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RESEARCH PAPER

Shakespeare's Aquatic Social World: Water, Mobility, and Everyday Life in the Dramatic Imagination in the Selected Plays

[1]Dr. Muhd. Mustafizur Rahman, [2] Dr. Md. Chand Ali* and [3]Mostak Hossain

1. Associate Professor, Department of English, Bangladesh Army University of Engineering & Technology, Qadirabad Cantonment, Natore-6431, Bangladesh
2. Assistant Professor, Department of English, Uttara University, Dhaka, Bangladesh
3. Assistant Professor, Department of English, Bangladesh Army University of Engineering & Technology, Qadirabad Cantonment, Natore-6431, Bangladesh

*Corresponding Author	chand@uttarauniversity.edu.bd

ABSTRACT

This article examines how water shapes social relationships, mobility, and everyday life in the dramatic imagination of William Shakespeare. *Drawing on close readings of The Comedy of Errors, The Merchant of Venice, Twelfth Night, Othello, Pericles, The Tempest, Hamlet, Henry V, Antony and Cleopatra, King Lear, Richard III, Measure for Measure,* and *The Merry Wives of Windsor*, it develops the concept of "aquatic social infrastructure." The analysis is organized around five interconnected concerns: the circulation of people and information; commercial and political risk; involuntary mobility and unstable identity; maritime labour and unequal exposure; and environmental memory, colonial possession, and theatrical performance. Ships, ports, rivers, storms, and submerged objects connect families, households, courts, workplaces, and markets. Water enables human plans while exposing the limits of political power, property, and social privilege. Without claiming that the maritime dimensions of Shakespeare have been overlooked by previous scholarship, the article brings established critical approaches into conversation and argues that water operates not simply as a backdrop or metaphor but as a material condition of dramatic life.

KEYWORDS William Shakespeare, Blue Humanities, Aquatic Social Infrastructure, Maritime Culture, Mobility, Shipwreck, Ecocriticism, Everyday Life, Environmental Inequality

Introduction

Water appears throughout Shakespeare's dramatic world. Characters cross seas, depend on trading vessels, survive shipwrecks, encounter storms, imagine drowning, and attempt to rebuild their lives after displacement. Rivers and rain are equally significant, entering domestic routines, local economies, and the experience of environmental hardship. Although water frequently carries symbolic meanings of loss, confusion, or change, its dramatic importance extends beyond symbolism. This article considers water as part of the material and social organization of Shakespeare's plays.

The central proposition is that Shakespeare's aquatic settings form an "aquatic social world" sustained by "aquatic social infrastructure." In this study, the latter term designates the interrelated seas, rivers, ports, coastlines, vessels, maritime skills, labour, communication routes, and environmental forces that make social life possible and precarious. It is a modern analytical term rather than a concept attributed to Shakespeare

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or his contemporaries. It helps to explain how water connects households, markets, marriages, military operations, legal institutions, and theatres while also interrupting the networks it enables.

This perspective is situated in the maritime culture of late sixteenth- and early seventeenth-century England, when voyages, navigation, trade, piracy, mapping, and geographical expansion were prominent subjects of social and literary imagination. Studies of national geography, cultural encounter, travel writing, and piracy illuminate this background (Fuller, 2008; Gillies, 1994; Helgerson, 1992; Jowitt, 2010). River transport and the Thames also belonged to the ordinary rhythms of early modern life (Gurr, 2010). Historical context informs the reading of the plays, but the settings and events of Shakespearean drama are not treated as documentary accounts of actual places.

The study asks three related questions: How does water function as material and social infrastructure in the plays? How does aquatic mobility alter power, identity, vulnerability, and social position? What does attention to water and everyday life contribute to interpretations of Shakespeare through the environmental humanities and the history of early modern movement? To address these questions, the article considers commercial exchange, shipwreck and separation, naval conflict, maritime labour, colonial claims, gendered movement, underwater memory, local rivers, weather, and dramatic performance.

Literature Review

Scholarship on Shakespeare and the sea already provides a substantial foundation for the present discussion. Mentz (2009a) places the ocean's physical and experiential dimensions alongside its imaginative life, emphasizing practices such as swimming, fishing, coastal movement, and drowning. His account of blue cultural studies develops the importance of maritime environments to early modern literature (Mentz, 2009b), while his later work connects shipwreck to ecological instability and expanding networks of exchange (Mentz, 2015). Brayton (2012) similarly approaches Shakespeare's ocean through ecocritical interpretation. These studies make clear that water should not be understood exclusively as an image detached from material life.

Attention to rivers broadens this maritime emphasis. Angus and Hopkins (2024) present the rivers of Shakespeare's Britain as connected to transport, work, resources, memory, and social practices. Such work helps prevent the ocean from obscuring smaller waterways and the routines of local households. Swarbrick (2019), reading *The Comedy of Errors* through the blue humanities, draws attention to the fluidity of identity and the difficulty of secure self-definition in aquatic conditions. Together, these approaches suggest that movement through water affects both large-scale exchange and the immediate recognition of individual persons.

Ecocritical studies also clarify the relationship between natural conditions and social authority. Estok (2005, 2008) connects environmental experience with home, power, and vulnerability in Shakespeare, including *King Lear*. Borlik (2011) places early modern literary culture in an environmental frame; Archer et al. (2015) show how food, household management, and sustainability can inform readings of economic and political life. Publicover (2014) examines the sea's significance for Shakespearean political and geographical imagination, while Publicover (2022) considers nonhuman agency and material ecocriticism in *Pericles*. Studies of water and cognition (Helms & Mentz, 2024), underwater environments (Publicover, 2025), and blue-humanities education (Hansen, 2023) extend these conversations.

A further group of studies addresses travel, cultural encounter, and theatrical practice. The work collected by Jowitt and McInnis (2018b), including their introduction (Jowitt & McInnis, 2018a), connects journeys with dramatic form and cultural mobility. McManus (2018) examines migration and altered identities on stage, while Palmer (2005) investigates the mobility and patronage of performers. Studies of maritime news and commercial risk in *The Merchant of Venice* (VanWagoner, 2020), theatrical representation of the sea (Womack, 2025), and oceanic performance in *Pericles* (Degenhardt, 2020) make especially clear that maritime processes can organize the plots and conditions of dramatic performance.

The historical and political dimensions of aquatic movement are illuminated by research on nationhood, geographical difference, early modern voyages, piracy, and colonial interpretation (Fuller, 2008; Gillies, 1994; Helgerson, 1992; Jowitt, 2010; Loomba, 2002; Vaughan & Vaughan, 1991). New Historicism further encourages attention to the circulation of political and cultural meanings through literary works (Greenblatt, 1988). The present article does not claim these subjects as unexplored. Its contribution is to bring maritime, ecological, material-cultural, and mobility-oriented approaches together under the organizing concept of aquatic social infrastructure, connecting ships and states to households, labour, bodily exposure, and the movement of information.

