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## The Sargasso Sea as a Mediological Archive: Transduction of the Maritime Imagination

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**Abstract:** This paper proposes a mediological re-reading of modern maritime literature by conceptualizing the sea not as a geographical void, but as a transductive medium of cultural memory. Employing Gilles Deleuze and Félix Guattari’s spatial theory of “smooth space” (*espace lisse*) and Marc Shell’s “Islandology,” I argue that the Sargasso Sea functions as a paradigmatic “Hydraulic Archive.” This archive is a non-linear, fluid repository where the “striated” hardware of imperial history is shipwrecked, suspended, and transformed into a maritime memory-assemblage. The analysis proceeds through three major movements. First, it examines Ezra Pound’s poetics, where the Sargasso Sea serves as the mediological soil of the modern subject, archiving the “deciduous” fragments of London’s metropolitan debris. Second, it explores Jean Rhys’s *Wide Sargasso Sea* as a site of postcolonial transduction, where the rigid coastlines of imperial reason dissolve into the “fluid fire” of Caribbean subjectivity. Finally, it repositions Ireland as a “Smooth Island” through the works of W.B. Yeats and Seamus Heaney. By synthesizing Yeats’s horizontal “acoustic Sargasso” with Heaney’s vertical “bog-aesthetics,” this research identifies Ireland as a transductive interface that dissolves the imperial grid from within. This study suggests that the modern self is a fluid network—a “Vertical Sargasso”—that archives history through intensive stasis. In our contemporary digital age, the logic of the coastless sea provides a vital model for understanding the borderless and non-linear flow of global information, resulting in a profound transduction of the human subject within the oceanic imaginary.

**Keywords:** Sargasso Sea; Hydraulic Archive; Transduction; Smooth Space; Islandology

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**题目:** 作为媒介学档案的萨加索海：海洋想象力的转换

**摘要:** 本文通过将海洋概念化为文化记忆转导媒介 (transductive medium)，而非地理上的真空,提出了对现代海洋文学的媒介学 (mediological) 重读。本文借鉴吉尔·德勒兹与费利克斯·加塔利的“平滑空间 (smoothspace) 空间理论以及马克·谢尔的“岛屿学” (Islandology)，论证了萨加索海 (Sargasso Sea) 作为一个范式性的“水力档案馆” (Hydraulic Archive) 而运作。这一档案馆是一个非线性的流体仓库，在此，帝国历史的“条纹化” (striated) 硬件经历了船难、悬浮，并最终转化为一种海洋性的记忆装配 (memory-assemblage)。本研究分三个主要阶段展开。首先，分析艾兹拉·庞德的诗学，其中萨加索海作为现代主体的媒介学土壤，记录了伦敦大都市废墟中的“落叶式” (deciduous) 碎片。其次，探讨珍·里斯的《广阔的萨加索海》，将其视为后殖民转导的场域，在此，帝国理性的僵化海岸线溶解于加勒比主体性的“流动之火”。最后，通过 W.B.叶芝与西莫斯·希尼的作品，将爱尔兰重新定位为一个“平滑岛屿”。通过整合叶芝的水平“听觉萨加索”与希尼的垂直“沼泽美学”，本研究确认爱尔兰为一个从内部溶解帝国网格的转导接口。本研究表明，现代自我是一个流动网络——即一种“垂直萨加索”——通过强密性静止 (intensive stasis) 归档历史。在当代的数字时代，无海岸之海的逻辑为理解全球信息的无国界、非线性流动提供了一个至关重要的模型，从而在海洋想象力中实现了人类主体的深刻转导。

**关键词:** 萨加索海；水力档案馆；转导；平滑空间；岛屿学

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## 1.0 Introduction: The Oceanic Turn: Re-imagining the Sea as a Transductive Medium in Maritime Imaginary

### 1.1 Hegelian Oceanic Sublime

The “Oceanic Turn” in contemporary humanities necessitates a radical shift from viewing the sea as a mere void or a surface of transit to identifying it as a transductive medium of memory and life. This change takes us from the striated logic of continental empires to a topological view of the sea as a self-contained archive.

In his seminal work, *The Philosophy of History*, G. W. F. Hegel contrasts the sea and the land to define the ontological conditions of the oceanic turn of the Western history:

The sea gives us the idea of the indefinite, the unlimited, and the infinite; and in feeling his own infinite in that Infinite, man is stimulated and emboldened to stretch beyond the limited: the sea invites man to conquest, and to piratical plunder, but also to honest gain and to commerce. The land, the mere valley-plain attaches him to the soil; it involves him in an infinite multitude of dependencies, but the sea carries him out beyond these limited circles of thought and action. (90)

For Hegel, the land—the “mere valley-plain”—attaches the individual to the soil, involving the subject in an “infinite multitude of dependencies.” In contrast, the sea offers the “idea of the indefinite, the unlimited, and the infinite” (90). This Hegelian oceanic sublime, which emboldens humanity to stretch beyond limited circles of thought toward conquest and commerce, established a dominant current in maritime literature during the age of imperial exploration. As Jonathan Raban notes in *The Oxford Book of the Sea*, the sea functions as a “universal literary symbol”—at once romantic, sublime, and violent—adapting its character to the “moon, wind, and weather” of every age (2). The sea is a medium that is inherently fluid, dynamic, and unstable.

