

Cartographic Aspects of the Representation of Demonization and Colonialism in Shakespeare's *The Tempest*

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Abstract

This paper examines Shakespeare's *The Tempest* through the lens of cartography to explore the themes of demonization and colonialism and how they can lead to the dehumanization of non-western people. It also focuses on the process of reducing non-Europeans, particularly Muslims, to subhuman status. Previous academic studies on Shakespeare's *The Tempest* have not sufficiently examined the geographical and cartographic elements underlying the play's investigation of demonization and colonization. Therefore, the primary objective of this study is to examine the geographical connections and cartographic complexities, as well as the complex depiction and consequences of demonization and colonization in Shakespeare's *The Tempest*. Tackling the enigma of Prospero's Island by systematically examining the literary cartographic framework of Shakespeare's *The Tempest*, it became apparent that Ibiza is the island that inspired Shakespeare. The authors support their claim by providing pertinent evidence corresponding to Shakespeare's depictions and descriptions of Prospero's Island.

Keywords: Shakespeare's *The Tempest*, Cartography, Colonialism, Demonization, Ibiza, Representation.

Introduction

William Shakespeare is an unrivaled figure whose profound influence on English literature has left an indelible mark on Western literature and cultural development. Throughout the centuries, his works have garnered significant attention and acclaim, and their enduring impact continues to resonate in contemporary society. One of Shakespeare's last plays was *The Tempest*, probably written around 1610 or 1611. It is a nautical drama that reflects the expansion of European adventurers' intellectual and physical boundaries. Moreover, it dramatizes the unsettling repercussions of wonderment and separation caused by the growing literature of global exploration, with its descriptions of unfamiliar and wondrous places. The remote island where the play is set is between Italy and North Africa. Regarding the location of the play, it is noteworthy that merely two of Shakespeare's plays, among them *The Tempest*, meticulously observe the canonical principles of dramatic unity, encompassing the three essential facets of Action, Time, and Place without any self-referential alterations. According to Aristotle's poetics, the unity of place demanded that the scene take its place in one specific area for the entirety of the play (Halliwell 1998,

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298). Except for the opening scene, all of *The Tempest's* actions occurred on a remote island in the Mediterranean.

David Scott Kastan claimed that early modern audiences thought of *The Tempest* as a primarily political drama involving the dynasties of England and Europe. He argues that its performance at the court in 1613 has political motives, which shows that the play is more closely linked with political issues on the European continent than those in the Americas (Kastan 2013, 190). This argumentation suggests that the geopolitical context of the play is not limited to the Americas but extends to the larger political landscape of early modern Europe. Shakespeare's *The Tempest* was later supplanted by "*The Tempest*, or *The Enchanted Island*, co-written by Davenant and John Dryden" and initially performed in 1667 and printed in 1670 (Scott 2019). The poet Samuel Taylor Coleridge (1772-1834) authored numerous articles on Shakespeare's plays, arguing that *The Tempest* was, in a significant sense, a dramatic poetry whose ideas were too complex to be grasped adequately (Coleridge 1907, 65). Critics and writers argued about *The Tempest*. They assumed that Prospero's island is fictional in the Mediterranean Sea, but we hope to prove that Ibiza models the island Prospero was exiled to in Shakespeare's *The Tempest*.

The early Medieval conflict between the West and the East encouraged European authors to demonize the other. Therefore, the significance of studying Shakespeare's *The Tempest* lies in locating the remote island and identifying what Shakespeare's presumption represented in the play's essence. Moreover, *The Tempest* generated the concept of cartographic demonization based on Muslim identities and locations; Shakespeare may have intentionally portrayed the East, Muslims, and Africans negatively to support the colonialist ideology and erode their national identity. By considering both cartographic demonization and literary cartography, the text connects the historical context of the conflict between the East and the West with the exploration of Shakespeare's *The Tempest*. It suggests that understanding the play's depiction of a remote island and its underlying presumptions requires examining its broader cultural and geopolitical dynamics during the early modern period.

The discovery of the remote island Shakespeare mentioned in *The Tempest* brought us back to when myths about utopian islands were narrated. The island is portrayed as a utopian place of wonder and enchantment. Prospero's descriptions and magical illusions contribute to this perception, enticing the characters and the audience with its allure. Although Shakespeare was not the first author to write about a remote island, he was unique in connecting the island to an actual location and specific time. For instance, a manuscript titled "The Tale of the Shipwrecked Sailor" has been traced back to the Egyptian Middle Kingdom (2040-1782 BCE). In which a man travels outside of Egypt, where he faced a violent windstorm, and eventually washing up on an uninhabited island (Antonio Loprieno 1996, 270). Plato also introduced the myth of Atlantis as a remote island in the *Timaeus* and the *Cratylus* dialogues. He referred to a large, prosperous island or continent in the Atlantic Ocean that existed for 9000 years ago. That kingdom was perfect in every way, home to a culture so evolved and morally upstanding that its citizens conquered the rest of Africa and Europe. However, their lust for power only intensified until the gods, in their wrath, released a flood to cover the island (David Sacks, Oswyn Murray 2014, 61).

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Similarly to ancient mythology, utopia reemerged as a clear concept throughout the Renaissance and early Medieval periods. For example, the mythical Avalon was a magnificent island where King Arthur would be treated for his wounds after being mortally wounded in the battle (Sian Echard 2011, 58). Sir Thomas More referred to a fictional, ideal society as a "utopia." He created an imaginary world in which a sophisticated, self-sufficient community lives on a remote island, and its inhabitants all share the same style of life and culture (Brunn 2015, 98). In most cases, these utopian islands were located just beyond the grasp of actual maps. At the same time, Shakespeare introduced a unique transformation from the fictional world to the real one in *The Tempest*, as we assume. By mapping the development and transformation of these utopian ideas and their connection to remote islands, literary cartography helps us understand the evolution of these concepts over time and their impact on Shakespeare's portrayal of the remote island in *The Tempest*. In the 17th century, when Shakespeare was writing *The Tempest*, cartography was a rapidly developing field. New maps were always being drawn, and explorers were discovering new lands. This led to a renewed interest in remote islands as people began to wonder what might lie beyond the known world.

The Elizabethan English playwrights and poets linked their era dreams with the mythological concept of fortunate islands by relying on biblical predictions that included islands (Marshall 1991, 90). England itself was portrayed as a "fortunated" or blessed isle, chosen by God. This interpretation of England as a fortunate island aligns with biblical imagery found in books like Isaiah, which speaks of islands in a messianic context "Be silent before me, you islands! / Let the nations renew their strength! / Let them come forward and speak; / let us meet together at the place of judgment" "Isaiah 41:1-5 (NIV)." Prominent literary figures, including William Shakespeare, Edmund Spenser, and Philip Sidney, skillfully used mythological elements connected with fortunate or mythical islands, while also drawing inspiration from biblical prophetic narratives and predictions. The references in their works frequently corresponded to the concept of a paradise or a place of restoration and transformation, similar to the Edenic imagery depicted in the Bible. For example, in *The Tempest*, William Shakespeare references the concepts of redemption, forgiveness, and the possibility of a new beginning, often associated with paradise. The play's protagonist, Prospero, has been exiled to a remote island. He uses his magic to create a world of illusion on the island. This suggests that Shakespeare saw the fortunate islands of myth as a way to escape the harsh realities of the Elizabethan era. Mystical prophecies concerning islands like Avalon are also mentioned in the heroic poetry of Sidney and Spencer and demonstrate this preoccupation with island predictions.

Puritan John Bale also directly referred to Avalon in his writings, which spread throughout England (Åkerman 1998, 244). Therefore, islands were more prevalent during the Middle Ages and the Renaissance, marking a transitional phase between travel as a religious pilgrimage and travel for imperial conquest. Shakespeare, who was acquainted with classical literature, placed the setting of his play on a remote island in the Mediterranean and employed his imagination about colonial racing and the discovery of the new world to make a perfect play based on a historical island. Shakespeare's *Othello* also introduces the island of Cyprus dramatically to England audience. It uses stereotypes from the earliest

traveling literature to portray the island as a complex and ambiguous crossroads between different cultures, eras, races, religions, and genders. As the first major work written in English about Cyprus, it also marks the beginning of British colonial literature.

Shakespeare's *The Tempest* is the ultimate drama blending demonization and colonialism with geography. The pivotal significance of geography in molding the narrative and themes of *The Tempest* becomes evident as the play unfolds. The remote island, where most of the action occurs, is a significant geographical setting. The island functions as a microcosm that reflects the time's broader colonial and geopolitical concerns. It is a mirror that reflects the stereotype of demonization and colonialization during the Renaissance era and how cartographers endeavored to reshape the world map according to colonizers' malevolent impulses to dominate and oppress others. According to Probasco, the role of maps in the development of English exploration in the sixteenth century is a complex and controversial issue that has been debated by scholars for many years (Probasco 2014, 35). Gilbert's inventive and widespread maps show how England benefited from using maps through their attempts to establish the first colonialization beyond England. Probasco adds that the Elizabethan settlers put a premium on mapping and demonstrated how maps might be helpful before, during, and after an exploratory mission (Probasco 2014, 426). Europeans raised cartography's development in the sixteenth century for colonial purposes.

The colonial race also influenced literary cartography; whether Shakespeare advocated colonialization or condemned its ideology was undeclared but perceptible via his explicit metaphors. He was eagerly impressed by what is called "a new world." In Shakespeare's play *The Tempest*, we see a reflection of the major changes shaping our world today. The play depicts the clash between different political systems and colonial powers, offering a nuanced view of the neo-colonial ambitions still prevalent in the world. *The Tempest* embodies a multifaceted and intellectually stimulating dramatic production that endures in evoking a resonant response in the audience at the present. It is a play that explores the themes of domination, exploitation, demonization, slavery, injustice, and oppression, which became highly promoted among the great powers in the age of discoveries and the modern era. Shakespeare's audience might have been accustomed to the play's basic metaphorical foundations, including the themes of the monster and the witch as demonic and Satanic figures.

According to Jacqueline Latham, Caliban has been traced back to King James I's *Daemonologie*. Comparing Caliban's demonic and Satanic connections with the European concept of the barbarian reveals that the play's primary audience at King James' court had been particularly familiar with these themes (Harlock 2015, 49). Therefore, Shakespeare's depiction of a monster and a witch in *The Tempest* does not seem to be an accidental attempt to connect two dissimilar Renaissance imaginations. However, the adoption of monster images to establish a demonized Other is a structural connection between the Moors who were demonized and Europeans who practiced demonization against them. This phenomenon originates in the medieval era when there was a long conflict between Christians and Muslims in Europe. This conflict led to the development of several stereotypes about Muslims, including that they were barbaric, cruel, and sexually depraved. These stereotypes were often depicted in art and literature, which helped to create a visual image of the "Moorish monster." The Crusades and the Spanish Inquisition also

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contributed to the demonization of Muslims. During these periods, Muslims were often accused of heresy and witchcraft, further vilifying them and creating a sense of fear and distrust towards them. The adoption of monster images to establish a demonized Other was a powerful tool that Europeans used to justify their treatment of Muslims.

By depicting Muslims as monsters, Europeans could dehumanize them and make it easier to justify violence against them. For example, in Marlowe's *Tamburlaine the Great*, Muslims were depicted as Typhon and Hydra. This demonization of Muslims had a lasting impact on European culture and continues to influence how Muslims are perceived today. Moreover, Shakespeare's plays have been praised for their timeless insights into human nature, but they have also been criticized for portraying non-Christian characters as stereotypical and often villainous, which reflects the prevalent prejudices of his time and culture. In particular, Shakespeare's plays often use the language of Christian superiority and "othering" to demonize Muslims and reinforce Eurocentric notions of civilization and barbarism. For example, in *Othello*, one of the characters describes Muslims as "base Indian" and "barbarous Moor." This language reflects the widespread prejudice against Muslims in Shakespeare's time and reinforces negative stereotypes about Muslims, such as their irrationality, violence, and exoticism. The play *The Merchant of Venice* includes Morocco, a prince from North Africa, and a Muslim. He tries to win the hand of Portia, a wealthy Venetian heiress. However, he ultimately fails, and it is unclear whether his dark skin and ethnic differences played a role in his rejection. In the play *Titus Andronicus*, Shakespeare includes a character called Aaron the Moor, who is a black North African and Muslim. Aaron is portrayed as a cruel and cunning villain who commits heinous acts of violence and depravity.