Material and Methods

This is a qualitative study of selected Shakespearean drama. Its primary method is close textual reading supported by historical contextualization and critical synthesis. The primary texts discussed are *The Comedy of Errors, The Merchant of Venice, Twelfth Night, Othello, Pericles, The Tempest, Hamlet, Henry V, Antony and Cleopatra, King Lear, Richard III, Measure for Measure,* and *The Merry Wives of Windsor*. The analysis uses the Shakespeare edition identified in the manuscript's references (Shakespeare, 2016) and cites acts and scenes when discussing dramatic passages.

The selection is purposive rather than exhaustive. The plays were chosen because they offer distinct representations of maritime commerce, travel, shipwreck, political passage, environmental danger, river life, or water-related dramatic performance. The study does not count every occurrence of a water-related word or claim to represent every aquatic reference across the Shakespearean canon. Nor does it treat Venice, Cyprus, Illyria, Ephesus, Egypt, or Prospero's island as direct historical records. These dramatic locations are interpreted as constructions shaped by literary convention, social imagination, and early modern geographical knowledge.

Interpretation follows four complementary perspectives already discussed in the source literature. New Historicism relates the plays to changing cultural, economic, and political formations (Greenblatt, 1988). Material-culture analysis attends to ships, cargo, letters, ports, navigation, and practical techniques that shape human relations. Ecocriticism treats weather, wind, waves, watercourses, and environmental limits as consequential conditions rather than passive scenery. Blue humanities places aquatic spaces and processes at the centre of interpretation, challenging the assumption that historical and literary activity belongs primarily to land (Cohen, 2010a; Mentz, 2009b).

Passages and episodes were read comparatively, with the discussion organized into recurring thematic patterns: movement and information; commercial and political risk; involuntary travel and the instability of identity; maritime labour and differences in exposure; and environmental memory, colonial possession, and theatrical performance. The resulting analysis is interpretive, not statistical. It seeks to establish relationships

among the selected scenes rather than causal claims about actual early modern populations.

Results and Discussion

The portrayal of Water is seen everywhere in Shakespeare's plays. His characters cross the sea, survive the ship, return the animals, wait for the trade vessels, face the storm, imagine drowning in water, and try to rebuild life. But water is often seen as a symbol of sadness, chaos, or change. "These two ideas are 'An aquatic social world' (water-centric social infrastructure) and 'Aquatic social infrastructure' (water-based social infrastructure)." In Shakespeare's play, water is not only a metaphor of any inactive background or sadness, but also acts as one of the main drivers to build human society and mutual relations. In light of Blue Humanities, Ecocriticism, Mobility studies and Maritime history, *The Comedy of Errors*, *The Merchant of Venice*, *Twelfth Night*, *Othello*, *Pericles*, *The Tempest*, *Hamlet*, *Henry V*, *Antony and Cleopatra*, *King Lear*, *Richard III*, *Measure for Measure* and *The Merry Wives of Windsor*, the aquatic ingredients such as the sea, port, rivers and storms directly link the Earth to human family, wedding, workplace, royal bar and market. The article is based on five main topics: the flow of communication and information, commercial and political risk, the unwanted journey and unsure identity, maritime labour and unequal exposure, and environmental memory, colonial occupation and theatrical performance, which, on the one hand, has been highlighted the joint concept of 'An aquatic social world' and 'Aquatic social infrastructure' and 'Aquatic social infrastructure', which, on the one hand, helps to implement different dreams and plans of people, on the other hand, to implement the ruling and human extreme disobedience and fragility in the face of nature.

When Shakespeare saw Shakespeare in the late 16th and early 17th century, this material and real form of water became more evident. During that time, maritime journey, coastal navigation, foreign trade, navigation, piracy, new pathways, mapping and geographical expansion were highly discussed. Researcher Helgerson showed how the map, travel stories, nationalist writing and geographical description helped Elizabethan England to develop its own identity; on the other hand, these stories of travel and change taught English authors to understand the unknown world, European spread and world. Similarly, Gillies showed that geographical and social diversity was the main centre of Shakespeare's play, and Jowitt's research on piracy reminded that the then-sea journey was not only a matter of trade or search, but also deeply associated with crime, violence, legal uncertainty and vague power (Helgerson, 1992; Fuller, 2008; Gillies, 1994; Jowitt, 2010). Besides, through the movement of the middle and ferry along the Thames River, the journey of the river became a common part of the daily life of the then people (Gurr, 2010).

This article explores the historical and literary aspects of Shakespeare's plays based on the concept of 'aquatic social infrastructure'. "Aquatic social infrastructure" refers to the integrated network of seas, rivers, ports, ships, coastlines, maritime experiences, labour, political pathways, and environmental forces that shape the social life of Shakespeare's plays. It is necessary to acknowledge that Shakespeare and his contemporaries did not use the term "infrastructure" in its modern theoretical sense; rather, it serves as a modern analytical medium. It helps us understand how water transports people, products, capital, soldiers, letters, rumours, and cultural knowledge while also having the capacity to bring everything to a standstill. In this context, water is both essential and risky. The article seeks answers to three related questions. First, how does water act as a material infrastructure in Shakespeare's plays? Second, how does aquatic mobility reshape power, identity, vulnerability, and social position? Third, what does the relationship between water and

everyday life contribute to current discussions of Shakespeare, the environmental humanities, and early modern mobility?

Critical Framework and Method: From Green to Blue

There has been a lot of discussion on literary criticism about the presence of water in Shakespeare, especially Maritime studies and environmental criticism. As a result, any responsible research should avoid claiming that critics have ignored the sea, ships, or marine metaphors so far. In this case, Steve Mentz's book At the Bottom of Shakespeare's Ocean is very important, because it has put real and geographical ocean at the center of literature beyond the boundaries of metaphorical and metaphorical ocean. Mentz has decorated his observations, swimming, coastline walking, fishing and drowning around specific physical activities such as drowning. His view reinforces the human body and touchable practices in the mainstream discussion on the sea. In his opinion, the ocean is simultaneously real and imaginary, risky and poetic, which is both objectively felt and socially formed (Mentz, 2009a). Mentz (2009b) also argued for a maritime cultural study, while his Shippwreck Modernity sets the shipwreck on the background of environmental instability and wide world connections (Mentz, 2015).

River studies make this social view of water broader and deeper. Angus and Hopkins showed that the rivers in Britain during the Shakespeare period worked as one of the main centers of transportation, physical labor, natural resources, economic activities, environmental interactions, religious imagination, and cultural memories. It is very important that literary analysis only focuses on the sea, if it is risky to hide the dry environment of everyday life. The distant oceans may carry merchants, soldiers, or adventurers, but local rivers save the general local society. As a result, local river and wide oceans worldwide are not an isolated entity, but two histories deeply associated with each other (Angus & Hopkins, 2024).

Based on the framework of Blue Humanities, *The Comedy of Errors*, Swarbrick explains how water flow can make people uncertain about how to float their specific and nonlinear identity. This work further strengthens the original tone of the current article, showing that aquatic mobility makes a person's identity more relative to a permanent structure, especially when that person is separated from his known society that usually defines or recognizes him (Swarbrick, 2019).

