the revelation of the destructive force of the fiery agencies in the battlefield in *The Jew of Malta;* and lastly picturing the urban problems of air pollution stemming from the extensive use of sea coal and consequent acid rain in *Westward Ho*, *Eastward Ho* and *Northward Ho.* As such, positing the periodic understanding of the elemental agency as well as picturing some hints of Renaissance environmental degradation, these plays can be observed as responding to the ecological concerns of the period. In particular, each play concurs that it is capable of unveiling the literary reflections of the environmental politics and consequent discursive formations of the time. In addition to criticising environmental politics, these plays direct their criticisms to human hubris uncovering itself in the anthropocentric control practices. Therefore, these plays can be considered as an overall critique of human-centred ideologies in general.

In formulating the theoretical framework of the chapters, ecophobia and elemental ecocriticism have been foregrounded with the analyses of the chosen plays in terms of capturing the ecophobic control impulse of human beings towards the four main

elements. The four chapters of this dissertation are named after the elements: "Earth," "Water," "Fire," and "Air," respectively. The study of the plays in each chapter in accordance with elemental philosophy has revealed an ignorance of the essential and crucial agency of elemental formations in daily life. Moreover, by doing so, anthropocentrism automatically provokes ecophobia. The ecophobic perception results from imagining a catastrophe resulting from the destructive power of the elements in the human realm. However, unlike this ecophobic categorisation, a natural catastrophe generally stems from the anthropocentric struggle to control a natural and elemental entity, which leads to unpredictable and undesirable results. This creates the anthropocentric dilemma on its own.

Overall, three conclusions can be drawn from this elemental discussion of selected Renaissance plays that illustrate the early modern articulation of elemental formations and discursive practices. First, the Renaissance period is unique as the conceptual philosophies promote the intellectual superiority of the human on the one hand, and undermine this formulated superiority by addressing the elemental composition of the human body on the other. This points to the fact that although the boundaries between nature and culture seem acridly separate from one another in modern times, Renaissance philosophy pinpoints a melting pot where human and nonhuman intersect in a material sense. In this respect, current philosophical speculations such as new materialist and posthumanist studies owe their conceptual background to the revival of ancient wisdom in the Renaissance.

The second conclusion is linked to the way the selected Renaissance plays serve as literary interfaces of the early modern elemental philosophy and the ecophobic psyche embodied in human beings. Therefore, playwrights highlight the shift in the concept of nature with the re-discovery of *sapienta*. In addition, the plays studied also emphasise the introduction of new technologies and new products restraining the agential power of the elements. As a result of the use of these new technologies, the environmental bond with nature is shattered as this use primarily underlines the human domination over the elemental bodies. In this vein, the chosen plays share the environmental concern which is indicated in the ecophobic attempts to control the physical environment revealing itself through the instrumental use of the elements. Therefore, the plays studied become

a means to observe the roots of the current ecological problems, and they provide a warning sign for the need to restore nature.

Finally, approaching these Renaissance plays from an ecocritical perspective, the impacts of the four elements on the human body, life, nature and culture are analysed in the selected English Renaissance plays with their literary hints at the social, environmental and political background. The portrayal of the elemental agency varies according to the genre of the play dealt with, hence providing the readers and the audience with the agential acknowledgement of the elements. It has been observed that the comedies analysed hint at nonhuman agency within the embodiment of the elements by allowing for comic effects on the stage. To put it another way, elemental bodies are employed to further humiliate the comic characters, adding to their indignity. On the other hand, in the tragedies studied, elemental agency is pivotal in unveiling the psychology of the protagonists. Furthermore, a physical encounter with the elements turns into a matter of life and death for the tragic figures since most of the protagonists die as a result of contact with an elemental agency.

In conclusion, this dissertation has put forth how the portrayals of nature and human change or show similarity in different genres in early modern England. Moreover, the status of nature as something uncontrollable, feared, othered and hated has been analysed with specific references to selected early modern texts. In this regard, this dissertation has concluded that the plays analysed implicate the acknowledgement of the human and nonhuman entanglements and intermeshments along with the ecophobic psyche causing the desire to control the elemental bodies. By doing so, the selected plays hold up a realistic mirror to the environmental politics of the time along with acknowledging the co-existence of human and nonhuman.

NOTES

[1] The first encounter with the term, 'Renaissance' was in 1550 by means of Giorgio Vassari's work *Lives of the Most Eminent Painters, Sculptors, and Architects, from Cimabue to Our Times*.

[2] In terms of acquiring cosmological information through fossil records, Richard D. McKirahan in *Philosophy Before Socrates* (2010) refers to Xenophanes as "the father of epistemology" (67) as Xenophanes basically questions the way human beings obtain information.