### 1.2 Kantian Postmodern Sublime

However, when we recognize the Kantian structure of the postmodern sublime through the theories of Jean-François Lyotard and Fredric Jameson, we are granted a critical lens to examine the sea's metaphorical historicity beyond this Hegelian model. The circulation of global capitalism transforms the ocean into a space of inherent contradictions, a shift meticulously argued by Filippo Menozzi in “Blue Sublime and the Time of Capital.” Menozzi posits that the sea has increasingly become a “field of extraction, resource to be exploited or waste disposal site” (1). Consequently, the “blue sublime” proposed by Menozzi captures a pivotal transition: from the blue element as a specific physical space—comprising ecosystems, trade routes, and disposal sites—to an allegorical perception of the sea as the definitive mark of the globe’s transformation into a state of “pure temporality” (6).

Modern scholarship has increasingly moved beyond the traditional binary opposition of the terrestrial and the oceanic, seeking instead a more integrated understanding of their mutual influence. In *American Sea Literature: Seascapes, Beach Narratives, and Underwater Explorations*, Shin Yamashiro provides a pivotal framework for this shift. By comparing Sylvia A. Earle’s *Sea Change: A Message of the Oceans* with Carl

Safina's *Song for the Blue Ocean*, Yamashiro establishes a three-dimensional spectrum of maritime literature that traces the evolution of the field from the colonial period to the twentieth century (1-15). Yamashiro categorizes this spectrum into three distinct yet overlapping domains:

1. "On the sea" (the surface)
2. "By the sea" (the edge or seashore)
3. "Beneath the sea" (the sub-aqueous)

In his analysis of the first two domains, Yamashiro examines the oceanic environment as a holistic entity that extends far beyond mere maritime activities like fishing, trading, or exploration. He argues against the rigid dichotomy of the land and the sea, discovering instead how oceanic experiences are fundamentally embedded within terrestrial life. Furthermore, in his exploration of the third domain—"beneath the sea"—Yamashiro introduces underwater activities as a new frontier of wilderness and technological landscape. This perspective highlights the intricate interactions between terrestrial and underwater spheres across American cultural, economic, and technological developments. Ultimately, Yamashiro posits that the oceanic and the terrestrial "collide and collaborate" to generate the complexity of American literary experiences and expressions (15). In his final reflections, Yamashiro offers a compelling metaphor, likening sea literature to a "water tank on a roof." While such a vessel may seem to stand aloof and separate from the inhabitants below, the oceanic is, in fact, "omnipresent and vital to our existence," perpetually metamorphosing between fluid, solid, and gaseous states to sustain the very life of the land (121).

In this theoretical and literary context, this paper navigates the maritime imagination as a mechanism of "fluid" deterritorialization by synthesizing the poetic "Sargasso Sea" of Ezra Pound, the postcolonial counter-narrative of Jean Rhys, and the geopolitical poetry of the Irish poets, W. B. Yeats and Seamus Heaney. Central to this study is Gilles Deleuzian conceptualization of the Sargasso Sea—a "sea without a coastline"—as the quintessential "smooth space" (*espace lisse*) that disrupts the "striated space" of imperial boundaries. While striated space is defined by Euclidean grids, legal boundaries, and the metric hierarchies of imperial administration, smooth space functions as a vector-based field of continuous variation that resists the rigid containment of empire.

### 1.3 The Sea as Case Studies of Maritime Literature

By analyzing the sea not merely as a setting but as a mediological archive, this paper identifies the Sargasso Sea in Pound's "Portrait d'une Femme" as a site of intensive preservation. A mediological archive is a dynamic system of storage where the medium itself shapes the nature of the memory it holds. In Pound's work, the sea is a "sea-hoard of deciduous things" where the fragments of London's urban life are shipwrecked and suspended in the "slow float" of a stagnant consciousness. In this framework, "stagnation" is redefined as a state of intensive stasis, where cultural debris is kept in a perpetual present and remains untouched by the teleological progress of the land. This constitutes the "hydraulic archive" of Empire, which is a liquid repository where identity is no longer owned as a fixed terrestrial asset. Instead, identity is "transduced" from

the accumulated debris of the metropole. In this study, “transduction” (311) refers to Gilbert Simondon’s metamorphic process by which information or identity of the individual is converted from one physical state to another in the “individuation” (297) process.<sup>①</sup> Specifically, it describes the shift from the striated metropolitan state to the smooth oceanic state, where objects lose their original utility to become part of a vast, undifferentiated flow.