Estok (2005, 2008) has analyzed the relationship between environmental conditions and social power structures through *King Lear* drama. Borlik (2011) has exposed an environment-critical view on early modern English literature, while Archer and other researchers (2015) have shown how ideas of food supply, household management and sustainable environment can bring new light on economic and political life that Shakespeare's plays. These studies prove that environmental issues are essential to bring in literary analysis, because human society is entirely dependent on real natural systems that humans can't always control themselves.

Shakespeare's Ocean of Brayton (2012) sets the marine aspect of Shakespeare's writing at the core of the environmental-critical analysis and explores how the ocean environment has Shakespeare's concept of nature and human experience. "The article 'Shakespeare at Sea' by Publicover also examines the relationship between maritime territory and political identity, and shows how the sea can change the context of political relations." These studies prove that the ocean itself is a very important thing rather than being a little element of the dramatic background.

Publicover (2022) further expanded the view through materialistic environment-criticism, that water does not only contain any inactive background, but also actively participates in the drama's own dynamic process. Helms and Mentz (2024) further expand this discussion by analyzing how water is associated with human thought, feelings, and literature structures. Publicover (2025) further exposed the imaginary importance of the underwater sea, especially the floor, with the shift in water, and the strange worlds that Shakespeare has portrayed. On the other hand, Hansen (2023) directly links this blue perspective to environmental education and climate-related thinking.

Jowitt and McInnis (2018) have beautifully highlighted the importance of traveling to the formation of dramatic forms and theatrical cultures of the early modern era. Their research directly links travel or travel to cultural interactions, theatre, immigration, and human movement from one place to another. McManus (2018) discussed the relationship between immigration, dramas, and modified identities, while Palmer (2005) analyzed the mobility and patronage networks of early modern actors and artists and sustained their work.

This study mainly focuses on qualitative literary analysis based on close reading and historical interpretation. It did not attempt to gather all references to water in Shakespeare's plays. Even the imaginary islands of Venice, Illyria, Ephesus, Cyprus, Egypt, or Prospero have not been seen as real-life documents. Shakespeare's geographical images are his own imaginary creations, which are in need of literary heritage, theatre, geographical knowledge, political thought, and social imagination. Historical background helps us understand the plays, but it's not right to see the drama as just a textbook of history.

Four critical aspects are particularly important in this regard. First, New Historicism, or New Historicism, sees Shakespeare's writing as literature, as an element of the changing political, economic, and cultural activities of the time. Greenblatt's research helps us understand that marine trade, navigation, journeys to distant countries, political expansion, and geographical knowledge were among the most significant social drivers of the time, which dramatic art transformed into new stories of people's conflicts and possibilities (Greenblatt, 1988).

Second, material culture studies teach us to focus on various things, daily habits, and technologies that are flattened in the drama. Ships, sails, ship goods, ports, letters, maps, navigation skills, or fishing tools are not only detailed descriptions or little pieces of detailed information, but they also direct human relationships. *The Merchant of Venice* is very important to Antonio's ships, as his financial identity and respect depend on what those ships carry and whether they are returning properly. Similarly, the ship in *The Tempest* is not less important, as it brings the elite people of the royal family into a technical and hostile environment, where survival depends on the skills of the ship's sailors they know to operate.

Third, ecocriticism recognizes that environmental effects have a real and material performance. This doesn't mean that water can think like humans, but it means that wind, waves, rain, storms, currents, geography, and environmental conditions can determine what people can do. Shakespeare has repeatedly shown that people's political and economic plans need nature's cooperation to succeed, while nature does not guarantee that cooperation.

Fourth, Blue Humanities, or water-centric humanities, holds water in a central place in literary analysis. Cohen has highlighted a profound trend of land-centric views in

criticism, where land is often viewed as the real area of history, and the oceans are considered empty or zero places only between meaningful places. But water-centric or blue criticism shows us that taking water as a spacious place without seeing it as an active part of historical and literary negotiations can expose new aspects (Cohen, 2010a).

Oceanic Commerce: Credit, Risk, and Maritime News

The drama *The Merchant of Venice* puts the capital away from the owner's direct control and puts wealth at risk. Antonio stands safely in Venice, but a large part of his economic life is floating elsewhere, which is being carried on some ships he can't see with his own eyes. Salarino once said, "Your mind is tossing on the ocean" (*The Merchant of Venice*, 1.1). Antonio's body is on the ground, but all his attention and thoughts are floating mentally with his ships.

In Shakespeare's drama, sea trade not only spreads capital locally but also completely alters the timeframe of money and the uncertainty of information. Although Antonio attempts to reduce the risk by dividing all his resources into various ships and destinations, it cannot abolish the key risk of trade. His wealth floats away, changes constantly, and depends on information that always arrives late or incompletely. As a businessman, he may be legally entitled to own the product, but he has no immediate confirmation of the current status of that product because it is not in front of his eyes. As a result, he has to take a loan beforehand in the hope of making a profit, and it is impossible for him to verify any uncertain or bad news from far away. Thus, sea trade not only changes the social geography of money but also causes deep uncertainty in human emotions and economic decisions.

The first scene of the play makes this much deeper through Salarino's imagination. He has floated the common objects of the land as a reminder of marine danger: light air can glimpse a storm, reminds the sand that hazardous rides and stones can break a ship. A merchant's world becomes mentally water-centric, even when he stands on the city's streets. Once wealth floats in the sea, almost anything around it is predicted to cause damage. Shakespeare has thus transformed world trade into a continuous worry that makes the human mind and body feel worried.

The economic world of Shakespeare's play can be explained through four interconnected conditions or facts: distance, delay, uncertainty, and information. Here, capital lies in another remote place, profit partly depends on the future, news reports and rumours, and a little natural disaster can change all the perfect calculations. So, the real value of the assets is created through their continuous rotation and transfer. If a product is safely in one place, it may be protected, but it cannot produce profits like a product running in the far-distance market. As a result, this mobility opens the door to new possibilities; it also creates a very risky environment.

That is why the marine background is not only a real-looking scenario behind the plays of the contract, but Antonio's resources cannot immediately become cash money because they are stuck in different seaways. The sea controls the time within the legal story here, where Bassanio needs money now, while Antonio is hoping to get the resources back in the future. This time spacing basically makes Shylock's agreement possible. As a result, a storm that is far out at sea can also affect the court of Venice, as trade links remote environmental events directly to city law.

From a material culture perspective, Antonio's ships are essentially an expanded form of his economic identity, which carries his goods, prospective profit, and social

reputation. As a result, any possible failure of these ships directly hits his friendships, financial loans, debts, and even his own physical safety. Shakespeare has brought a great historical process, such as the spread of long-distance trade, into the realm of people's ultra-personal feelings. Helgerson showed how merchants, commodities, maps, and maritime travel were gradually increasing in society, and Fuller puts the travel story against the background of the European Empire (Helgerson, 1992; Fuller, 2008). The great historical and social systems in Shakespeare's play eventually convert into personal feelings: the flow of global trade becomes a continuous concern, maritime delay forms a debt, and the extreme uncertainty of the ocean becomes a direct danger to the human body.