The concept of "otherness" has been a prominent focus of recent studies of *The Tempest*, as scholars have explored the play's multifaceted representations of cultural differences and colonial power relations. In her essay "Cultural Differences and the Idea of 'Otherness' in Shakespeare," Alina Popa argues that the character of Caliban represents the growing Englishmen's awareness of the unavoidable "otherness" of people from other cultures. She points out that "race" was used in many different ways in Shakespeare's period and could refer to skin color, geographical residence, or even individual worth or behavior (Popa 2011, 2). Kahrić & Muhić also highlight that *The Tempest* is one of four of Shakespeare's plays to involve non-white characters as a reference to the Other (Kahrić & Muhić 2020, 9). Their research effectively underscores the play's role in addressing 'otherness' and related stereotypes. In her essay "Shakespeare's *Tempest* and the Discourse of Colonialism," Deborah Willis argues that the play's representation of "otherness" is a complex and nuanced exploration of the colonial project. She argues that the colonizers in the play exploit "otherness" to assert their superiority, justify their colonization of the island, and control their desires. For example, Stephano and Trinculo see Caliban as a "savage" and a "monster," they use this perception to justify their attempts to enslave him. Similarly, Prospero sees Caliban as a "natural slave" and uses his magic to control him (Willis 1989, 277).

Jonathan Locke Hart argues that Shakespeare's *The Tempest* revolves around the theme of otherness, where travel, foreign lands, and marginalized figures take center stage. Geographically, the play contrasts Italy, North Africa, and the mysterious island of Bermuda, using the characters' language to evoke these

distant realms. Caliban, who symbolizes monstrosity and perhaps Native American experiences, wields the colonizers' language to challenge authority cunningly. This exemplifies the intricate interplay between geography, language, and power dynamics in Shakespeare's exploration of otherness (Hart 2018, 126–27). In her research paper "A Born Devil: Magic and Racial Othering in *The Tempest* and *Othello*," Zoë Brewerton discusses how Caliban and Othello are marginalized due to their otherness. Caliban's otherness is highlighted by his magical conception and non-European roots, while Othello's blackness is exploited through witchcraft accusations. Their racial identities further amplify these characters' otherness, distinguishing them from the other characters in the plays (Brewerton 2022, 43–45). Brewerton's analysis provides a logic framework for understanding how Caliban and Othello are marginalized due to their otherness. Their non-European origins, magical associations, and racial identities collectively contribute to their status as outsiders in Shakespeare's plays. By examining the intricate connections between their magical and racial attributes, one gains deeper insights into the multifaceted mechanisms of marginalization and demonization of the other that underpin these canonical literary works.

Geography and drama studies often focus on a work's historical and geographical context rather than literary geography analysis. The cartographic imagination was a powerful tool used by Europeans. John Gillies' "Shakespeare and the Geography of Difference" exemplifies this. He explores how Renaissance geography influenced Shakespeare's depiction of unfamiliar places. Gillies connects Shakespeare's portrayals with literal cartography, suggesting that marginalized locations were depicted at map margins. He also highlights the resemblance between maps and theatre (Gillies 1994, 99). Geographers have also turned to Shakespearean drama to investigate matters of history and law. For example, in Shakespeare's play *The Tempest*, John Wylie explores the interplay between colonial narratives and geographical dialogues. He argues that colonization and colonial discourse originate in, and are built upon, a series of European theological and classical perceptions concerning the moral aspects of voyages and the essence of distant geographical territories (Wylie 2000, 45).

The Tempest also reflected the canonical colonial mindset that promoted colonial sustainability. This mindset paved the way for predatory colonial powers to conquer nations later. In addition to being useful for navigation, maps, and mapping can be used as instruments of power. There is an inherent relationship between mapping and dominance and control. Maps, Tally argues, are an inherent part of power dynamics and have always represented particular kinds of authority and control. An analogy to the colonial mentality that used maps for more than just understanding distant lands—but also for claiming and controlling them—is possible. Conquest and colonization are justified because mapping itself becomes a way of bringing order and authority to what was previously seen as chaotic or unknown (Tally 2013, 25–26). According to Edward Said in his book *Culture and Imperialism*, what novelists, playwrights, and poets say in their literary works and what explorers narrate about their voyages transforms into a perfect method that colonized nations depend on to propound their existence and identity (Said 2012, xii). So, this is what happened on Prospero's Island when Prospero dominated Caliban. According to Said, imperialism's primary competition is over territory (54). Therefore,

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cartography began as a colonial endeavor and remains today as a device of spatial control well over the existence of individuals and species across ever-greater regions of the Earth (Northcott 2015, 12).

Since maps were the key elements that enabled the leaders of colonial powers to conquer the other's possessions, playwrights might have offered a new, shortened vision of the new world either on a tanned leather or on the theatre's stage. Shakespeare employs the strategy of demonizing foreign cultures, represented by Caliban, to explore the complicated issues related to European expansion during his era. In fact, by demonizing foreign cultures, Shakespeare could explore the complex issues of colonialism and challenge the assumptions of his own culture. His imaginative descriptions of the New World were informed by his audiences' familiarity with the demonization of Muslim history in Spain and the Mediterranean. Caliban is depicted as savage and uncivilized, representing the world's colonized peoples as Europeans understood them in Shakespeare's time.

The cartographic imagination was a powerful tool used by European cartographers in the 16th century to justify imperialism and colonialism. It helped to create a vivid depiction of the demonization of Muslims and the colonialism of European culture. The legacy of this cartographic imagination can still be seen today. According to Robert Tally, the literary cartographer must identify the extent to which a particular portrayal of a location pertains to any actual site in the geographical world (Tally 2013, 45). Therefore, we indicate that Shakespeare depicted Ibiza as a fictional island in the play, allowing us to determine its real location in the Mediterranean Sea, its Amir, its geographical territories, and its political relations with the other islands in Italy and Spain.

Consequently, Shakespeare referred to the colonial movements of his age in the Atlantic Ocean drawing upon historical instances of colonial expansion in the Mediterranean that occurred during the Middle Ages, such as that of the Byzantine Empire, Arab caliphate powers, and the emerging maritime republics of Italy (including Venice and Genoa), various regions of the Mediterranean came under the influence of these powers. It is possible that Shakespeare referred to a significant island in the Mediterranean Sea and adapted its events to coincide with what happened in the Atlantic Ocean. During Shakespeare's time, the Mediterranean Sea was well-known. It had been home to ancient civilizations, and people had written extensively about its history and culture. Shakespeare would have been familiar with these stories and legends and may have used them as inspiration when writing *The Tempest*. On the other hand, the Atlantic Ocean was not as well-understood at the time. It was a vast and mysterious ocean, and there was much that people did not know about it.

Shakespeare used the characters in *The Tempest* to explore the themes of colonialism, discrimination, demonization, and apartheid. He did this by depicting the characters as mapmakers responsible for charting new lands and claiming them for their own. This mirrors Edward Said's concept of Orientalist discourse, where the Orient is depicted through stylized figures or tropes that serve to reinforce Western superiority (Said 1979, 71). It also mirrors how European colonizers claimed land from the native peoples they encountered. The interaction between the colonized and the colonizer, the text, and Space is also implied in the play. Moreover, Shakespeare devoted his efforts to connecting the events of the Orient and Mediterranean with early modern colonial ambitions, which were motivated by the

desire to conquer the other world. He employed his expertise to demonize Muslim Africans and to show that reconciliation with all European nations was vital before colonizing non-European nations. The reconciliation in *the Tempest* between Prospero and Antonio could be just an imitation of a successful reconciliation between Orthodox and Catholics during the Crusade war or the reconciliation of the republics of Pisa and Genoa against Muslims in Sardinia in 1015 AD so that common interest prevails based on internal understanding to ensure the continuity of hegemony over other nations. He also introduced the trans-historical connections and parallels between the old distant periods and the early modern ones when they are tightly linked to disparate colonial places.

Analyzing *The Tempest* through the lens of literary cartography enables us to map the relationships between the play's geographical setting, its characters, and the broader cultural and historical context of colonialism and demonization. This perspective helps us understand how Shakespeare intertwines notions of demonization and colonialism with the geographic space of the remote island, offering insights into the complex dynamics of power, identity, and oppression portrayed in the play. This research paper examines the aspects of colonialization and demonization in Shakespeare's *The Tempest*, focusing on Prospero's and Caliban's cartography, the island's location, and the demonization of Muslims. By analyzing the interactions between these elements, the paper illuminates how the play explores the complexities of colonial power dynamics, geographic representation, and the demonization of the 'other,' particularly concerning Muslims.

Prospero as a colonizer cartographer

Prospero, a fictional character in Shakespeare's *The Tempest*; is represented as the colonizer cartographer in the imaginative map of Shakespeare. Shakespeare provides a comprehensive account of Prospero's cartographic dominance over the island, which can be examined using Tally's framework of the "writer as mapmaker" (Tally 2013, 48), in which spatial dominance connects to narrative control. Prospero drew up the boundaries of colonizer cartographers in the sea, islands, isles, and Space. He then established a community on the land-based on Caliban's attenuating circumstances, such as his lack of civilization, knowledge, leadership, and competence. This suggests that Prospero justified his island colonization by claiming that Caliban could not govern himself. This is a classic example of how colonizers have justified their exploitation of native peoples. Prospero, who represents the European colonizer, displays his sovereignty not only on the colonized island but also on a far-reaching colony that extends to all of the Earth's realm and beyond; seas, lands, isles, rivers, and deserts are under his dominance. His plans led to significant imbalances in power dynamics, reflecting a microcosmic view of colonialism.

The interrelation between Prospero, Ariel, and Caliban exemplifies the "spaces of power" described by Tally, which serves as a reflection of the multifaceted nature of colonial domination (Tally 2013, 119). The two servants of Prospero, Ariel, and Caliban, also shaped the fictional universe of *The Tempest*. Ariel stood for both the airy spirit and a water spirit, while Caliban was well-described by Prospero as not only earthy but as the Earth (Bunger 2018, 179). Prospero manifested his ascendancy on the native people

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by having mysterious supernatural powers that outweighed the power of the natives. His passion is emphasized once more during the final coming-together when Prospero's magic circle holds Alonso and his five consorts under its spell; they all join the circular shape that Prospero had constructed. They all remained delighted (Bigliuzzi and Calvi 2014, 84). While the closed circle undeniably evokes a sense of enclosure, mirroring the fortified walls of Ibiza castle, its significance extends beyond a purely visual representation. Adopting the same geometrical imagery throughout *The Tempest* also compels us to visualize the shipwreck's off-stage location when Prospero commanded Ariel to perform *The Tempest*.

Ariel states an assertion in which he proclaims, "In troops I have dispersed them 'bout the isle"(1.2.220), along with the reality that he had accomplished this feat of landing the King's son all on his own "in an odd angle of the isle" (1.2.223). More precisely, Prospero focused on a unique cartography based on geometric shapes, and his executive cartographer-Ariel – carries out Prospero's commands. The dramatic journey from the periphery to the center might indicate the colonists' eagerness to reach the central location. Therefore, the events of *The Tempest* are relatively localized: after the opening scene, where a ship is shipwrecked on the island's shore, the action is restricted to the island, while for most of the play, the audience is merely "before of Prospero's cell." Thus, it demonstrates Prospero's absolute dominance over the island. Prospero as a European colonizer advocated the "divide and conquer policy" (Trivedi and Ryuta 2010, 246). He strived to tear apart the social fabric and started to dominate humans and lands. He divided the natives into two parties: those who promised obedience were granted power and sovereignty, while those who practiced disobedience faced slavery, injustice, and persecution. Ariel was the loyal native, while Caliban was the disobedient one. Ariel, who represented the obedient colonized in Act1 Scene 2, revealed the plan of the European colonizer on the map:

Ariel All hail, great master! Grave sir, hail! I come
To answer thy best pleasure; be't to fly,
To swim, to dive into the fire, to ride
On the curled clouds. To thy strong bidding task
Ariel and all his quality (1.2.189-193).

Ariel, who acted as the cartographic executive of Prospero's colonial ideology, replied, "I come to answer." He performed his plans according to Prospero's desire, dominating the four elements of the universe: Earth, air, water, and fire. This argumentation aims to debunk a common assumption about *The Tempest* by demonstrating how problematic Shakespeare's use of the idea of the elements is and how Prospero represented the four elements to embody colonial interests. The four elements of the universe in *The Tempest* determined the location more than being material entity qualities. Shakespeare's plays are filled with allusions to cosmological concepts. For instance, *The Tempest* became a piece of evidence of how Shakespeare viewed the cosmos, or at minimum, how he preferred depicting it to his audiences from the perspective of colonialism. In the early 16th century, Nicolaus Copernicus, a Polish-German scientist, proposed that the Sun is at the center of the universe, not the Earth, based on his findings. However, English authors persisted in the Ptolemaic model, which places Earth at the center of the solar system either for colonial or religious reasons (Carey 2020, 59).

