OTHER SPACES, OTHER VOICES: HETEROTOPIC SPACES

IN ISLAND NARRATIVES

by

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ABSTRACT

Islands periodically reappear and manifest themselves within our cultural texts as locations for fantasy and the exotic. On the surface they are often remote locations that simply serve as interchangeable backgrounds, but their reoccurrence is usually due to their unique ability to be molded. They are served up as blank slates, much like early visions of the western United States, where we meet the Other or encounter exotic voices. Because of this, islands are perceived as spaces with no Western historical narrative or structure so it becomes simply to move Western structures and complex issues to them to allow for more focused discussions. Michael Foucault, Philip Fisher, Gilles Deleuze, and Felix Guatarri's discussions about space help us to see the structures that have been placed on these islands and allow a greater understanding of issues placed there.

As re-shapeable forms, islands become sites for conflict that often include competing *spatial* and *socio-spatial regimes. The Tempest, Robinson Crusoe,* and *The Island of Dr. Moreau* highlight conflicts between the premodern, modern, and postmodern organizations of space; contention is through smooth versus striated or the free flowing versus the controlled. Dominant and resistant voices reinforce islands as sites where the difference in these *spatial* and *socio-spatial regimes* are accentuated.

An element that is essential to most island narrative is our inability to find these island sites within the real world. Regardless of our ability perceivably locate all islands, the popularity of these sites continue and the concept of the island is transported to space. In narratives such as *Star Wars*, planets and spaceships reuse the island structure to reveal similar contesting *spatial* and *socio-spatial regimes*. Through these conflicts, island narratives are driven just as much by exotic and resistant voices as the dominant ones, and these resistant voices become a more integral part of space narratives.

EPIGRAPH

Throughout history, humankind has told two stories:
the story of a lost ship sailing the Mediterranean seas in quest of a beloved isle,
and the story of a god who allows himself to be crucified on Golgotha. --Borges

CHAPTER ONE

WHAT CARES THESE ROARERS FOR THE NAME OF KING?[1]

Configurations of Western Space

Island stories are one of the oldest narratives that have captured our collective imaginations. Fueled by classic stories like *Swiss Family Robinson*, *Peter Pan, The Odyssey*, and *The Tempest*, these narratives conjure up images of lush and exotic spaces filled with pirates, powerful magic, giant apes, deadly dinosaurs, menacing natives, and wild adventures. These are the spaces that inhabited our childhood dreams where we could imagine ourselves as a young Jim Hawkins, Wendy Darling, or Fritz Robinson, the place where imagination springs eternal. Mr. Roarke[2] provided each one of us a place within a fantasy island. Revisiting these spaces as adults, the island becomes like the Wild West. They are frontier spaces where the civilized meets the uncivilized, the modern meets the primitive, and the familiar discovers the exotic. In a postmodern world in which individual space seems to be relegated to small apartments and bedrooms, island narratives remain because they continue to provide us places of escape, where bikini laden maids serve martinis on the beach or bad boy *Johnny Depp*-pirates reveal their softer side while rescuing the world. In the deepest sense, islands provide a kind of counter-site which allows us to re-envision ourselves in a new light.

While it is tempting to see islands as simply exotic background settings, they also play a more crucial role in narratives because their remoteness from society makes them

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[1] Shakespeare I.i.16-17.
[2] Ricardo Montalban played Mr. Roarke in the television show *Fantasy Island*.

configurable like no other landform. Place matters, and the island does something more than provide an interchangeable backdrop. Simone Pinet comments that "in the medieval period the island serves simply as a setting, as a site for the articulation of fiction and reality" (173). It really did not matter what island an adventure took place on, only that the main characters operated within these sites because of the nature of their journey. Odysseus' adventure took place because of the geographical location of his home in relation to multiple islands; there was no underlying narrative motivation to have islands present. They were sites that challenged him on his way to Ithaca, but they were not sites for re-articulation of fiction and reality. Certainly television shows like *Magnum P.I.* and movies like *Seven Days and Six Nights* reveal that the medieval period is not the only one that uses the island as setting, and these locations become served up as exotic locales.

Pinet further asserts, "The distance established by the relocation of marvelous contents to an island and the metaphoric motif in the modern novel reveal the configuration of a new concept of fiction" (173). Reality is something opposed to fiction, and they do not necessarily inhabit the same space. Fiction (or chivalric literature) became something that tried to present "lies" as "believable truths" (Pinet 174). What actually happens by relocating stories to island spaces is that islands serve as a backdrop and as a "counter-site" for negotiating the relationship between reality and illusion. With no European history, islands allow the simultaneous presence of reality and fiction, or contesting modes of organization. Prospero and Caliban can view the island differently and operate within it; the magician can represent a real Duke of Milan, while Caliban could in turn be a composite or abstract figure. As a group it is a challenge to get beyond

the basic description of these places as only remote locations surrounded by water and covered in sand, so it only seems natural that readers would attempt to make meaning of the island by bringing in external references or structures. Islands get lumped together for their major physical characteristics, but that is not what unifies how we understand or use them. What unifies island narratives like *The Tempest*, *Robinson Crusoe*, and *The Island of Dr. Moreau* is that there are organizing structures brought onto islands in an attempt to control space, but eventually these structures meet resistance.

Through the Looking Glass: Heterotopic Spaces

Michel Foucault's notion of heterotopias explains how island narratives function as counter-sites; they "are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted" (Foucault 24). For the most part utopias are unreal places that constitute a perfect re-structuring of society, class, gender, politics, or space. Plato's *Republic* and Sir Thomas More's *Utopia* try to get at these specific concepts as ideal spaces that are most appropriate or what most people should want to achieve. This could then mean that everyone within a utopia lives in peace and has no worries. In *The Tempest* Gonzalo describes his perfect island utopia:

> I' the commonwealth I would by contraries
> Execute all things; for no kind of traffic
> Would I admit; no name of magistrate;
> Letters should not be known; riches, poverty,
> And use of service, none; contract, succession,
> Bourn, bound of land, tilth, vineyard, none;
> No use of metal, corn, or wine, or oil;
> No occupation; all men idle, all;

> And women too, but innocent and pure;
> No sovereignty;— (Shakespeare II.i.162-171)

His desire is to break down the traditional form that has been used to categorize space, which would return the people to a state of simplicity, a time before *the fall* or a move towards a more abstract way of defining space. For Gonzalo the ideal situation is to eliminate any of the traditional things that would define the space: a hierarchical system of officials, servants, and slaves, categories established by money and laws, or even labor positions that would serve to categorize based on profession: metal-work, farming, or winemaking. The concept of a utopia is a fantastic unreal place because there is always a disruptive element that challenges the ideal form of organization.

Instead of attempting to erase conflicts or imagine a perfect alternative world, heterotopias are places where we bring the world or social issues into specific locations so they can be magnified, analyzed, and reinterpreted. In context, debates about cloning, politics, genetic manipulation, etc. become lost, but relocations of these issues to a heterotopia allow us to view these issues more closely, much like a specimen on a Petri dish. Issues become clearer or more accentuated. Initially, heterotopias may be presented as utopian spaces, but there are certain elements that act as opposing forces that flip or invert the understanding we have of our natural reading of space. This reading could be the world that we have understood as organized, taken for granted, or spaces that are not overtly called into question.

The movie *The Matrix* reveals the space of the matrix as a heterotopia. Keanu Reeves' character of Neo operates initially in what he assumes is a clearly defined space; this is the space viewers would conceive of as reality. Then Morpheus asks Neo, "Do you

want to know what the Matrix is?" This is the initial recognition point that there is a

structure that has been applied to the real world, defined as the matrix. Within the two

names the audience is clued into the fact that they will be presented with a Neo or new

space through a morphing. Neo is pushed further, and more words flash, "follow the

white rabbit." The allusion to *Alice in Wonderland* is clear; following the rabbit will turn

Neo's world upside down, and he will be exposed to the real world. His understanding

will be distorted and will turn his perception upside down. Even though there is a

naturally assumed understanding, the world and its organization come into question. The

heterotopic moment comes with the introduction of Morpheus. Neo is asked to make a

choice between two pills, one that will change his perception or one that will return him

to his natural place within a system. Before swallowing the red pill Morpheus says,

"Remember, all I am offering you is the truth." This is an ironic statement given the

earlier clues that indicate that Neo's understanding of space and reality will be flipped.

This is what these scenes are about. Taking traditional readings of space and revealing

the truth in how they should be read, illustrates that they are not completely organized. It

would suggest that regardless of the ways in which we have tried to organize space, there

are always heterotopic elements that threaten to disrupt assumed or applied structures.

Space is not static and is often replete with shifting, overlapping, and unclear borders.

There is a scene in *The Matrix* where the side of a building is depicted with sections of

glass that are outwardly representative of cubicles and office spaces on the inside of the

building. The heterotopic transition or overlap comes with the crash of a helicopter into

the side of the building. Initially the space of the building is distorted, causing a rippling

effect as waves emanate from the impact. The change in space then becomes too much, and the glass turns from wave to shattered shards. For the viewer, heterotopias become a fun-house where both the real world and utopic fantasies become distorted, shifted, or otherwise displaced. While both utopias and heterotopias are sites for the imagination and production of new, alternative worlds, the difference between utopias and heterotopias is that utopias are ideal constructs that can only exist in an abstract form; in turn, heterotopias acknowledge the real world attempt at replicating a utopic organization, but allow for natural disruptive elements that will change the site.

Heterotopias manifest themselves in a number of ways for Foucault. Initially, these spaces often function as a place for crisis; if the world has a natural order, then the inversion or introduction of a counter element creates a sort of crisis; to compound the argument, these crises take place in a placeless place. The example of the Garden of Eden in Genesis seems appropriate in this case. The fall becomes locatable within the text, but one without locale thus it becomes a place without a place. The real world within *The Matrix* is this kind of space as well, one without a physical location. Foucault's allusion is one that draws on a honeymoon trip, "the young woman's deflowering could take place 'nowhere' and, at the moment of its occurrence the train or honeymoon hotel was indeed the place of this nowhere, this heterotopia without geographical markers" (Foucault).

This theme is echoed in many different places and is a common theme within science fiction. The main characters, Lincoln Six-Echo and Jordan Two-Delta in the movie, *The Island,* are presented almost as if they are in a utopic space. However, the knowledge that they will be harvested for body parts turns a natural experience into an

unnatural one where they become valued as replacement parts. The space created within the movie is a real place, but it is one that does not function like the real world. The characters inhabit a space or counter-site where they exist in perpetual crisis as mere commodities. Lincoln and Jordan assume they are in another space where the world has been destroyed; they have survived that destruction to live in a clean environment. A moth becomes the motivation for Lincoln to explore, and he realizes that the constructed space he inhabits does not sync with the image that has been projected. Space becomes contested and radically distorted, initiating a crisis for the two characters.

Secondly, heterotopias are spaces that have the ability to function differently for a number of people at the same time, and they are places that are "capable of juxtaposing in a single real place several spaces, several sites that are in themselves incompatible" (Foucault 25). The ultimate example is something like Disneyland or Epcot Center, which represent multiple locations; this happens by bringing several different spaces from the external world into a single site. One important aspect is that all of these elements inhabit and reside within a specific space. In addition, heterotopic spaces also function in diverse ways for different people at the same time. For an employee who works at either of these places, the site is a source of income where they might operate as a cleaner or fill the shoes of a Winnie the Pooh costume, and for a visitor these spaces function quite differently perhaps as a form of entertainment or education. One of the key aspects that fit in with a juxtaposition of space is "that they have a function in relation to all the space that remains" (Foucault 27). The way they are understood and defined is not

necessarily an innate definition, but they are defined relationally to other places; meaning

is created through relations. Foucault's primary concern was sites that:

> have the curious property of being in relation with all the other sites, but in such a
> way as to suspect, neutralize, or invert the set of relations that they happen to
> designate, mirror, or reflect. These spaces, as it were, which are linked with all the
> others, which however contradict all the other sites. (Foucault 23)

Sites outside of the text become defined by external forces; what the viewer or reader

brings in helps to designate meaning.

Like Disneyland, cinemas are examples of heterotopias because they bring

multiple locations into one space for viewing "a galaxy far, far away" or a dark dungeon.

So while the theater has a permanent place, the projections on the screen change the

meaning or experience of the space. Understanding is defined by the morphing internal

designation of the theater. By attempting to reflect or resemble space, the external world

is called into question. No matter what is brought into the space of Disneyland or the

movie theater, the world that has been transported in from external sites helps to define

the space of the theater; it could be various cultures that are represented, multinational

communities visiting, or a number of other things. The space changes according to

experience.

Lastly, "Heterotopias always presuppose a system of opening and closing that

both isolates them and makes them penetrable" (Foucault 26). Essentially, when it comes

to access to these places there is often an assumption that is being made. Texts allow this,

but movie theaters are sites that reveal this most directly. A cinema can project anything

on its screen so it is open to all spaces. Yet, none of those spaces are real, so the audience

cannot really access any of them and it remains closed to everything. Similarly, we can

find any culture we want at Epcot Center, and yet we do not have any real foreign culture there. Consumers are invited into a closed cinema space; the lights are dimmed, and the audience is placed in front of a screen. The environment of a theater is an attempt to lend to a sense of displacement; viewers are expected to get lost within whatever is projected on the screen. These images might be flashing images and sounds of bombs on war-torn streets or a bath overflowing with bubbles. This placement encourages a disconnect from the real world for the viewer, suggesting that they may inhabit the space behind the screen that characters inhabit. As external participants, we can act as voyeurs, but there is limited access; we may be going to a theater to watch a movie or play, but most often we are not actively participating characters within these narratives.

Texts and movies are the best example of the way in which we are allowed access. We see this frequently through popular culture. Millions of children pick up different volumes of *Harry Potter*, and even more people have read *The Lord of the Rings* trilogy multiple times. It is through fantasy and science fiction texts that this trait can be most easily seen; participants not only believe that they could be a member of the Gryffindor or Ravenclaw house, but they reenact, create, and recreate characters to become part of the heterotopia. The natural problem, however, is that texts and movies have an innate physical barrier. As viewers or readers we are led to believe that we can actively participate within the worlds that are created, but we are denied access at a very basic and physical level.

A New Form: Literary Heterotopias

It is through these concepts that a new form is created, and that is the structure of a *literary heterotopia*. The fundamental problem with a literary heterotopia is that Foucault's concept of a heterotopia is juxtaposed against notions of a utopia. The way he describes utopias is that they "are sites with no real place. They are sites that have a general relation of direct or inverted analogy with the real space of Society. They present society itself in a perfect form, or else society turned upside down, but in any case these utopias are fundamentally unreal spaces" (Foucault 24). In contrast, heterotopias "are in every culture, in every civilization, real places" (Foucault 24). Literary heterotopias, however, are attempts by authors to capture the notion of a heterotopia and use it within a text so it can be utilized in a similar fashion as an actual, existing heterotopia. They replicate traditional heterotopias in most ways, except they are ultimately unreal and remain to an extent inaccessible. Literary heterotopias are structures that are organized similar to the real world in an attempt to get viewers or readers to buy into the space as a real place. By constructing a realistic space that is representative of the real world it allows real world discussions to take place there. With this removed space, heterotopias and literary heterotopias not only become realistic spaces for the discussion of real issues, they also become fantastic fun-house spaces that allow for multiple competing definitions and reconceptualizations of reality. They are simultaneously sites and counter-sites.

With a disrupting heterotopic element, these spaces reflect more accurate visions of the real world; they may allow for heightened discussions, but they bring in the external world to allow for many alternate readings. If spaces within texts were strictly

utopic in nature there would be little that any narrative could perform other than to project escapist fantasies. Ultimately, literary heterotopias are unreal spaces, like utopias, but they function like heterotopic spaces. Demarcations within texts allow viewers or readers to establish parameters for understanding. Complicating the nature of literary heterotopias is that often times they are spaces within the text that are meant to represent locatable spaces; the truth is that they are located relationally to real world places. There may be a defined origin point, but often there is no other endpoint, so literary heterotopias may be found through a vector direction or smooth space; they are experiential. This is an important facet because it allows readers or viewers an ability to believe that the space is real, but by keeping it removed and truly inaccessible it can function more specifically as the author had intended. If literary heterotopias were real places, viewers or readers could venture to these spaces and effectively ruin whatever construct had been used to define them. Authors would lose control over the text and spaces within.