This aesthetic of fluidity is further expanded through Jean Rhys’s *Wide Sargasso Sea*, where the absence of a geographical coastline becomes a subversive site of resistance against the rigid, striated grids of British imperial law. By employing a Venn diagrammatic model of “a sea within a sea,” this paper formalizes the topological overlap between the continental mainland and the oceanic void. This model demonstrates how the maritime medium facilitates a profound transductive shift in the subject. This phenomenon reaches its conceptual apex in the context of Ireland, which functions as a “Smooth Island.” The Smooth Island is a liminal intersection where the British Isles and the Atlantic Ocean overlap. Through the “Bogland” of Seamus Heaney and the “Lake Isle of Innisfree” of W. B. Yeats, Ireland is redefined not as a fixed territory within a colonial archipelago, but as a transductive interface that dissolves the imperial grid into the borderless currents of the oceanic imaginary.

#### **1.4 Theory and Practice of Oceanic Sublime and Fluid Subjectivity**

Following the theoretical inquiry into the oceanic sublime, this paper proceeds through a series of analytical movements that map the transition from imperial striation to maritime smoothness. The first section establishes the philosophical foundation of this study. By synthesizing the Kantian “formless” with the postmodern temporalities of Lyotard and Menozzi, I provide the lens to view the sea as a hydraulic archive. According to Lyotard, the postmodern sublime involves a confrontation with the “unpresentable” (81) that disrupts linear narrative. Menozzi further extends this by suggesting that such maritime encounters facilitate a postcolonial sublime where the vastness of the ocean acts as a medium for unarchived histories. Within this framework, the sea is not a void. Instead, it is a site where the “negative pleasure” of the infinite meets the mediological storage of history.

Building upon this sublime framework, the subsequent analysis examines Ezra Pound’s “Portrait d’une Femme” and Jean Rhys’s *Wide Sargasso Sea*. This section explores the “sea-hoard” as a mechanism of deterritorialization. In this context, the “coastless” subject resists the rigid striation of imperial law and domestic confinement. This resistance manifests through various forms, from the shipwrecked fragments of London to the subversive currents of the Caribbean. The final section concludes by repositioning Ireland as the ultimate “smooth island.” I analyze the horizontal maritime poetics of W. B. Yeats and the vertical, “bottomless” bog-aesthetics of Seamus Heaney. Arguing that Ireland functions as the definitive transductive interface between the terrestrial and the oceanic, I propose a new model for the fluid subject. This model navigates the borderless and “wet” currents of our contemporary digital age, where information flows with the same non-linear logic as the North Atlantic Gyre.

## 2.0 Theoretical Framework of the Oceanic Sublime

### 2.1 Epistemology: Sargasso Sea as a Mediological Archive

#### 2.1.1 Theory and Practice of the Kantian Sublime and Turner's Painting

To conceptualize the Sargasso Sea as a mediological archive, one must first navigate the philosophical evolution of the Sublime. As an aesthetic category that transcends the “persuasive and pleasant,” the sublime represents a liminal moment where the human subject is confronted by the boundaries of reason and the subsequent exhaustion of language. This experience is not merely an encounter with overwhelming force, but a confrontation with a “formless” magnitude—what Kant identifies as *das Formlose*. In this state, the imagination fails to provide a finite representation for the infinite, signaling a critical transition from the striated (form-driven) logic of terrestrial certainty to the smooth (formless) expanse of an oceanic medium. This sublime encounter functions as a mediological archive precisely because it registers what conventional representation cannot; it becomes a repository for the unrepresentable, archiving the very limits of human cognition within its fluid depths. In art history, this tension between the representable and the fathomless is exemplified by Joseph Mallord William Turner's *Fishermen at Sea*.

As noted by Tate Britain<sup>2</sup>, Turner's nocturnal scene contrasts the “delicate vulnerability of the flickering lantern” with the “treacherous rocks” of the Needles. Critically, this visual potency serves as a mediological metaphor: the flickering lantern represents the visible striations of human reason, while the surrounding dark water embodies the invisible abyss of the oceanic medium. Turner's masterpiece thus functions as a precursor to the modern maritime mediological space, where the sea is reimagined not as a void, but as a transductive archive. It is a site where the “hardware” of terrestrial form is swallowed by the “software” of a bottomless, coastless sea, effectively transforming the sublime into a mechanism for storing the unarchivable fragments of historical and cultural memory.

#### 2.1.2 Affective Paradox of Negative Pleasure: Longinus, Burke, and Kant

The sublime is rooted in an affective paradox. Longinus originally characterized sublimity as an “invincible power” that “tears everything up like a whirlwind,” producing ecstasy rather than mere persuasion (2). This “whirlwind” logic is essential to the topography of the Sargasso Sea. It is a gyre that does not lead to a linear destination. Instead, it scatters, suspends, and archives information within its circular flow. Edmund Burke furthered this by tracing the source of the sublime to “whatever is in any sort terrible” (39). He located this power in the vast, the dark, and the obscure. The Sargasso, with its “stagnant consciousness” and “sea-mischief,” fits this Burkean category. It presents a space that is both fascinating and threatening to the “striated” order of the terrestrial world.



