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More than anything else, imaginative journeys are about the process of speculation. Do you agree? Argue your point of view. Imaginative journeys take us from the reality now and transfer us into unreal existences or different worlds that not only entertain us, but help us to learn more about the world we inhabit and ourselves.

This journey requires the process of speculation and contemplation. In texts, the imaginative journey involves speculation from the composer as well as the responder or audience. *The Tempest* by William Shakespeare is a play which allows the audience to speculate and embark on an imaginative journey with the characters of the play in order to both entertain and enlighten them. Other imaginary texts such as *Ground hog day* directed by Harold Ramis and the picture book *Where the Wild Things Are* by Maurice Sendak seek to portray the transformative nature of imaginative journeys and the change in self that can occur through experiences and speculation. *The Tempest* was Shakespeare's last play written during the early 1600's, at a time where colonial expansion was at its peak. Britain at the time was colonizing many new nations and the discovery of the 'new world' and the Americas led to numerous colonies being established around the Bermuda area.

Throughout the play, it is apparent to see the references Shakespeare makes to these colonial ideas and this can be seen through the characters, setting and themes of the play. The character of Caliban can be viewed as an allusion to the natives of many of the colonized countries. The reaction towards him by the other characters is used to criticize the belief at the time that natives were uncivilized, uneducated and barbaric. Insults such as "<https://assignbuster.com/more-than-anything-else-imaginative-journeys-are-about-the-process-of-speculation/>

abhorred slave” and “ a thing most brutish” suggests the feelings of the European colonialists. The setting of “ the tempest” is never made clear during the play yet it can be suggested that it is a Mediterranean version of the Bermudas.

This setting is also used to highlight the expansion into that region during that time. The themes of the tempest are also used to criticize society at the time. He depicts themes such as exploration resulting in exploitation of natives such as Caliban. Another theme is one of power where by Prospero’s power is originally usurped by his brother yet dramatic irony is used to show that prospero in turn usurps the power of Caliban in ruling the island. This is a reference to Shakespeare’s context.

Shakespeare uses these elements which are assisted by the imaginative power of a play, to make the audience speculate on these ideas as they embark on an imaginative journey. Shakespeare uses the imaginative journey to allow for speculation. He uses many techniques to convey his messages effectively as well compelling speculation by the audience. The structure of the play invites the audience to follow the progress of the characters and journey with them. The main plots are unified by the main element of Prospero’s magic, which catalysis all the main events of the play. Dramatic techniques such as stage directions and dialogue are used to draw the audience into the play.

For example during the tempest scene, chaotic action can be seen by the sailors running around the deck of the apparent sinking boat. The pandemonium is conveyed by the sharp orders and violent curses in the

dialogue. The sound effects such as thunder adds to the realism, and lighting would be used for spectacular scenes. This combination of dramatic techniques and the interaction of the imagination of the audience allows for the beginning of an imaginative journey. 'The Tempest' is also considered to be one of Shakespeare's most poetic and he uses many poetic techniques to assist in creating a sense of imaginative journey.

Imagery is shown throughout the play along with metaphors, similes, alliteration, onomatopoeia and analogy. For example Ariel's account of the shipwreck, especially his part in having 'flamed amazement' about the ship and stirring up 'most mighty Neptune' to shake his 'dread trident'- employs vivid imagery, onomatopoeia and alliteration to imaginatively recreate the spectacle. Another example is in Caliban's lyrical speech admiring the rare and wonderful qualities of an island 'full of noises sounds and sweet airs that give delight and hurt not.' This speech shows the joy of our imaginative journey and shows the character of the 'abhorred slave' in a contrasting view of the time, using very beautiful language.

In these and other passages, Shakespeare uses poetic techniques to recreate scenes unseen or to present the thought and visions of his characters, while simultaneously transporting his audience to new heights on their imaginative journey. The process of speculation due to a journey can also be seen through the characters within 'the tempest'. At the beginning of Prospero's journey, he neglected his duties as a duke and foolishly gave power to his brother. Upon reaching the island, he enslaved Caliban and Ariel. Along his journey he went through many experiences such as his 12 year long exile, his plans for revenge and subsequent forgiveness of his

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enemies and returning of freedom and sovereignty to Caliban and Ariel.

Once he reaches the end of his journey he now resumes his duty as duke yet has grown in his wisdom and learning.