The three coordinates of a vertical map of the cosmos can be seen by Prospero, his daughter Miranda, and the island they are isolated on in *The Tempest*. Prospero represents the mind, Miranda represents the soul, and the island represents the body. Together, these three components form a map that can be used to understand the entire stock of creation, from the highest (the mind) to the lowest (the body). In other words, *The Tempest* is a metaphor for the soul's journey, as it seeks to find its way back to its rightful place in the cosmos (DeGregorio 2010, 118). According to the perspective of colonialism, universe elements found on the island and in its immediate surroundings are crucial to the characters' lore and identity. Ariel, in his role, was responsible for executing tasks. Ariel said:

Thou call'dst me up at midnight to fetch dew
From the still-vexed Bermoothes, there she's hid;
The mariners all under hatches stowed. (1.2.227-230).

Ariel alerted Prospero of the ship's safe arrival in Bermuda. Therefore, the European cartographer Prospero, who knew the ends of his map, said, "Ariel, thy charge exactly is performed; but there's more work." (1.2.236-237). According to Prospero's illusion, the horizons of colonialism go beyond Bermuda island. Shakespeare referred to Spanish colonialization or the voyage of discoveries. One of the earliest landings in Bermuda was recorded in a cliffside rock carving, "EXPLORERS AND SEAFARERS" As early as 1503, a Spanish explorer named Juan de Bermúdez is thought to have sailed by what is now the Bermuda archipelago (Morlock 2021, 22). By addressing Bermuda, Prospero made the map in a geometrical shape. Milan, Tunisia, and Bermuda shape the three-dimensional geometric shape of the cone. The storm occurred in the Mediterranean Sea, as it is in the circumcenter of the cone. The same geometrical shape might be comprehended if Shakespeare also alluded to England.

Moreover, the severe storm that blew out the ship was in the cone's barycenter, which might refer to the conflicting interests of colonial countries to dominate the Mediterranean and the Atlantic Ocean. If we visualize the locations as a geometric cone extending from Bermuda in the Atlantic Ocean to Tunisia in Africa and then Milan in Italy, then the vertex of the cone has to be the Island of Bermuda, which is located far away from the flat of the cone, where the storm took place. Prospero's location is not in Bermuda; only his knowledge reached there. In alternative terms, it is an emblematic representation of Spanish colonialism, extending from the Mediterranean to the Atlantic Ocean.

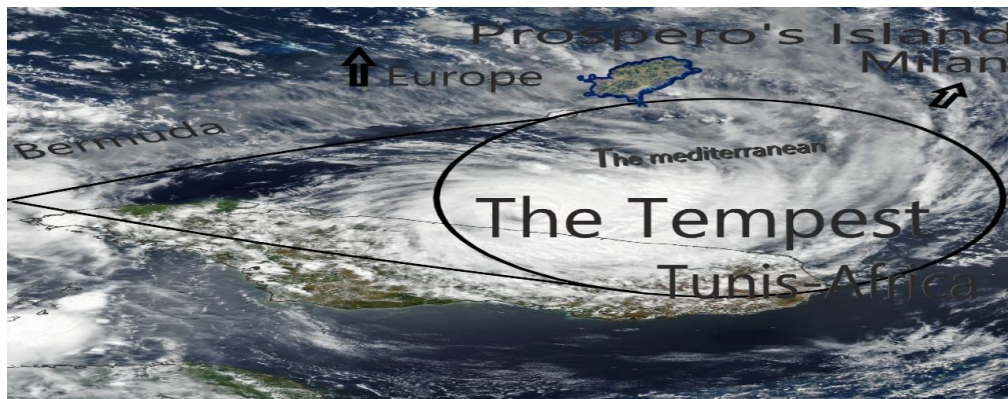


Figure 1: Imaginative map of the island and the storm. This figure shows the geometric cone that Milan, Tunisia, and Bermuda make, according to the description in *The Tempest* by William Shakespeare. Bermuda, at the vertex, represents Prospero's wide impact and reach. The European power centers represented by Milan and Tunisia form the foundation of the cone. While the barycenter, the place of severe storm impact, emphasizes the competing interests of colonial powers in the Mediterranean and the Atlantic, the circumcenter, located in the Mediterranean Sea, identifies the storm's location and symbolizes the chaos of colonial competition (Source: the authors).

Prospero, as a colonizer, has two temporary detention centers. The first detention location is a “filthy mantled pool beyond Prospero’s cell” (4.1.182). It is a temporary prison until Prospero is prepared to reveal their conspiracy. The filthy pool might refer symbolically to suitable punishment for those triggered by the seven deadly sins (Knight 1989, 3:327). King and his followers, on the other hand, were taken to further detention. “In the line grove which weather-fends Prospero’s cell” (5.1.10). The two distinct imprisonments reflect the colonizer’s sovereignty. Although Prospero plays the role of the ideal cartographic teacher in the play, his slaves and servants carry out what he dreams of. Like Ariel, Gonzalo, recognized as Prospero’s agent, disclosed his inclination towards colonialism. He says “Had I plantation of this isle, my lord” (2.1.146). The desire to have a plantation colony was addressed. Gonzalo called attention to ecological imperialism, which falls within Prospero’s hidden occupancy concern. Throughout the ages, all isles and straits are considered essential locations on the map and, therefore, a point of advantage for the colonizers' military forces that endeavor to control them. These locations often fall into the cycle of tension and conflict between the colonizer and the colonized. The countries of the European continent have also been suffering from a scarcity of primary resources for industry, including energy, which made them look for these resources outside their geographies. Their interests turned to building their war capabilities first in the context of competition between the Western colonial empires over the world's regions, whose mainstay was the naval forces in the race.

Understanding Prospero’s political map might be interpreted through the eyes of Gonzalo, who worked once upon a time under his service. Since Prospero is the storm maker, he is a prime example to the knowledgeable cartographer (Political map maker). His tactics might be mysterious unless they have been understood by a brilliant figure such as Gonzalo, who helped Prospero and Miranda to escape from Milan peacefully. Gonzalo prescribed the island with a maze, “My old bones ache: here’s a maze trod

indeed”(3.3.2). The labyrinth symbolizes the intersection of the political and spatial concerns on the island. It hints at Prospero’s political strategy that led to the integrated submission of his enemies. Throughout the play, Gonzalo appears to be a much more meticulous person. He recognized the advantageous economic locations and realized there are complicated labyrinthine counterplots. This keen awareness of Gonzalo’s, however, doesn’t fully reveal Prospero’s strategy.

Prospero’s Island Location

Although many literary scholars analyzed *The Tempest* to solve its puzzles, hypotheses are still being dealt with based on historical sources or geosciences. Based on the play’s description, the island’s location seems far-flung from Italy and does not match any Italian island, but on the contrary, it seems close to Spain and towards the Atlantic Ocean, and it also seems far from Tunisia as far from Italy . Locating Prospero’s Island based on historical sources and literary cartography features might help us prove which island it was and whether it was in the Mediterranean Sea or the Atlantic Ocean. We must give attention to Adrian’s speech, “Though this island seems to be desert” (2.1.35). Furthermore, Prospero’s speech recounts a series of events to his daughter: “Twelve years since, Miranda, twelve years since Thy father was the Duke of Milan and A prince of power” (1.1.52-53). The desert island and the number twelve reference an island in the Mediterranean sea called “Ibiza.” Its name is originally derived from the Arabic word “إيبسة- Iabisa” or “Yabisah,” which means the rigid part of the Earth, which is surrounded by sea water but is not covered with water. Around 654 B.C., the Carthaginians constructed the ancient city of Ibosim. A strategic settlement mostly in the Western Mediterranean was founded just a century later at this location. Roman Ebusus, known as Yabisah during the period of Muslim control, was retaken in 1235 and put under the sovereignty of King Jaume I of Aragon. Walls were built around the city in the 16th century after it was exposed to numerous pirate attacks (Bellard 2010, 7).

Shakespeare’s play may have been inspired by the colonial expansion of King Jaume I of Aragon, who defeated the Moorish King of Ibiza. The Moorish King was famously tenacious in battle and could have summoned reinforcements from Africa. Therefore, conquering the formidable fortification that protected the castle was bound to be a challenging task unless the brother of the Moorish ruler betrayed him by revealing an ancient tunnel called the Calle de San Ciriaco to the Spanish troops (Armstrong 2005, 25). Spanish records say that the betrayal was precipitated by a fight between the Moorish ruler and his brother over a beautiful woman who is a Catalan, whereas no Arab sources confirm this explanation. The Battle of Ibiza between King Jaume I of Aragon and the Moorish ruler of Ibiza in 1235 clarifies that as Shakespeare handled the plot of *Romeo and Juliet*, which was based on an Italian tale translated by Arthur Brooke, the plot of *The Tempest* is based on a historical battle on Ibiza that dates back to many years.

The Battle of Ibiza and *The Tempest* share several similarities, including a conflict between Christians and Moors, a storm, and a magical element. These similarities have led us to speculate that *The Tempest* is based on the Battle of Ibiza. However, there are also some significant differences between the two events, such as that *The Tempest* is a work of fiction and the Battle of Ibiza was a real historical

event. Ultimately, whether or not *The Tempest* is based on the Battle of Ibiza is a matter of interpretation being discussed in this research. The logical inference of Ibiza's battle can be summarized as the following. First, Prospero's character can be interpreted as similar to the Spanish King who ordered the island invasion, as both men were motivated by ambition for power. Second, the rulers of Ibiza trace their ancestry back to Africa, just like Caliban, which suggests that the battle was a clash between two cultures. To Trinculo, Caliban's appearance—half fish, half monster—symbolizes the dominance of the Moors in the Mediterranean. Nabil Matar's analysis of Shakespeare's *The Tempest* enhances our understanding of the play by highlighting Caliban's identity as a “half Moor,” which adds complex cultural and historical dimensions to the portrayal of Caliban and the exploration of colonialism and cultural conflict in the Mediterranean (Matar 2005, 36–37). Thirdly, The Christians on the island, who helped Prospero, are illustrated by Ariel's light, ethereal nature. Spiritual and immaterial signs represent the divine energy, attributes, and sway in Christian symbolism.

Fourthly, according to Armstrong's book, *The White Island*, the dispute between the Moorish ruler and his brother is caused by a pretty Catalan lady so that Miranda might be the enslaved European responsible for the feud between the Moorish King and his brother. Finally, The Cathedral of Eivissa, which could stand in for Ariel's abode, is located near Prospero's cell, representing Ibiza Castle. The castle and the cathedral, Prospero and Ariel represent the King of Arogon and the Christian people. Similarly, the official Catalan name for this Island is Eivissa, a transliteration of the Arabic word Yabisa or, as it was used to be spelled, Iabisa. The Moroccan cartographer Idrisi named the island on his world map 1154 “Iabisa” according to the geographical topography of the island, which later became well-known as Ibiza. In addition to referencing Prospero's sense of wholeness, harmony, and balance during his time in Milan, the number twelve may also allude to historical events that took place in the Mediterranean when Muslim forces drove the European Christians out of the eastern Mediterranean after multiple invasions in the twelfth century, preventing them from retaking Jerusalem and other holy places. It also signified the overthrowing of Muslims on Ibiza Island in the 12th century when the Norwegian King Sigurd I invaded Ibiza while he was on his route to Jerusalem to join a crusade; his army sieged the island, and after tremendous losses from both sides, Christians beat the Muslim defenders on the island in 1110 (Baadj 2015). Shakespeare inspired his play by the colonial attacks on Ibiza.

Muslims were also exposed to slavery on this island, similar to the actions of *The Tempest*. There were many different types of them. In addition to enslaved people held because of debt, captives were imported (Harvey 1990, 116). When Aragonese King James I conquered Ibiza in 1235, Muslims were persecuted. Their resistance and insistence on resistance were embodied through the opposition of Caliban. This hypothesis is both plausible and logical, given Shakespeare's extensively documented tendency to adopt and enhance ideas and stories from the theatrical works of other artists. His skill in improving these stories through his remarkable poetic talent is apparent throughout his works, showcasing not just his literary competence but also his ability to turn universal concepts into deep explorations of human nature and emotion. This academic viewpoint is consistent with the wider perception of Shakespeare as a dramatist who showed exceptional skill in the practice of adapting existing

stories, infusing them with a unique and profound significance that was unmistakably his own. He was more knowledgeable about the past and may have referenced Ibiza and the Crusades.