Fig. 1. Fishermen at Sea exhibited 1796<sup>®</sup>

Immanuel Kant provided the critical turn by distinguishing the sublime from the beautiful based on form. While the beautiful is connected to the “form of the object” and its inherent boundaries, the sublime is found in a “formless object” where boundlessness is represented (101-102). This Kantian formlessness provides the ideal context for the “sea without a coastline.” The satisfaction found here is a “negative pleasure”—a momentary checking of vital powers followed by a stronger outflow. In the Sargasso, the spectator experiences this “checking” as the mind fails to grasp the vast “sea-ward” of deciduous things. The subject is alternately attracted and repelled by the stagnant depth. Kant’s division into the Mathematically and Dynamically Sublime is vital for navigating this “hydraulic archive.” The Mathematically Sublime occurs when magnitude exceeds our powers of comprehension. It triggers “bewilderment and perplexity” as the imagination fails to present the ideas of a whole. The Sargasso Sea triggers this through the sheer quantity of fragmented imperial debris—“strange spars of knowledge” too numerous to organize into linear history. Conversely, the Dynamically Sublime considers nature as a power (*Macht*) that has no dominion over us. We recognize our physical impotence against the boundless ocean, yet this sight discovers in us a “faculty of resistance” independent of nature.

### 2.1.3 Blue Sublime

In the contemporary era, this Kantian discourse evolves into that of the “blue sublime.” As Filippo Menozzi argues, global capitalism has transformed the sea into a space of contradictions. It has become a “field of extraction, a resource to be exploited, or a waste disposal site” (1). The blue sublime captures the transition from the ocean as a specific ecosystem to an allegorical perception of the globe in a state of “pure temporality” (6). This postmodern sublime, viewed through the lens of Lyotard and Jameson, allows us to examine the sea’s metaphorical historicity beyond mere Hegelian conquest. In short, the Sargasso Sea emerges as the medium of the ultimate sublime. It is a space of “vibration” —a quickly alternating attraction and repulsion. It is a “smooth space” where the “momentary checking” of imperial progress allows for the “stronger outflow” of de-territorialized meaning. At the limit of this sublime ocean, the “totalizing thought” of the archive meets the “impotence” of the individual, resulting in a profound transduction of the modern self.

## 2.2 Ontology: The Literary Cartography of the Sargasso Sea

### 2.2.1 Jules Verne’s *Twenty Thousand Leagues Under the Sea*

From the Victorian “meadow” of Jules Verne to the “sea within a sea” described by Ruth Heller, the Sargasso has evolved from a physical obstacle into a complex, systemic entity. It has become a space that materializes the narratives of the Anthropocene. In the late 19th century, Jules Verne established the foundational imagery of the Sargasso in Chapter 11 of *Twenty Thousand Leagues Under the Sea*:

THAT day the *Nautilus* crossed a singular part of the Atlantic Ocean. No one can be ignorant of the existence of a current of warm water, known by the name of the Gulf Stream. After leaving the Gulf of Mexico, about the twenty-fifth degree of north latitude, this current divides into two arms, the principal one going toward the coast of Ireland and Norway, while the second bends to the south about the height of the Azores; then, touching the African shore, and describing a lengthened oval, returns to the Antilles. This second arm—it is rather a collar than an arm—surrounds with its circles of warm water that portion of the cold, quiet, immovable ocean called the Sargasso Sea, a perfect lake in the open Atlantic: it takes no less than three years for the great current to pass round it. Such was the region the *Nautilus* was now visiting, a perfect meadow, a close carpet of seaweed, fucus, and tropical berries, so thick and so compact that the stem of a vessel could hardly tear its way through it. And Captain Nemo, not wishing to entangle his screw in this herbaceous mass, kept some yards beneath the surface of the waves. The name Sargasso comes from the Spanish word “sargazzo” which signifies kelp. This kelp or varech, or berry-plant, is the principal formation of this immense bank. (Verne 201)

Verne describes the region as a “perfect lake in the open Atlantic” and a “meadow” so compact that the stem of a vessel could hardly tear its way through it (201). Through Captain Nemo’s *Nautilus*, Verne represents the sea as a paradoxical space: a quiet, immovable “collar” of warm water that traps the debris of the Atlantic. In this Victorian representation, the sea is primarily an obstacle to navigation. It is a “thick and compact” carpet of seaweed that necessitates a journey “beneath the surface” to avoid entanglement. This initial framing depicts the Sargasso as a striated space of natural entrapment. It is a silent witness to the circular currents that surround it, acting as a physical boundary that defines the limits of terrestrial-based navigation.