Backstage Pass: Limited Access to Islands

Quite clearly there are more modern narratives like *Brave New World* or *The Island* that invoke specific readings, but classic narratives are not always so intent on making social commentary. The trick is to allow the reader to believe that any island space is a possible real location so that real issues can be placed within the confines of the island; they must have real world markers. Perhaps the perfect example of an island space located relationally to a believable space comes from J.M. Barrie's *Peter Pan*.

Neverland can be found by traveling "second to the right and straight on till morning" (Barrie 51). In this instance the definable point happens to be the Darling's home the island becomes something un-locatable. Since the Darling's home resembles a real world place, readers assume that they might be able to venture to that location if they only knew the starting point. Through a potentially real world place the location of Neverland might be determined. This is a common theme that gets repeated within many classic texts. In *The Island of Dr. Moreau*, Edward Prendick finds himself somewhere off of a port of Arica or Africa[3]. His nephew introduces the story by indicating a possible island location that lends to the credibility of location, but the markers that Dr. Moreau used to define the space have dissolved or reverted, thus making the island un-locatable. This occurs again in the narrative about Robinson Crusoe. We are led to assume that he has landed on a specific island within the Caribbean, but Defoe never clearly gives a specific definable location. It is in this sense that many traditional island narratives start to reveal tensions regarding space and possible shifts in organization due to heterotopic elements; this allows for reflective discussions to take place because it starts to mimic the real world more accurately. The constructed island is one that becomes unstable, but it is defined relationally by external markers. This could be physical markers or even social markers that are brought in by would-be settlers or colonizers allowing the outside world to encroach into these unreal spaces. By establishing markers and organizing these spaces, readers and viewers are given access without access. A not altogether uncommon contemporary reading of island spaces is one where they are interpreted as sites where

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[3] Steven McLean points out that even the location of the port contains some confusion. Different editions use Arica and others attempt to 'correct' the text by listing Africa. (Wells xxxi).

pre-modernity meets modernity or as sites of colonization. In many instances this is a

valid argument, but the island becomes threatened by a heterotopic element because

established structures can be destroyed, changed, or challenged, resulting in a loss of

control.

Robinson Crusoe seeks to reorganize space and put things in their proper order;

the island eventually becomes a utopic site, unreal because of his complete dominion and

organization. With the introduction of a footprint his sense of reality is challenged and he

resorts to a more defensive mode of operation. This threat, although not completely

heterotopic, suggests that his reading or organization of the space can be challenged or

revised and in doing so it might become unmanageable. The site he has organized could

potentially be read or defined differently by Friday or any other native. Crusoe's assumed

reality and the articulation of that reality become turned on their heads or unwound. Even

though he has considered that he could be attacked, he was not prepared for the

ramifications to his sense of space. Most often texts and locations that have been given an

assumed natural reading, like colonial narratives, are actually possible because there is a

reorganization or disruption of space that had a different presumed reading. Island

narratives and literary heterotopias become the site for the articulation of reality within

fiction because they bring external organization of space into narratives which are meant

to resemble, mimic, and represent the external world in a perfected, then disrupted form.

In Other's Words

Gilles Deleuze and Felix Guatarri's idea of smooth and striated space is slightly different, but it helps clarify Foucault's notion of heterotopic space. There are a number of things that help explain the differences in smooth and striated spaces, but perhaps the simplest definition comes down to the explanation through mathematical points. To illustrate what a striated space is, essentially the only concept required is two mathematical points. The understanding of a line comes in the delineation of the space within the points. The line that is created is a measurable space; this is a striated space where the dimensions and definition can be understood as lines on a sheet of graph paper or the ticks on a ruler. Conversely, a smooth space might have one point as a starting position, but there is no end point. Smooth space is understood as a vector direction and is immeasurable. Deleuze and Guatarri elaborate, "smooth space-time is one [which] occupies without counting, whereas a striated space-time [is] one [that] one counts in order to occupy" (477). Roads that have mile markers are the epitome of a striated space, and the overlaying of a grid system of latitude and longitude allows for a complete striation of space. It is through this that global positioning systems have allowed us to understand traditional limits of nations and states. Understanding of these spaces comes through our ability to segment and categorize. It is the naming or renaming of all things so they can be relationally understood and measured in our own nomenclature.

One key attribute regarding smooth and striated space is that "smooth space is constantly being translated, transversed into a striated space; striated space is constantly being reversed, returned to a smooth space" (474). Nations that traditionally have been

understood as something delineated by visual borders through latitude and longitude lines dissolve. Experiencing individual subcultures within any community breaks down the categorical systems we use to striate them; they manifest and constantly resist striation. Formations of smooth and striated spaces are another way to understand the transitions within island space. If islands are considered smooth spaces before the introduction of Western man, then the reorganization of space is more akin to striation. This striation can take many different forms, but the more dominant view that has established a Western perspective is the act of applying physical grids to maps. A more post-modern vision of these spaces comes with the introduction of heterotopic elements which help to break systems of structuring or invites a change in the type of categories; smooth can become striated, and striated can become smooth.

Island narratives are one of the best illustrations of our views on space and its multiple configurations. Removed from any predefined applications, the island is the endlessly configurable and shapeable space, often carrying with it no innate historical narrative. These histories or delineating markers are constructs applied from Western frameworks. It is these aspects that allow islands to be re-interpretive spaces, where discussions about the outside world seem realistic but illustrate resistance to absolute configuration by any one strategy. The threat for Ralph and Jack in *The Lord of the Flies* is that the other tribe will organize space in one overriding fashion; heterotopic elements attempt to instigate a shift from smooth to striated space, from an unorganized or differently organized space to a mapped one, from a pre-modern to a modern or

postmodern space. Literary heterotopias remind us that space is transient not static, and at some point there is a danger in a shifting definition or possible undoing of a site.

With this shift there is jeopardy for characters because they may no longer understand the space and in doing so they might lose control of that space. Virginal island landscapes often present the opportunity and impediments for characters or authors to configure the fantasy spaces as something more understandable and relatable to the outside world; even if the space is redefined, there may at some point be a shift back where it becomes undefined. The structure which serves to designate will be disrupted or the undefined will become defined. Island spaces transition from smooth to striated and back again. It is not as if other spaces cannot serve this function, but rather that smooth island spaces often carry no Western historical, hierarchical, or otherwise striated baggage. This trait allows for a greater focus on reconfiguring space any way that an author wants to define the island, including the simultaneous juxtaposition, reconceptualization, and renegotiation of multiple complex *spatial regimes*.

The key to understanding heterotopic island narratives is to recognize and interpret the competing *spatial regimes* being juxtaposed upon, contested, and renegotiated in these heterotopic spaces. These sites are "Rosetta Stones" for deciphering island narratives. In effect, islands become moldable shapes that carry no innate history or structure that seems relevant to a more Western construct. They become susceptible to striation or organization because they are perceived as smooth spaces. The story of the island is one of shifts in space; a hierarchical sense of place develops during the medieval period and then develops into an abstract, homogenous modern space until eventually

heterotopic elements are introduced that challenge modern forms of striated organization. Island spaces often serve as places for real world discussions where they focus and reflect images of ourselves back to us. If the "anxiety of our era has to do fundamentally with space, no doubt a great deal more than with time," then islands reveal the change in our perceptions of space and the disrupting moments or elements that reconfigure those perceptions; this is a great deal more reflective of reality (Foucault 23). To modify Pinet's point slightly, these spaces function *as a site for the articulation of reality within fiction*.

There are a multitude of issues, conflicts, and discussions that take place within island narratives, but what is often misunderstood is the changing nature of any island that allows readers to apply external readings or interpretations to any given text. No matter how many of these various issues are placed in an island location, what often lies beneath commentaries is an attempt to organize space through Western perspectives; complicating understanding is a change of view regarding notions of space, which has the potential to create conflicts between competing *spatial regimes*. The concept of a literary heterotopia helps us understand complex dynamics and multiple themes of island narratives: fantasy versus reality, pre-modern versus modern, and medieval versus Cartesian. Literary heterotopias allow us to understand the complex dynamics of island narratives because they reveal perspectives about space that are reflective of different cultures, varying understandings of those sites. The struggle between opposing views help us to understand the dynamics of Western attitudes towards non-Western cultures.

For example, in *Lord of the Flies* the great conflict between Jack and Ralph, which divides the boys, reveals this kind of issue. Even though one of the most frequent arguments often made about the narrative is about the opposing ideologies of a dictatorship or totalitarianism and a democracy, one of the most basic issues is one of space. Ralph's desire is to establish a village in which all the boys can live and operate with the goal of being rescued. Jack, however, quickly branches off and forms his own village with a different set of rules. Fundamentally, the narrative about the island boils down to the relationship of the two camps and the distance between them; even if they are constructing space unconsciously, the boys are trying to establish some kind of system of order. Western views of virginal spaces dictate an establishment of a definable space which is understandable. Two very divergent philosophies and camps develop. Jack's philosophy is not necessarily one of development, but it does become one of fortification, which draws on more natural elements. The boy's primary function is a reduction to one form: hunting. In turn Ralph's tribe is focused on the construction of shelters. Each boy is assigned various duties, and it is through this aspect that they are expected to fit into an arguably more rigid organized system, albeit one that has multiple voices. By trying to establish shelters, the boys are attempting to establish a presence that would give them a history. Organization of the island would be defined by the central point of a community. The hunters seek to be organized as a single voice in one location, and this voice is one that runs counter to Ralph's, very much acting as a disturbance in his system. For Ralph the structure has multiple layers and relies on the boys' places in school before they came to the island. Jack, however, creates a specific order that has cast

off those previous places established by trying to eliminate hierarchy through a new refined and streamlined organization.

In the end, disruption of these spaces comes through two figures. Simon does not fit in either camp, and his failure to conform leads to his ultimate death. He cannot be assimilated, so he is destroyed. The *Lord of the Flies* does not fit either system as well, but his presence serves as disruption. As a figure of the imagination, he threatens both camps and is an irremovable disrupting element. The presence of the *Lord of the Flies* is an element that indicates the nature of space, and our understanding of space is one that is in constant fluctuation. No matter how either camp attempts to control the island, it is ultimately doomed to fail.

Similarly, the castaways from *Gilligan's Island* organize various huts in such a way that they offer common spaces and private spaces for the marooned cast; each person fills a specific roll: Captain, first mate, professor, millionaire, millionaire's wife, actress, and farm girl. Although not necessarily traditional roles, each serves specific functions on an island that is representative of stereotypes living in a Ralph-esque space. Instead of a Simon figure that cannot understand either system, Gilligan is an ever-present *Lord* that acts as a disrupting figure, constantly knocking over tables, food, triggering traps, and generally disturbing the natural order upon the island. He has his place within the group, but he fills the roll as a permanent figure of chaos. Space is the key to understanding the complex dynamics of island narratives because it is integral to all cultures even though there are different priorities placed within and about notions of space.

CHAPTER TWO

WHAT LIES BENEATH: CONFIGURATIONS OF ISLAND SPACES

Foucault's Changing Places

Many island narratives are places that illustrate the conflicting nature of *spatial regimes*. This essentially means that there are many different ways of understanding or constructing space. These different spaces have social, political, or cultural consequences because they are associated with different historical moments or political ideologies. This is where various interpretations are brought into discussions about islands. In "Of Other Spaces" Foucault is trying to illustrate our Western understanding and concerns about space. Essentially there are three primary spaces that Foucault explains which sketch out the hierarchical evolution of space in Western culture: the medieval space, the modern concept which applies a grid overlay, and finally a heterotopic vision. He writes:

> For the real scandal of Galileo's work lay not so much in his discovery, or rediscovery, that the earth revolved around the sun, but in his constitution of an infinite, and infinitely open space. In such a space the place of the Middle Ages turned out to be dissolved. As it were; a thing's place was no longer anything but a point in its movement, just as the stability of a thing was only its movement indefinitely slowed down. In other words, starting with Galileo and the seventeenth century, extension was substituted for localization. (23)

It is here that Foucault isolates, as the transition point, where understanding of space goes from a medieval sense of place to a modern understanding of abstract space. Medieval place is based on "hierarchy", or what he terms, the "the space of emplacement." With this definition of space there is a natural order that allows any space to be understood because all *things* have a proper place. Foucault's turning point is delineated by Galileo's

discovery that the earth was not the center of the universe. The medieval place is one

interpretation of a space that illustrates the notion of a *spatial regime*; this idea of place

brought with it notions of hierarchy or religious authority. In other words, these *spatial*

regimes are actually *socio-spatial regimes* because they reflect, display, reinforce, and

encode particular social and political views. Before Galileo's discovery, the natural

reading was that man, created by god, must be the central point and thus man being on

the earth, the planet must be the center of the universe. "Things found their natural

ground and stability"; they were definable because of the places that they inhabited, and

history played a large part of the organization because the heart of the town was then

often a defining center of the church or castle, which mimicked the earth as a kind of

spiritual focal point for the surrounding space (Foucault 23). Religion and history lend

themselves to an organization that borrowed or relied highly on notions of hierarchy; the

most important figures would be at the center. Any narrative about kings, queens,

knights, and slaves reinforces this notion. Kingship was predominantly tied to ancestry,

and if that history was invalid, then suddenly one's place within a monarchy was in

doubt. This has far-reaching ramifications for not only monarchies but also the church. If

the earth was no longer the defining point, then how could the church be a defining point

and organizing element for a town? Ordered space was one of emplacement, where every

element had a specific location in relation to the sacred heart of any community.

  A modern *socio-spatial regime* begins to replace medieval emplacement after a

change in Western understanding of space. Foucault points out that "the anxiety of our

era has to do fundamentally with space, no doubt a great deal more than with time that

the previous obsession was that of history the one that replaced it was the one of actual

space" (23). A great deal of the organization of space in this structure deals with the

erasure of the past or the limitation of history. This is a direct affront to the medieval

space. Thus, there is a potential contestation of the same space or place. Furthermore,

sites are "defined by relations of proximity between points or elements; formally, we can

describe these relations as series, trees, or grids." To borrow from Philip Fisher's

discussion about Jefferson's system of townships, he "set down a mechanical grid over

the surface" and in doing so "property lines…could be read easily from an airplane at

thirty thousand feet. The resulting American surveyor's grid divided the geography and

oriented the lines of western states as well as that of city streets with no regard

whatsoever to terrain" (64). The way in which Jefferson gridded the space of the

American West resembles the abstract spatial structure of a box store. Wal-Mart, 7-

eleven, Costco, and various other stores of this kind take pride in their ability not to

distinguish between spaces. The idea is that one space is not any different than any other

space. "Cartesian social space, [is] one that is identical from point to point and potentially

unlimited in extent" (Fisher 64). If baby clothes are always located in one spot and potato

chips in another then any consumer can venture to approximately the same spot in a store

that is located in Seattle or one in Florida: the "same shopping centers with the same

stores selling Levi's, Tide, and power lawn mowers; the same array of churches and car

dealers; the same fraternal organizations and specialized doctors" (Fisher 65). The space

is essentially the same. History and geography play very little in the discussion because

the new interpretation of space makes it irrelevant. Following the grid or preplanned

course always gets a shopper to the desired designation, but a common organization is necessary for these spaces to function the same. In order to make sense of space, it becomes striated and mapable. This is the space that is defined primarily by points and relations to other points and structures, and these spaces are restructured according to Cartesian grids. There is a *socio-spatial* relationship between this new space and the emergence of a broadly defined set of morals. Democracy, equality, and the ability to individually choose or replace the previous hierarchy; no longer are decisions based on what religious authorities dictate because secular techno-rationality has replaced it.