Consequently, the numbers refer to hints that Shakespeare targeted Ibiza. Eivissa, called Ibiza, was most popular with captivity and slavery during the medieval age, primarily when Christians conquered it. Enslaved people and captives were exposed to human exploitation. They were forced to harvest the grapes from the vines and work on constructing public buildings under the rigid schedule for agricultural and salt output (Ferrer Abárzuza 2016, 565). Caliban claims to dig the pignuts with his nails, referring to his agricultural duties as a servant on the island so that we can figure out a similarity between enslaved people's duty on Prospero's Island and Ibiza island. Both practiced agricultural deeds, which is another evidence that "Iabisa island" was where Shakespeare set the setting of *The Tempest* play.

Moreover, the church during the twelfth century established slavery law, which prohibited Christians from enslaving Christians and allowed Christians to enslave non-Christians (Allen 2017, 75). The church canon inspired Shakespeare to elucidate the escalating events on Ibiza island. As a servant, Caliban was persecuted and tortured, so Caliban's torture and humiliation were similar to what happened to the Moors in Ibiza island. Moors were black, and Caliban was as well. Both were enslaved; consequently, the identical characteristics between Eivissa (Ibiza) island and Prospero's Island in all historical, political, geographical, and social aspects were not purely coincidental for Shakespeare. Moreover, Shakespeare was influenced by the Mediterranean Sea more than the Atlantic Ocean. For instance, the setting for most of his literary works was the Mediterranean sea, such as *The Tempest*, *Antony and Cleopatra*, *The Merchant of Venice*, *Julius Caesar*, *Twelfth Night*, *Much Ado About Nothing*, and *Othello*. This is another clue to determine the island's location.

There is no doubt that Prospero engages in white magic rather than necromancy or black magic since it represents a Christian thought. His magical skills include calling upon ghosts to perform practical work, putting on amusing displays, and controlling the weather. He does not use spells or torture but threatens to trap Ariel inside the oak tree's twisted core. Therefore, the oak tree that grew up in Ibiza is another evidence that Shakespeare intended Ibiza, not Bermuda. Prospero tells Ariel, "If thou more murmur'st, I will rend an oak / And peg thee in his knotty entrails till / Thou hast howled away twelve winters" (1.2.294-296). The Oka trees are primarily associated with brackish environments, so they are prominent in Ibiza and Formentera.

Cartographic Aspects of the Representation of Demonization and Colonialism in Shakespeare's *The Tempest*

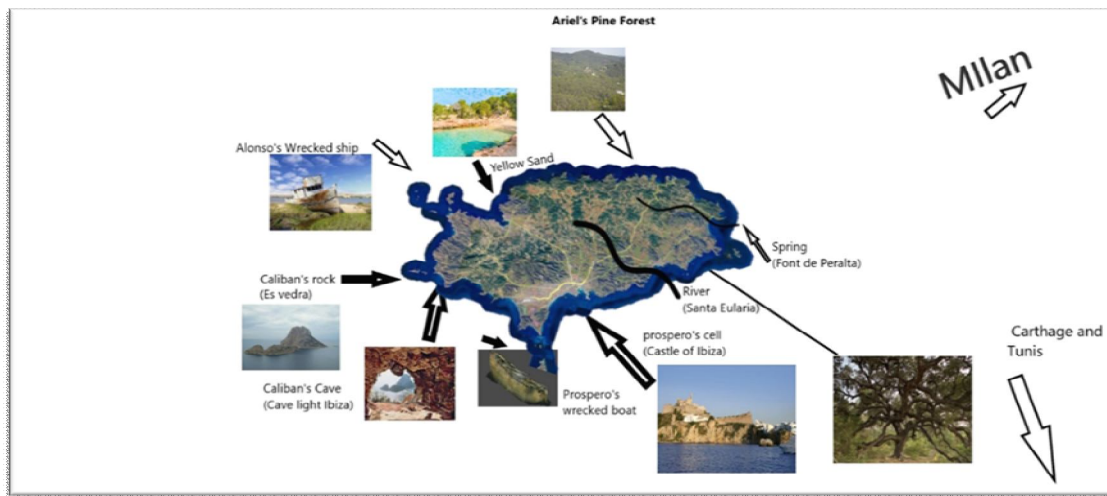


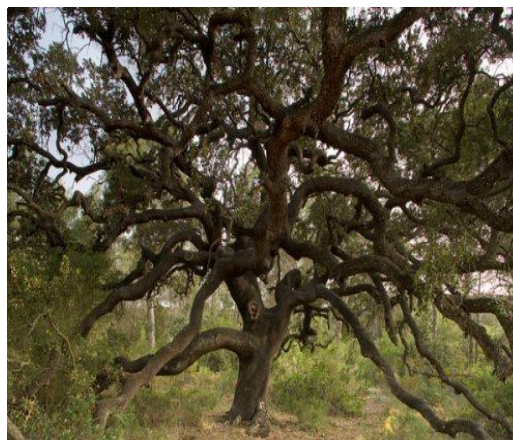
Figure 2: Illustrated map of Ibiza Island and what matches in the *Tempest* Play (Source: the authors)

Pine forests are not limited to the southern parts of Portugal and Spain; we can also find them in the mountains of Cuenca and Albarracin, the countryside of Tortosa, and the island of Ibiza. Large swaths of Andalusia were covered in oak trees (Glick 2005, 110). Holm oaks may be able to establish their territories in areas optimal for agriculture. Since ancient times, these regions have been used for farming, replacing the natural oak forests. Over the years, certain wooded areas have been maintained to provide fuelwood and coal, but even these have steadily disappeared due to increased farming (Ioannis N. Vogiatzakis, Gloria Pungetti 2008, 277). Therefore, the growing demand for firewood in Europe and Prospero's explanation to Marinda that they needed Caliban to serve them in bringing firewood suggests the connection of the island's trees to the colonizer's ambitions. Prospero declares how he found Ariel on the island: "When I arrived and heard thee, that made gape/The pine and let thee out" (1.2.291-2).

Consequently, Prospero's arrival on an island full of pines is emphasized, and this is enough evidence to prove that Ibiza and the other Balearic Islands used to be called the islands of pines. The name Balearic was given to the entire group of islands: Gymnesia (Majorca and Minorca) and / Pityusa (Ibiza and Formentera); hence these islands are known as Balearic. The name Pityusa is believed to be a Greek term derived from the abundance of pine trees on the vast Island (Long 1841, 322). Below is an example of two ancient Ibiza trees mentioned by type in *The Tempest* of Shakespeare.



(Figure 3: “Ancient Trees in Ibiza” Online)



(Figure 4: Administrator The biggest holm oak on Ibiza island Bellotera de Can Carreró)Online image

Caliban as a colonized cartographer

Caliban is one of the play's most controversial and fascinating characters. Shakespeare portrayed him as a disgusting enslaved being, a primitive creature, and subservient to the sorceress Sycorax. As the island's local cartographer, Caliban helped the colonizer establish his authority and expand his reach in exchange for language ability in *The Tempest*. He also represented a native colonized who wholeheartedly abominates the colonizer, while Ariel personifies a spirit longing for liberation following a life of captivity. He does his best to help Prospero, but he isn't striving to imitate the colonizer or establish his authority; rather, he is driven by his hope of freedom. Prospero and Caliban's relationship became prominent in *The Tempest*; it represents colonizer and colonized. The pivotal line of the play is "This island is mine," said Caliban as a declaration of his rights to the territory that Prospero has usurped (George 2008, 43). Prospero is flabbergasted when Ariel acquainted him that Caliban is the knower of the island: "that Caliban Whom now I keep inservice Thou best know'st" (1.2.286). Based on Caliban's experience mapping the Island, Prospero's justification of colonialism was declared as an exchange of interests with Caliban, who knows every tiny inch of the island. Therefore, the litigation occurred between Caliban and Prospero based on education and knowledge commitments in exchange for land.

This island's mine by Sycorax my mother,
Which thou tak'st from me. When thou cam'st first,
Thou strok'st me and made much of me; wouldst give me
Water with berries in't; and teach me how
To name the bigger light, and how the less, (1.2.331-335).

As Prospero described it, Caliban's mother, Sycorax, a spiteful and damned witch, had ruled the island and imprisoned Ariel before her death. After twelve years, Caliban still believes that the island belongs to him as a rightful possession inherited from his mother. This new world was a howling

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wasteland governed by the profane until Prospero arrived (Marx 2017, 205:52). This argument refers to colonialism's logic, which declared that any part of the world did not have an honest being unless white Europeans had sighted it and affirmed its presence. The colonial invaders exploit foreign people and their lands under the justification that their extreme solicitude stands out in terms of lofty principles or values, such as the "civilized message" or the "white man's burden" and the emergency response to improve the living conditions that exhausted the colonized, stripping them of superstitions and freeing them from oppression and tyranny (Campo 2010, 47, 156). Prospero tells Miranda, "We cannot miss him: he makes our fire" (1.2.311). Prospero, well-versed in books, acknowledges that his knowledge of the island is limited. He needs Caliban's help to learn about the island's geography and history, as Caliban is an expert on these matters. Shakespeare may have referenced the Moor's Cartography through Caliban, who could represent Al-Idrisi, the Moroccan geographer. In contrast, Prospero represents Roger II, who recognized the genius of al-Idrisi and requested him to write the first comprehensive geography of the world's most populous cities, "Nuzhat al-mushtaq fi ikhtiraq al-afaq, also known as Tabula Rogeriana."

In *The Tempest*, colonized people were exploited methodically and thoughtfully. The colonizer exploited the natives inhabiting the island flexibly and gradually until he had controlled all of the island's residents and established his dominion over them, then resorted to using excessive force to preserve his interests and to ensure the continuity of his survival and suppress any counter force threatening their survival. Prospero besieged Caliban in the worst part of the island:

For I am all the subjects that you have,

Which first was mine own King; and here you sty me

In this hard rock, whiles you do keep from me The rest o' th' Island (1.2.341-43).

In this immoral behavior, it is conceivable to see the results of Caliban's encounter with Prospero—the results of nurture rather than nature. It is argued that the colonial experience is the foundation for the interaction between the European master and the native servant. The philosophical and political dimensions of Caliban's claim to the island have much significance throughout the play, even though the dramatic action may seem to minimize the issue of his legitimate standing. They impact Prospero's authority, Caliban's rights, and all rulers' characteristics and sources of authority (Shakespeare 2008, 24). In a significant way, Caliban is the one who gives Prospero's power legitimacy. Caliban argues that authority is ultimately derived from the people who are governed, not from any divine source, whether voluntarily or involuntarily. He tells his master, "I am all the subjects you have" (1.2.341). Though Prospero knows Miranda would prefer a world devoid of Caliban.



Figure 5: The Island of Es Vedrà off the Spanish Island of Ibiza

As stated above, Prospero dominated the most important part of the island, while Caliban was exiled to a barren, rocky area isolated from the fertile island characterized by the manifestations of life. A rocky archipelago off the coast of Ibiza, called Es Vedrà, could be symbolized by the hard rock of Caliban since its location applies to the hard rock description. It has a sharp pyramidal rock that no cartographer might have visited the island and could ignore since it represents a fortified shield for the island, and many myths and legends were narrated about, particularly in the sixteenth century. Therefore, this does not exclude the possibility that Caliban's rock in *The Tempest* might be Ibiza's rock that Shakespeare referred to.



Figure 6: The cave and the rocky island of Es Vedrà of Ibiza

Nostradamus prophesied in the sixteenth century that when a nuclear catastrophe destroys most of life on Earth due to a predicted worldwide war, Ibiza would be the only location that might be the last safe on Earth: "Ibiza will be Earth's final refuge" (Williamson 2014, 73). Spreading out this myth in the sixteenth century around Europe might have made Ibiza a significant and mysterious location in Shakespeare's literature, as it is closely connected with the prediction of the fateful life a French pharmacist and astrologer predicted in his book *Prophecies*. Caliban's home is also described as a cave in a hard rock, revealing how Shakespeare's *The Tempest* shifts its audience to a broad imagination towards an artificial island. Nevertheless, this Space is characterized by a vast, unique world, similar to rocky pools, isolated caves, and lush orchards. It also refers to the Space where the monster inhabits the cave and makes his home in the 'Hard Rock' (Laoutaris 2008, 121).