[3] Sonnet tradition can be taken as a continuation of the romance tradition dominant in the Anglo-Norman period. Moreover, the roots of the courtly love understanding can be seen in the Eastern philosophy of divine love, especially in the studies of the Persian philosopher Avicenna (980-1037).

[4] This transmigration of the souls was first referred to by Pythagorans, and then Empedocles. The acknowledgement of the transformation of the human soul into other beings was celebrated as the first historical hints of vegetarianism simply because this presupposes the ban on eating certain animals and plants, which may contain the souls of the dead ancestors.

[5] As its name denotes, posthumanism is the critical revision of the human that has been implemented by humanist and anthropocentric discourses especially in accordance with the Cartesian dualism. As a critical theory, posthumanism challenges the superior position of the human and of human exceptionalism, hence questioning the ontological and epistemological categorisations of human and nonhuman beings. Defining the inevitable relation of the human to other beings such as animals, plants, matter, robotic bodies, elemental bodies, and inorganic bodies, posthumanism blurs and deconstructs the strict discrimination between the human and the nonhuman; matter and discourse. For further reading, see Andy Miah's "A Critical History of Posthumanism" (2008); Ann Weinstone's *Avatar Bodies: A Tantra for Posthumanism* (2004); Cary Wolfe's *What is Posthumanism?* (2009); Neil Badmington's "Theorizing Posthumanism" (2003) and *Alien Chic: Posthumanism and the Other Within* (2004); Pramod K. Nayar's *Posthumanism* (2014); Rosi Braidotti's *The Posthuman* (2013); and Stefan Herbrechter's *Posthumanism: A Critical Analysis* (2013).

[6] Coined by Theocritus, the term bucolic itself comes from a rural background, *boukolos*, which means cowherd (Alpers 147) or herdsman.

[7] Trans-corporeality as a term was coined by Stacy Alaimo in "Trans-Corporeal Feminisms and the Ethical Space of Nature" in *Material Feminisms* (2008).

[8] The War of the Theatres or the Stage Quarrel that took nearly two years (Miles 49) "involved … a bitter and protracted wrangle with some of [the] fellow-dramatists, and notably [centred around Ben Jonson,] John Marston and Thomas Dekker" (Miles 49). Playwrights satirised one another in their literary presentations of certain characters that inevitably turned into a vehicle of parody. In addition to playwrights, theatre companies were also involved in this war staging sequels of plays satirising the main playwright/playwrights of the rival company. Nonetheless, there are conflicting views on the purpose of the war of the theatres. Some scholars like Rosalind Miles take this theatrical war as a way to show the playwrights' resentment for each other (49). On the other hand, others like W. L. Halstead think that this is a sham fight. In relation, Halstead explicates that "Jonson, Marston, and Dekker planned, feigned, and attempted

a literary war, hoping to arouse an interest that would justify a whole series of profitable plays" (426). At any rate, parodying each other in a sequel, the Ho trilogy is "emblematic of the competitive environment of the private theaters at the time of the Stuart succession" (Hirschfeld, "Early Modern" 618).

[9] See, for example, Anne Barton's *The Shakespearen Forest* (2017); Bruce Boehrer's "Shakespeare's Beastly Buggers" (2002) and *Shakespeare among the Animals: Nature and Society in the Drama of Early Modern England* (2002); Craig Dionne's *Posthuman Lear: Reading Shakespeare in the Anthropocene* (2016); Daniel Brayton's *Shakespeare's Ocean: An Ecocritical Exploration* (2012); Gabriel Egan's "Supernature and the weather: *King Lear* and *The Tempest*" (2006), *Green Shakespeare: From Ecopolitics to Ecocriticism* (2006), and *Shakespeare and Ecocritical Theory* (2015); Gwilym Jones' *Shakespeare's Storms* (2015); Ivan Callus and Stefan Herbrechter's edited book *Posthumanist Shakespeares* (2012); Jeffrey Theis' "'The ill kill'd' Deer: Poaching and Social Order in *The Merry Wives of Windsor*" (2001); Jennifer Mae Hamilton's *This Contentious Storm: An Ecocritical and Performance History of* King Lear (2017); Joseph Campana's "The Bee and the Sovereign (II): Segments, Swarms, and the Shakespearen Multitude" (2014); Laurie Shannon's "The Eight Animals in Shakespeare; or, Before the Human." (2009), and "Poor, Bare, Forked: Human Negative Exceptionalism, Animal Sovereignty, and the Natural History of *King Lear*" (2009); Lynne Bruckner and Dan Brayton's edited book *Ecocritical Shakespeare* (2011); Randall Martin's *Shakespeare and Ecology* (2015); Rebecca Laroche and Jennifer Munroe's *Shakespeare and Ecofeminist Theory* (2017); Robert Markley's "Summer's Lease: Shakespeare in the Little Ice Age" (2008); Robert Watson's "As You Liken It: Simile in the Forest" (2003); Sharon O'Dair's "The State of the Green: A Review Essay on Shakespearean Ecocriticism" (2008); Simon Estok's *Ecocriticism and Shakespeare: Reading Ecophobia* (2011), and "Shakespeare and Ecocriticism: An Analysis of 'Home' and 'Power' in *King Lear*" (2005); Steve Mentz's *At the Bottom of Shakespeare's Ocean* (2009), and "Shipwreck and Ecology: Toward a Unifying Theory of Shakespeare and Romance" (2005); Thomas Hallock, Ivo Kamps and Karen L. Raber's edited book *Early Modern Ecostudies: From the Florentine Codex to Shakespeare* (2008); Tom MacFaul's *Shakespeare and the Natural World* (2015); and Vin Nardizzi's *Wooden Os: Shakespeare's Theatres and England's Trees* (2013).