The post-modern concept of space for Foucault is that of the heterotopia. This is not unlike the grid system that is found in the previous era; streets, intersections, and signs began to striate spaces, and shops are then located at the intersection of Elm and Grand next to the new shining McDonalds. The suburbs reenact this kind of organization; "The reduplication of the same housing types with the identical appliances, the familiar street names with the same automobiles on the streets, anchors a modern social space that has identity from point to point" and "ultimately, wherever one moves will be enough the same to feel very quickly 'like home'" (Fisher 65). These spaces would seem to be models of striation or organization almost to the point of being utopian because all things are perfectly organized. What often displaces the site is the invocation or reappearance of the sacred. If a Cartesian grid is the perfected form which seeks to striate everything into grids, then the post-modern heterotopic space serves to reveal the always underlying sacred or disruptive. In other words, the element that makes the modern concept heterotopic is the one that distorts or undermines the natural mapped space; striated space

starts to fold because of a disruptive element, and it becomes more smooth, or at least the boundary between smooth and striated becomes blurred.

Returning to the concept of box stores, casinos once functioned in a similar fashion. The danger in a Cartesian Las Vegas is that any casino could simply be like any other as a location for gambling, so the current desire is to stand out and be something separate. An invocation comes with something like the Luxor Hotel and Casino. It replicates the image of a pyramid with a shining light that shoots skyward thereby evoking allusions to the sacred space of a real pyramid without being one. By having light shining upward, it suggests a figurative light of truth meant to draw focus to its specific location. Instead of an opening where the sign might be brought in from the heavens, the opening turns the direction of light outwards, essentially inverting meaning. In using an image of a pyramid and re-originating the sun, there is a displacement in a sense of reality that a striated space has developed, distorting an applied order. The space of that casino becomes unlike any other one all the while operating within an externally mapped space. By functioning within the striated Las Vegas strip and invoking a sense of the sacred, the Luxor becomes simultaneously striated and emplotted, both secular and sacred, both a place and a space: a *splace*. This hybrid *splace* makes it a heterotopic site where multiple *socio-spatial regimes* are juxtaposed and contested.

<u>What Seest Thou Else / In the Dark Backward and Abysm of Time?</u>[4]

Classic island narratives illustrate Foucault's various senses of place. *The Tempest* is something that is often seen as a colonial narrative, and its appropriation by different

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[4] Shakespeare I.ii.49-50

cultures allows it to be multiple things for multiple people or a counter-site where

contesting *spatial regimes* are negotiated. The text itself appears somewhat heterotopic,

but that is not necessarily the text's primary function. Beneath this island is one that is

pre-heterotopic drawing from a more medieval sense of organization. Prospero's earliest

scenes with Miranda are about his attempt to organize space. The overall problem is that

the created space is one of a medieval space of emplacement and not one of a Cartesian

overlay. Clinging to early notions of place, he is not equipped with a striating

mechanism; the only focuses that Prospero can rely on are his concerns with history and

hierarchy, which are not natural components to his understanding of place.

In the first act, the audience is given a sense that there is a conflict between an

encroaching modern vision and that of a more traditional hierarchy. The ship is being

tossed by the tempest and Alonso asks: "Where is the master?" (I.i.8). The boatswain

replies: "What cares these roarers for/the name of king?" (I.i.15-16). This is indicative of

the tension between spaces, the boatswain is suggesting that hierarchy does not matter; in

the end they will all be killed: "The king and prince at prayers! let's assist them/For our

case is as theirs" (I.i.49-50). For the audience this is a subtle acknowledgement that the

outside world has a structure, and through the tempest, Prospero is calling into question

the given history. The dominant one will be tossed much like the boat and reestablished

based on his terms. Miranda sees this quite clearly when she questions her father: "If by

your art, my dearest father, you have / Put the wild waters in this roar, allay them." (I.ii.1-

2). Up until this point her education and life has only been defined by her father, so it

would only be natural to assume that her father had control of the tempest. For the most

part their initial discussion reveals that she has knowledge of the outside world, through

her recognition: "O, I have suffered / With those that I have saw suffer" (I.ii.5-6). She has

a partial understanding and framework to operate from though it is through this statement

we come to understand her need is for some kind of categorization of the island and the

events. She sympathizes with those on the ship, thus revealing her frame of reference, but

she requires greater categorical definitions. It is not only through one method that she or

others on the island are going to be able to comprehend the island space.

A chaotic storm starts to displace her comfort level, and it is through Prospero's

concern for time and hierarchy that his organization attempt first takes place; at the very

least Miranda is calling to her father to re-organize or attempt to striate the island. The

marker that indicates this is his reference to time: "The hour's now come. / The very

minute bids thee ope thine ear" (I.ii.46-47). Even though Miranda may be unaware of

traditional elements used to organize, her inquiry awakens Prospero's reliance on time in

order to accomplish this. If the text were to be about applying a grid, then Prospero would

not invoke a signifier that is focused on time. Through the discussion of history, Prospero

attempts to establish reference points for Miranda and those on the ship. The magician

begins "Canst thou remember / A time before we came unto this cell? / I do not think

thou canst, for then thou wast not / Out three years old" (I.ii.48-51). Miranda replies

simply that she can. When her father questions her further: "By what? By any other house

or person" she remembers very little "rather as a dream than an assurance" (I.ii.55-57).

Her reference becomes "four or five" women (I.ii.58). Through the language of dream a

general sense is revealed that suggests she has largely been a part of a space not

organized except around a focal point that defines the center of the universe: her father.

Prospero's goal becomes more clear by retelling their story "Twelve year since, Miranda,

twelve year since, / Thy father was the Duke of Milan and / A prince of power (I.ii.66-

68). For her, history must serve as the initial component for understanding the island. His

discourse constantly refers to both history (time) and hierarchy (social empowerment).

Prospero continues the discussion: "My brother and thy uncle, call'd Antonio," he

established his relationship to the person that has taken over his post where he was once

"the prime duke, being so reputed / In dignity, and for the liberal arts / Without a

parallel" (I.ii.66-74). His replacement comes in the form of his brother who then becomes

"prime duke." Essentially the history is one where he mourns the loss of his place within

society:

> The creatures that were mine, I say, or changed 'em,
> Or else new form'd 'em; having both the key
> Of officer and office, set all hearts i' the state
> To what tune pleased his ear" (I.ii.83-86).

In attempting to replace his brother, Antonio was:

> So dry he was for sway—wi' the King of Naples
> To give him annual tribute, do him homage,
> Subject his coronet to his crown and bend
> The dukedom yet unbow'd—alas, poor Milan!—
> To most ignoble stooping. (I.ii.112-116)

In aligning himself with the king, Antonio is able to usurp his brother. In Prospero's mind

there is nothing worse, and Milan is now under control by a corrupt figure. In a Europe

where Prospero was in control he functioned within a space that was primarily based on

hierarchy, and it is his obsession with that structure and his desire to return to it that

largely becomes his driving motivation. His ambition is to return the world and its history to a proper order.

Prospero's secondary effort to organize the island space is reinforced through the dynamic of language with an emphasis on recovering a hierarchy. The magician attempts to establish a hierarchy through his subjugation of Caliban and Ariel because their narratives of history run counter or in direct opposition to his. Prospero can only partially control their understanding of space to a small extent. The point at which the ship crashes on the island, his first reaction is to simply push various people to different locations. With castaways that are born into a hierarchy, he recognizes that organization can take place by ordering them thus. The magician clings to his notions of history, but he must turn to hierarchy to organize. The true means of power is one that is achieved through words and text, and it is through these words that he attempts to create meaning for others on the island. As slaves, Caliban and Ariel are placed on a lower level than that of any of the other members on the island. He asserts to the spirit that he can return Ariel to his proper place in the tree: "If thou more murmur'st, I will rend an oak And peg thee in his knotty entrails till Thou hast howl'd away twelve winters" (I.ii. 349-351). This is, of course, one of Prospero's most direct indications of the hierarchy he wants to use to create structure. For Ariel the motivating factor is not the threat that Prospero will put him in his place, but the reward that will result in his freedom. The magician believes that the spirit has a specific place within the world, and Prospero acts as the element that can decide that place, but Ariel's frequent loss of memory serves to keep him from being totally immersed in a historically based organization.

That said, there is a more subtle use of language that tries to reinforce his view of hierarchy. Ferdinand first assumes that there will be an equal playing field when he sees Miranda: "My language! heavens! / I am the best of them that speak this speech, / Were I but where 'tis spoken" (I.ii.433-435). Within one line Ferdinand combines language, ("My Language,") space ("where 'tis spoken,") and a reference to social hierarchy ("I am the best of them that speak this speech") (I.ii.429-431). All these things combine to reveal the concern about a medieval sense of emplacement. At this moment there is no power shift taking place. He recognizes her as someone that literally speaks his language. Even though there is a common mean of communication, Prospero's goal is to establish his dominance linguistically, but he starts by allowing Ferdinand to assume he is on equal footing. Her father speaks: "A word good sir. / I fear you have done yourself some wrong. A word" (I.ii.446-447). One implication is clear, Prospero feels as if Ferdinand is mistaken in his retelling of the story, but he simplifies the error by reinforcing that the problem comes through words. Prospero sees his plan unfolding, but he needs to drive home the defining aspect of the island, himself. He speaks to Ferdinand again: "Silence! One word more / Shall make me chide thee, if not hate thee" (I.ii.481-482). The magician not only assumes control over Ferdinand, but he established the hierarchy that he wants in place on the island: "Come on, Obey" (I.ii.488). Even though the threat sounds something like Prospero would say to Caliban, Miranda stands up for her father:

> Be of comfort.
> My father's of a better nature, sir,
> Than he appears by speech. This is unwonted
> Which now came from him. (I.ii.500-503)

Not only does Miranda acknowledge that there is a power structure created by language, but at this moment she also becomes aware that there are different modes of organization. The object of her attention was once her father but now it becomes Ferdinand. This seems like a very simple passage which would allow Prospero to set his daughter up with someone to love, but what is happening is that there is an establishment or centering of the island around the figure of Prospero; he must reinforce his order. When Prospero challenges Ferdinand's story and identity, he is in effect neutralizing any external organization that the prince may be bringing to the island. For the magician, the only words that matter are the ones that cater to his centering power; even though they are not at the same level as Ariel and Caliban, Miranda and Ferdinand are meant to be beneath Prospero in terms of importance and definition. Even though there is an encroaching modern mindset and premodern challenges to his system of organization, medieval organization works for the magician. What started with a focus on revenge, ultimately serves as a re-establishment of the hierarchy; Prospero becomes again the Duke of Milan.

<u>Thank God it's Friday</u>

The move to an organized space is fully developed within *Robinson Crusoe*, and it is one that takes place in reaction to Crusoe's fears about an undefined or an alternative claim to his space. Much like Prospero, Crusoe lays down his own history, which is grounded in a looser version of a European hierarchy, but his retelling of his history is not to establish a hierarchy. It is to keep track of the transformation that he takes and his

attempt to construct a new *spatial regime*. The earliest indications come in the

explanation of his father's expectations for him:

> Being the third son of the family and not bred to any trade, my head began to be
> filled very early with rambling thoughts. My father, who was very ancient, had
> given me a competent share of learning, as far as house-education and a country
> free school generally go, and designed me for the law; but I would be satisfied
> with nothing but going to sea. (Defoe 1)

By being born at a specific place within the family, his future is somewhat cloudy, but his

father attempts to dictate a place within the hierarchy where he "might be well

introduced, and had a prospect of raising my fortune by application and industry, with a

life of ease and pleasure (Defoe 2). Most importantly Crusoe's father:

> Told me it was men of desperate fortunes on one hand, or of aspiring, superior
> fortunes on the other, who went abroad upon adventures, to rise by enterprise, and
> make themselves famous in undertakings of a nature out of the common road; that
> these things were all either too far above me or too far below me; that mine was
> the middle state, or what might be called the upper station of low life, which he
> had found, by long experience, was the best state in the world. (Defoe 2)

Firmly set with the middle ground of a hierarchical class, Crusoe's desire is to move from

the "best state in the world" and venture to become his own man, making his way in the

world. It is not as if the medieval structure is not present in the narrative, but Crusoe's

goal from the onset is to transform medieval socio-spatial hierarchy into a more modern,

democratic social space. The desire is not to be king or even replicate that structure; it is

to "rise by enterprise."

Out of this medieval hierarchy, Crusoe starts to play around with a sense of the

unknown or the indefinable. Uncomfortable with a "middle station of life," he wants to

transition the "way men went silently and smoothly through the world, and comfortably

out of it, not embarrassed with the labours of the hands or of the head, not sold to a life of

slavery for daily bread, nor harassed with perplexed circumstances (Defoe 2). The

structure from which he comes no longer works; he needs to establish a new form of

organization and cast away the old. In one of his first adventures he finds himself "quite

beyond the Emperor of Morocco's dominions, or indeed of any other king thereabouts,

for we saw no people," which is distance enough for him from a hierarchical structure

(Defoe 20). It is on this trip that he meets Xury and they attempt escape. Crusoe and Xury

find themselves near land but with something unknown to them striking fear:

> Xury was dreadfully frighted, and indeed so was I too; but we were both more
> frighted when we heard one of these mighty creatures come swimming towards
> our boat; we could not see him, but we might hear him by his blowing to be a
> monstrous huge and furious beast. Xury was dreadfully frighted, and indeed so
> was I too; but we were both more frighted when we heard one of these mighty
> creatures come swimming towards our boat; we could not see him, but we might
> hear him by his blowing to be a monstrous huge and furious beast. (Defoe 20-21)

Being in an unknown space, Crusoe is unable to make sense of the encroaching danger; it

becomes a "monstrous huge and furious beast" (Defoe 21). Even the noises that the beast

made were unable to be distinguished: "But it is impossible to describe the horrid noises,

and hideous cries and howlings that were raised, as well upon the edge of the shore as

higher within the country" (Defoe 21). The firing of a gun creates these howls suggesting

to Crusoe that the creatures are not familiar with a European form of domination. Even

though he is apprehensive about "savages" and falling into "the hands of the lions and

tigers" this reveals that he is trying to make sense of the space: creatures transition into

possible savages, lions, or tigers (Defoe 21). Once they do make it to shore Xury comes

back to Crusoe with the creature "that he had shot, like a hare, but different in colour"

(Defoe 22). Even if the animal is not a hare, Crusoe identifies it as something like one

because he has a desire to categorize their dinner; he does not want to eat something

unknown because it could disrupt or impeded with the way he understand the world.

There is a danger in inviting a smooth body into his striated space. Externally he tries to

achieve some way of organizing the space he is lost in. The shipwrecked sailor attempts

to use navigation to find his way home:

> As I had been one voyage to this coast before, I knew very well that the islands of
> the Canaries, and the Cape de Verde Islands also, lay not far off from the coast.
> But as I had no instruments to take an observation to know what latitude we were
> in, and not exactly knowing, or at least remembering, what latitude they were in, I
> knew not where to look for them, or when to stand off to sea towards them;
> otherwise I might now easily have found some of these islands. But my hope was,
> that if I stood along this coast till I came to that part where the English traded, I
> should find some of their vessels upon their usual design of trade, that would
> relieve and take us in. (Defoe 22)

A number of things are revealed within the brief selection. The first is that Robinson

Crusoe suggests a referential point of the Canaries and the Cape de Verde Islands and

places that he has been. Secondly, he is more comfortable within a grid system of

navigation, but he is not sure of what "latitude they were in." Even without this

information his only course is to follow the familiar coast that would take him near well-

established trading routes. In any event, his natural tendency is to reduce anything that

might cause fear and turn it into something more familiar. In a very real sense, to make

the Other, not the Other.

There is a large transition that takes place between the Shakespeare's and Defoe's

narratives about castaways. Reinforcing the change in view of space, Robinson Crusoe

takes the step that Prospero is unable or unwilling to take, and that is to create a system of

organizing that is unlike the medieval hierarchical sense of emplacement. Crusoe is much

better at reconfiguring the island because his focus is on striating virtually everything. This is possible because he actually has the knowledge and frame of reference needed. Again, something like *Robinson Crusoe* seems to be interpreted by multiple cultures as a commentary or illustration of colonialism. What these multiple interpretations show are that this island is one where *socio-spatial regimes* can come into conflict and competing understandings can be simultaneously placed. With no European sense of history and with no other inhabitants on the island, essentially the way in which Crusoe must organize the island must take some other kind of construct than that of the previous period, which never got him there. For the most part, the beginning of *Robinson Crusoe* is about the modern striation of his new island, firmly establishing a mapped understanding something along the lines of a Jeffersonian planned township or Cartesian gridded space. There are obvious connections to the outside world, but like *The Tempest*, we are led to believe that *understandable* history of the island had started with the arrival of the main figure; the difference lies within the mode of organization.