Additionally, Ibiza has the topography that *The Tempest* describes for Prospero's Island, with freshwater springs, brackish pools, desert, fertile areas, and everything else. Regarding the location of the

Island, Ibiza is the only island with a river in the Balearic Islands called the Santa Eulària river. "Although the Santa Eulalia, the only true river in the Balearics, ceased to run after 1965"(Bellard 2010, 444). Ibiza's location and Caliban's African roots represent the point of the evacuation of Africans from the Mediterranean Sea because the colonial campaign was aimed at Africa, and the colonial powers had mapped Africa before the expansion era. The critical transformation around the colonization of the new world portends a counter-revolution. Shakespeare pointed out that all the islands near Europe should be tightly controlled before embarking on colonizing the new world because the danger threatening Europe comes from the Mediterranean Sea and not from the Atlantic Ocean. Caliban says, "Be not afraid; the isle is full of noises" (3.1.139). We conceive how the outsiders exploited insiders to reveal the mazes of the Space and the territory positions.

Caliban emphasizes the island's submission by assuring the colonizer that what he is hearing is merely the voice of nature and that there is no resistance on the island. This reassurance helped the colonizer to expropriate the island from its inhabitants. Caliban also states, "I'll show thee the best springs; I'll pluck thee berries; I'll fish for thee, and get thee wood enough" (2.2.167). The colonial power in *The Tempest* embodied the colonizer's commercial ambitions in the Middle Ages with the search for agricultural products, cotton, leather, inscriptions, and antiquities, down to gold, silver, copper, and other metals, and domination upon the prominent locations. Similarly, the colonial powers turned to oil in modern times, and waves of wars and barbarism are held against countries rich in oil and minerals with the same methodology identical to the colonizer stereotypes in Shakespeare's play.

Cartography of the demonological depiction of Muslims

It is also vital to contemplate the potential role of the Renaissance in reconsidering demons and witchcraft beliefs. The history of demonology in Europe, starting with the Middle Ages of *Witch's Gavel* (Malleus Maleficarum 1487) and then *De la démonomanie des sorciers* by Jean Bodin, which after its initial publication in 1580 was an instant commercial success. Scottish King James VI also compiled tales of witchcraft into a book he called *Daemonologie* in 1597 and was published in 1603. The historical fact is that during the Renaissance and Reformation eras, fairies were portrayed as the devil's demons and everyone who had dealt with them as a willing partner in his conspiracy to wreak on righteous and godly humans (Spyra 2017, 198). During the Renaissance, geographical exploration and encounters with cultures previously unknown to Europeans were significantly expanded. This exposure to new cultures, including Islam, influenced European society's perceptions and representations of different religious groups, such as Muslims.

Regarding demonizing Muslims, there are several instances where the depiction of Muslims in Renaissance and Medieval Europe is opposed to the supposedly authentic source material. Misinterpretation and demonization contribute to a downward sequence in which the demolition of the idols becomes idolatry, enlightenment degenerates into barbarism, and monotheistic religion is depicted as paganism(Vitkus 1999, 208). John Leo Africanus's *A Geographical Historie of Africa* (1550) and *Hakluyt's Principal Navigations* (1589) were two of England's most famous depictions of African-

Muslims. Each one is characterized by a predisposition to demonize Moors' traditions, characteristics, habits, and attributes or reactions that seem more natural than unfamiliar (Bartels 1990, 435).

Europeans had already begun associating the North African Moors with Islam by the early modern era. The term "Moor" is one of several terms identified with Mohammad's worship. The exterior distinction of Muslims was frequently interpreted as an indication of demonic blackness and barbarous foolishness (Frassetto and Blanks 1999, 225). This idea may be connected to the Western stereotype that portrays Muslims, mainly North African Muslims, Saracens, and Turks, as representing evil. This representation might be comprehended when Islamic traits were portrayed as a depiction of evil, like the Saracen brothers and Duessa in *Spenser's The Faerie Queene*. In *The Triumphs of Truth*, a Moorish king is associated with error and darkness due to his skin color, symbolizing the perceived distance from Christian sanctity observed by his English hosts (Matar 2005, 36). However, the archetype is also used explicitly to depict Muslims as sources of corruption in the Elizabethan era. Early Muslims' supposed violence is often exaggerated and turned into a monstrosity.

In her research paper titled "The Moor as a Muslim in William Shakespeare's Othello," Ghanim examines the portrayal of Muslims and Islam in Elizabethan theater, with a specific focus on Shakespeare's plays. She emphasizes that "Mostly, Muslims (Turk, Moors, Arabs, and Persian) were represented as outsiders, infidels, lustful, violent people and barbarian" (Ghanim 2018, 150). Moreover, Ghanim further mentions that Shakespeare's plays occasionally included references to Islam through mentions of the Koran, mosques, and prayers. She states "In the Elizabethan period more than sixty plays portrayed Muslims in the guise of Turks, Moors or Persians featured on London's stages" (Ghanim 2018, 152). Therefore, the portrayal of Caliban and his mother in Shakespeare's *The Tempest* reflects the prevalent tendency in early modern England to demonize Moors, with the belief that individuals from Africa and the East, including Muslims, were often equated with demonic entities. The play was exploited as a tactic in the demonization of both locations.

Cartographic demonization is a powerful mechanism for rationalizing violence, propagating discrimination, and sustaining oppression. It represents people in specific geographical locations as inherently dangerous, uncivilized, and possessing negative qualities. This process involves the dehumanization of targeted groups, making it easier to magnify the perceived threats posed by these groups. As a result, the perceived risks associated with the "other" are inflated, which underpins prejudiced ideologies and reinforces socio-political divisions. In Shakespeare's *The Tempest*, cartography and geographical representation depict non-European worlds as otherworldly and malevolent. It is essential to analyze whether the play utilized literary cartography to present Muslims as wicked or associated with demonic forces. By closely examining the depictions of Caliban and Sycorax, we can assess the presence of negative and stereotypical portrayals of the island of the *Tempest* and its inhabitants.

Through Shakespeare's utilization of demonological mapping — a process by which geographical regions and their inhabitants are metaphorically and symbolically represented through the lens of supernatural or evil attributes, we can better understand the prevailing prejudices towards Muslims during

the Renaissance, particularly Algerian and Spanish Muslims. The play seeks to explore how demonological maps and classifications of that era influenced cultural perceptions. The portrayal of Muslims as demons in *The Tempest* involves scrutiny of the influence of literary and demonological cartography on the construction of cultural and religious identities. By immersing ourselves in *The Tempest's* imaginative maps and visual representations, we can deepen our comprehension of how the Renaissance era shaped the depiction of various groups, including Muslims, within the framework of demonic imagery and beliefs. Nevertheless, researchers frequently ignore this research gap as a result of the prevalence of "New World" interpretations that give priority to colonial contexts and disregard the play's connections to the Mediterranean and North Africa, which belong to the "Old World". This rejection arises from a tendency to associate these geographic elements with older, romanticized interpretations, leading to a one-dimensional understanding of *The Tempest* that ignores the significant political and cultural dynamics of England's involvement in the eastern Mediterranean during the Renaissance (Brotton 2003, 30).

Caliban and Sycorax as demonized African Muslims

One possible origin for Caliban is the Gipsy word "Cauliban", which means blackness (Chambers 1988, 1-494). Since Caliban's mother is African, his dark skin and genetic origins directly relate to Africa. Prospero described Caliban as "A devil, a born devil, on whose nature / Nuture can never stick" (4.1.188-189). He depicted him as a biological oddity resulting from a union between the witch Sycorax and the devil. Shakespeare seldom employed names of mysterious or unknown backgrounds, which contributed to the enjoyment of his audiences during his time and those who studied him in contemporary times. Literary scholars, however, speculated that he could have been intrigued by a nominal ambiguity in *The Tempest* as a reference to Sycorax and Caliban. We assume that Caliban's name was derived from the Kalbid or Kalbite dynasty, which ruled Sicily from (830–1091). For almost two hundred years, the Kalbid Dynasty governed the Sicily Emirate (Safi 2021, 217). This Muslim Arab dynasty was established by Al-hasan al-Kalbi, who invaded continental Calabria and ultimately overthrew Otto II, the Roman Catholic emperor, in 982.

The many derogatory names given to Caliban, such as "moon-calf," "devil," "freckled whelp, hag born," "earth," "natural," "monster," "beast," and "demi-devil," suggest that Shakespeare may have tacked on a demonization that he had created. Shakespeare was not hesitant to associate the identities of his characters—especially those he intended to demonize or to depict comically—with meaningful references. The names he came up with usually had recognized backgrounds or sources, were clearly historical, or reflected a well-known real or legendary character. Therefore, When Prospero said, "Thou hast. Where was she born?/ Speak! Tellme!" Ariel replied, "Sir, in Argier" (1.2.260-261). We assume that Caliban's name and his mother's origin matched the Kalbid Dynasty, which ruled part of Africa and Sicily in Italy. The play's underlying meaning may be directed at Muslims in Africa, as the play's character, "Caliban," shares a semantic relationship with the Kalbid Dynasty, and the Kalbid Dynasty's area of origin shares a semantic relationship with the roots of "Sycorax."

Analyzing the name of Sycorax, a mysterious character in *The Tempest*, from the cartography perspective, it might refer to an actual location on the map. Her dead body symbolizes the territories of the Umayyad Caliphate, which was expanded from Syria to Spain. Sycorax has two syllables, “Sy” and “Corax.”: The first syllable, “Sy,” refers to the region of Bilad al-Sham, known as “Syria” in Western literature. It was ruled by the Rashidun, Umayyad, Abbasid, and Fatimid caliphates, and it was known as the headquarters center of the Islamic state. The second syllable, “Corax,” refers to a raven (Dictionary 1879). The whole meaning is Syrian ravens, which might represent the black African Muslim soldiers who were a vital part of Muslim forces in the Levant and Africa since the early beginning of Islam. Prospero indicates to African troop’s involvement in the colonial encounters through Sycorax when she invades the island for the first time “This damned witch Sycorax,/For mischiefs manifold, and sorceries terrible/To enter human hearing, from Argier” (1.2.263-265).

The play might be read as a metaphor for the greater historical context of European colonization and the Muslim invasions that preceded its time. Sycorax’s connection with Algeria highlights African soldiers’ historical presence and contributions in effective military campaigns, notably when about 800 black warriors served in Tariq Ibn Ziyad’s forces, which invaded the Iberian Peninsula in 711 A.D (Ali 2018, 44). Ali also mentioned that “An elite unit of forty black slaves formed Harun al-Rashid’s bodyguard, while his son, al - Amin, created the Ghurabiyya, or the “ Raven Corps,” which was composed of Ethiopians” (Ali 2018, 44). Sycorax was named seven times throughout the play, each time being referred to with increasingly horrible and repulsive attributes, even though she did not speak a single word. Only other characters, such as Prospero, Ariel, and Caliban, were privy to her backstory since she passed away in the years before the action of this play. Similar to the expedition of Tariq ibn Ziyad, which also began in Algeria, we learn from Prospero that Sycorax originated there. Sycorax’s absence is indisputable proof of the decline of the Umayyad state in Africa and Syria. Prospero refers to the power of the Umayyad Caliphate through Sycorax, “His mother was a witch, and one so strong That could control the moon” (5.1.269-270).

In the same way that Prospero was overthrown for being too engrossed in his studies to govern his kingdom, Sycorax was exiled from Algeria to a remote Island in the Mediterranean for practicing magic. Shakespeare’s prejudice was declared by describing Prospero as the white magic practitioner and his books as the books of knowledge while Sycorax is the practitioner of black magic (Shakespeare might represent Christianity as Prospero’s book while Islam as Sycorax’s sorcery). Sycorax stands as the political body of the island that was stolen and changed by European colonizers who dedicated their efforts to change beliefs, language, and culture.

The portrayal of Caliban raises questions about how colonizers view and justify their power over the colonized. Caliban’s African origin doesn’t help him break free; instead, it’s responsible for his enslavement, dehumanization, and exploitation at the hands of Prospero and others. Therefore, Caliban’s physical description and backstory are deliberately left vague by Shakespeare. Prospero claims Caliban was born to an Algerian witch and the devil, but his appearance and origin are never fully revealed, making him difficult to categorize. He was demonized; he lost his physical body, and his physical body

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could be represented as Sex, desire, food, irrationality, and anger. The real physical body was depicted as half-human and half-demon. He was given various forms in art ranging from "beast-man" to "fish man" to "wild man" to "deformed man." He was described as "moon-calf," "devil," "freckled whelp, hag born," "earth," "natural," "monster," "beast," "demi-devil," "cat," "knave," "malice," "tortoise," "savage," "villain," "slave." He possessed the characteristics of both monsters and humans.