The economic role of the sea is therefore deeply contradictory. On the one hand, water opens up commercial possibilities by connecting distant markets, but on the other hand, it threatens the existence of the resources and profits people have earned. People try to turn the sea into a reliable system of exchange through contracts, schedules, ships, insurance, and multifaceted trade. Yet nature does not always promise to cooperate with people. This contradiction in *The Merchant of Venice* becomes emotionally clear: mobility is necessary to achieve profit, but that same mobility leads to considerable risk.

The Merchant of Venice in VanWagoner (2020) is very relevant to the role of marine news in the drama. He showed that the drama's commercial and mutual relations depend on information from remote maritime areas. The shipping news is not only limited to the world of trade, but also deeply affects the economic and emotional consequences of the play through the networks of characters.

Shipwreck, Involuntary Mobility, and Social Identity

The most obvious evidence of the human life that water leads Shakespeare's plays shows through the repeated use of the shipwreck. *The Comedy of Errors*, *Twelfth Night*, *Pericles*, and *The Tempest* plays begin with marine disasters or develop entirely on it. Here, the main thing is not only put people in danger, but also the shipwrecks the entire social system around the people. Families are separated, all news disappears, and people lose witnesses who could confirm their identity. Lost clothing, documents, money, and social honour, people who survive have to enter unknown unknown societies and find new ways to survive.

The Comedy of Errors originated from a deadly vessel in the previous drama, where the family of Ezion separated from the parents, two twin boys and two twins separated from each other. The next mistakes that occurred in Ephesus are not only random jokes associated with aquatic stories, but they were the long-term consequences of the marine accident. The sea has broken the social network here by which it was usually identified by people. Despite being a separate person in reality, this confusion arises because the community around them has no complete information, because the city sees two bodies the same, but does not know the real family history and identity behind them.

Antipholus of Syracuse gives this condition a powerful water image when he says, **"I to the world am like a drop of water / That in the ocean seeks another drop"** (Shakespeare, 2016, *The Comedy of Errors*, 1.2). The image of the picture is so simple that a child can easily imagine it: a small waterboard on a huge ocean is looking for another lost point. But the idea behind this common picture is very deep. *The Comedy of Errors* is looking for his lost family, but at the same time, he is working in a secret fear: he will not completely lose his existence when looking for someone! The ocean has become a strange metaphor of solid mixing and abolishing its self-integrity. As water can combine two separate drops, it becomes difficult to separate where its own boundary ends. Shakespeare essentially poses

an ever-infinite question of human existence: how secure or certain is our real identity on this huge world's chest when they don't know the story behind our lives?

Theater also links water-based travel to the law. The arrival of Egeon in Egeon put him in extreme danger because Siracuse and Ephesus were political enemies. As a result, the port city is an open door of communication; at the same time, it is also a controlled border. Water brings together different commercial communities, but the law tries to determine which travel is legal through that contact. As a result, mobility is never completely free, and a traveler can often go far away where his previous social and legal protection doesn't help.

This relationship between the shipwelfth Night plays became clearer. After a tragic shipwreck, Viola was disintegrated from his brother Sebastian and Viola was completely uncertain about whether he was alive. Her first question is **"What country, friends, is this?"** (Shakespeare, 2016, *Twelfth Night*, 1.2). It may seem like a common geographical question to hear, but it's basically a deep social question. Viola actually wants to know where he is now in an unknown world where no one knows him. The sea may not have removed his old memories, but removed those witnesses, family ties, and social connections that made his previous identity known and visible to others.

This condition can be called 'Identity Latency'. The phrase means that despite a contact or entity existing, it is temporarily covered from the eyes of the dormant or public society. Viola still remains in the previous viola, but Illyria society has no information or knowledge about her. This gap between the person's own memory and consistency, allows him to change his external form.

Her plan for disguise follows directly from this vulnerability: **"Conceal me what I am, and be my aid / For such disguise as haply shall become / The form of my intent"** (Shakespeare, 2016, *Twelfth Night*, 1.2). The shipwreck fundamentally creates the realistic environment that makes it possible for Cesario to exist. Viola has lost the normal social protection of the family and familiar places, which has led to the main tool for survival in new clothes and fancy acting. By taking the form of cesario, he entered the court of Orsino, exchanged news, get close to Olympia and thus became part of a complex social system of gender and desire.

Shakespeare's marine comedies are, however, not only stuck in the extreme sphere. Viola and Sebastian eventually encountered each other, again the separated family in *The Comedy of Errors* returned to their lost relatives. The continuity of this whole process can be explained in four parts: isolation, displacement, combination of present intelligence and reconciliation. First, the sea breaks a social structure; then the characters have to live in a completely strangled and hostile environment; they build new roles and relationships in the pursuit of survival; and finally, the drama re-builds a social order. But this new environment is not the hierarchy of the previous old social system, but rather the new marriage, acquired experience, memory and dark emotional bonds are added. Thus, as the shipwreck opens a new horizon of survival, the obvious impression of change is also left in the new beginning.

Pericles has been expanded into a whole life range of nearly a whole life, where *Pericles* tires, Antioch, Tarsus, Pentapolis, Mitillenis, and travels to the Mediterranean region. Among the static parts of the play, the sea is not only a blank place, but also the continuous way to protect the existence of characters; and there is a storm that suddenly breaks down human relationships, creating false feelings of death of loved ones, pushing family members away from each other, and ultimately facing people's nature a form that

is above human ability and control. During the storm around Marina's birth and Thaisa's apparent death, *Pericles* cries, **"The god of this great vast, rebuke these surges"** (Shakespeare, 2016, *Pericles*, 3.1). The words show a ruler reduced to a frightened human being inside a huge environment.

Marina's name turns the sea into an integral part of his family identity. He is not only a child who was born coincidentally during a voyage, but also hides the eternal memory of that marine situation in his name. This continuous movement associated with water led *Pericles* to lose his wife, daughter, stability of life, and political continuity. But later, these displaced people and the ongoing network of unknown ports again created a new way to re-conscious and reunite them. Shakespeare so "the sea is cruel" or "the sea heals all wounds" not to reach a simple or unilateral decision. As the sea destroys, it also reconnects; it is a deep wound and passageway.

William Shakespeare's ***Measure for Measure***, Act 3, Scene 1, presents a tragic story concerning Mariana's brother, Frederick, who died in a horrible shipwreck while carrying his sister's marriage dowry. This accident took away both Mariana's brother and her financial security, and Angelo subsequently abandoned Mariana, resulting in the shipwreck becoming an important background event behind her emotional pain and social vulnerability. Shakespeare not only presented the sea as a natural power that destroys human life and resources but also showed it as an indirect cause of injustice, economic uncertainty, and emotional pain. Although the main focus of the drama is not maritime adventure, Frederick's shipwreck demonstrates how a natural disaster can change human relationships and influence the course of the dramatic action.