In his first days, Crusoe starts to generate a list of priorities: "first, health and fresh water, I just now mentioned; secondly, shelter from the heat of the sun; thirdly, security from ravenous creatures, whether men or beasts; fourthly, a view to the sea, that if God sent any ship in sight, I might not lose any advantage for my deliverance" (Defoe 41). Even though Crusoe has yet to figure out how to striate the island space, he begins by setting a mode for accomplishing this. Shortly after he assesses the lands, he "barricaded myself round with the chest and boards that I had brought on shore, and made a kind of hut for that night's lodging" (Defoe 41). With a set of instructions he

starts to progress through the necessary steps to achieve his goal of organization. He

spends the next weeks venturing to the ship to pick up various tools to help him

systematize the island. Exploration of the island helps to further his understanding and

the potential organization of the island: "My next work was to view the country, and seek

a proper place for my habitation, and where to stow my goods to secure them from

whatever might happen," suggesting that everything would have its proper place (Defoe

45). Furthermore, he takes care in the defining of the first undefined space as "an island

environed every way with the sea: no land to be seen except some rocks, which lay a

great way off; and two small islands, less than this, which lay about three leagues to the

west"(Defoe 46). He establishes his camp " On the flat of the green, just before this

hollow place, I resolved to pitch my tent"; he "was complete fenced in, and fortified, as I

thought, from all the world, and consequently slept secure in the night, which otherwise I

could not have done" (51-52 Defoe). These lines reinforce his recognition of a possible

disrupting Other, and his need to solidify a specific defendable place removed from any

possible disruptions. By cultivating a space that he can feel safe in, his striation imparts

some form of familiarity.

As a continuation of his thought process he breaks down what has happened

during the rest of the narrative through daily markers that striate time into a uniform,

homogeneous clock rather than a religious time marked by sacred days. One key striating

attempt comes in his backdating of his journal it is conceivable that this transcribed daily

log would suggest a focus on history. His mind is upon a different goal. Overall the

reader is led to believe that the details contained within his notes are very accurate and

although they might reflect his solid memory, he originally does not keep very specific

records of his days. Instead Crusoe focuses on the numerous items that he is able to bring

to the island to help him striated the space:

> iron crows, and two barrels of musket bullets, seven muskets, another fowling-piece, with some small quantity of powder more; a large bagful of small shot, and a great roll of sheet-lead; but this last was so heavy, I could not hoist it up to get it over the ship's side. Besides these things, I took all the men's clothes that I could find, and a spare fore-topsail, a hammock, and some bedding; and with this I loaded my second raft, and brought them all safe on shore, to my very great comfort. (Defoe 56)

Although his journal is historical in nature, his focus is not on what history that has

already been established on the island. Crusoe scavenges the past in order to construct a

new future. *Robinson Crusoe* becomes the narrative of how he striates the space in an

attempt to transform it into his vision of a utopia. If Crusoe was truly concerned with a

narrative about history, he would have no need to backdate his journal because he would

have maintained it from the beginning. Instead of being preoccupied with history, Crusoe

leaves large gaps in the narrative where years will seemingly pass in a few brief

moments. This lapse in history would suggest that his stay on the island is not about

being grounded in a historical framework.

A fear of the Other is manifested very early in the story: "my thoughts were now

wholly employed about securing myself against either savages, if any should appear, or

wild beasts" (Defoe 55). Concern about the Other, representing unordered, heterotopic, or

smooth space, drives Crusoe to continually striate the space as if to suggest that in a

perfected space, the Other would not be restructured as the same within a homogeneous

modern *socio-spatial regime*. He redefines the island by the establishing his "country

house," his "seacoast house," the separation of his goats, and establishing multiple locations for growing his crops (Defoe 90). At any given time, Crusoe's documenting, reorganizing, and categorizing reveal his master ability to striate. But it is the fear of the Other that causes Crusoe to striate Friday to the point at which the native becomes a lesser vision of Crusoe. His first act is to name Friday: "which was the day I saved his life: I called him so for the memory of the time" (Defoe 185). Not a specific date, Crusoe uses Friday as a means to reaffirm weekly that the Friday is continually being striated on a weekly basis; it is not a momentary point fixed in the past. Crusoe gives his companion the tools of the trade "giving him the sword in his hand, with the bow and arrows at his back, which I found he could use very dexterously, making him carry one gun for me, and I two for myself; and away we marched" (Defoe 186). The conversion takes place in a very brief timeframe and one of Crusoe's final steps before teaching Friday language is to dress him:

> I gave him a pair of linen drawers, which I had out of the poor gunner's chest I mentioned, which I found in the wreck, and which, with a little alteration, fitted him very well; and then I made him a jerkin of goat's skin, as well as my skill would allow (for I was now grown a tolerably good tailor); and I gave him a cap which I made of hare's skin, very convenient, and fashionable enough; and thus he was clothed, for the present, tolerably well, and was mighty well pleased to see himself almost as well clothed as his master. It is true he went awkwardly in these clothes at first: wearing the drawers was very awkward to him, and the sleeves of the waistcoat galled his shoulders and the inside of his arms; but a little easing them where he complained they hurt him, and using himself to them, he took to them at length very well. (Defoe 186)

Even though it caused him some initial discomfort, dressing him in European type clothing makes him appear less savage. By converting Friday completely over to his world view, the European is able to establish a system of classification whereby Friday is subservient, but Crusoe resists seeing Friday as slave; the method from the previous era

seems less appropriate because there are other ways in which to define and understand

Friday. Striation becomes the defining purpose which reinforces the casting off of a

historical and hierarchal system.

Blue Beard's Chamber

Much like in *Robinson Crusoe*, *The Island of Dr. Moreau* references specific

points in history that allow for a contrast between systems of organization. Charles

Prendick, Edward's nephew, has written an introduction to the story about his uncle.

Edward had been on a ship "On February the First 1887, the Lady Vain [which] was lost

by collision with a derelict when about the latitude 1 degree S. and longitude 107 degrees

W" (Wells 1). The story has an initial location in which to take place, but like most other

island narratives, the ultimate location of the island is located relationally to the real

world. It can be found in an unknown vector direction. Edward gives further background

to his own identity by telling Montgomery that he, "had taken to Natural History," to

which Montgomery replies, "I did my Biology at University College" where I "made a

young ass of myself,--played myself out before I was twenty-one" (Wells 11). Like

Crusoe, the history is not one that helps to establish a hierarchical system, but it is used to

create a frame of reference. Crusoe and Montgomery seem to be educated men that have

been brought up viewing the world through a Western mindset. Most likely, since they

are men of modern science, there is some understanding of the way in which anything

can be categorized and would fit within a striated system. Montgomery's admittance that

he "made a young ass of myself" suggests that even though he could operate within the

required framework, he chose another course that was not accepted (Wells 19). He was humiliated and forced from his station.

The island space within the *Island of Dr. Moreau* assumes that there is a European model or structure that has been applied before the arrival of people. When Prendick asks Montgomery where they are going, he comments, "It's an island, where I live. So far as I know, it hasn't got a name." Atwood points out that Wells names the island "Noble Island" (Wells xx). But what is odd is that Montgomery indicates the place where he lives has no label. To the outside world the island is 'of' Dr. Moreau, further reinforcing the notion that it is something created from Dr. Moreau. The captain of the boat refuses to recognize the place as a safe haven, 'I wish I'd never set eyes on your infernal island. What the devil--want beasts for on an island like that?" (Wells 16). This stands in contrast to Moreau's own vision of the island, "I remember the green stillness of the island and the empty ocean about us, as though it was yesterday. The place seemed waiting for me" (Wells 75). If Crusoe had not initially seen his island as "The Island of Despair," we could readily imagine the same conversation taking place about Crusoe's island. Presented before both characters is a virginal space that invites striation. Of course the main difference is that Moreau has brought the tools he deems necessary to organize the space. Moreau tells Prendick, "The stores were landed and the house was built. The Kanakas founded some huts near the ravine. I went to work here upon what I had brought with me" (Wells 75). Again, this seems remarkably similar to the way in which Crusoe redefines the island. The island is a clean slate where various buildings can be constructed and multiple components are segmented; therefore the island becomes

quickly manageable. Crusoe devotes many years to the reconfiguration and striation of

the island, but Moreau seems to take this for granted and the challenge is not in a simple

organization of the island, it is one of hyper-striation with the animals.

Moreau, in a sense, is trying to out-striate the figure of Crusoe; however, simple

manipulation of the land still reveals a resistance to perfect organization. In animals he

finds something that is completely inhuman and his goal is to reconfigure them as

something more human, "I suppose there is something in the human form that appeals to

the artistic turn of mind more powerfully than any animal shape can" (Wells 73). Even

though he has attempted non-human forms, it is the primary mode. Furthermore the

doctor "stuck to the ideal of humanity" when it came to organizing (Wells 75). He

acknowledges here his desire to make things less beast-like through "a humanising

process" (Wells 73). Of course vivisection is the process that had gotten him thrown out

of England. The restructuring process is laid out quite clearly:

> You forget all that a skilled vivisector can do with living things […] Small efforts,
> of course, have been made,--amputation, tongue-cutting, excisions. Of course you
> know a squint may be induced or cured by surgery? Then in the case of excisions
> you have all kinds of secondary changes, pigmentary disturbances, modifications
> of the passions, alterations in the secretion of fatty tissue […] It is not simply the
> outward form of an animal which I can change. The physiology, the chemical
> rhythm of the creature, may also be made to undergo an enduring modification.
> (Wells 71)

This passage reveals Moreau's two primary concerns. The initial change is one of

the outward skin whereby the doctor tries to mold creatures; that is to say he is attempting

to make them more human through the modification of body parts. The second area that

Moreau attempts to control is the internal space of the animals. By modifying their

chemical makeup he hopes that the Beast Men[5] might become more human, revealing or replicating a form of humanity. This vivisection is a form of extreme striation because the doctor is taking smooth and natural animals, and he is attempting to bring them into a striated human system. Body parts become categorized, removed, and reconfigured to resemble human form. In its earliest forms, vivisection is a modern form of colonialism, and restructuring can now play out at the level of genetics and bio-engineering.

His final act of striation, much like Crusoe's, is the act of imparting language to the Beast Men. Prendick is astounded that, "these things--these animals talk!" (Wells 72). Moreau points out the "great difference between man and monkey is in the larynx, he continued,--in the incapacity to frame delicately different sound-symbols by which thought could be sustained" (Wells 73). By modifying the larynx of different species, he is able to help them communicate; he literally gives them a voice. It is through this voice that it appears as if the Beast People are subservient to Moreau and to Montgomery. The reader is led to believe that the establishment of the law and its verbal pronouncement will continue to organize the already altered voice of the Beast Men.

In a move that is meant to further organize the Beast Men, Moreau has them form around the Speaker of the Laws who helps to remind the Beast Men of the applied structure. This impartation of speech is an attempt to continue the striation process by making them more unnatural, or more naturally humanlike. Moreau "spent many days educating the brute,--altogether I had him for three or four months. I taught him the rudiments of English; gave him ideas of counting; even made the thing read the alphabet" (Wells 76). Through this final move he clearly wants to shift the way in which space is

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[5] Wells capitalizes Beast Men in his text. In order to be consistent I have adopted his capitalization.

defined. His attempt seems somewhat like Miranda and Prospero's teaching of language to Caliban, but Caliban's own voice and history cannot be removed. Moreau reshapes the Kanaka "with a clean sheet, mentally; had no memories left in his mind of what he had been" (Wells 76). In his mind, he must erase history in order for an organized and categorized system to take hold. Overall, this last attempt to striate is one that is a failure.

Moreau and Montgomery suggest to Prendick that it is a way to establish order within the Beast Men, but what they are actually basing their actions on is a fear of the "House of Pain" (Wells 91). This should be no surprise to Moreau because he makes a point to Prendick by commenting, "For it is just this question of pain that parts us. So long as visible or audible pain turns you sick; so long as your own pains drive you; so long as pain underlies your propositions about sin,--so long, I tell you, you are an animal" (Wells 74). He understands that animals fear pain, but when he attempts to find the Beast Man that has killed a rabbit, the first thing he asks the Beast Men to do, "Say the words!" and repeat the laws (Wells 90). The problem is that all the animals have only a basic understanding of language and certain aspects result in pain. We can imagine for a moment that initial errors result in reinforcement of language and pain; certain language is associated with pain. Instead of teaching the Beast Men to comprehend the law, Montgomery has simply reinforced the structure through behavior modification. If the Beast Men are unable to comprehend the language, then it becomes easily cast aside; they are unable to understand the law, only the pain associated with it.

Outside viewers might experience the same sort of dissociation early on in the narrative that Prendick feels. It is almost as if he has been placed within a movie theater

with no frame of reference, so his goal, much like Miranda, is to understand what structure has been used. What seem to be normal markers appear familiar to Prendick since he comes from a similar background, but the organization is removed from a civilized context. This is a very important point because the organization of the space is not necessarily a natural reading for most viewers or readers, but it is one that the dominant figure has established. Prendick keys the reader in to his inability to understand the striation when he views the "black-faced man"; his assumption is that he is a "misshapen man, short, broad, and clumsy, with a crooked back, a hairy neck, and a head sunk between his shoulders. He was dressed in dark blue serge, and had peculiarly thick coarse black hair" (Wells 13). Even before he lands on the island, Prendick is trying to understand; since he has never seen a creature with these sorts of attributes, the only assumption is this must be a man. Every marker he had previously understood reveals this and he comments, "I had no discernment of the relative strangeness of this or that thing about me […] I had no idea of what he meant by over there" (Wells 31). Linguistically he understands, but referentially he still has yet to understand the nature of the striation. The necessary knowledge comes through the defining element of the island: Moreau. Prendick remarks, "I was thinking of that, and of the unaccountable familiarity of the name of Moreau. But so odd is the human memory, that I could not then recall that well-known name in its proper connection" (Wells 33). Soon the relationship becomes clear between the odd looking men and Moreau:

> It sent my memory back ten years 'the Moreau Horrors.' The phrase drifted loose in my mind for a moment, and then I saw it in red lettering on a little buff-colored pamphlet, that read made on shiver and creep […] On the day of its publication a

wretched dog, flayed and otherwise mutilated, escaped from Moreau's house. (Wells 34)

This association allows Prendick to start to make sense of the island space and the way in which it is striated. Moreau is a doctor who has been thrown out of England for practicing vivisection on animals. Prendick interprets the island space incorrectly though and thinks that it is men that have been altered to be more beastlike. The society he comes from is largely defined by the presence of man; the dominant figures on the island appear to be men, so the deformed must be men.

It is as this point that the island starts to become more of a heterotopia than those of Prospero or Crusoe. What Prendick brings into the space in order to redefine the space is a more natural reading, be it a medieval space or that of a striated one. He is kept locked up in Montgomery's home so that he can be separated from understanding the true nature of the island. The heterotopic element that serves to upset the balance is introduced onto the island very early on. Every animal that has been brought to the island has either been transformed or mysteriously eliminated. Montgomery recognizes this and decides to release rabbits on the island. An island that is un-locatable becomes surrounded by the smooth space of the ocean; Prendick wades out to grab the rabbit cage. He brings it to shore and Montgomery, "opened the door of it, and tilting the thing on one end turned its living contents out on the ground. They fell in a struggling heap one on the top of the other. He clapped his hands, and forthwith they went off with that hopping run of theirs, fifteen or twenty of them I should think, up the beach" (Wells 30). In this movement the two of them release the disruptive element; in effect they pull a smooth element into a striated island space. Montgomery proclaims to them, "Increase and

multiply, my friends" (Wells 30). This simple comment is an invocation of the religious imagery of Genesis when God tells man to go forth and multiply. Montgomery replaces Moreau momentarily as a figure of God and his actions help the island to be reinterpreted. It is this release and statement that become the undoing of the island.