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APPENDIX 1: ORIGINALITY REPORTS

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
DOKTORA TEZ ÇALIŞMASI ORİJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 25/06/2018

Tez Başlığı : THE DISCORD BETWEEN THE ELEMENTS AND HUMAN NATURE: ECOPHOBIA AND RENAISSANCE ENGLISH DRAMA

Yukarıda başlığı gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 180 sayfalık kısmına ilişkin, 25/06/2018 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 3 'tür.

Uygulanan filtrelemeler:

1- ☒ Kabul/Onay ve Bildirim sayfaları hariç
2- ☒ Kaynakça hariç
3- ☒ Alıntılar hariç
4- ☐ Alıntılar dâhil
5- ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

25.06.2018

Tarih ve İmza

Adı Soyadı: Zümre Gizem Yılmaz
Öğrenci No: N11240988
Anabilim Dalı: İngiliz Dili ve Edebiyatı
Programı: İngiliz Dili ve Edebiyatı Doktora Programı
Statüsü: ☒ Doktora ☐ Bütünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.

Prof. Dr. A. Deniz BOZER

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
Ph.D. DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

Date: 25/06/2018

Thesis Title : THE DISCORD BETWEEN THE ELEMENTS AND HUMAN NATURE: ECOPHOBIA AND RENAISSANCE ENGLISH DRAMA

According to the originality report obtained by my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 25/06/2018 for the total of 180 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 3 %.

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I respectfully submit this for approval.

25.06.2018

Date and Signature

Name Surname: Zümre Gizem Yılmaz

Student No: N11240988

Department: English Language and Literature

Program: English Language and Literature Doctoral Programme

Status: ☒ Ph.D. ☐ Combined MA/ Ph.D.

ADVISOR APPROVAL

APPROVED.

Prof. Dr. A. Deniz BOZER

APPENDIX 2: ETHICS BOARD WAIVER FORMS

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KOMİSYON MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 25/06/2018

Tez Başlığı: THE DISCORD BETWEEN THE ELEMENTS AND HUMAN NATURE: ECOPHOBIA AND RENAISSANCE ENGLISH DRAMA
(ELEMENTLER VE İNSAN DOĞASI ARASINDAKİ UYUŞMAZLIK: EKOFOBİ VE RÖNESANS İNGİLİZ TİYATROSU)

Yukarıda başlığı gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, mülakat, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kurul/Komisyon'dan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

25.06.2018

Tarih ve İmza

Adı Soyadı: Zümre Gizem Yılmaz
Öğrenci No: N11240988
Anabilim Dalı: İngiliz Dili ve Edebiyatı
Programı: İngiliz Dili ve Edebiyatı Doktora Programı
Statüsü: ☐ Yüksek Lisans ☒ Doktora ☐ Bütünleşik Doktora

DANIŞMAN GÖRÜŞÜ VE ONAYI

Prof. Dr. A. Deniz BOZER

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ETHICS COMMISSION FORM FOR THESIS

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

Date: 25/06/2018

Thesis Title: THE DISCORD BETWEEN THE ELEMENTS AND HUMAN NATURE: ECOPHOBIA AND RENAISSANCE ENGLISH DRAMA

My thesis work related to the title above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, interview, measures/scales, data scanning, system-model development).

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I respectfully submit this for approval.

25.06.2018

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ADVISER COMMENTS AND APPROVAL

Prof. Dr. A. Deniz BOZER