### 2.2.2 Ruth Heller’s Hydraulic Archive: The Sargasso Sea as an Ecosystem

Transitioning from nautical myth to natural mystery, Ruth Heller’s *A Sea Within a Sea* (2000) utilizes poetic text to deconstruct the myths of the North Atlantic. Heller frames the Sargasso as a biological anomaly—a warm sanctuary in the midst of the cold ocean where “whirlpool-like currents” are said to “becalm ships forever” (5). Heller’s perspective shifts the focus from the surface obstacle to the volumetric depth of the sea. Beyond the myth of the “graveyard of ships,” she illuminates the teeming life beneath the “huge tangles of seaweed,” including jellyfish, turtles, and the mysterious catadromous migration of eels (12–15). This shift is crucial for our theoretical framework. By identifying the Sargasso as a singular

ecosystem, Heller reimagines it as a self-contained medium of life and memory. The sea is no longer a horizontal barrier to be crossed but a vertical, transductive archive that hosts and preserves the biological and historical “software” of the Atlantic. Here, the “meadow” is transformed into a Hydraulic Archive, where the presence of life within the stagnant gyre proves that the “smooth” center is not a void, but a site of intensive storage and regeneration. The following is the Wikipedia description of the Sargasso Sea:

The Sargasso Sea is a region of the Atlantic Ocean in which four current form an ocean gyre. This Sea has no land boundaries. It is distinguished from other parts of the Atlantic Ocean by its characteristic brown Sargassum seaweed and often calm blue water. There are four currents: on the west of the sea the Gulf Stream; on the north the North Atlantic Current, on the east the Canary Current, and on the south the North Atlantic Equatorial Current. They together form a clockwise-circulating system of ocean currents termed the North Atlantic Gyre. It is approximately 680 mile wide by 2,000 mile long.

(“Sargasso Sea.” *Wikipedia: The Free Encyclopedia*).<sup>4</sup>



Fig. 2. The Great Atlantic Sargassum Belt      Fig. 3. Lines of sargassum in the Sargasso Sea

### 3.0 The Subject as Fluid Medium and the Mediological Archive of Maritime Literature:

Ezra Pound, Jean Rhys, W.B. Yeats, Seamus Heaney

#### 3.1 The Mediological Archive of Empire: Ezra Pound’s “Portrait d’une Femme,” “The Seafarer,” & “Canto II”

##### 3.1.1 Ezra Pound’s “Portrait d’une Femme”: The Mind as the Fluid Subject of the Sargasso Sea

In the North Atlantic’s cartographic imagination, the Sargasso Sea serves as a definitive site of interpretation. Ezra Pound’s “Portrait d’une Femme” is a seminal exploration of how the metropolitan wreckage of London is subsumed into the individual’s internal “oceanic space.” Synthesizing Pound’s Imagist sensibility with Deleuze and Guattari’s “smooth space” (*espace lisse*), the poem depicts a subject acting as a fluid medium. According to Deleuze and Guattari, “striated space” is defined by Euclidean grids and hierarchies, whereas “smooth space” is a nomadic field of distribution (Deleuze and Guattari 474-500). In the latter space, the mind

is a rhizomatic expanse where fixed boundaries dissolve, facilitating a continuous process of deterritorialized accumulation.

Pound establishes the woman's mind as a non-terrestrial, volumetric geography: "Your mind and you are our Sargasso Sea" (line 1). While London represents the quintessential "striated space"—a rigid Euclidean grid of social mores and economic utility—the woman functions as a mediological soil, a generative substrate where the city's debris is "swept" and undergoes a profound state-change:

Your mind and you are our Sargasso Sea,  
 London has swept about you this score years  
 And bright ships left you this or that in fee:  
 Ideas, old gossip, oddments of all things,  
 Strange spars of knowledge and dimmed wares of price. (Pound, "Portrait" 184, lines 1-5)

As a "sea-ward" and a hydraulic catchment system, the mind receives what the terrestrial world can no longer employ. Unlike striated land-archives that categorize objects by market value, this oceanic soil archives through submergence and sedimentation. The metropolis, as an engine of imperial progress, perpetually sheds its material fallout—"deciduous things" of "Ideas, old gossip, oddments of all things, / Strange spars of knowledge and dimmed wares of price" (line 4-5). Like autumnal leaves falling from the tree of Empire, these fragments lose their teleological purpose and drift into the fluid interiority of the Sargasso-subject. The woman, likened to this coastline-less sea, represents a deterritorialized accumulation.

Her identity is formed by currents rather than walls; she is a medium through which the "striated" objects of London lose their teleological functionality to enter a "smooth" state of undifferentiated flow: "In the slow float of differing light and deep, / No! there be many strange and subtle things" (lines 7-8). The subject does not merely collect; she provides the anaerobic suspension—the maritime "software"—that ensures the debris of a fading Empire is perpetually circulated rather than lost to decay. In this context, the Sargasso Sea in the poem refers to a site of "intensive stasis"—a hydraulic archive where "strange and subtle" cultural memory is suspended rather than filed. Identity, therefore, is not a territory to be defended but a transductive interface: a bottomless archive where currents replace walls. In this state of "intensive stasis," cultural memory is suspended rather than filed, and movement leads to no terminal destination. Pound mirrors this through "fact[s] that lead nowhere," existing as pure intensive presence: "Fact that leads nowhere; and a tale or two, / Pregnant with wheels; label or fragment of bribe" (line 13-14). This logic culminates in the radical dissolution of the sovereign self: "Nothing that's quite your own / Yet this is you" (lines 29-30). This paradox aligns with Deleuzian "becoming" (*devenir*). The woman is not a static "being" but a transductive portal where the "hardware of Empire" is transformed into a collective memory. Pound's aesthetic reveals the Empire's inability to "fence" its own history, as its prized and discarded outputs drift into an unfenced, bottomless oceanic commons.