One of the first things that Prendick sees when he ventures out into the island is that of a rabbit whose head has been torn off. This seems somewhat strange, but in any environment other than the island it would not be unusual to see a dead rabbit. The rabbit in this instance means that the law has been broken; the ordered world that Moreau had created becomes violently disturbed. In this act of revolt, the *House of Pain* no longer serves a primary organization mechanism; language and restructuring of the land through shelters fails to be enough to control the space. It is at this point that Beast Men have their own understanding of the island which is outside the Western model. Moreau and Montgomery are killed and the structures collapse; the move back to a smooth space has begun. Prendick is somewhat fortunate in this regard because he only has a basic understanding of the controlling mechanisms; the law serves to keep him safer until the island become smoother. The hyena man reverts back to a hyena, thus becoming the Other, and it becomes simple for Prendick to shoot him.

Of Other Voices

There is no surprise that islands take this course in the revelation of that changing nature of space because the shifting interest of Western civilization dictated a need for a different understanding of the world with a new global and economic view. What is

important with all these texts is not that they are representative of Western colonization, but what is revealed is that regardless of what categorization method used, islands also start to divulge a more interesting component whereby non-dominant voices start to be recognized as participants in narratives. Edward Said points out that "subaltern figures like women, Orientals, blacks, and other 'natives' made enough noise that they were paid attention to, and asked so to speak. Before that they were more or less ignored, like the servants in nineteenth-century English novels, there, but unaccounted for except as part of the setting" (Said 210). Stories on and about islands serve as locations where silenced or subservient voices began to be heard; these figures reveal as much, if not more, about a clearly modern and Western relationship to the Other. Through this imagery or voice the once perfected spaces of islands become disrupted and the true challenge for the dominant culture is to maintain or create a structure that limits or eliminates those voices. This is why islands become a fascinating heterotopic space to locate narratives.

The clearest indication of a counter voice is the one that has often been used in *The Tempest*; it is the contrasting voice of Caliban that opposes Prospero. Traditionally it is these divergent voices that are used to define the play as a colonial narrative. Although this is a valid reading, it has narrowed the ability for the text to be read by multiple people and be interpreted with multiple meanings. Proponents of this type of reading in essence try to striate the text by imposing a structure that is not natural to the magician's structure. This attempt to striate does limit the understanding of an island space. It is not difficult to see why Ariel can be interpreted as a house slave and Caliban as sort of a field slave. With a reading like this, Caliban starts to have a more important voice. At one

point Miranda and Prospero go to visit Caliban and it is at this moment that he starts to reveal this own organization of the island. Miranda states that she "Took pains to make thee speak, taught thee each / hour" (I.ii. 425-426). She is in fact re-enacting the type of striation that her father had initiated with her by trying to help Caliban understand key markers through time and language:

> I endowed thy purposes
> With words that made them know. But thy vile race,
> Though thou didst learn, had that in't which good natures
> Could not abide to be with. (I.ii. 429-434)

To an extent Caliban had learned the language and some of the markers, but they established a striated space that he was either unwilling or unable to function within. Caliban acknowledges her attempt to put him in his proper place, "You taught me language, and my profit on't / Is I know how to curse. The red plague rid you / For learning me your language" (I.ii. 437-439). Caliban's rejection of Prospero's *spatial regime* is significant because it allows for his own articulation of an alternative *socio-spatial regime*. This rejection challenges the "natural" medieval sense of emplotment. Caliban's attempt not suggests a replacement or alternative history it confronts Prospero's understanding of the island so he becomes a heterotopic element. Caliban believes that it is his place, defined by his presence and birth on the island. Even though he is unable to re-appropriate the space on his own terms, his invocation of an alternate past disrupts the natural reading that Prospero would want the others to have about the island. He is not the only element that serves to have an effect on the island and the danger is that Caliban will be able to convince Trinculo and Stephano to remove Prospero as the centering aspect. Before the point at which Prospero and Miranda teach him

language, Caliban has his own understanding of the island. Through a common language

there is a conflict between *spatial regimes* that takes place. The dominant language

allows Caliban to function within a redefined island, but it is one that does not work for

him because the island is reorganized in a way that is unnatural to him.

A common reading of Prospero's island and the play itself is that Prospero is

representative of Shakespeare and the island is the stage upon which his plays were

carried out. With this interpretation it is conceivable that Prospero would have much of

the power that is ascribed to him throughout the play. Of course, he focuses on the

knowledge that he has gained from his books, but Ariel is actually the character in the

play that performs the work that allows Prospero's return to his proper place within a

European hierarchy. As an allegory, Ariel and Prospero serve dual functions, whereby

Prospero directs the play that is *The Tempest,* like Shakespeare, and the actors or Ariel

perform the real action. Prospero asks Ariel "Performed to point the tempest what I bade

thee?" (I.ii.230). Ariel responds:

> To every article
> I boarded the Kind's ship; now on the beak,
> Now in the waist, the deck
> in every cabin,
> I flamed amazement. Sometimes I'd divide
> And burn in many places. (I.ii.231-235)

The direction of the storm comes from the magician/playwright, but the spirit/actors

enact it. The reliance on Ariel suggests that Ariel can operate within a structure that is not

natural to Prospero. The ocean acts as a smooth space where Ariel can transport himself,

appear as different things, and even be in multiple places at once. As a spirit he is a

master at moving and operating within different frameworks. In his questioning of Ariel

Prospero reminds that audience of all the things that Ariel can do:

> Dost thou forget
> From what a torment I did free thee? […]
> and think'st it much to tread the ooze
> Of the salt deep,
> To run upon the sharp wind of the north,
> to do me business in the veins o'th' earth
> When it is baked with frost. (I.ii.299-306)

Throughout the play it is Ariel that carries out many of Prospero's plans. Without him the

magician would have little recourse and for the most part would just be stuck on the

island. Even though Ariel does not fit neatly within the dominant organization, he

becomes a key figure within the narrative.

The striation in Crusoe fits the mold of a colonization narrative in a much more

ideal way because for much of the story Defoe's main character is defined by his ability

to categorize. Unlike Caliban, who chooses to challenge Prospero's vision of history and

language. Friday becomes the ultimate subservient slave to Robinson Crusoe by

becoming a striated figure himself. The rescue of Friday reveals his initial turn towards

becoming organized:

> He was a comely, handsome fellow, perfectly well made, with straight strong
> limbs, not too large; tall and well-shaped, and, as I reckon, about twenty-six years
> of age. Her had a very good countenance, not a fierce and surly aspect; but
> seemed to have something very manly in his face, and yet he had all the sweetness
> and softness of an European in his countenance. (Defoe 184)

Through this description of Friday he becomes something more understandable to

Crusoe; unlike Prendick, he is able to establish an immediate framework which serves to

allow the native to function within Crusoe striated space. He uses descriptive language to

reframe a savage in the readers mind into a more European looking form. The problem

initially is that Friday is unable to speak English. Defoe has his colonizer go to work by

trying to striate the slave's language into something more appropriate. Crusoe was,

"greatly delighted with him and made it (his) business to teach him everything that was

proper to make him useful, handy, and helpful; but especially to make him speak and

understand when I spake" (Defoe 188). Where Miranda and Prospero had failed with

Caliban, Robinson Crusoe has mapped out a specific plan for striation that he is able to

achieve. Friday admits that his "nation eat mans too, eat all up" and then he is instructed

in the "true knowledge of God" (Defoe 193-194). This success with Friday is perhaps an

indication of the greater flexibility and power of a modern striated *socio-spatial regime*.

In a hierarchical world of masters and slaves there is no way to resolve the political and

cultural conflicts between people. However, because of the equality of a modern social

space, Friday can be more easily incorporated into the system on more equal terms that

dissolve the political and cultural conflicts by absorbing everyone into the same system.

Crusoe needs not adjust to Friday's world, but it does explain why the relationship

between Crusoe and Friday is less tense than the one between Prospero and Caliban.

Not only has he started to place himself relationally within a striated framework,

within a short amount of time he tells his master "you teach wild mans be good sober

tame mans' you tell them know God, pray God, and live new life" (Defoe 203). Friday

essentially starts to plead with Crusoe to convert and striate the others from his tribe.

Perhaps one of the key illustrations comes when Crusoe comments that he was "making

signs to me that we should dig them up and eat them; at this I appeared very angry,

expressed my abhorrence of it, made as if I would vomit at the thoughts of it, and beckoned with my hand to him to come away, which he did immediately, with great submission" (Defoe 185). Critics that read this as a colonial narrative can certainly make a strong case the Defoe is illustrating an idealistic colonial vision that reinforces what a dominant culture might want from those they have colonized. To reframe this notion slightly, Defoe has Crusoe striating or remaking not only the island but natives as well. Even though Friday stands in contrast to Caliban as someone who is subservient, his presence and initial differing mindset are reminiscent of Said's comment about "subaltern figures" being "unaccounted for except as part of the setting." Robinson Crusoe is not only a colonial narrative; the narrative reveals an element that attempts to unwind the perfect space Crusoe had planned out, thus suggesting his space is actually a heterotopia. For a great portion of the story *Robinson Crusoe* reads as simply a journal documenting daily activities. The drive and interest comes with the instruction of a footprint and a savage; without these elements the novel would have little depth.

The Tempest and *Robinson Crusoe* have easily identifiable Others that have a voice that runs against the dominant one, but what happens when there are figures that are not as easily identifiable. The "subaltern figures" within *The Island of Dr. Moreau* literarily start with figures that are part of the background; it is through Moreau and Montgomery's establishment of the law and teaching of language that they have attempted a striation, even a sort of colonization of various animals on and brought to the island. Among the many challenges in re-envisioning the animals to be something more human, language is one of the biggest components. All the Beast Men chant the law:

> Not to go on all-Fours; that is the Law. Are we not Men?
> Not to suck up drink; that is the Law. Are we not Men?
> Not to eat Flesh or Fish; that is the Law. Are we not Men?
> Not to claw Bark of Trees; that is the Law. Are we not Men?
> Not to chase other Men; that is the Law. Are we not Men? (Wells 59)

The repetitious speaking of the law serves to two very specific functions. The first is that

it is an attempt to continue the striation process by suggesting that things that had been

natural to all beast and modify them. A striated space is one usually created by man, so it

becomes unnatural for them to speak the works. Secondly, with striation and all the Beast

Men being able to utilize language, they are able to achieve something that Caliban and

Friday are not able to do which is to overturn completely the dominant organization.

Moreau's fatal flaw lies within the assumption that language will have power over his

animals, but it as unnatural to them as Prospero's history is to Caliban. Where Caliban

buys into language as a controlling factor, the Beast Men are unable to be completely

striated by it. Fear and pain become the primary motivating factor and law has little to do

with their perspective. They cast it aside and the power structure that has been established

falls apart. Effectively, they reach a point at which they cannot become more striated than

they are, and this means the only option is that mechanism that has tried to organize them

has to be eliminated. Montgomery and Moreau are killed. Since Prendick has never really

bought into the doctor's natural organization, he is able to survive and live on the island

as it starts to become the original smooth space. If there is any doubt about whether the

Beast Men could understand the language, the "subaltern figures" are questioned within

the chant after every line and even if they did completely understand the language, "Are

we not Men?" undermines the initial statement (Wells 59). Only men are subject to laws

created by man. The Beast Men question their very nature at the end of every statement

of the law; the two meanings cannot function together and this initiates upheaval. The

only language the readers are privy to in Wells' text is the one of the dominant culture. It

is through the double edge meaning of the law that the viewer is reminded that in fact:

These *are not men* and they will resist an organization that is unnatural.

The Beast Men, Friday, Caliban, and Ariel would all be "subaltern voices" that

wind up playing predominant roles. For the most part they would be often read as part of

the background. For Prospero, Caliban is an annoyance who does not serve to further his

plans. On the other hand Ariel possesses a power which would allow him to reestablish

the hierarchy that he was once part of. Crusoe seems is more concerned with a total

appropriation of Friday; he has moved out from his position in society to become a

property owner. Moreau seeks to fabricate a subservient voice that would resemble

Crusoe's parrot which ultimately only repeats Crusoe's name. Foucault was correct in his

reading. The current concern is one of space and it seems to have become an issue to be

fixated on. Regardless of how we reconfigure space, "subaltern voices" are ones that play

a significant role in the narratives we tell; it is not as if all these island narratives are

places of fantasy, but they are places where we place issues (predominantly concerns

about space) so we can ultimately use them as mirrors to talk about our anxieties about

the Other's relation to us. Their presence within stories reveals that we simply do not

want to hear our names repeated back to us reinforcing our centering aspect.

CHAPTER THREE

THAT'S NO ISLAND, IT'S A PLANET

<u>Not Quite the Final Frontier: The Jump to Space</u>

The years 1961 and 1969 offered new adventures by Garain and Shepard that changed our feelings and concerns about space. Galileo's rediscovery had more firm ground to stand on and for the first time humans could peer back at the earth in the vast wash of open space with sprinkles of stars in the background. Earth no longer had a static position; it was defined relationally to the centering sun that all the while presented the solar systems as bodies defined by their movement and transitions in space. Planets could start to be seen as something similar to islands because of their remote locations and isolation. One of the earliest reoccurring shows that embraced this changed vision was that of Gene Roddenberry's *Star Trek*; a frequent tradition that developed during the strong run of Gene Rodenberry's *Star Trek* franchise was the use of Shakespeare's lines within different episodes. As an even as a greater tribute, there were even episodes that were reinterpretations of the bard's plays. Of course there have been a number of easy connections made between classic texts and science fiction, but the real revelation comes when planets, spaceships, and space, start to invoke images of ocean and island structures. In the film *Star Trek V: The Final Frontier,* Kirk says to Spock: "All I ask is a tall ship, and a star to steer by." He is of course quoting the John Masefield poem *Sea-Fever*. The poem continues "And the wheel's kick and the wind's song and a white sails' shaking. And a grey mist on the sea's face and a grey dawn breaking." It would be

somewhat simplistic to say that nautical language that has been transported or borrowed for science fiction creates a connection to classic island texts, but to some extent it is accurate because the nomenclature seemed to appropriately fit the new frontier.

The jump from island to planet in the most straightforward direction comes with a transformation where *Gilligan's Island* becomes *Gilligan's Planet* and *Robinson Crusoe* becomes *Robinson Crusoe on Mars*. If there is one thing that texts like these indicate to us, it is that there is some connection between the mysterious un-locatable places in island narratives and the twinkling stars that may be reflected in the night sky. It would seem that very easily the backgrounds of narratives can quickly be changed and essentially the same stories can be told. As in island narratives, these spaces are not only backdrops for the telling of stories, but what this does indicate is that planets and/or ships become replacement for islands. They reflect similar concerns about space and become moldable shapes of clay where conflict between different kinds of *spatial regimes* can take place. Often times they come, like islands, with no preconceived notion of Western space so they can be reconfigured, organized, striated, in the same types of processes that help to create meaning out of islands.

Much like traditional island narratives, spaceships and planets begin to serve as the same types of sites where *spatial* and *socio-spatial regimes* compete and silent or "subaltern voices" help reflect changing views of the world. To broaden the context slightly, George Lucas would suggest space stories happen "In a galaxy far, far, away"; the jump from island to planet or spaceship is a very easy one to make because they both represent wild untamed frontiers. Often voyagers begin by intending to travel to a

specific location, only to become lost, castaways and shipwrecked figures. The

Robinsons in *Lost in Space* and the astronauts from *The Planet of the Apes* movies

replicate a sense of being lost, shipped off to unfamiliar places to face uncertain conflicts.

It is no surprise then that discussions about nuclear weapons, cold war conflicts,

evolution, and interference with other cultures, racism, and even gender get placed within

the floating bodies in space. Not only do they allow the world to be presented within a

very narrow space where planets can reflect the world, but they also carry with them

some of the same ability for space to be reorganized the way that island narratives are.