It is a deepest claim of the article: Shakespeare's play is somewhat of the identity or existence of human beings but depends on infrastructure or infrastructure. We usually understand infrastructure, roads, bridges, ports or ships. However, certain methods are also needed to identify people. For this, news is to reach on time, family must retain memory, society has to get the opportunity to know, documents must be credible, and a person must appear in the expected place. When water breaks those contacts and bonds, people's identity is also wrong or create a new opportunity.

Political Geography: Naval War, Passage, and Piracy

Cyprus Island is important in *Othello* drama because of its geographical location. The island has a great strategic value in the conflict between Venice and Ottoman Turks. The early scenes of the play are full of remote fleet, soldiers, destinations, and variable military information. Political power was dependent on what's going on far away by the sea. As a result, the maritime region was not only a battlefield but also served as one of the information systems. And this boat capacity was not only depending on the single skills of the commanders but also depending on the trained sailor, adequate supply system, and well-organized port structure (Rodger, 1997).

Othello's journey from Venice to Cyprus to Cyprus is not only a change in the story but also a military operation conducted by a marine network. Venice wanted to show power through the sea by sending its commanders and soldiers, but the play showed at the beginning how the limitations of the human military plan were. Montano explains that **"The desperate tempest hath so banged the Turks / That their designment halts"** (Shakespeare, 2016, *Othello*, 2.1). A storm does what the Venetian military has not yet done: it stops the immediate Turkish attack.

This change is very important for the entire form of the tragedy. When the outer conflict or war ends, all the dramatic intensity and strength of the play enter. Cyprus then became an isolated island where Yago, *Othello*'s bridal life, and minds had the opportunity to create a secret and personal war. The sea first combines this military society, and later the storm of the sea stopped that possible open war. Thus, change in the environment also changes the structural form of the drama: the field of marine war changes and eventually becomes a personal ruin tragedy.

In *Henry V*, we see another form of political influence of water. The English Channel was the most urgent condition for Henry's military operation in French. This waterblood between England and France also serves as a border and a way of communication. Although the geographical location of England, such as the island, was separated from the main European continent, it was essential to overcome that isolation in implementing political aspirations. And so, through the sea's arrow, the real identity of a country's national power was finally overturned by soldiers, horses, necessary supplies, and capabilities.

The Chorus asks the audience to imagine actions too large for the stage: **"Think when we talk of horses, that you see them / Printing their proud hoofs i' th' receiving earth"** (Shakespeare, 2016, *Henry V*, Prologue). Although the line itself does not take the sea, it explains the main strategy of the theatre. In reality, a small stage cannot be seen in reality by various states, large armies, or English channels crossing. Basically, language takes the audience from one place to another mentally. Womack (2025)'s research is very useful in this field, as he believes that the ocean may be equally important for the structural needs of the drama without apparently being present in front of the eyes.

Antony and Cleopatra play a huge geography even more, as Rome and Egypt face a variety of their politics, culture, and environment. The Blue River mainly serves as a symbol of fertility, seasonal abundance, agriculture, and Egyptian identity. Shakespeare, but did not give any neutral details in Egypt; Roman characters often explain Egypt in the mold of consumption, excess, variation, and volatility. Yet this river gives Egypt a real and symbolic self-interest that cannot be fully covered with Romans' thoughts or social structures.

Cleopatra's arrival is famously described through water: **"The barge she sat in, like a burnished throne, / Burned on the water"** (Shakespeare, 2016, *Antony and Cleopatra*, 2.2). This barge is not only a common means of transport but also a floating theatre of political and desirable power. Cleuptra not only travels by river; he shaped travel into a royal and impressive exhibition. Water becomes a free canvas on which the sovereign power and royal glory is brought alive.

Later, in conflict with Caesar, sea power emerged directly as a military. The decision to fight in the sea deeply affects the political consequences, and Antony's decisions show how tactics or military strategies can be guided by arrogance, love, image, and personal pressure. This is another deep type of Shakespeare's thinking: water does not create human weakness, but it creates a situation where the consequences of human decisions become extremely serious. The ships make people's decisions more expanded and influential, because they bring the army and rulers into a complex environment where little mistakes can lead to great catastrophe.

Hamlet is not usually referred to as maritime play, but its voyage is a very important political role. Claudius uses this water-based journey and plot to remove *Hamlet* from Denmark forever. Rosencrantz and Guildenstern went to England with *Hamlet* and had

secret written instructions, which were sent to ensure *Hamlet*'s death penalty. As a result, this waterway in the sea is merely a means of transport, deportation, secret conspiracy, and a fancy political tool of international communication.

Claudius imagines England as an extension of his will and commands, **"Do it, England; / For like the hectic in my blood he rages, / And thou must cure me"** (Shakespeare, 2016, *Hamlet*, 4.3). King Claudius of Denmark wants to remove *Hamlet* from the state. He described *Hamlet* as a remote disorder and view England as his cure. This image reflects the influence of a king's power, who is trying to extend his rule and authority over the sea by using correspondence, secret ambassador, and diplomatic obligations.

But this waterway creates intense uncertainty. *Hamlet* finds King Claudius's secret letter, replacing the order, saves himself from conspiracy, faces pirates, and eventually returns to Denmark. The main purpose of the journey, which was to strengthen Claudius's power and control, was to create a new opportunity for the opposite protest. Power is transferred true, but it is handed over by some people, documents, ships, and events that may not comply with the original plan.

"Ere we were two days old at sea, a pirate of very warlike appointment gave us chase" (Shakespeare, 2016, *Hamlet*, 4.6).

Stevens (1975) argued that the incident of the pirates demanded consideration seriously within the theatrical argument. The way it brings unexpected events or uncertainty within the plot created in political planning, it is basically hidden in its real significance.

Maritime Labour and Situational Authority

By perceiving water as infrastructure or infrastructure, the hard work behind it becomes visible. The big Varikki words such as marine trade, the expansion of the navy, explore new paths or the expansion of the empire often hide the main work that makes people's movement possible in reality. The ships no longer run on its own, and the ports are not guided by any magic; rather the rivers become a way of transport because people know how to use them. This water-centric culture of the early modern era was largely dependent on the bones of numerous people such as sailors, pilots, fishermen, shipbuilders, middlemen, dockers, businessmen, port officials, soldiers and navigators.

From the shell or stage, it is a unique example of water in Shakespeare's play. Shakespeare sometimes brought the reality of this marine labour to the center of the play. The beginning of *The Tempest* play is the most obvious example. Theatre does not begin with the magic of Prosperor's island, but a group of professional sailors began with a bone of bones to save a ship. The roar of clouds, the surprise of Bizley, the command of sailors and direct physical danger creates an environment where elite prince and general dockwives are forced to share the same uncertain and endangered space.