### 3.1.2 Ezra Pound's "The Seafarer": The Sargasso Logic of Accumulation of the Maritime Consciousness

Pound's translation of "The Seafarer" provides the foundational topology for this metamorphic sea, depicting the ocean not as a scenery, but as a visceral medium of sensory and existential transduction. Here, the "Sargasso logic" of accumulation is manifested through the physical endurance of seafarer's exile:

Bitter breast-cares have I abided,  
 Known on my keel many a care's hold,  
 And dire sea-surge, and there I oft spent  
 Narrow nightwatch nigh the ship's head  
 While she tossed close to cliffs. Coldly afflicted,

My feet were by frost benumbed.  
 Chill its chains are; chafing sighs  
 Hew my heart round and hunger begot  
 Mere-weary mood. (Pound, "Seafarer" lines 4-12)

The subjectivity of the speaker in the poem is etched by the "bitter breast-cares" (l. 4) and the "dire sea-surge" (l. 6) of the sea. Unlike the "burghers" (l. 29) on dry land who abide in the striated space of wealth and wine-flushed business, the Seafarer exists in a state of constant displacement, where his very feet are "by frost benumbed" (l. 9) and his heart is hewn by "chafing sighs" (l. 10). This "narrow nightwatch" (l. 6) near the ship's head represents the initial stage of the mediological subject: a consciousness that is being "swept" not by terrestrial debris, but by the raw, "ice-cold" (l. 14) hardware of the maritime environment. The Seafarer's identity is thus forged through a radical deterritorialization from the "earth-weal" (l. 68) as he hears naught "save the harsh sea" (l. 18) and the "ice-cold wave" (l. 19) transitioning from a terrestrial kinsman into a fluid, oceanic outcast.

### 3.1.3. Ezra Pound's "Canto II": Maritime Poetics of the Sea as the Vertical Hydraulic Archive

Furthermore, "The Seafarer" anticipates the active metamorphosis of "Canto II" by establishing the sea as a "whale's acre" (l. 59)—a transductive interface where the dead life of the land is surrendered for the nomadic potentiality of the "flood-ways" (l. 53). The poem's climax, where the heart "burst from my breast-lock" (l. 59) to wander wide over the "mere-flood" (l. 60), signifies the collapse of the sovereign, "fenced" self in the face of the oceanic sublime. In this hydraulic archive, earthly glory and "earthen riches" (82) are recognized as "delights undurable" (l. 87) destined to wane and sear. By rejecting the "winsomeness to wife" (l. 46) and the "world's delight" (l. 46) in favor of the "wave's slash" (l. 47), the Seafarer embraces the sea as a medium of potentiality where the self is stripped of its striated utility. This exile serves as the "pioneer" of Pound's maritime poetics, striking inwards and downwards into the "salt-wavy tumult" (l. 36) to safeguard a cultural memory that remains missing its last terrestrial definition.

The maritime poetics in "Canto II" mark the radical transition from the passive accumulation of the "Sargasso Sea" in "Portrait d'une Femme" to an active, metamorphic interface where the boundaries between

the mechanical and the organic dissolve. Pound depicts the ship—a quintessential tool of striated colonial capture and “slave money”—as it is suddenly arrested in a “sea-swirl,” a hydraulic disruption that mirrors the coastless, circling currents of the Sargasso. Through the intervention of “god-sleight,” the rigid hardware of imperial piracy undergoes a transductive state-change: the “gunwale” becomes a “vine-trunk,” and “tenthri!” replaces “cordage.” This is not merely a mythic trope but a mediological event where the “straight ship” of commercial utility is overtaken by the fluid vitality of the oceanic medium. As the “ivy in scupper-hole” and “grape-leaves on the rowlocks” suggest, the ship’s functional identity is subverted, transforming it into a vibrant, oceanic identity that archives the divine within its very fiber.

Furthermore, this metamorphic interface demonstrates that the Sargasso logic is far from a stagnant void; it is a “sea-ward” of potentiality where the shipwrecked fragments of a fading Empire are transfigured into a collective memory. Just as the Sargasso Sea captures the “deciduous things” of the Atlantic, the “sea-swirl” in “Canto II” acts as a vertical hydraulic archive, refusing the imperial grid. Pound’s aesthetic reveals that the “software” of the maritime mind—typified by the “grapes with no seed but sea-foam”—ensures that cultural memory is not filed away in dry, terrestrial cabinets but perpetually circulated in a state of intensive stasis. Within this transductive network, the subject (Aeetes) ceases to be a sovereign entity and becomes the archival process itself. In this context, the debris of the imperial world is stripped of its commodity status, emerging instead as a reimagined, oceanic commons that safeguards the unmappable richness of the mythic past against the “fencing” of history.