Movies like *Spaceballs* and *Dune* invoke hierarchies that are central to the actions and

organizations of space of planets and solar systems in these narratives. Terra-forming of a

planet in *Star Trek II* reminds us that even a blank slate representing smooth space can be

remolded to a different form that can be peopled. Space and its multiple configurations

become central to the space narrative just as in island narratives. It is these kinds of

reconfigurations that are revealed through the *Star Wars* saga allowing it to be read or

interpreted as many things. At the very core they bring together various conversations

about organizations of space from medieval places to the more post modern heterotopic

spaces.

     Star Wars has often been read critically many different ways: A commentary on

the Cold War or the current war in Iraq, a critique about the United States' political

structure, involvement in other cultures, a text raising ethical issues about cloning, a

feminist critique of a male or white dominant privilege, and something that is simply just

a brushed up western. While all of these readings may be valuable, the change in space

and the play of space in the *Star Wars* universe largely allow these various readings to be placed upon the saga. Planets, spaceships, and the structures help to define these spaces and represent Foucault's various notions of spaces. Unlike many other texts, there is an incorporation of medieval, Cartesian, and heterotopic elements that reveal the contestation of space and movements from smooth to striated. The Emperor embodies organized and striated visions of space, Yoda comes to play on the opposite end of the spectrum as a invocation and reminder of a medieval space, and Anakin Skywalker, in his transition from Jedi to Sith, illustrates the power not only of the Dark Side, but also the heterotopia. *Star Wars* is the ultimate heterotopic space that moves between smooth and striated. Like these other narratives, it reveals changes in space that illustrate Western views about non-dominant or non-Western voices and how they fit, change, or rub up against a Western mold. Wicket, R2D2, C3P0, Jar Jar Binks, Chewbacca, Han Solo, and the Fetts are counter voices that resist the dominant organization. Sometimes they serve as heterotopic elements that will displace natural readings, and at other points they just help the viewer acknowledge voices that have traditionally been silent. Many times these voices, like Ariel, become driving forces within the narratives, enabling traditional heroes to venture further on their quests. In reorganizing space the stories allow complex discussions and play within structures that seemed natural no matter what *spatial regimes* dominate. Ultimately they will be disrupted and displaced by alternative and subservient voices.

That's So Yoda: Medieval Sense of Emplacement

Almost every planet within the *Star Wars* universe has been visited and populated by aliens or humans and in the most recent incarnation of the movies. The Jedi reinforce a medieval sense of emplacement through the focus on history and hierarchy. History is somewhat more complicated within *Star Wars* than in *The Tempest* because it includes a discussion of history *and* prophecy throughout. The opening scene in *The Phantom Menace* reveals two Jedi going to the planet of Naboo in order to establish discussions about a trade embargo. The implication is that these Jedi have a long history documented in their archives, and as such they have a proper place to serve within the galaxy. Jedi are peacekeepers. The prophecy of *the one* complicates the discussion somewhat because it speaks of a person who will bring balance to the Force. Yoda questions Qui-Gon early in the series about Anakin, "You're referring to the prophecy of the one who will bring balance to the Force...you believe it's this boy?"(AOTC)[6]. At which point Qui-Gon replies, "Finding him was the will of the Force...I have no doubt of that" (TPM). This indicates a couple of things. The first is that they are unsure of who the prophecy is about; secondly that the Force has dictated that this boy be found. Lucas' description of the Force gets somewhat blurry at this point. The Force is presented as "what gives a Jedi his power. It's an energy field created by all living things. It surrounds us and penetrates us. It binds the galaxy together" (ESB). It is the glue that apparently holds the universe together, but *it* pushes the Jedi to find Anakin. Numerous times throughout the saga, the

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[6] In reference to the movies: TMP refers to *The Phantom Menace*, AOTC to *Attack of the Clones*, ROTS to *Revenge of the Sith*, ANH to *A New Hope*, ESB to *Empire Strikes Back*, and ROTJ refers to *Return of the Jedi*.

Jedi do not necessarily question this, and it is assumed that this arrival will bring *good*

things. The prophecy and the Jedi's hopes for it are that this one person will return things

to their natural position in the universe. In other words, there will be a balance between

the light and dark sides of the Force. What is overlooked for the Jedi is that the universe

is overly based and driven by their system of organization. If a balance is to be struck

their more medieval sense would be lessened and there would be a shift to a more striated

space. The desire to have a chosen figure illustrates medieval notions of religious and

political authority because it would help reinforce the natural hierarchy present in the Jedi

system. The *One* becomes a defining center like a king or pope figure around which the

universe is organized. Decisions are based on the belief that he will come; this would

strike a balance setting the universe back to its original and proper position.

The primary indication that the Jedi Order is founded and based in a medieval

structure comes with the invocation of the spiritual, a sense that there is some greater

being dictating the way in which the universe should operate and could even be

analogous to God. The Force seems to reveal itself a number of times, "Finding him was

the will of the Force...I have no doubt of that" is how Qui-Gon indicates his discovery of

young Anakin (TPM). It is not simply by chance, but a universal edict handed down by

the most powerful *thing* in the galaxy. Anakin questions Qui-Gon about the Force and the

Jedi describes communicating with the Force, "Life forms living together for mutual

advantage. Without the midi-chlorians, life could not exist, and we would have no

knowledge of the Force. They continually speak to you, telling you the will of the Force"

(TPM). What is ironic is that the Jedi do not have direct access to the Force. They must

go through a spiritual emissary akin to a priest to understand the true meaning of the Force. Even though Lucas has suggested that the Jedi come from eastern visions of religion, this point could be interpreted differently. At the very core Obi-Wan is indicating that there is a higher power and a large part of what the Jedi do is to carry out the will of the Force. There is a natural, spiritual, or otherwise religious organization in which the Jedi place themselves.

There is a spatial and a social/political dimension to emplotment especially when is comes to the Jedi Order. This system lies at the very heart of the center of the Galactic Republic where two main structures serve the Galaxy. Component one is that of the Senate, which primarily serves to change the organizing structure in *Revenge of the Sith* and the second is that of the Jedi. Military authorizations are placed within the hands of the Senate which gives the go-ahead for the initiation of war. The real direction for these comes down to the insight of the Jedi stationed at the center of Coruscant in their temple. We can imagine for a moment that the temple has replaced the church or castle as the place where decisions or knowledge are formed. It is through this structure that most motivation is directed. As a spiritual center it replicates the same kind of image as that of a pyramid: four corners with a high pinnacle in the middle that raises high above. In addition to being a focal point, it also serves as a place for further study. Anakin Skywalker's birth as an immaculate conception draws allusions to multiple religious stories, but it is through his training as a Jedi that he becomes part of a sort of natural order. Throughout the series the overriding hoopla surrounding Anakin is that he is the sole element which will bring balance to the Force and the way he is meant to do this is

through the Jedi Order. He is brought to the Coruscant, more specifically the temple, and exposed to the deep mysteries of the universe. Total immersion into a religious organization with a focus on celibacy certainly brings to mind medieval structures and hierarchies of the church. That is not to suggest that the Jedi Order is reflective of a Catholic system, but the connection to a monastic way of life cannot be overlooked.

Not only is space structurally oriented around religious imagery, but the other primary location early in *The Phantom Menace* is focused on a strange concoction of medieval hierarchy mixed with democracy. Nevertheless, Queen Amidala's castle located on the planet of Naboo suggests that there are also more centrally located modes of organization that may not necessarily include specifically religious connotations. Her throne room is the target for the invading forces that wish to overtake the planet. The castle is the center at which she holds court, surrounds herself with military advisors, and communicates with the outside world. Through this space the outside world communicates with the planet. Lavish attire and elaborate headdresses reinforce her position as the main ruler for the planet of Naboo. As the center of attention in *The Phantom Menace,* she not only defines the space of Naboo but a good portion of the direction of the movie. The motivation for the Jedi becomes the preservation of the queen and her position as leader of the planet. When the queen and the Jedi flee to Tatooine, there is a sense that they are bringing a secondary but reinforcing hierarchy with them. It is not enough that the Jedi use an established structure, but by including the queen it becomes even more evident that there is an emphasis on a medieval structure. At one point the personal bodyguard of the queen indicates, "Her Highness commands you to

take her handmaiden with you" (TPM). She wishes for her to observe the locale in an

attempt for the queen to learn more about the planet. Even if there are two forms, both the

Jedi structure and the hierarchy of royalty are established from a similar medieval

construct. This seems reminiscent of battles between the early church and the ruling class

in Europe where they seemed at odds, but would work together for a common goal. One

does not want the other to be in total control. In this instance the queen's structure is

valuable but not the dominant one throughout the galaxy. Her desire to tag along is an

attempt to ensure the protection of her hierarchy.

The dominant medieval structure within the new trilogy is a component of the

Jedi lifestyle. Presented are different levels through which all Jedi move through a

hierarchy; essentially they are: Youngling, Padawan, Jedi Knight, and Jedi Master. Each

stage represents a different level of growth within Jedi trainees and the levels are

signified by outward appearance of things like hairstyles. The place is most often

reinforced in much the same way that Prospero attempts to establish control in *The

Tempest* which is through language. Those figures put at lesser levels find their proper

place. In *The Phantom Menace* Obi-Wan feels nervous about a first encounter with the

leaders of a federation battleship, "It's not about the mission, Master, it's something ...

elsewhere ... elusive." Obi-Wan indicates his place in regards to Qui-Gon as someone on

a lesser level by calling him master. The young Padawan attempts to find meaning from

an external, much more distant source: "something…elsewhere." His master quickly

reinforces that the immediate, "Keep your concentration here and now where it belongs"

suggesting that understanding needs to come from locality (TPM). In other words, the big

picture is less important. While this suggests a more localized view of what is going on, a significant portion of the language within all the movies serves to reinforce placement within a structure. At one point Anakin is very eager to find who has attempted to assassinate Amidala, "We will find out who is trying to kill you Padmé, I promise you" but Obi-Wan quickly rebuffs his intentions, "We are not going to exceed our mandate, my young Padawan learner" (AOTC). With one quick sentence Obi-Wan corrects Anakin's misplaced focus and reinforces Anakin's place as a Jedi with less ability. The Jedi Master is aware of his student's frustrations and continues, "We are not going through this exercise again, Anakin. You will pay attention to my lead" (AOTC). This sounds somewhat like the threat Prospero makes to Ariel: obey or be put back in place. The Padawan continues to challenge, "Why else do you think we were assigned to her, if not to find the killer? Protection is a job for local security not Jedi. It's overkill, Master. Investigation is implied in our mandate" (AOTC). In an uncomfortable moment Obi-Wan demands that his student conform to the hierarchy, "We will do as the Council has instructed, and you will learn your place, young one" (AOTC). His proper place is clear, obedient and submissive to his master. A final slap to Anakin comes later in *Attack of the Clones* when Padmé asserts, "Anakin's not a Jedi yet, Counselor. He's still a Padawan learner." The queen that is associated with a different hierarchy understands the meaning behind different Jedi levels, and she invokes that dominant framework to suggest that Anakin has still not moved to a higher level. Her claim further pigeonholes Anakin into a specific place in the Jedi hierarchy.

Don't Rock the Ship: Trying to Control History

One important and unique feature that *A New Hope* had that all the other movies did not was a built-in history. The galaxy that is created by George Lucas is meant to be understandable through language so we as viewers can believe the story, but his desire is to remold bits of clay planets and ships into his own vision. The opening scroll begins:

> A long time ago, in a galaxy far, far, away...
>
> It is a period of civil war. Rebel spaceships, striking from a hidden base, have won their first victory against the evil Galactic Empire.
>
> During the battle, Rebel spies managed to steal secret plans to the Empire's ultimate weapon, the Death Star, an armored space station with enough power to destroy an entire planet.
>
> Pursued by the Empire's sinister agents, Princess Leia races home aboard her starship, custodian of the stolen plans that can save her people and restore freedom to the galaxy... (ANH)

The invocation reveals a number of things in the first film. Lucas, in a similar fashion to Shakespeare, begins the story by creating a very specific history thus tying into an organized space based on a more medieval notion. There is a history and the viewer is plopped down in the middle of the discussion. The challenge for the audience is to make sense of what this possible history could be. They are given limited access and control but like Prendick they are left to help make meaning of this newly presented space. For the audience there is enough background given but there is an ongoing indication about what has happened previously.

Audiences that have seen later movies understand that eventually Darth Vader is revealed as Luke Skywalker's father. The first attempt to remove or control history comes very early within the film when Luke questions his uncle Owen about Obi-Wan Kenobi. Luke has discovered a message from princess Leia regarding the old Jedi, "Well, I stumbled across a recording while I was cleaning him. He says he belongs to someone called Obi-Wan Kenobi" (ANH). Owen seems somewhat upset by this and Luke continues, "I thought he might have meant old Ben. Do you know what he's talking about? Well, I wonder if he's related to Ben" (ANH). The conversation continues and eventually Owen comments, "He won't, I don't think he exists any more. He died about the same time as your father" (ANH). What is important is the change that takes place. The boy obviously wants to know about his own history and acts with surprise. His uncle tries to regain control of the situation by trying to remove the history. He tells Luke, "I told you to forget it" (ANH). The history that Uncle Owen is trying to exert over Luke is in reaction to Luke's own query of history. The fear is that "He has too much of his father in him" and he will not follow that path his uncle has set out for him (ANH).

This is not the only time that Uncle Owen tries to control the history of the situation. Granted he has very little control over the whole planet and what control he does have does not reside in language. The most ideal power that he can assume comes down to his appropriation of the droids and their possible disruption of Owen's organized space. With the knowledge that the droids are trying to seek a figure from the past, Owen instructs Luke to "take that R2 unit into Anchorhead and have its memory flushed. That'll be the end of it. It belongs to us now" (ANH). Without memory there would be no desire

for the droid to seek out his owner who is intimately tied to Luke's own history. The main problem is his desire to recover some element of his history and his proper place within it.

The father figure is a symbol of a medieval type of authority. Luke has a real father, the chosen One, which is never present and is even an unknown element at this point. Unbeknownst to Luke, Anakin is presented, through his immaculate conception, as the son in a Father-Son-Holy Spirit kind of relationship. The implication is that Anakin's place is naturally one of a king that would dictate the order and structure of the universe. For Luke the father represents an authority figure that would entitle him to his placement within the universe in a similar Father-Son religious hierarchy. Since he is unable to assume his natural position living with his aunt and uncle, he wants to know his father and his place. When he finds out that Ben knew his father he allows the droid to manipulate him. R2D2 plays the messages and seems to have problems finishing the message. Luke wants to see the rest of the message. C3PO comments, "(R2) says the restraining bolt has short circuited his recording system. He suggests that if you remove the bolt, he might be able to play back the entire recording" (ANH). CP3O's suggestion is that if the 'shackles' that bind R2D2 are removed then history will be revealed. Instead R2D2 relates that he has no memory of any message. At this point Luke appears to be pushing for a structure that he can understand but it has been removed. Like Miranda the defining center point has been the dominant male figure in his life. Luke seeks to transcend his place and move to a structure that focuses more on his history. Obi-Wan fills in momentarily as a father and Jedi figure that can provide not only a historical

context for his organization, but at the very least a very distant relationship with the Jedi hierarchy. In this sense Luke wants his world to be organized more towards the medieval sense of place.

Anakin seeks structure for the same kinds of reasons that Luke does basically with no present father figure for either boy. Both attempt to organize space to create meaning. Luke's transition comes at a very late age and it would seem that the Jedi way would be an ill fit for him. Yoda comments that Luke "is too old. Yes, too old to begin the training" (ESB). Similarly his father is told the same thing, but at a much younger age. Even though neither seems to fit the ideal starting point, Anakin is indoctrinated as a young boy. This early start allows him to be defined by the Jedi process; like other Jedi his focus is two fold: historical and hierarchical. At one point in the *Revenge of the Sith*, Anakin has returned to Tatooine to visit his mother who he senses as being under great strain and through this feeling he understands that she is in trouble. Upon Padme and Anakin's return, he quickly finds that his mother, Shmi, has been kidnapped by Tusken Raiders. Cliegg Lars, Skywalker's newly appointed stepfather, relates that Shmi has been taken, "Those Tuskens walk like men, but they're vicious, mindless monsters" (ROTS). The Tuskens, which have a very separate culture and history, do not fit into traditionally organized system. It is not apparent whether the abduction is part of their system of beliefs but that does not matter because it does not fit within the dominant system regardless of ways in which space are organized. Anakin finds his mother and says, "Just stay with me, Mom. I'm going to make you well again. Everything's going to be fine" (AOTC). Here Anakin is a Prospero type figure that simply wants to return the world to

its proper place. Unable to return everything to its previous order, his mother dies.