We can comprehend Prospero's purpose when he describes Caliban as misshaped and he is half-human and half-demon. There is a symbolic significance to splitting Caliban's original character into two parts: human nature and demonic nature. The half-demon represents Muslims in Africa who have the right to settle in its territories as Shakespeare might have intended, and the half-human represents Muslims in Spain who are considered settlers on European territories born and raised in Spain; the Mediterranean represents a buffer zone. Caliban's body was divided into two parts: upper body and lower body. The upper body represents native Spanish Muslims as humans, particularly in the Umayyad Caliphate, which was part of Spain and its islands. In contrast, the lower body represents African Muslims as demons of the Umayyad Caliphate, Abbasid Caliphate, and Suzerainty of Abbasid.

The monster references in *The Tempest* provide a unique perspective from which to analyze Caliban's ambiguous character. The beast is intended to be interpreted as a potential threat and a different sign, but this persistently resists any attempt at a comprehensive explanation that accurately identifies its meaning (Traub 2016, 720). For Europe, a long and well-documented tradition in Christian history and mythology describes Islam as a continual danger to its civilization, and Islam was described as a demonic religion (Said 1979, 59). Physically, Caliban is portrayed as hideous and monstrous. His monster reputation stems in part from this physical deformity and his untamed and uncivilized temperament. Culturally, Caliban is considered an alien because of his different culture from that of the island. His childhood on the island separates him from the European characters in the play because he is the son of Sycorax, a witch who was exiled there. The European characters see Caliban as "other" or "monstrous" because his native language, beliefs, and practices differ from theirs. Therefore, Caliban's physical appearance and cultural differences enhance our argumentation with evidence that Ibiza Island was targeted for two reasons. The first reason is that Africans founded Ibiza. The Carthaginians established a colony on the island of Ibiza around 654 B.C., almost 160 years after the establishment of Carthage (Boardman et al. 1992, 3-537).

The second reason is that Ibiza flourished under the Moorish administration, becoming a thriving port with lively markets. During the Moorish administration, it was called Yabisa. The island adopted the Arabic language, and Islam was introduced as a new religion. Ibiza The harbor area of the town is protected by a ring of formidable defensive walls, most of which were built by the Moors. Because of his familiarity with the island's language, culture, religion, and inhabitants, Caliban is portrayed as a native. According to almost every geographical clue in Shakespeare's *The Tempest*, Caliban seems to be almost undoubtedly from the Old World since he is thought to have been born to an Algerian witch and an unknown father on an unidentified island between Tunisia and Naples, maybe off the Sicilian coast (Lupton 2000, 6).

Shakespeare's employing the term "primitive man" suggests he is not aiming to precisely portray creatures from the New World (Hankins 1947, 793). Therefore, these historical facts refute any argument that demonization targeted the new world due to the lack of clear evidence to imply that Shakespeare meant America. However, the interpretations presented by critics are based on speculation that has nothing to do with the facts. Shakespeare's demonization was oriented against Muslims. The fall of the emirate of Andalusia in 1492 had a significant impact on the way that Muslims were portrayed in European literature. The play features several characters who could be seen as negative stereotypes of Muslims, and the parallels between the Iberian Peninsula's historical events and *The Tempest's* actions and characters are striking. The play can be seen as a metaphor for the conquest of Andalusia, and it reinforces the negative stereotypes of Muslims that were prevalent in Europe at the time.

Following centuries of Moroccan caliphal dominance over the Iberian Peninsula, Ferdinand, and Isabella, with the support of Sixtus IV, launched the Spanish Reconquista as a Catholic reformation effort to eradicate non-Christians (Haugen 2022, 322). After the Spanish Reconquista, Muslims were eradicated, and Latin replaced the Arabic language. The Spanish Reconquista and *The Tempest* can be seen as two sides of the same coin. The Reconquista was a violent and oppressive act of conquest, while *The Tempest* is a more subtle exploration of the power dynamics of colonization. In both cases, the dominant culture attempts to erase the native culture and impose its own values and beliefs. Caliban is more than just a savage; he may argue that the main benefit of knowing another language is the ability to curse. His ability to curse in his language and Prospero's language demonstrate the power dynamics of acquiring different linguistic spaces. He embodies the consequences of this spatial domination and linguistic assimilation. After being enslaved, having his island stolen, and learning the language from Prospero, the misshapen Caliban reprimands him in this way: "You taught me language, and my profit on't / Is, I know how to curse." (1.2.363-364).

According to Jahn, Caliban is a bilingual. He speaks his language, as well as the language of Prospero (Jahn 1969, 242). The bilingual nature of Caliban, as hinted by the critics' assumption that his name might have Arabic origins, adds an intriguing layer to the character's complexity in Shakespeare's play *The Tempest*. Critics from the 18th and 19th centuries, drawing from their understanding of language and historical influences, speculated on the possible linguistic roots of the characters. Notably, the assumption that Spain was a region where Arabic and Latin were official languages adds weight to Caliban's bilingualism. Furthermore, exploring the name "Prospero" and its Latin origin aligns well with the character's narrative arc, reinforcing his journey from exile to regaining power.

Similarly, analyzing the name "Miranda" ties it to her innocence and wonder-inducing nature. However, interpreting "Caliban" as potentially derived from the Arabic term for "vile dog" in the later 18th and 19th centuries presents an alternative perspective, implying a derogatory portrayal of a North African entity. Ultimately, this linguistic and historical analysis enriches the interpretation of Shakespeare's characters, showcasing the playwright's deliberate naming choices and their contribution to the thematic depth of *The Tempest* (Vaughan and Vaughan 1991, 26,33). Based on the 18th and 19th-century arguments and the resemblance between *The Tempest's* actions and Spain's events after the

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Spanish Reconquista, we argue that Caliban's bilingualism is evidence of his mixed heritage. He spoke Arabic, which his ancestors brought from North Africa, and Latin, which he was forced to learn after the Spanish Reconquista. This suggests that Caliban is the product of two cultures: the North African culture of his ancestors and the Spanish culture of the colonizers.

Caliban's bilingualism is also a symbol of hope. It shows that resisting and creating a new culture is possible even in the face of colonization. Finding a way to speak that is not controlled by the oppressor is possible. It is a powerful reminder that language is not just a communication tool. It is also a tool of power. It can be used to control, to oppress, and to silence. This bilingualism is a sign of Caliban's escape from Prospero's control. Prospero's language no longer limits him. He has created his language, free from Prospero's influence. When a Muslim rebellion in 1499 was put down, Christians settled in Granada. The Arabic language was banned, and ornaments with Islamic markings were forbidden to be worn by members of the Royal Chapel Congregation. The Moors were forced to leave or to be underground in Spain by the sixteenth century. Caliban's rebellion against Prospero matched the Muslim rebellion in 1499 and a revolt in 1568 when most of Granada's Moors were banished and exiled (Lieberman 2013, 77). Ultimately, through the interplay of literary cartography, demonological cartography, and the portrayal of Caliban's experiences, *The Tempest* raises awareness of the impact of spatial and cartographic strategies on marginalized groups' demonization and identity formation.

In *The Tempest*, Caliban says, "And teach me how To name the bigger light, /and how the less, that burn by day and night" (1.2.335-6). This request can be interpreted as a commentary on the superiority of European technological advances in astronomy over the Arab knowledge of the same subject. When Shakespeare wrote *The Tempest*, European astronomers had significantly advanced their understanding of the cosmos. They had developed new instruments, such as the telescope, which allowed them to observe the heavens in greater detail. They had also developed new theories about the structure of the universe. In contrast, Arab astronomers had made significant advances in astronomy centuries earlier. They had created accurate tables of planetary motion and had made important contributions to the study of trigonometry. However, by the time of Shakespeare, Arab astronomy was no longer at the forefront of the field. Caliban's request can also be seen as a metaphor for his desire to learn about European culture and knowledge, as the stars symbolized knowledge and power in the Renaissance. This desire to learn is often demonized in the play, as Caliban is seen as a wild and untamed creature unworthy of such knowledge. This demonization of Caliban is recognizable as a reflection of the European colonial mindset, which saw indigenous peoples as inferior and needing to be civilized. Caliban's ignorance of Prospero's knowledge is also significant because it highlights the Eurocentric bias of Shakespeare's time.

The Muslim Commander, Mujahid al-Amiri, and Caliban's Character

One of *The Tempest's* aesthetic elements is the fictitious character, which plays several roles in the play's production, integration, and presentation of events. The play's moral and philosophical content may be inferred from the fictional character's choices and behaviors. In *The Tempest*, the fictitious character can be linked to the realm of spirits and magic. Prospero says, "Ye elves of hills, brooks, standing lakes,

and groves,/ And ye that on the sands with printless foot/ Do chase the ebbing Neptune, and do fly him"(5.1.33-35). Prospero's control over Ariel and Caliban and his summoning of other spirits reflect his mastery over this hidden dimension, akin to a cartographer charting the territories of the supernatural. Characters in *The Tempest* are more accountable than any other element since they express ideas and either control the events or are put in a similar direction to the author's aims, opinions, and views on many issues to fulfill the audience's desires.

One interpretation of the multifaceted character of Caliban in Shakespeare's *The Tempest* is that he resembles the Muslim leader Mujahid Al-mir. This interpretation is based on the geographical locations referenced in the play and the characterization of Caliban as a "savage" and "monstrous" figure. The play's geographical references to North African locations like Tunis and Algiers are significant in the context of the 17th century when *The Tempest* was written. Europe interacted increasingly with North African Muslim cultures during this period due to trade, piracy, and colonization. These interactions often influenced literary works, including Shakespeare's (Loomba and Orkin 1998, 32). Caliban's origin in Algiers and his African lineage set him apart from the European characters on the island. His characterization as a "savage" and "monstrous" figure could reflect European perceptions of non-European peoples, including Muslims. In his article "The Restoration Muslim Tangerines Caliban and Sycorax in Dryden Davenant's Adaptation of Shakespeare's *The Tempest*," Hussein A. Alhawamdeh argues that recent scholarship has challenged the traditional interpretation of *The Tempest* as a play about the colonial encounter with the Americas. Instead," Hussein A. Alhawamdeh reinterprets *The Tempest*, suggesting it reflects England's intricate relations with Muslim Moors in the Mediterranean rather than a colonial narrative. This highlights 16th and 17th-century interactions (Alhawamdeh 2021, 124).

Edward Said argued that the fear of Islam was a powerful force in European culture for centuries. This fear was based on the real danger that the Ottoman Empire represented a tangible threat to Christian Europe, but it also became exaggerated and distorted over time. As a result, Islam came to be seen as a symbol of everything that was dangerous and threatening to Europe(Said 1979, 61). In this context, Caliban might symbolize the 'Other,' embodying the cultural and religious differences that Europeans associated with Muslims. Caliban's mother, Sycorax, arriving on the island from Algiers while being "with child" adds depth to the argument. Sycorax could represent a figure from the North African Muslim world who brings elements of Islamic culture and belief to the island through her relationship with Caliban. This could be reflected in her magical practices and the potential influence of Islamic mysticism on her character. The interpretation of Caliban as a representation of Mujahid Al-mir is supported by the fact that Caliban is often portrayed as a violent and rebellious figure who is ultimately defeated by the European characters. In this way, Caliban can represent Mujahid Al-mir's threat to the European Islands in the 12th century.

This connection can be seen through the lens of demonization, as the character of Caliban is assumed to represent the Muslim leader Mujahid Al-mir, who was formerly enslaved but later became a prominent figure in Dania and Ibiza Island. Caliban is portrayed as a savage and uncivilized creature who is envious of Prospero's power. He is also portrayed as a liar and a thief. These negative stereotypes are similar to

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those that were often used to demonize Muslims in Shakespeare's time. Shakespeare's plays are a product of the turbulent religious and political times in which he lived. The Ottoman Empire's territorial expansion during the Renaissance in Europe intensified Christian fear of Islam. Starting from the Battle of Nicopolis in 1396, through the fall of Constantinople in 1453, and the Battle of Lepanto in 1571, the Ottoman Empire's triumphs heightened concerns among Western powers. Occasional attacks, such as raids and abductions occurring between significant conflicts, maintained an atmosphere of fear and hostility until the end of the 17th century (Feldhay and Ragep 2017, 31). It is possible that Shakespeare deliberately portrayed Caliban in this way to perpetuate negative stereotypes about Muslims. This would have been consistent with the anti-Muslim sentiment that was prevalent in Europe at the time. Mujahid was "a Slav," "bought, converted to Islam (his patronymic "Abd Allah" represents a semi-legal formality, not his real father)" (Wasserstein 1993, 293). As a converted Slav, Mujahid may have faced social and cultural challenges due to his background. Similarly, as a half-human monster, Caliban is marginalized and oppressed by Prospero's authority and colonial power. Both characters might experience a sense of otherness, struggle for identity, or navigate complex relationships with those controlling them.