### **3.2. The Coastless Resistance: Jean Rhys’s *Wide Sargasso Sea***

#### *3.2.1 Wide Sargasso Sea: Maritime Transduction of Inclusive Exclusion*

Jean Rhys’s *Wide Sargasso Sea* represents a radical act of “writing back” to Charlotte Brontë’s *Jane Eyre*. However, its analytical depth extends far beyond providing a prequel for the “madwoman in the attic.” The novel depicts a profound process of maritime transduction, where the terrestrial, “striated” order of the British Empire (embodied by Rochester) violently collides with the fluid, “smooth” subjectivity of the Caribbean (Antoinette).

The narrative commences in 1830s Jamaica, where Antoinette Cosway exists within a precarious Venn diagram of identity. As a white Creole, she is “the other” to the English and a “white cockroach” to the Black community. This position functions as a topological mapping of “inclusive exclusion.” This model finds its definitive rationale in Marc Shell’s *Islandology: Geography, Rhetoric, Politics*. Shell defines “Islandology” as a transdisciplinary study examining the geographical and rhetorical logic of islandhood. He argues that islands are not merely isolated landmasses but complex intersections of national sovereignty and maritime fluidity (3), and that an island functions as a “liminal threshold” between the continental “mainland” and the “oceanic void,” perpetually challenging the legal boundaries of the state (5–7). While Shell does not explicitly employ the term “Venn diagram,”<sup>6</sup> his analysis provides the rigorous framework for utilizing this mathematical model to formalize his intuition of “half-and-half” identity (3). Antoinette represents this transductive intersection. She is a subject physically captured within the imperial archipelago yet ontologically anchored in the deterritorialized currents of the Atlantic. Her childhood estate, Coulibri, mirrors this liminality.

It is a space where the manicured garden has reverted to a wild, untamed state—a “smooth space” where imperial management has failed to take root.

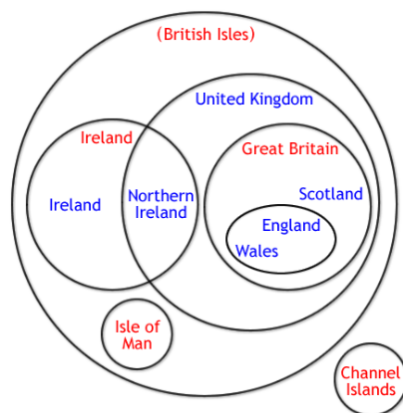


Figure IV: British Isles Venn Diagram

### 3.2.2 Mediological Struggle as a Transduction Interface: Resistance against Naming:

The arrival of Rochester marks the invasion of “striated space” into Antoinette’s life. As the architect of the coastline, Rochester seeks to define her through the legal and patriarchal grids of the Empire. This is most violently expressed through his act of renaming her “Bertha.” As a context, Antoinette’s contentment while staying at the convent is exemplified in the reference to the affirmation of her name: “Underneath I will write my name in fire red, Antoinette Mason, née Cosway, Mount Calvary Convent, Spanish Town, Jamaica, 1839” (Rhys 48). Later the following narrative of Antoinette reveals the repeated issue of naming:

When he passes my door he says, “Goodnight, Bertha.” He never calls me Antoinette now. He has found out it was my mother’s name. “I hope you will sleep well, Bertha”—it cannot be worse,’ I said. ‘That one night he came I might sleep afterwards. I sleep so badly now. And I dream.’ (Rhys 103)

In fact, Rochester perceives the Caribbean landscape as dangerously lacking in the “roads” and “signposts” of European reason, feeling menaced by a geography that refuses to be mapped. While Rochester loses himself in this unmappable terrain, however, Antoinette resists by maintaining her interiority as an indeterminate medium as a Caribbean. This resistance is rooted in the context of the actual geographical topology of the Sargasso Sea. Rochester, the embodiment of “continental thought,” views space as an object to be gridded. To Antoinette, however, the sea is not a barrier but a transductive interface. Here, roads represent the hardware of striated space—fixed and state-controlled, whereas sea currents are the software of smooth space—shifting paths that transform without a fixed destination.