Anakin returns to his mother's home where he confides to Padme that he should be

powerful enough to dictate whether people live or die, "I should be! Someday I will be...I

will be the most powerful Jedi ever! I promise you, I will even learn to stop people from

dying" (AOTC). He is upset with the death but he cannot change the past, so shifts his

focus to the future. His history is one that has been threatened and damaged. The only

possible solution in his mind is to control issues about history for another culture that

does not fit neatly into any Western category. The source of the disruption of his space is

the Tusken Raiders so he eliminates them; ultimately to erase them from the equation. He

tearfully comments, "I...I killed them. I killed them all. They're dead, every single one of

them..." and "Not just the men, but the women and the children too. They're like animals,

and I slaughtered them like animals...I hate them!" (AOTC). Anakin's belief is that there

simply are no more and every single one has been eliminated. Even though this is an

incorrect belief, he makes a point to suggest that the voice of the other is no longer part of

the discussion. Even if all have not been killed, the voices are dead.

This scene in *Attack of the Clones* indicates that Anakin is beginning to come to a

crossroads. His place within the Jedi Order seems to be in danger because his emotions

remove him from his proper place. History cannot be changed, but the future history can

be and it is through a different organizational system that he attempts to find this. The

only thing that really ties him to his slave past and a seemingly more simple time, his

mother, is now dead. His move from slavery placed him within another hierarchy within

the Jedi Order which provides Anakin with a more stable structure, but even this mold

does not seem to fit with his world vision. He recognizes that he is in a specific system and he knows the criteria for being in that structure, "I'm a Jedi. I know I'm better than this" (AOTC). Eventually his fall reveals his desire for more immediate needs, a simplification of organization where every element can be fixed or categorized and history can be forgotten. This is the move towards a system based on grids where history is irrelevant and there is a possibility placing himself outside of any hierarchy.

<p style="text-align:center">Imperial Designs: Striating Spaces</p>

In contrast to the medieval sense of space within the *Star Wars* universe, there is conversely an opposing, more modern *spatial regime*. Ironically, the striation movement has its origins within the Jedi Order as well but its development is somewhat unclear. *Attack of the Clones* takes its name from the development of clones on the water planet of Kamino where the Jedi Master Sido-Dyas[7] had placed an order for a large number of "units." These units are clones of a bounty hunter named Jango Fett. Lama Su[8] "modified their genetic structure to make them less independent than the original host. As a result they are totally obedient, taking any order without question" (AOTC). Every clone is identical to every other one. In essence they become multiple incarnations of Friday but modified so that any possible counter voice is removed. The concept is to keep each one in place, striated by the numbers and colors that are meant to indicate what branch of military service they belong to. In a striated system there are no other spaces and no other voices because the system strives to homogenize spatial, social, and linguistic order. The

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[7]Sido-Dyas we are told is a previous member of the Jedi Council who has been killed (AOTC).
[8] Lama Su is the administrator of the cloning facility on Kamino (AOTC).

goal for the Empire is to enforce this type of system making a medieval one impractical and ultimately of no use. Underneath and throughout they are the same. Without any number designation they would simply be unidentifiable. By the time the story gets to the original trilogy[9] the reproduction of clones is unable to take place, "After a few hundred thousand clones, the genetic pattern starts to fade" (AOTC). With the death of Jango Fett there is no apparent source material.

Often read as an allegory, this hyper-striation can be read as commentary regarding totalitarianism, fascism, and Stalinism in the twentieth century. All forms seek to replace a religiously organized or configured space where history and individual identity matters little. A simplification takes place in all these political structures and the equalization of Clone Troopers allows for these kinds of real world commentaries to be brought into the saga. These Clone Troopers are striated to an even further extent within *A New Hope*. Clones become Storm Troopers and most are not even demarcated by color. Dressed in identical white uniforms they are delineated and categorized by names like "TK421" (ANH). This sets up a tension between the two labeling systems. The Jedi, unable to continue to establish order in a traditional way, have seized on a new system of organization, clones, but they are unable to complete the change to a new mode of thinking and they resist this shift to striation in *Revenge of the Sith* by giving the clones names like "Odd Ball" and "Cody" in an attempt to establish individual identities for the troops.

This reduction to numbers indicates a move towards striation but the language used within the movies is also reflective of a change of view regarding space. The Jedi

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[9] Original meaning: *A New Hope, Empire Strikes Back*, and *Return of the Jedi.*

represent a medieval sense of organization that draws from notions of history, hierarchy,

emplacement, etc. The Emperor signifies the desire to classify and striate. Refusal to

assimilate and bow to the Empire results in the annihilation of planets; if they are unable

to be striated then they will be removed, "This station is now the ultimate power in the

universe" (ANH). Grand Moff Tarkin reinforces the striating influence that the newly

constructed Death Star has "Fear [which] will keep the local systems in line. Fear of this

battle station" (ANH). Darth Vader and the Emperor start to function as one voice

dictating a more Cartesian vision. Through Anakin's fall it becomes apparent that he is

the key factor that initiates the transition between *spatial regimes*. A discussion in *Attack

of the Clones* reveals the old system as something that is not quite right for his frame of

mind. He tells Padme:

> Don't get me wrong. Obi-Wan is a great mentor. As wise as Master Yoda
> and as powerful as Master Windu. I am truly thankful to be his apprentice. Only,
> although I'm a Padawan learner, in some ways, a lot of ways I'm ahead of him.
> I'm ready for the trials. I know I am! He knows it too. He believes I'm too
> unpredictable. Other Jedi my age have gone through the trials and made it. I know
> I started my training late but he won't let me move on.

Anakin views himself as an outsider and someone that is not allowed or is unable to fit

into the current structure. This frustration comes to a boil in *Revenge of the Sith* and is

revealed in another discussion with Padme, "Something's happening. I'm not the Jedi I

should be. I am one of the most powerful Jedi, but I'm not satisfied. I want more, and I

know I shouldn't." He is unsure what would put things in the correct order for him and he

makes the connection that there the structure does not fit him.

The transition in thought is further exposed through even more conversations with

Padme. He begins, "We need a system where the politicians sit down and discuss the

problems, agree what's in the best interests of all the people, and then do it" (AOTC). She

quickly responds, "That is exactly what we do. The trouble is that people don't always

agree. In fact, they hardly ever do" (AOTC). Anakin wants a simplification of the system

where politicians that "should be made to" creating something an "awful lot like a

dictatorship" (AOTC). The message is clear: Diversification should be limited and there

should be one approach to operating within the universe. Too many voices cloud the

discussion in his mind. The overriding element, which changes Anakin to another form of

organization, is the conflict he sees between Mace Windu and Palpatine. Windu's intent

is to kill the Dark Lord, "You Sith disease. I am going to end this once and for all"

(ROTS). According to Anakin, this is not the Jedi way, "You can't kill him, Master. He

must stand trial…It is not the Jedi way" (ROTS). The natural process and organization

that takes place is one where due process would take place. Anakin sees the Jedi Master

break from his tradition and then he quickly slices Windu's hands off. The power shift

takes place very quickly as Darth Sidious shoots lighting from his hands sending Windu

out the window. With his newfound dedication to the Emperor, Anakin has a mission to

disrupt the previous organized structure. The Emperor's statement is clear:

> Every single Jedi, including your friend Obi-Wan Kenobi, is now an enemy of the
> Republic. You understand that, don't you? […] We must move quickly. The Jedi
> are relentless; if they are not all destroyed, it will be civil war without end. First, I
> want you to go to the Jedi Temple. We will catch them off balance. Do what must
> be done, Lord Vader. Do not hesitate. Show no mercy. (ROTS)

With these words, the new duo seeks to eliminate the previous system of organization.

The move is to eliminate a more medieval form, and shift to a definable and completely

controllable system of organization. Much like Anakin's move to destroy all Tusken

Raiders and any vestiges of the Jedi, the Emperor attempts to remove that last remnants

of a previous structure, "The Imperial Senate will no longer be of any concern to us. I've

just received word that the Emperor has dissolved the council permanently. The last

remnants of the Old Republic have been swept away" (ANH). History is not needed so it

has no place within the newly reorganized and striated structure; the striating system that

is used strives to remove history or destroy it completely to keep if from reappearing. It is

a move that attempts to prevent change in space back to a hierarchical organized place or

simply an indefinable and uncontrollable smooth space.

A Disturbance in the Force: Heterotopic Elements in Star Wars

Regardless of organization, there are elements that serve to shift the

organization of space within the *Star Wars* movies. Just when the Jedi believe that they

are about to win the Clone Wars, the turn of Anakin and revealing of Palpatine as a Sith

Lord serve to drastically change the way in which the universe is ordered. A universe that

has largely known peace through Jedi is now supposed to be returned to peace through

Imperial rule. This move is an overall change in the nature of space, but like Wells'

Island of Dr. Moreau, the *Star Wars* movies present heterotopic moments that disrupt

ideal forms of organization. The natural reading of Anakin's arrival is that he will bring

balance to the Force and this becomes the proper way to interpret the universe. The

problem is that the Jedi read it incorrectly; balance means something totally different than

what they expected. For the audience there is a primary heterotopic moment in each of

the original movies that serves to displace or morph space into heterotopias.

The whole plot of *A New Hope* is focused on the destruction of the Empire's

ultimate striating machine. The initial scroll indicates that rebels have stolen plans to the

massive Death Star, notably not a planet, but an extreme vision of one. With these plans

the rebels hope that there can be a weakness found so that it can be destroyed. Mon

Mothma[10] gathers the troops and a three-dimensional image of the ship is projected; the

schematics reveal an ultimate striated space that also includes vulnerability. Luke

Skywalker and numerous other pilots leave the base. Many of them move through a rigid

trench towards the locatable target. Of course the audience is aware of the accuracy of

any computer and the natural assumption is that he will be able to complete the mission.

After all, he is the hero of the first movie. With Darth Vader zeroing in on Luke's X-

Wing the heterotopic element does not come with a surprise appearance of Han Solo in

the Millennium Falcon. The moment comes at the climax of the movie when Obi-Wan's

voice appears from nowhere and encourages Luke to "use the Force." Skywalker looks

once again into his targeting computer, the device that would calculate the perfect

placement for a warhead. Obi-Wan's voice comes again, "Luke, trust me." At which

point the young pilot turns off the computer and Luke eventually shoots. An appearance

of the spiritual or religious, not to mention a reference to the Jedi hierarchy, serves to

disrupt the space. The last thing that Darth Vader expects is the use of a previous system

since he killed the last known Jedi. The organizing system of the Jedi appears at a very

specific moment of striation through a spirit. It is this voice that changes the way in

which Luke understands the system of organization. A striated space starts its movement

towards a complete obliteration of striated space. Extreme striation is turned into pure

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[10] Mon Mothma is the leader of the Rebellion.

smoothness-the void or outer space. Darth Vader spinning off reminds us that no transition from striated to smooth is ever complete, just as the destruction of the Death Star reminds us that the smooth is never erased either.

In *Empire Strikes Back* there is an odd sort of moment where the invocation takes a different turn. As an accomplished hero, Luke Skywalker has been instructed to go to the Degobah system by a return visit from Obi-Wan Kenobi. The young Jedi travels to one of the most un-striated planets in the universe to seek training in the Jedi arts from Yoda. The planet is so saturated as a smooth space that during his training the X-Wing that Luke has piloted becomes sucked into the mire. Yoda tells Luke that he must lift the ship from the bog, but Luke believes that the rocks he has been moving around are different than ships. The Jedi Master says to Luke, "No! No different! Only different in your mind. You must unlearn what you have learned" (ESB). Luke has not been able to move completely to a new organization method, and Yoda's push is for the aspiring Jedi to understand the framework. In an impulsive moment, Luke leaves to free his friends from the pain they are going to be suffering in Cloud City. History has already been rewritten once for Luke in *A New Hope* so he has settled in his beliefs. The heterotopic moment comes with his encounter with Darth Vader. The contemporary and not all too uncommon interpretation of the original trilogy is that it is a Cold War narrative that represents United States and the Soviet Union. The revelation that Darth Vader is Luke's father not only disrupts that interpretation, (who would have thought the Soviets and the Americans were related?) it also disrupts the basic understanding of space. Darth Vader, who primarily wants to remove history, invokes it in his discussion. Luke is visibly

bothered by the revelation and what disrupts the assumed reading is the thought that the

representative hero was born of the ultimate bad guy in the universe. History, not

necessarily religion, becomes the distorting element.

Return of the Jedi presents a climactic heterotopic space. The construction of the

Death Star II is a final attempt at creating a striating machine and even in its

incompleteness it is a threat to modify space as understood by the rest of the galaxy.

Once again the rebels find themselves in a drive to destroy the ultimate weapon.

However, Luke Skywalker finds himself in a different position and that is in front of

Darth Vader and the Emperor. Palpatine says to Luke, "If you will not be turned, you will

be destroyed" (ROTJ). This is a move that is similar to the Empire's views about planets:

if there is no transition or assimilation, the only result is elimination. Luke indicates to

the Emperor, "You're gravely mistaken. You won't convert me as you did my father." He

will not move to a different form of organization and he acknowledges the truth of his

own history, "I've accepted the truth that you were once Anakin Skywalker, my father"

(ROTJ). In Luke's discussion he tells Vader, "It is the name of your true self. You've

only forgotten" (ROTJ). The fatal flaw that the Emperor makes is that he does not realize

the calls to history that Luke has made. History once again appears to disrupt the striated

structure that the Emperor has put in place. During the final moments, Luke resists

turning to the Dark Side, so the Emperor becomes determined to kill him. Lightning bolts

shoot out of the end of his fingertips as Luke writhes on the ground. He calls out one last

time, "Father, please. Help me" (ROTJ). This final reminder of the past prompts Darth

Vader to pick up the Emperor and cast him into the chasm. As the former Sith Lord lay

dying he says to his son, "Just for once... let me look on you with my own eyes" (ROTJ).

Darth Vader, the physically striated man, cannot complete move back to a different form

of organization, but he can revert back to one of the only things that has not been striated:

his eyes. Luke removes the mask and the shift back towards a smooth space; Anakin

serves as a constant reminder of transitioning space: smooth to striated, and striated to

smooth.

<div align="center">Ewoks, Wookies, and Droids, Oh My! Recognizing Silent Voices</div>

What the transitions in space reveal to us is that regardless of remoteness of

location, island structures become places that Western viewers and characters try to

organize because it is the way they can become understood and controlled. Planets

become the removed location and the same kinds of processes of organization take place.

Just like the island, the reconfigurable celestial bodies allow for Said's "subaltern

figures" to be something more than background. It is through George Lucas' saga that

these characters, although at times they do not receive equal billing, start to effect island

or planet narratives. Regardless of organization, there are elements that resist Western

forms of organization of space within the *Star Wars* movies.

Language is used throughout the movies as a way to re-establish the hierarchy

presented within the Jedi Order but it is also an element that is used outside the Order to

try to control the external world. The use and attempted use of this power is where

counter histories and counter voices begin to be heard. One often recited scene comes

when an elderly Obi-Wan Kenobi and a young Luke Skywalker pull into Mos Eisley[11] to

look for a ship; they are stopped by Storm Troopers and are quickly told, "Let me see

your identification." Obi-Wan waves his hand and says, "You don't need to see his

identification" (ANH). The trooper repeats the words and the old Jedi continues, "These

are not the droids you're looking for." Again, the trooper repeats what he has said and

they are allowed to move on. A similar incident occurs with Obi-Wan when he is a young

Jedi Master in *Attack of the Clones*. He enters a bar looking for a bounty hunter; an alien

offers to sell him "death sticks." As in the later movie, Obi-Wan says to the alien, "you

don't want to sell me death sticks" (AOTC). The alien responds, "I don't want to sell you

death sticks" (AOTC). The young Jedi then tells the alien to go home and rethink his life.