By intertwining the concepts of literary cartography and demonization, one can analyze how the geographical inspiration of Ibiza intersects with the portrayal of Caliban in *The Tempest*, potentially reflecting the demonization of Muslims and their leaders. This perspective sheds light on the complex dynamics between literature, geography, and the representation of different cultures in Shakespeare's work. Shakespeare left hints to his audience to figure out the real character of Caliban by presenting some facts that were exploited for demonization. For example, the absence of Caliban's father is a significant detail in the play, and it creates narrative tension and ambiguity. Caliban is a complex character who is both sympathetic and repulsive. He is a victim of Prospero's oppression but also capable of violence and cruelty. His father's absence leaves us wondering about his origins and true nature. This might be the main reason why Shakespeare referred to his mother. The absence of Caliban's father in the play and the unknown identity of Mujāhid Al-mir's father can create narrative tension and ambiguity. The unknown or absent father figure serves as a metaphorical map for the characters' identities and their struggle to define themselves within the context of their familial and cultural backgrounds.

Prospero, who came from Milan, found Caliban on the island. Similarly, by 1015, Mujahid had consolidated his power over the Balearic and attempted to invade Sardinia with a fleet of 125 ships and 1,000 horsemen (Fletcher 1993, 84). Sebastian referred to this conflict: "I fear, forever. Milan and Naples have/Moe widows in them of this business' making /Than we bring men to comfort them" (2.1.135-7). The conflict maps the power dynamics between different regions and the struggles for control and domination. Gonzalo's statement highlights the potential consequences of rulers' actions and their effect on the well-being and stability of their realms. In the case of Mujahid's attempted invasion of Sardinia, one can draw parallels to the concerns expressed by Gonzalo. Both situations involve leaders making decisions that have far-reaching consequences for their communities. Gonzalo's worries and Mujahid's invasion attempt offer a valuable perspective for delving into the intricate aspects of colonialism, power dynamics, and their effects on the indigenous population. Shakespeare's use of symbolism and imagery to

convey these ideas can be better understood using literary cartography and the cartographic representation of demonization, which map the geographical places and supernatural aspects in the play, respectively.

Similarly, the invasion of Sardinia by Mujahid al-Mir's forces, as part of the expansionist efforts of Al-Andalus, would have had significant consequences for the local Christian population and their communities. The island can be seen as a symbolic space representing both a physical location and a metaphorical realm of magic, political interests, religious conflict, freedom, and potential chaos. Gonzalo's fear of long-lasting grief and loss resonates with the potential ramifications of military actions and political decisions undertaken by historical figures like Mujahid. The cartographic representation of demonization helps draw connections between historical events, such as the invasion of Sardinia, and the themes and motifs in *The Tempest*, ultimately enriching our understanding of the play's historical setting and context.

The play portrays the characters, including Alonso and his companions, embarking on a journey from Tunis in North Africa to Italy, evoking a Mediterranean backdrop. It is worth noting that Shakespeare's portrayal could indicate the historical context wherein several Mediterranean islands were under Muslim governance, including Cyprus, Crete, Minorca, Majorca, Ibiza, Malta, Sardinia, and Sicily. Their journey represents a physical movement across different spaces, from a foreign land to a familiar homeland. Meanwhile, historical accounts reveal that armies under Mujahid al-mir from eastern Muslim Spain aimed to seize Sardinia from the Christians, prompting a joint military expedition by the naval states of Pisa and Genoa to counter this threat. These missions to Sardinia, seen by historians as proto-Crusades, held significance due to their sanctioning and sponsorship by the Vatican (Tyerman 2007, 55). Thus, the play's geographical reference and historical events reflect the interconnectedness of the Mediterranean region and its influences on cultural narratives and military actions. Shakespeare might make alterations to the original sources to represent the failure of Mujahid Al-mir when he could not maintain his dominance on the island of Sardinia, which rapidly surrendered following his loss and captured his son Ali. Just as the Mediterranean was a hub of cultural exchange and conflicts, the island in the play becomes a microcosm of these dynamics.

In Shakespeare's play *The Tempest*, Caliban is a victim of cartographic demonization. He is the native inhabitant of the island where the play is set, and he is described by the character Prospero as a "savage and deformed slave" (1.2.320). This depiction of Caliban reflects the historical interactions and power struggles among Mediterranean nations. In the early modern period, European explorers and cartographers often demonized the lands and peoples they encountered to justify their conquest and colonization. The depiction of Caliban in *The Tempest* is a reminder of this harmful practice, and it continues to have relevance today. Caliban also said, "I must obey. His art is of such pow'r/It would control my dam's god, Setebos,/And make a vassal of him" (1.2.372-4). The demonization of Caliban reflects the historical narratives of colonial powers dehumanizing and subjugating native populations in their quest for dominance.

In the realm of literary cartography and the discourse of demonization, one can draw a parallel between the plight of Caliban, an emblematic figure in Shakespeare's *The Tempest*, and the captivity of

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Mujahid al-Mir's son following his capture in Sardinia. Shakespeare's fascination with demonization is evident in Caliban. Caliban symbolizes the "Other," reflecting the era's prevalent biases. He is portrayed as a savage and irrational creature, often compared to animals. This representation not only echoes the 11th century's view of Muslims as a Christian threat but also reflects Shakespeare's fear of the unknown. By scrutinizing these narratives, we can discern the overarching theme of demonization woven into their tapestry and the interplay of geographical and cultural dimensions.

Shakespeare's portrayal of Caliban, often perceived as representing Muslims and Africans, underscores the construction of the Other in early modern European literature. For example, in *The Tempest*, Stam and Shohat argue that Shakespeare's character Caliban blended the characteristics of African Moors and Native Americans (Stam and Shohat 2012, 155). Caliban said, "This island's mine by Sycorax my mother,/Which thou tak'st from me"(1.2.332-332). Caliban, symbolizing a demonic entity, reflects the anxieties and biases prevalent in the European imagination during this era. Similarly, in the case of Mujahid Al-mir's son, his captivity can be seen as a manifestation of the demonization of those deemed culturally and geographically distinct. Literary cartography allows us to examine the marking of metaphorical and actual borders. The Mediterranean serves as a backdrop against which these stories are played out. Within this paradigm, Caliban personifies the ambiguous territory inhabited by Muslims and Africans, an "infernal" region that intrigues and frightens the European consciousness. While Caliban represents the darkness and barbarism of the Eastern world, Prospero embodies the brightness and civility of the Western world. Shakespeare's brilliant use of these contrasting personalities illustrates the more significant historical events and power dynamics that have defined the Mediterranean region. Caliban and Prospero represent the two extremes of power and subjection, with Christian Europeans establishing a position of dominance over the demonized "Other." This stigmatization keeps Muslims and Africans on the margins of society, where they are more vulnerable to enslavement and persecution, and contributes to a false stereotype of the cultures and environments in which they live.

In Shakespeare's *The Tempest*, the storm serves as a pivotal event that sets the stage for the subsequent actions and developments. Similarly, the historical event involving Mujahid's fleet and the subsequent response of the Pisans and Genoese can be interpreted as a parallel to the tempestuous nature of the storm in *The Tempest*. Just as the storm disrupts and alters the characters' journey, A thunderstorm battered Mujahid's fleet over the enormous rocks of an inadequate harbor when it attempted to escape (Bruce 2006, 136). Therefore, the threat posed by Mujahid's fleet and the concerns over their victory spread throughout the Italian ports, including the Vatican, causing alarm and prompting a response. Cartographically, the physical beauty of Miranda in *The Tempest*, which attracted Caliban, represented the beauty of the Italian island -Sardina, and Prospero's role might represent Pope Benedict VIII, who unified the inhabitants of Pisa and Genoa to fight against Muslims. This connection suggests a link between the narrative elements of the play and the real-world events surrounding the defense of Sardinia against the Muslims. Moreover, Prospero's role in *The Tempest* can be compared to Pope Benedict VIII, who unified the inhabitants of Pisa and Genoa to fight against the Muslim forces (Sardo 1963, 14). Prospero's ability to command spirits and manipulate events reflects the authority and

leadership displayed by Pope Benedict VIII in rallying the Pisans and Genoese under the banner of the Vatican to counter the threat posed by Mujahid's fleet. As Italy was the center of Christianity, Prospero's longing to return can be seen in parallel to the desire to reclaim the region for Christianity. In contrast, Spain held prominence as the center of Islam in the Mediterranean.

Ariel informed Prospero that he could finally take a break when the sixth day came. In response to Ariel's inquiry, Prospero emphasized, "At least two glasses. The time 'twixt six" (1.2.240). At the end of the play, Ariel also says, "On the sixth hour, at which time, my lord,/You said our work should cease"(5-1.2-3). The fact that the number "sixth" appears several times in *The Tempest* and that it is always associated with significant events suggests that the number is being used symbolically. The most likely symbolism is that the number "sixth" alludes to the Battle of Reggio. This interpretation is supported by the fact that the play is set on an island. The Battle of Reggio took place on an island, which may have been Shakespeare's deliberate choice. Shakespeare may have been using the island setting as a way to allude to the Battle of Reggio without explicitly mentioning it. Salvatori mentions that "The Pisans went to war against the Saracens of Reggio (Calabria), and they were victorious on Saint Sixtus' day"(Salvatori 2002, 23). Moreover, the mention of Calabria, the location where the Saracens invaded and the Christians triumphed, provides a possible connection to the character Caliban. The name "Caliban" could be derived from Calabria, suggesting a potential association between the character and the historical context of Muslim-Christian regional conflicts.

The Arab invasions of Calabria in the 10th and 11th centuries and the subsequent resistance by the residents of Calabria against the Arab attempts to overthrow the Byzantine Empire (Baldwin and Setton 2016, 1-50). This provides a historical backdrop against which Shakespeare's play *The Tempest* can be interpreted. This historical context enriches the understanding of the play's themes of colonization and power dynamics. The Arab invasions of Calabria provide a historical context for interpreting Shakespeare's play Since both periods were times of great political and social upheaval. In the 11th century, the Arab invasions were a major destabilizing force in Europe. They led to the collapse of the Byzantine Empire in southern Italy and the emergence of new Muslim states in Sicily and Malta. In Shakespeare's time, England was also undergoing a period of political turmoil. The Wars of the Roses had just ended, and the country was still recovering from the conflict. Both periods also witnessed the rise of new religious movements. In the 11th century, the Crusades were launched to reclaim the Holy Land from the Muslims. In Shakespeare's time, the Protestant Reformation was underway, which led to a split in the Christian Church. The Arab invasions of Calabria and Shakespeare's world were also times of great cultural exchange. In the 11th century, the Arabs brought new ideas and technologies to Europe, such as algebra and irrigation. In Shakespeare's time, there was a growing interest in classical learning and culture.

Both Caliban's mother and Mujahid's mother experience capture and imprisonment. Caliban's mother, Sycorax, is described as a witch banished to the island, while the Pisans captured Mujahid's mother and her grandson as they tried to flee from Sardinia. Mujahid's mother's roots return to Calabria. Even though Mujahid's mother was not mentioned in Latin literature again after her capture, a Majorcan

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queen's grave is commemorated in an inscription on the Pisan church. As a prominent member of the Calabria community, Mujahid's mother was given a grave inside the city's cathedral, while her name was so respected that an inscription honoring her was installed on the building's façade (Bruce 2006, 138). In both cases, the mothers are separated from their sons due to the circumstances surrounding their capture. Caliban is left on the island when his mother dies, and Mujahid is likely separated from his mother during her captivity.

In *The Tempest*, Shakespeare represented Caliban's mother as African, not Italian. From our current perspective, Shakespeare's demonization of Algeria may be related to the historical incidents of the era in the Mediterranean Sea, when Shakespeare's Spanish companion Miguel de Cervantes got caught and imprisoned by the Pirates' in Algeria. On September 26, 1575, Miguel de Cervantes was captured in Algeria after returning from the Battle of Léponte with the Spanish army. He and his brother Rodrigo spent several years in an Algerian prison after being arrested on spying charges and having secret maps of Algeria in their hands (Baepler 1999, 44).