When the noble passengers interrupt, the Boatswain says, **"Do you not hear him? You mar our labor"** (Shakespeare, 2016, *The Tempest*, 1.1). He also asks, **"What cares these roarers for the name of king?"** (Shakespeare, 2016, *The Tempest*, 1.1). As simple as it is, it is deep. The storm never goes to the king's crown. A royal title or designation cannot be drawn by the boat; the wind speed cannot be understood, or the ships cannot be run. In general politics, elite rulers may give orders to workers, but practical knowledge is more effective and valuable than hereditary dignity at the moment of sudden dangers.

The word, however, does not abolish social classification or rank differences forever. The elite remained strong here, and the old social system came back later. Yet this storm disaster extends a real truth under rank or honour. And that is, the strength and power of the upper class of society depend on some people whose names and bone-breaking labour are often hidden from the folk's eyes and are not celebrated. This shocking situation in the sea creates a temporary qualification-based regime (meritocracy) of knowledge, where the practical skills of the person who knows the strategy of saving the ship are the biggest and most effective at the time.

Pericles drama has also been placed in the same way in prison and coastal communities seriously in the daily life of the daily life. These characters make the maritime world broader and more realistic beyond the ranges of royal, traders, or brave explorers. Fishing is not just a profession; it adds water to human resources, life struggle, space-based experience, physical hardship, and local economic structure. Mentz's light on such real contact with the sea is extremely valuable, as it reminds us that marine culture is not limited to any magnificent long journey or excellent literary metaphor, but also inside it is the daily labour and survival of the common people (Mentz, 2009a).

The question of labour also changes our reading of Shakespeare's other plays. *The Merchant of Venice* hides behind every commercial ship in the play. *Othello* plays are connected behind every military fleet of ordinary sailors, suppliers, and dockers. *Henry V* drama needed numerous ships and correct organisational skills to proceed to Henry's soldiers towards France. Even *The Tempest* drama Prospero's enemies reached the island only because the sailors brought them to carry before they were faced with the storm. Working people in Shakespeare's plays may often stay behind the stage, but the whole social and commercial system ultimately depends on their labour.

The Island: Colonial Knowledge and Gendered Movement

The Tempest drama's ship crisis creates another big aquatic problem: What exactly happens when a group of new people arrive at a place where their own history, residents, and ownership demand already exist? That's why the play has become the centre of postcolonial and colonial literature criticism. Yet the relationship with historical colonialism is necessary to be carefully understood. Prospero's island is not a document of a specific colony, so it is not right to convert the play into a simple political form. But the language of this drama, overtaking, dominating, enslavery, prevention, civilization, and the rights of previous residents make it impossible to avoid colonial questions (Loomba, 2002; Vaughan & Vaughan, 1991).

Prospero arrived on the island due to an earlier marine displacement. Later, Alonso and his companions came because of the storm that was made by Prospero himself. These political histories of Europe came across the sea and entered a different environment. The sea acts as a means of communication or waterway through which a social or political system enters another unknown region and attempts to make it a new form of its own.

Caliban's claim is direct: **"This island's mine by Sycorax, my mother"** (Shakespeare, 2016, *The Tempest*, 1.2). The sentence is very significant because it emphasizes previous relations with the island. This island is not a zero or public land that becomes meaningful only after Prospero's arrival. Caliban links the island with his mother, his inheritance, memories, and acquired experience because Caliban knew well about the various places and natural resources of the island before Prospero became ruler.

The writing takes a deeper look because Prospero's own story has been acknowledged that Caliban once helped him recognize the island. Caliban knew where to find useful water sources and other natural resources. This means that environmental knowledge existed before Prospero's political authority was established. The person who is under or under is entitled to a knowledge that the ruler needed to survive. In simple words, Prospero may claim power, but he didn't know anything about this place when he came to the island; a large part of his authority was based on a knowledge that was originally owned by someone else already there.

This position makes clear the difference between arrival and ownership. To reach a place alone doesn't mean that the place automatically belongs to us or ours. Marine mobility or sea travels are true, but they cannot guarantee the morality of their own rights over any place. The sea may bring people closer, but the mutual relationships between people that are formed after that arrival can be extremely unequal and discriminatory.

Loomba's research helps protect the discussion of colour and colonialism from any simplification. The concepts of cultural, religious, ethnic, and geographical differences in the early modern era do not match the later modern caste. Yet Shakespeare's deep interest has observed how power defines discrimination and differences between people. *The Tempest* plays make language education, physical labour, property ownership, political rule, physical constructive differences, and civilization complex together (Loomba, 2002).

Shakespeare's play should be combined with the start of the ship and the next scene of the island together. The social rank of the elite on the ships is temporarily weakened because survival depends entirely on the technological maritime labour of the sailors. On the other hand, power was rebuilt by demanding knowledge, service, ownership, language, and royal authority. This transformation of shores from sea ships shows that European power cannot only be brought unchanged but also rebuilt in new real situations.

Borlik (2011, 2013, 2023) showed that *The Tempest* drama could be understood in light of environmental conflicts, the history of the local environment, and the politics of the transformation of populated natural scenes. Akhimie (2020) has attracted special attention to the relationship between Caliban's working body and the workforce of physical labour, caste, and power. On the other hand, Young (2024) has further expanded this ocean view by analysing the past deprived of abolition or rights, memories, and mainstream history.

This ocean view of Young (2024) is extremely valuable, as it encourages us to focus on history that has not fully rolled out in mainstream history of power. The sea can carry on one side such as rulers and power; on the other hand, it can also serve as a world of imagination that can be realized in new lights that have been covered by the past, lost history, and irreversible damage.

The movement or mobility of people in Shakespeare's play is never free from social discrimination or position. How independently each character can travel, where to go, and how to create a new place after reaching depends on their gender, wealth, family space, and political situation. The Viola journey in *Twelfth Night* is a beautiful example of this. She had to be forced into the face of the ship and to work at the court of Orsino. Although Viola's unique skills flourished in dealing with the situation, the obligation to undergo this impersonation has made clear how limited society was for a homeless woman. *The Tempest* play Miranda feels another prisoner's life. Her whole life on the island is governed by Prospero's order and rule, and her idea of the outside world is very limited. Although the sea surrounds her, it does not allow her to travel freely. Her marriage and military campaign are associated with Desdemona's Cyprus journey in *Othello*. Through this

geographical transition, she appears to be true in a new social environment, but it cannot eliminate social inequality within her marital relationship.

Although it seems a common thing to hear, it's basically a deep social analysis. Marina (Marina) actually faced unwanted and dangerous journeys in the *Pericles* (Perikles) drama. Her situation put her in the face of coercion (journalism) and exploitation (absorption), which proves that displacement may compress and eradicate the freedom of a man. So, the main question is not only whether a character is commissioning, but who determines that movement, what resources (resources) the character has, and what protection (protection) is available after reaching.

The relevant questions are therefore not simply whether a character moves, but who determines that movement, what resources the character possesses, and what forms of protection are available after arrival.