He shows kindness and forgiveness and develops a control over his passions while also becoming aware of the responsibility of power. Responders can see that the tempest contains elements of the journey on many levels, physical, inner and imaginative. Through the imaginative journey and speculation, Prospero and many of the other characters embark on a physical and inner journey of growth and understanding. "The tempest", "Groundhog Day" and "where the wild things are" all contain similarities in the way the speculative powers of imaginative journeys transform individuals. An evident link arises between "Groundhog Day", and that of "The Tempest" through the strive for love.

Ferdinand was searching for his true love, but was only able to realise what he had, once he had to work long and hard for it, and he knew that it was true. In Groundhog Day, several imaginative journeys are embarked upon, and the main concept that imaginative journeys allow for the transformative nature of individuals becomes apparent. Phil Connors played by Bill Murray, awakes on Groundhog Day, day after day, after agonising day. Through these journeys emotions such as, bewilderment, denial, acceptance and love are all expressed.

The movie expresses the evident fact, that in order to achieve goals and desires, the right possible process must be taken and there is no simple answer for love or life. The clearly evident technique of repetition is

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conveyed, with the same day occurring over and over again, until at one point it almost bears no meaning. The story bases itself around the transformations in which Phil the protagonist goes through. At many stages he awakes and simply takes his life, in an attempt to get all these problems behind him. An underlying message is evident about journeys, in that it is not so easy to walk away from reality or the path of a journey.

Bill Murray goes through a state of denial, acceptance, love, loss of hope, the realisation that there are more meaningful things in life. As a consequence of this realisation, he saves a mans life, learns to play the piano, does numerous good deeds for citizens, and ultimately comes to where he was initially, with one major change. He has fallen in love with Andy, the right way. Phil begins his journey arrogant and self centred and the time loop does not cease until he has gradually changed as an individual. He begins to look inside himself and realize that the only satisfaction in life comes from turning outward and helping with others rather than concentrating solely on his own wants and desires. The imaginative journey also embarks the audience to speculate and question their own beliefs.

As in ' the tempest', the imaginative journey inturn provokes an inner and/or physical transformation. In the picture book " where the wild things are" by maurice sendak depicts an imaginative journey undertaken by a child. The underlying theme in this story is of power, similar to " the tempest". The protagonist, Max, experiences an emotional firestorm, typical of children, where his feelings shift momentarily and he is not in control of his emotions.

Once he is sent to his room because of bad behaviour, he begins an imaginative journey allowing him to travel to the land of the “ wild things”, where he can release his emotion and once again exert control. Max is imaginative, transforming a place of punishment and imprisonment into a place of adventure. Many techniques are used to depict the imaginative journey and to allow speculation and thought from the audience. Forest grows in Max’s bedroom, symbolic of his emerging imaginative journey into the land of the wild things, as his bedroom fades into the background and the moon shines righter. The bedroom progressively disappears until nothing is visible but the forest. The child’s imagination converts an unpleasant environment into a world of adventure which he controls.

The picture eventually occupies the full page, having grown progressively larger and increases in size as the space devoted to the text continues to diminish until Max’s ‘ wild-thing’ energy is spent, with the process being reversed until the conclusion of the text. This allocation of space is symbolic of the shifting dominance of imagination/reality in Max’s thinking. Max is shown to travel for “ in an out of weeks and almost over a year, to where the wild things are” and takes control. Psychologically, this scene represents a mastering of the violent wild-thing impulses. The text then returns, symbolic of his progressive return to reality.

Max “ sent the wild things off to bed without their supper” shows how he treats his subjects as he was treated by his mother. The verbal repetition of Max’s threat to his mother – “ We’ll eat you up” – is transformed into an expression of love, indicative of Max’s changed perspective. In the end max sails home and is visibly happy where he also discards the wolf suit. The <https://assignbuster.com/more-than-anything-else-imaginative-journeys-are-about-the-process-of-speculation/>

moon in his window is now full, as opposed to the previously crescent shaped moon, representing the passage of time and Max's ascent to maturity. The full moon is also symbolic of fulfilment and completeness, consistent with Max's apparent integration of his negative impulses through his visit to the wild things.

Like the tempest, where the wild things are shows the dramatic change in perspective that can occur through imaginative journeys. At the end of his journey, max has matured and no longer seeks to control. Journeys are a very important concept for self improvement. Imaginative journeys demonstrate the ability to portray the transformative nature of individuals, or to outline the fact that it is not the destination that is important, it's the journey. By studying the tempest, ground hod day and where the wild things are it becomes evident that imaginative journeys aim at changing individuals and provoking a greater thought in the minds of responders as well as conveying meaning for the composer. Imaginative journeys can be undertaken without the process of speculation however it is speculation that gives meaning and greater understanding at the conclusion of the journey.