Caliban's education might represent Mujahid's education. As Mujahid was a slave whom the Hajib al-Manşur taught, Caliban was an enslaved person educated by Prospero. As an uncommonly well-educated slave, Mudjahid was in a prime position to inspire purely literary and actual scholarly endeavors: Denia and Ibiza rose to prominence as major centers for religious study (Wasserstein 1993, 292). On the island, communicating and attaining knowledge is the key to control. Prospero has a wide range of knowledge and experience, while Caliban's knowledge is demonized. Despite their differences, Caliban can understand Prospero and Miranda. Having the capacity to speak and comprehend Prospero's speech is seen by him as the tool that deprived him of his independence. Therefore, he also feels confined by the language.

Similarly, Mujahid's language was Arabic, while Pope Benedict VIII's Language was Latin. Shakespeare can be seen as using Caliban and Prospero to represent the conflict between Spain's Arabic and Latin languages. The Arabic language was associated with the Moorish conquerors who had ruled Spain for centuries. On the other hand, the Latin language was related to the Christian Reconquista, which eventually drove the Moors out of Spain. Caliban's language also has connotations when he speaks in verse, "Be not afeard: the isle is full of noises,/Sounds and sweet airs that give delight and hurt not" (3.2.140-141). During the time of Shakespeare, it was customary practice to write in verse for the nobility and in prose for the ordinary people (Keenan 2008, 68). There is a possibility that Shakespeare either read or heard about the history of Mujahid and found his interest in poetry. "Mudjahid himself is said to have written a work on the metre" (Wasserstein 1993, 292). Shakespeare might have read the Chronicle of Pseudo-Isidore which renewed in the 16th century. The Chronicle of Pseudo-Isidore, often referred to as *Chronica Gothorum Pseudoisidoriana*, is a Latin chronicle from the 12th century. It provides a comprehensive account of the history of Spain, with a specific emphasis on the period spanning from the descendants of Noah to the Arab conquest (Marvin and Dunphy 2010, 232). Although the work has traditionally been assigned to Isidore of Seville, researchers suggest that it was really authored anonymously in the region of southern France (Christys 2006, 12-370). Curiously, the Chronicle

attracted greater interest in the 16th century, suggesting that it could have been one of the publications that Shakespeare came across. Moreover, there are indications that the Chronicle had specific significance for mariners because of its detailed portrayals of the Mediterranean coastline, including references to cities ranging from Algeciras to Constantinople. This element adds an additional level of fascination, considering the potential correlation between the nautical motifs seen in Shakespeare's works and the material provided in the Chronicle.

Conclusion

During the Elizabethan era, European writers often demonized Muslims, perpetuating negative stereotypes and reinforcing the idea that Muslims were barbaric and uncivilized; (Martin 2016, 66; von Sikorski et al. 2018, 3). In Shakespeare's play *The Tempest*, the demonization of Muslims is reflected through several elements, including the characters of Caliban and Sycorax and the portrayal of the Mediterranean islands and Spain, specifically the island of Ibiza. Shakespeare's portrayal of Muslims in particular plays reflects the prevailing preconceptions and biases of his era, which were shaped by the ongoing conflicts and tensions between Christian Europe and the Islamic world. Characters like Caliban in *The Tempest* are often seen as representing colonial perspectives on non-European cultures. Caliban's connection to darkness and moral degradation is said to mirror European views of indigenous peoples seen during the Age of Exploration while we argued that this depiction targeted Muslims.

Representing Caliban as uncivilized and barbaric, especially in comparison to European Civilization, enhanced the European thought that they were superior to other cultures and had a duty to civilize and educate those deemed uncivilized. This portrayal reinforced the idea that Muslims threatened European Civilization and needed to be defeated. Overall, the demonization of Muslims in Shakespeare's *The Tempest* reflects the prevailing attitudes of the time, which saw Muslims as a threat to European Civilization and Christian morality. These negative stereotypes have had lasting effects on Western attitudes towards Islam and Muslims, perpetuating a view of Muslims as the "other" and contributing to ongoing prejudice and discrimination.

Several thematic connections linked Shakespeare's *The Tempest* to the broader historical and political backdrop of England in the early seventeenth-century. One of these is the question of colonialism, as embodied in the figure of Prospero and his relationship with the indigenous inhabitants of that island. Shakespeare's colonial pattern in *The Tempest* suggests how Prospero, the source of power, triumphs over Caliban, the source of weakness. It detailed how Prospero expanded his control over the island to reap its economic, social, and cultural benefits and how he subsequently stole a large portion of the island's wealth—wealth that the colonizers had helped establish through, for example, mapping the island's natural sources by Caliban and delivering this knowledge to the colonizer for free. In its role, the colonizer imposes the colonial culture as the only culture capable of shaping the indigenous people's sense of self.

Another vital element of *The Tempest* is its engagement with ideas about cartography and mapping. When Shakespeare was writing, there was a growing interest in exploring and mapping the world, fueled

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partly by the English colonization of the New World. This interest in cartography is reflected in the play through Prospero's magical ability to conjure up visions of far-off lands and seas and his command over the spirits Ariel and Caliban who are associated with the natural elements of air and Earth. The play can be seen as a commentary on the political situation of Shakespeare's day, particularly the fraught relationship between King James I and his Scottish subjects. Prospero's return to Italy after years of exile can be read as a symbolic representation of James's return to England after his exile in Scotland. At the same time, the character of Caliban has been identified by some critics as an allegorical representation of the Scottish people themselves, oppressed and marginalized by their English overlords.

The Tempest is a complex play that explores a variety of themes. One of these themes is the human psyche and the way that this theme is related to the themes of demonization and colonialism. By understanding the different levels of the psyche, we can better understand the ways in which these themes can be used to dehumanize others. The play's characters represent the three levels of the psyche - id, ego, and superego. Caliban is often portrayed as the embodiment of the id, part of the psyche driven by pleasure and impulsiveness (Freud 2018, 15). Caliban's impulsive nature is evident in his immediate reaction to Prospero's enslavement. He expresses his resentment and desire for revenge: "I must obey; his art is of such power, / It would control my dam's god, Setebos, / And make a vassal of him." (1.2.372-4). He is depicted as an innately savage and violent creature consumed by his desires for revenge and domination. His animalistic nature makes him a threat to the other characters and drives him to do evil.

Moreover, In Act 2, Scene 2, he conspires with Stephano and Trinculo to murder Prospero, reflecting his violent and malicious tendencies. These actions, driven by his impulses and desires, align with the id's emphasis on immediate pleasure and satisfaction. Prospero, the play's protagonist, represents the ego, part of the psyche mediating between the id and the superego. He is rational and intelligent, exercising control over his emotions and desires "I have done nothing but in care of thee, of thee, my dear one, thee, my daughter" (1.2.21-22). He explains his carefully orchestrated plan to Miranda, displaying his rationality and intelligence in manipulating events on the island.

Moreover, he uses his knowledge of magic and understanding of human nature to manipulate Ferdinand and Miranda's relationship "I'll manacle thy neck and feet together;/Sea water shalt thou drink; thy food shall be" (3.3.38-39). He is also committed to maintaining social order and ensuring justice, which aligns with the ego's function of keeping the individual in line with societal norms. Ariel, the spirit bound to Prospero's service, represents the superego. The superego, part of the psyche, upholds moral and ethical values and works to suppress the id's impulses (Freud 2018, 30). Ariel is depicted as obedient and loyal, driven by a sense of duty to fulfill Prospero's mission. His adherence to moral principles and his sense of responsibility reflect the superego's role in shaping the individual's conscience. Shakespeare's *The Tempest* dramatically showcases the levels of personification through the characters of Caliban, Prospero, and Ariel. These archetypes emphasize profound psychological insights about the human psyche and help understand the nature of human behavior.

The island in Shakespeare's *The Tempest* is often interpreted as representing the New World discovered by European explorers during the Age of Discovery. The play was written when Europe was

expanding its global reach, and the island can be viewed as a metaphor for the various exotic and strange lands discovered during this time. Moreover, the references to cartography in the play are prominent, as the main character, Prospero, was once a Duke of Milan who used his knowledge of astronomy and cartography to study the stars and the seas. This suggests that the island may have been conceived as a symbol for exploring and mapping the unknown world. Caliban's association with spirits in the play is not a logical justification for portraying him as a savage but rather reflects a biased perspective that demonizes non-Christian belief systems. This portrayal reflects the European bias against Muslims during the time of the play's writing, as Islam was seen as a sinister force that needed to be conquered and subjugated. However, the play's themes and symbols can provide valuable insights into the cultural and intellectual context of the time when it was composed.

Mapping the physical locations of the play offers a unique and comprehensive analysis of it by incorporating spatial elements and mapping techniques to shed new light on its themes and characters. While this cartographic approach provides a fresh perspective, it may not be the most effective method for analyzing the nuanced themes of demonization and colonialism present in *The Tempest*, which encompass a wide range of socio-political issues that may require a more interdisciplinary approach involving historical, cultural, and literary analysis. While mapping character movements and locations can visually represent the power dynamics, hierarchical structures, and impact of colonialism depicted in the play, it may oversimplify the complex issues and fail to capture the depth and subtlety of the demonization and colonialism themes, which also encompass psychological, moral, and philosophical dimensions that cannot be adequately conveyed through maps alone.

The integration of cartography with literary analysis in a study of Shakespeare's work demonstrates an interdisciplinary approach that can offer new insights and enrich understanding within broader historical and cultural contexts. However, it is crucial to ensure that the study of cartographic representation does not overshadow the core textual analysis, as the focus should remain on the textual nuances, language, and character development that contribute to the demonization and colonialism themes. While the study of cartographic representation has the potential to engage a wider audience, including those with limited knowledge of Shakespearean literature, it is essential to strike a balance between engaging visuals and academic rigor to maintain a high standard of literary analysis and scholarly rigor, ensuring that the study of cartographic representation enhances rather than overshadows the depth of textual interpretation required to fully comprehend the complex themes of demonization and colonialism in *The Tempest*.

Analyzing the play concerning the broader field of literary criticism, its specific modes of representation, and its influence reveals several vital aspects. The research paper's interdisciplinary approach to literary criticism, which integrates cartography into the study of demonization and colonialism in Shakespeare's *The Tempest*, challenges traditional interpretations. By combining spatial elements and mapping techniques with textual analysis, the study offers a visual dimension to literary criticism, allowing for a visual exploration of power dynamics, hierarchies, and colonialist themes. This visual representation enhances engagement with the text and provides tangible symbolism for the

complex themes being analyzed. The focus on spatial elements also highlights the intersection between literature and geography, revealing how physical spaces shape character dynamics and adding a geospatial dimension to literary criticism.

The use of cartography reflects the evolving methodologies within literary criticism, embracing interdisciplinary approaches and alternative modes of representation. The research paper's blend of cartography and literary analysis can influence future studies, paving the way for further exploration of spatial analysis, digital humanities, and interdisciplinary approaches to interpreting literary works. It encourages scholars to engage with visual and spatial aspects of texts, expanding the scope of literary criticism and fostering new avenues of research. Ultimately, this cartographic representation study contributes to the field by employing innovative methodologies, exploring the intersection between literature and geography, and inspiring further interdisciplinary approaches in literature.

الجوانب الخرائطية لتمثيل الشيطنة والاستعمار في مسرحية شكسبير (العاصفة)

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الملخص

تهدف هذه الورقة إلى فحص مسرحية شكسبير (العاصفة) من خلال عدسة علم الخرائط لاستكشاف مواضيع الشيطنة والاستعمار وكيف يمكن أن تؤدي إلى تجريد الأشخاص غير الغربيين من إنسانيتهم. وتركز أيضاً على عملية تحويل غير الأوروبيين إلى وضع دون إنساني فيما يتعلق بالمسلمين، لم تقم الدراسات الأكاديمية السابقة حول مسرحية شكسبير (العاصفة) بفحص العناصر الجغرافية وتمثيلات علم الخرائط التي تكمن وراء تحقيق المسرحية في الشيطنة والاستعمار بصورة كافية؛ ولذلك فإن الهدف الأساسي من هذه الدراسة هو دراسة الروابط الجغرافية والتعقيدات الخرائطية، والتصوير المعقد وعواقب الشيطنة والاستعمار في مسرحية شكسبير (العاصفة) عند معالجة لغز جزيرة "بروسييرو" من خلال الفحص المنهجي للإطار الخرائطي الأدبي لشكسبير (العاصفة)، فأصبح من الواضح أن "إيبيزا" هي الجزيرة التي ألهمت شكسبير، ويدعم المؤلفون ادعائهم من خلال تقديم أدلة ذات صلة تتوافق مع تصوير شكسبير وأوصافه لجزيرة "بروسييرو".

الكلمات المفتاحية: العاصفة لشكسبير، علم الخرائط، الاستعمار، الشيطنة، إيبيزا، التمثيل.

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