Below the Surface: Bodies, Wealth, and Underwater Memory

Although it seems to be a general geographical discussion or dream description, it is essentially a deep social and literary analysis. *Richard III* (Richard The Third) has been described as Clarence's dream, where he sees debris, monsters, bones, and human bodies under the sea after drowning in the water. Publicover (2025), in his research, highlights the metaphor of underwater space (water underwater) and benthic communities (sea environment) through *Richard III*, *The Tempest*, and *Pericles* plays. The sea floor is a place where wealth and death are at the same time; as a result, artificial differences in wealth, property, or social status above lose all money in front of human fragility. The sea floor is basically an imagined archive (fictional archive) or monument where people's big travel, losses, and history marks are stored silently after their eyes.

It may appear to be a discussion of a familiar subject or an imaginary song, but it is essentially a deep social and literary analysis. In *The Tempest,* Ariel sings the famous song to Ferdinand about his father: "Full fathom five thy father lies" (Shakespeare, 2016, *The Tempest*, 1.2). The marine transformation of the body is expressed through the line, "Those are pearls that were his eyes" (Shakespeare, 2016, *The Tempest*, 1.2). This transformation connects the human body with the material world of nature, where the body represents not only personal identity or individual loss but also a part of environmental change and underwater space. The song is also significant within the plot because Alonso has not actually died, and Ferdinand has received false information about his father's fate. The seabed challenges the pride associated with permanent ownership because shipwrecks, such as the loss of vessels and material possessions, occur alongside the drowning of human bodies, which become separated from society. The seabed therefore functions as an imagined archive or monument, where the traces of human journeys, losses, and histories remain silently preserved beyond the social distinctions created by human society.

Rivers, Rain, Households, and Environmental Inequality

Aquatic literary criticism should not be lost only in the fabricated oceanic portrayal of other forms. Shakespeare's plays are very important in rivers, rain, mud, and inner water, as they directly link natural environment to normal social life. *The Merry Wives of Windsor* gives a wonderful humor example. Here, Falstaff was hid in a dirty cloth basket and carried away by Thames (Dachet) river. It's very different from any oceanic naval war or horrible shipwrecks, and this difference is quite meaningful. Here, water is associated with household activities, physical comedy, local geography, waste, and daily transport. The place of this scenario is highly described: Windsor (Windsor) and Datchet (Dachet),

which is not a common picture in urban London, but part of the Thames River's own environment. A major river literature not only see as a waterway of national symbols or trade, but also as part of the general life of the people. Like the river takes dead bodies, washing clothes, and transportation, it also contains jokes, waste, and local memories. This view is fully matched with detailed research on the river, Angus & Hopkins (2024), where the river is interpreted as an environmental, economic, social, and imaginary system.

On the other hand, *Antony and Cleopatra* plays show us a different river. Here, the Nile (Blue River) is related to fertility, abundance, geography of Egypt, agriculture, and cultural identity. Due to the associated with seasonal food production each year, the river reveals lifestyle and productive quality against the destructive storm of other plays. The Blue River is also political. Rome and Egypt are two opposite political and geographical poles, which reflects the character's concerns about discipline, fertility, cultural differences, and sovereignty.

King Lear drama gives us a different aquatic experience. Although this storm is seen as a reflection of the mental and political decline of Lear (Lear), it is also directed as physical pain. Rain, wind, and severe cold touch the king's body. When Lear rose, says, Blow, winds, and crack your cheeks! Rage! Blow! (Shakespeare, 2016, *King Lear*, 3.2), then his language seems ordered, but the weather does not comply with his orders. This storm breaks the wrong idea that social ranking can put people above the influence of nature. Leaer, who left the palace, floats in solidarity and cold like any other homeless person. This direct physical experience forced him to rethink the suffering of the neglected people of society. He remembers those helpless people**: "Poor naked wretches, whereesoe'er you are, / that bide the pelting of this pitiless storm"** (Shakespeare, 2016, *King Lear*, 3.4).

The moral aspect of this feeling is very deep. Rain may fall on the poor, but the opportunity for shelter of rich and poor, clothes, homes, or protection is never equal. So, the real moral education is not that the weather makes everyone socially equal; rather, weather eliminates the discrimination of social protection. The pain the king temporarily feels, many weak people in society endure it. The face of the environmental disaster is a big lesson here about the privilege of power. In the view of the environment-criticism, this storm reminds us that human civilization is within nature. Reign, loud, law, property, or social classification can lead human relationships, but none of it can completely free the human blood from nature or weather. This lesson ties *King Lear* together with Shakespeare's marine plays: human-made systems can be strong, but ultimately, they have to work within the environmental boundaries.

Although it seems to be a general daily physical reaction or emotional description, it is essentially a deep social and literary analysis. The water in Shakespeare's play is not limited to huge canvas, such as ocean, ship, or tempered storms, but also enters the dramatic world through human bloody body, household, and daily life's real needs. *King Lear* (*King Lear*) plays Archer et al. The study of 2015 shows how food supply and household management make clear the relationship of natural resources and political order, including waterfalls, waterfalls transport, and environmental disasters affect people's general lives. The most obvious example of Tears (eye water): Shakespeare often used metaphoric language of water to express deep mourning, emotion, and personal pain, where each tear (tear), small in size, reminds the vastness of rivers, floods, rain, or sea. The social and political meaning of this tear depends on who is crying, who is observing, and what is the social context of that time, because the eye water is interpreted as a form of sincerity, weakness, regret, or deception in situations.

The Invisible Sea and the Labour of Performance

It seems to be a common discussion but it's basically a deep social and theatrical analysis. Shakespearean theatre (Shakespearean theatre) acts not only as pots but also as an imaginative transport system (fictional travel system), where soldiers on the ship travel through the water, and language audiences fly in the theatre. The Womack (2025) study shows how this offstage (outside the stage) invisible ocean can also affect the course and social construction of the whole play. It is impossible to appear a huge ocean or tempting storm on the small stage of the theater, but the language used by characters takes the audience to the distant place. Delaying the ships to reach news due to marine distance or delaying information, these uncertainties have transformed into the biggest dramatic force in Shakespeare. The wealth, information, and the transport of people floating over the sea is thus tied to the imaginary world inside the play and tied the real audience in the theatre.

This may seem like a simple discussion, yet it is actually a deep social and theatrical analysis. The relationship between Shakespearean performance and the sea in Shakespeare's plays is very deep because a play is not just a script, but a collaborative event between actors, writers, stagehands, and audience. Degenhardt (2020) shows in her study of the play *Pericles* how maritime fortune and theatrical risk drive audience interest and participation. On the other hand, Barbour and Klein (2018) link Shakespeare's theatrical practice to maritime travel by analyzing historical accounts of performances on the ship Dragon. As a ship relying on the well-organized work of sailors, and at the same time the uncertainty of nature, a theatre stage is also created by joint cooperation, the audience's reaction, and uncertain situation.