Of course the words are repeated once again.

These two elements reveal a reorganization that takes place that is something akin

to Crusoe's restructuring of Friday. Even though the nature of organizing is different,

both figures are effectively eliminating any opposing voice. This is certainly an ideal

situation but it is not always the case. Qui-Gon Jinn and Obi-Wan crash landed on the

planet early on in *The Phantom Menace*. As Qui-Gon ventures into a junkyard to pick up

parts he quickly discovers that Republic credits are not worth anything. He passes his

hand in front of Watto and repeats a familiarly phrased command, "But credits will do

fine." Watto objects, "No, they won'ta. What you think you're some kinda Jedi, waving

your hand around like that? I'm a Toydarian. Mind tricks don'ta work on me" (TPM). To

create some continuity this type of failure is also present when Luke attempts to rescue

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[11] Mos Eisley is a space port on Tatooine. Luke and Ben travel there and ultimately hire Han Solo to transport time.

Han Solo in *Return of the Jedi*. He is initially given admittance to Jabba's palace because of the use of a mind trick but when he tries to use his powers against Jabba, the Hutt responds, "Your mind powers will not work on me, boy" (ROTJ). Both Jabba and Watto correctly identify the language and movements that would signify a certain power structure but since they operate within difference kinds of organizations they do not succumb to Jedi restructuring. These reveal resistance to the medieval and suggest that there are other modes and voices, like that of Caliban, that are outside of the dominating Western modes of organization.

What is often overlooked are secondary voices that help establish the texture, transitions in space, help incite a reorganization of space, or otherwise become a driving component of the sagas. Much like Caliban, Ariel, Friday, and the Beast Men, there are a number of secondary voices that run counter to the narrative or serve to disrupt the natural reading of these texts. Not to minimize the Luke's journey, but *A New Hope* is the embodiment of a typical hero's quest. Lucas has often asserted that the arching narrative that spans the six movies is much more to do about the fall of Anakin Skywalker and his eventual redemption, but without the secondary voices none of the narratives would be able to stand on their own.

The often criticized Jar Jar Binks is the first voice in a long line of "subaltern figures" that starts to dictate the direction of the film. In *The Phantom Menace* Qui-Gon Jinn and Obi-Wan Kenobi escape to the planet of Naboo. Fast on their heels is an invading droid army that is attempting to take control of the planet. In haste the two Jedi start running through the forest at which point Qui-Gon runs over a dazed and confused

Jar Jar Binks. The Jedi Master tackles the Gungan and he saves his life. Jar Jar jumps up and kisses Qui-Gon; the Jedi lashes out at Jar Jar, "Are you brainless? You almost got us killed!" Jar Jar replies simply, "I spake." Qui-Gon's response reveals his true feelings, "The ability to speak does not make you intelligent. Now get outta here!" In making this statement he is attempting to minimize the significance that Jar Jar has. In essence Qui-Gon suggests that any other voice that is not familiar to his structure is unintelligent. This has larger ramifications and suggests to viewers that Jar Jar and his people are not part of the dominant culture. It takes a humble plea from the queen to entice the Gungans to help them fight the droid army. Jar Jar Binks, who by the end of the movie has assumed a higher position with the Gungan society, helps lead the troops into battle. Unconfident in his skills, the final battle between the droids, turns into a rout. Doing his best Gilligan impersonation, Jar Jar stumbles, trips, and accidentally helps disable the droid ships. Even though the Gungans ultimately have little to do with deciding the outcome of the battle, Jar Jar's guiding of the two Jedi's to the underwater city, lead to Obi-Wan and Qui-Gon's success in saving the queen and ultimately the overturning of the trade embargo. The appearance of his voice works for and against the Jedi structure because in *Attack of the Clones* Jar Jar's voice becomes the trigger for a change in rulers. Working within an unfamiliar space, he nominates Senator Palpatine for the position of Supreme Chancellor thus putting the Emperor in power. This chance encounter with a voice from the non-dominant group becomes a key element that has very important impacts on the two organizations that define space within the movie.

Droids often have this type of effect on the dominant culture as well and it even comes to the point where people whole heartedly rely on them to function. R2D2's first effect comes in *A New Hope* when he displaces Luke Skywalker's pre-planned vision of life. After landing on the planet, being picked up by Jawas, and then eventually sold to Luke's uncle, R2D2 initiates a similar change in story line. He becomes the shoving off element for the narrative. With his restraining bolt removed R2D2 decides to continue his mission to find his "former master" and he heads out across the Dune Sea. Luke, fearful of reprisals from his uncle, chases the little droid out into the desert and eventually he is able to catch R2D2. Luke and the droids become ambushed and then are quickly rescued by Obi-Wan Kenobi. What results from this point is a downward spiral for the comfy home that Luke has lived in all his life. R2D2 is the figure that drives Luke to meet the old Jedi Master. Darth Vader, attempting to recover the droids, has Storm Troopers land on the surface of Tatooine, only to locate Luke's home (where the droids are assumed to be). What ensues is a slaughter and burning of the homestead; this becomes the 'Matrix pill moment' for Luke. With no other real choice he follows Obi-Wan on some, "damn fool quest" to become a Jedi. Even though he is a constant companion and has a voice that simply comes through as beeps and whistles. R2D2 presents another voice that seems to operate linguistically outside of the dominant structure. Before Luke and Obi-Wan leave the planet they venture into a cantina in order to get a lift; the bartender quickly says, "We don't serve their kind here" referring to the droids. There is a sense that the two droids are part of a lower or separate class and they could easily be marginalized as Others. They are treated as reconfigurable elements that can simply have their memories

erased, but no matter how often this happens, the droids find a way to make their presence and voices known.

The Ewok's in *Return of the Jedi* function in a similar way. Princess Leah, Han Solo, Chewbacca, and a cast of other rebels land on the moon of Endor. They have a perfect plan of attack designed to destroy a shield that protects the second incarnation of the Death Star. The Empire, aware of the rebel desire to change the organization of the galaxy, (meaning the destruction of the Empire) basically set the rebels up to be captured. After a few mishaps, Princess Leah falls into the hands of the Ewoks, who are not totally unlike the descriptions of the Beast People from *Island of Dr. Moreau* (covered in hair and resembling men). C3P0, the master of all languages, is misinterpreted as a deity by the Ewoks and this allows the rebels to be released and turned back towards their goal. Ironically this modern robot is a striated product of technology and being misread turns him into a smooth religious medieval god. This type of role reversal becomes a reminder that there is a constant fluctuation between the smooth and striated. Even within the most striated forms there can be an invocation of the sacred or religious. A natural reading of the text would challenge the reader to assume that neither a bumbling droid nor a group of creatures with rocks and spears would be able to change the nature of the battle. The Ewok's indicate another entrance and the rebels are eventually able to shut down the shield system. Falling into happy little accidents is not an uncommon occurrence with the *Star Wars* saga and it reappears most definitely within *The Phantom Menace*. Jar Jar Binks is a hyper version of C3P0 in the sense that he plays the ultimate Gilligan figure. No one in the audience assumes that he will have any control over the direction of the

narrative, but when the final battle comes, not surprisingly, he trips over machines and

accidentally initiates weapons. By chance he is able help win the battle. In these instances

marginal characters disrupt natural readings and allow spaces and organization to be

understood differently.

While this happens numerous times, one of the more interesting components of

Star Wars is that the narratives acknowledge and even focus on voices that are not part of

the dominant structure. They do operate differently in regards to notions of space than the

primary characters of Darth Vader and Luke Skywaker. What is revealed through

Foucault is that often times the Western mindset is to attempt to control space by any

means necessary. The problem is that the ways we try to do this are susceptible to be

made smooth again. Space, whether island or planet, is one that constantly fluctuates

from defined and striated to one that is smooth. The assumption is that by attempting to

order and control these spaces we can control other figures and characters within

narratives or the real world. George Lucas' vision tells us that not only does the

reorganization of space mean little when it comes to the Other but these voices should not

necessarily be silenced.

In the overall scheme of any narrative the figures that are often viewed a

background or sidekicks are in fact partners in development of any given story. Without

Han Solo, Chewbacca, R2D2, Jar Jar, and Lando Calrissian we would not be able to

create literary heterotopic spaces that ultimately allow us to talk about our own culture,

its issues, and ourselves. These figures are often associated with alternative smooth

spaces. Yoda's eventual home becomes the un-striated swamp of Degobah, Jar Jar

becomes an outcast from smooth space under water, and Ewoks present a kind of premodern, religious world that uses rudimentary tools to function on the forest moon of Endor. As fuzzy little manufactured creatures they could easily represent a striated system, but instead they are presented as individuals wearing different headpieces and sporting innumerable styles and colors of hair. Through these figures we can see our own attempts to control, reconfigure and master space, but we are reminded that no space is one that is absolutely controllable. These figures function in stories as agents of reversal from striated to smooth. They are the voices of heterotopic reversals of *spatial* and *socio-spatial regimes* that illustrate the Western drive to make sense of space and our place within those spaces.

CHAPTER FOUR

OTHER ISLANDS, OTHER SPACES

Jorge Borges' wonderful line tries to reinforce that there are primarily only two narratives that have been told; if we are to consider this at the basic level, it might suggest there is little to no depth within these stories. However, what is actually illustrated is not that there are only two stories, but these two narratives are ones that play major roles within Western Culture. Islands become one of the central narratives of Western civilization. It is no wonder that *Robinson Crusoe* is widely considered one of the first novels; this is because of the common ways in which islands reflect, are reorganized, and allow for voices from other cultures to play a significant role in narratives. Islands allow the conflict between *socio-spatial regimes* to be played out. It is not as though islands are the only sites where this occurs; they simply allow this to a greater extent.

Islands, as clean slates, are shapeable in all kinds of ways which allows for endless interpretations and conflicts. When it comes to something like science fiction, the physical attributes are similar: solitary bodies almost floating in a wide open space isolated from society and drawing on similar naval language creates an almost immediate connection from island to planet or spaceship. This brings to mind visions of Superman lifting Lex Luthor's island from the ocean and casting it into space[12]. Strangely, the jump is not that far from *The Tempest* to *Star Wars*. At the very core, the structures we bring to islands are ones that we use in any number of other locations. Stories like *Heart of*

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[12] In the latest Superman movie, *Superman Returns*, The Man of Steel literally picks Lux Luthor's Kryptonite island up and hurls it into space.

Darkness, *Housekeeping*, and *The Matrix* may be read as island narratives, but in truth

they all deal with similar concerns about organizations of space, the movement from

smooth to striated, and conflicts between *socio-spatial regimes*.

The island can clearly be isolated as the original heterotopia, and many other

narratives draw from this concept to explore these issues. Regardless of actual location,

these sites often serve as heterotopic sites to reflect upon ourselves; they are mirrors

which are heterotopias that "makes this place that I occupy at the moment when I look at

myself in the glass at once absolutely real, connected with all the space that surrounds it"

(Foucault 24). Literary heterotopias, often found in these texts are fiction, which is "a

way not only of having access to the real […] but also of living or dealing with, as a

means of protecting" (Pinet 176). As unreal clean slates, islands allow us to project

whatever kinds of discussions we want to upon them.

The reoccurring image of islands continues to creep into our narrative regardless

of the availability of actual island spaces. In the movie *The Island*, the viewers and main

characters are presented with an image of an island that is projected upon a large screen.

Both are reassured that the outside world, the one found within the movie, has been

destroyed. There are a limited number of inhabitants that are periodically "discovered"

wandering in the outside world, brought into a safe and sterile environment and told that

the tragic downfall of the real world has led to a loss of memory and a contaminated

external place. The projected island is the last place outside that has not been influenced.

Presented as a utopian location or Garden of Eden, humanity can be reborn. A seemingly

random lottery produces a number, and the winner is excited to be heading to the

Promised Land. A fabricated history has been invented so the inhabitants know their proper place within the structure, and for the most part they act as expected. While the characters within the movie are developing in their incubation tubes, they are exposed to flashing images meant to imprint memory. The phrase "you want to go to the island" is repeated incessantly to them. Here the digital recreation of the island and repetition of this phrase reinforce that the place to be or desire is that of the island.

There is a very significant change that takes place that should be an indicator to the viewers the true nature of modern islands that they may be unreal, artificially created, or already reconfigured. The main character, Lincoln Six-Echo, discovers the outside world. The island is only a projection and has never been real. It is clear; the creators of the movie recognize that there are no longer islands in the real world to be dominated. The island or structure of the island becomes the bunker where the clones live. A secluded and controlled environment has been recreated in Merrick's image for a very specific purpose. The clones, not unlike Friday, have undergone a form of striation that keeps them in their place. As an enclosed environment, the bunker replaces the island, suggesting that this structure works in multiple locations. Just like any other island narrative, there is a moment at which the organization structure starts to break down. Lincoln realizes that he is a copy of someone in the outside world, and he has a choice to affect his reality and his understanding of it.

What seems to get lost in the high speed chases and the commentary about cloning is the striating element within *The Island*. Putting the clones into order is not the only focus of striating, but in labeling the clones they become products. Cloned and

genetically altered, they fall somewhere between Moreau's Beast Men and Lucas' Clone Troopers. Merrick, the director of the facility, comments throughout that the clones are simply commodities. When Lincoln discovers the truth about the island he becomes a "product on the loose" and he has "a female product in tow." After the initial escape, Lincoln and Jordan find Lincoln's only other friend, McCord. He tells Lincoln that "you're not like me. I mean, you're not human. I mean, you're human, but you just, you're not real. You're not, like, a real person. Like me. You're clones. You're copies of people out here in the world." The key point is that the main characters are viewed as figures on the edge of society. They neither participate nor have a voice within the dominant culture. The narrative is from the point of view of these figures; it is analogous to Friday telling the Robinson Crusoe story. No longer are narratives simply just about the dominant culture, they start to express apprehension about being excluded or controlled. There is a loss of control; man is not necessarily in control of any island.

This apprehension manifests itself in many current narratives. Perhaps John Donne's greatest disservice was to suggest that "No man is an island"[13] (108). If we are at a point at which there is a sense that we are being controlled, looking from the outside in, or otherwise trapped within a controlled matrix, then where are the kinds of real world island spaces that we seek. Considering Foucault's comments about heterotopias as mirrors, the obvious answer is that men *are* islands. Our own construction is alterable; we are reconfigurable and manipulated by external structures just like islands. Out of this change develops something like *Being John Malkovich*. Outside of an island, Malkovich represents Foucault's notion of a heterotopia quite well. People line up and pay two

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[13] XVII Meditation.

hundred dollars to take a ride within Malkovich's head; he literally becomes a fun-house. The trip, defined by a door on one end and the New Jersey turnpike, becomes a marker for a striated space, but the experience within his head becomes one, for most, that is experiential; they have no control and travel in a vector direction. The end point may be specifically defined, but the trip is never the same.

What complicated this notion and reveals the apprehension of being controlled is Craig Schwartz's ability to control Malkovich like a puppet. Even while there are moments that it appears as if the journey will be a smooth experience, there is always a danger of a controlling element. The island, as an external space is presented as controllable and illustrates the ability of heterotopic elements to break down any organizing structure. The smooth can become striated and the smooth experience that is Malkovich can even be controlled. Not only is the external controllable to an extent, but the internal is as well. This illustrates the same kind of anxiety from the island: Are we simply always controlled? If islands narratives represent sites that are places for *socio-spatial conflict* and appear as blanks slates to be organized, then we, as figures on the fringe, seem to be similarly configurable and sites for these discussions. But like the islands, there is an opportunity to break from the striating mechanism to move towards a more smooth form. Island stories serve not just to remind us that we are constantly concerned with organizations of space, but that there is always going to be shifting notions of those sites that are uncontrollable. We engage within these narratives because they remind us that there is no real control.

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