The Tempest presents the Shakespeare Sea as a world where human identity, wealth ownership and knowledge constraints are in extreme uncertainty. "The paragraph begins with the famous song of Ariel: "Full fathom five thy father lies", which later published "Those are pearls that were his eyes" (Shakespeare, 2016, *The Tempest*, 1.2)." This transformation directly links the human body to the world's form of nature; where human eyes become pearls and redefines the relationship between the sea body and nature. However, Alonso (Alonso) did not die in reality, and Ferdinand (Fardinand) had received a wrong news about his father's death, which proved how the sea caused extreme uncertainty in human understanding and sharing information. This deep depiction behind the play forced the sea to imagine the big travelling, shipwrecks, lost property and an imagined archive of death, where the stability and pride of property and the arrogance of property faced with the fragile life of the people. Although the sea does not completely erase social inequality, it exposes the limitations of its control over human body and resources. This idea is associated with Prospero's attack for viewers in Epilogue: "Gentle breath of yours my sails / Must fill, or else my project fails" (Shakespeare, 2016, *The Tempest*, Epilogue). The sailing ship links Shakespeare maritime transportation by the need for air, which clarifies that these two areas somehow depend on the external power of human control. Thus, the sea is not only a back scenario of ships, but also a unique literary metaphor of physical transformation, material damage, human uncertainty and mutual dependence of social planning.

Ecological Agency and the Aquatic Social System

The word infrastructure may seem to be a common resource for people to easily control and manage the water, but Shakespeare has repeatedly shown why this thought is incomplete. Aquatic infrastructure (water-based social infrastructure) is dependent on a natural environment that is beyond human control. This two-way tension is mainly linked to material culture studies (commercial culture research) with ecocriticism. People build

their technological infrastructure within nature, not go outside of nature, because the infrastructure itself is ecological. A ship or ship is only successfully operated when its structural design, sailors' skilled labour, wind speed, water, geography, and proper navigation techniques can work together. Technology does not erase the impact of nature or the environment, but rather build a compromise or agreement to adapt to nature.

The same applies to suitably. Rivers can sustain transport, employment, development, agriculture, and local social life; so, they can re-flood, change the course, pollute, or prevent human management. Detailed research on the river, Angus & Hopkins (2024), enriches marine environments in the sense that human society is essentially living with changing water, not just keeping it under its own occupation. This is one of the main contradictions or conflicts in the world of Shakespeare's water-centric imagination: water is essential for travel and exchange, so its utility is never completely safe or certain. As people build water-based systems or infrastructure, water reinstates the human life system in the same way. And this is what makes the main dual concept of the article: Water is infrastructure, and water is instability (infrastructure and water is volatility).

Limitations and Directions for Further Research

Aquatic social infrastructure is a modern analytical concept that is not the own term or theory of Shakespeare's time. The importance of this concept depends on how clear it can make the relationship between dramatic lessons, natural environment, material history, and social organisations. Another limitation is that the imaginary geography shown in the article is completely different from culture and history. The Venice of Shakespeare's plays (Venice), Cyprus (Cyprus), Egypt (Egypt), Illyria (Iliria), Ephesus (Fesus), England (England), France (France), or islands are not considered the perfect document of real places. Moreover, this study focuses more on English language and European negotiations. Later, the link between Ottoman (Ottoman), Mediterranean (Mediterranean), North African (North African), Atlantic (Atlantic), and decolonial maritime history (Colonial Maritime History), *Othello*, *Antony and Cleopatra*, *The Merchant of Venice*, and *The Tempest* drama will become richer.

The concept of aquatic social infrastructure (aquatic social infrastructure) opens a door to several important and fruitful possibilities for future research, including a digital 'Shakespearean Water Corporate' which can be first recorded using aquatic words and explore aquatic pattern of dramas, comparing intensive reading with mathematical pattern; secondly, the presentation of the dramas in the period of time in the works of contemporary dramas such as Thomas Hewood, Ben Johnson, Thomas Middleton and John Fletcher can be compared to the presentation of sailors, fishermen, fishermen, ship captains and dockers; thirdly, river Thames river, Linked Bankside area, dramas, river London and then dramas, river plays on the relationship between Thomas Hewood, Ben Johnson, Thomas Middleton and John Fletcher; The links can be seen in the context that will add the theatre to the dialogue of urban hydrology and labor history; and last, Shakespeare's Mediterranean imagination is Ottoman (Ottoman), Venetian, Levantine and North African maritime networks, can only be free from being stuck in the 'Anglocentric' view.

Conclusion

Shakespeare, without having the direct name the ocean, managed to create a huge ocean in his theatre because water had already flowed through his theatrical world, which has a unique role in carrying out Antonio's business future, separating Viola and Sebastian, disrupting *Othello* and Desdemona, affecting Claudius' plan for *Hamlet*, repeating *Pericles'* life, confronting Lear, and creating a fantastic field of human bodies, objects, and memories surrounding Prospero's island. Water is not just a decoration or background to human

relations but a force that builds new possibilities of relationships. The main lesson is that mobility and fragility complement each other because the ship can also isolate the family by adding distance, just as storms unveil the limitations of human power. So, what is the symbol of water? How does water move people, property, knowledge, and power to open the door to new possibilities in Shakespeare's plays? This perspective does not cancel symbolic readings but rather expands them. Although people create routes, economies, borders, military systems, and social meanings centred on water, water reorganises those people in turn. It is not only a metaphor surrounded by water but also a vivid form of water dynamics in which characters live not only on riverbanks or seashores but also within social, economic, political, and environmental waters.

Recommendations

1. Develop a systematic textual inventory of aquatic vocabulary and scenes across the Shakespearean canon, combining close reading with transparent digital methods to examine recurring patterns without replacing literary interpretation.
2. Compare Shakespeare's treatment of sailors, fishermen, pilots, dockworkers, and other maritime labourers with representations in plays by early modern contemporaries, including Thomas Heywood, Ben Jonson, Thomas Middleton, and John Fletcher, as suggested by the manuscript's discussion of future research.
3. Examine the connections among the Thames, the Bankside theatre district, urban transport, household labour, and river environments to extend the study of theatrical life into early modern urban and environmental history.
4. Extend the comparative historical perspective to Ottoman, Venetian, Levantine, North African, and Atlantic maritime networks, with particular attention to mobility, unequal power, colonial claims, and the limitations of exclusively English-centred readings.

Declarations

MMR developed the main idea and conducted the main analysis. MCA contributed to the literature review, interpretation of the study and final preparation of the manuscript. MH contributed to the writing, revision. All authors read and approved the final manuscript.

Authors' Contribution

We declared no potential conflicts of interest with respect to the research, authorship, and/or publication of this article.

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This article presents a qualitative interpretation of published literary texts and scholarly sources. The manuscript describes no research involving human participants, identifiable personal data, or animals; consequently, no participant consent or institutional research ethics approval is indicated by the study as described.

AI Use Statement

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The data that support the findings of this study are available from the corresponding author upon reasonable request.

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