The climax of this mediological struggle occurs in 1999 Norton version of the Part Three of *Wide Sargasso Sea*, where the grey stone walls of the English attic—the ultimate enclosure of imperial reason—collide with Antoinette's vivid memory. The stone at Thornfield represents the Empire's desire to “fence” and entomb, while the fragments Antoinette carry in her dreams are fragments of the “sea-hoard” of deposited cultural memory:

I sat there quietly. I don't know I long I sat. Then I turned round and saw the sky. It was red and all my life was in it. I saw the grandfather clock and Aunt Cora's patchwork, all colors, I saw the orchids and the stephanotis and the jasmine and the tree of life in flames. I saw the chandelier and the red carpet downstairs and the bamboos and the tree ferns, the gold ferns and the silver, and the soft green velvet of the moss on the garden wall. I saw the doll's house and the books and the picture of the Miller's Daughter. I heard the parrot call as he did when he saw a stranger, *Qui est là? Qui est là?* and the man who hated me was calling too, Bertha! Bertha! The wind caught my hair and it streamed out like wings. It might bear me up, I thought, if I jumped to those hard stones. But when I looked over the edge I saw the pool at Coulibri. Tia was there. She beckoned to me and when I hesitated, she laughed. I heard her say, *You frightened?* And I heard man's voice, Bertha! Bertha! All this I saw and heard in a fraction of a second. And the sky so red. Someone screamed and I thought, *Why did I scream?* I called 'Tia!' and jumped and woke. (Rhys 170).

This final dream reflects her realization that her mind belongs to the Caribbean and the coastless sea rather than to the English Isles, signifying a total dissolution of the imperial grid. She finally “jumped and woke,” representing her final leap and awakening which are not mere geographical escapes or acts of self-destruction, but rather a mediological transduction. To Rochester, the attic was a secure interior protected by a coastline of stone; to Antoinette, it was a portal already connected to the deep, anaerobic waters of the Sargasso Sea. Her leap represents the final victory of “smooth space” over the imperial grid—a state where the “Bertha” construct is discarded, and the subject is reclaimed by the borderless currents of maritime cultural memory.

### **3.3. The Horizontal Sargasso and Acoustic Smoothness: Yeats's “Lake Isle of Innisfree”**

#### 3.3.1 Ireland's Islandology as a Smooth Space of Inclusive Exclusion:

The British Empire attempted to transform Ireland into an “Internal Sea,” a controlled basin gridded by the “striations” of the Anglican Church, the English language, and the plantation system. However, Ireland's “Islandology” reveals a persistent rejection of this terrestrial fixity. As a Smooth Island, Ireland invites the Atlantic's “Sargasso-like” indeterminacy into the very heart of the archipelago. In Irish maritime literature, the sea is not a barrier that isolates the island but a reverse medium—a conduit through which the deterritorialized values of the ocean penetrate the imperial center. While London acts as the “striated” metropole of order, Ireland functions as the “included exterior.” This site is where the “smooth” logic of the sea disrupts the “striated” logic of the land, creating a unique Venn diagrammatic intersection where the rigid

coastlines of imperial certainty are perpetually eroded by oceanic flow. Viewed through a topological lens, Ireland emerges as the ultimate site of “inclusive exclusion.” It is a space geographically included within the British Isles yet ontologically anchored in the nomadic fluidity of the Atlantic.

### 3.3.2 Innisfree as a Smooth Internal Acoustic Sargasso

W.B. Yeats’s “The Lake Isle of Innisfree written in 1890 provides the foundational poetic evidence for the transition from the striated to the smooth:|

I will arise and go now, and go to Innisfree,  
 And a small cabin build there, of clay and wattles made;  
 Nine bean-rows will I have there, a hive for the honey-bee,  
 And live alone in the bee-loud glade.  
 And I shall have some peace there, for peace comes dropping slow,  
 Dropping from the veils of the morning to where the cricket sings;  
 There midnight’s all a glimmer, and noon a purple glow,  
 And evening full of the linnet’s wings.  
 I will arise and go now, for always night and day  
 I hear lake water lapping with low sounds by the shore;  
 While I stand on the roadway, or on the pavements grey,  
 I hear it in the deep heart’s core. (Yeats 39)

Rather than mere pastoral escapism, the poem represents a radical nomadic flight from the “pavements grey” of London toward the liquid rhythms of Ireland. The “pavements grey” signifies the quintessential striated space—fixed, gridded, and measurable. In contrast, Yeats identifies a smooth acoustic space in the “lake water lapping with low sounds by the shore”. Unlike the directional, teleological noise of the metropole, the sound of Irish water is a repetitive, non-linear rhythm that exists without a coastline of beginning or end. This mirrors the primary characteristic of the Sargasso Sea: its lack of a physical coastline, defined instead by the structural mechanics of the “Gyre.” Yeats’s Innisfree is far more than a mere geographical island. It is rather the “deep heart’s core,” a space of perpetual internal swirling within the poet’s psyche. Just as the Sargasso Sea maintains its unique stasis in the middle of the Atlantic, Innisfree serves as a smooth internal space that the poet secures amidst the rigid, striated space of London’s urban sprawl. If the Sargasso Sea is a “sea-hoard” that collects the world’s oceanic debris, then Yeats’s “deep heart's core” can be defined as an “acoustic Sargasso.” It is a transductive medium that filters out metropolitan noise and archives the rhythmic pulse of nature within the fluid depths of the self. This theoretical synthesis reveals a profound topological isomorphism.

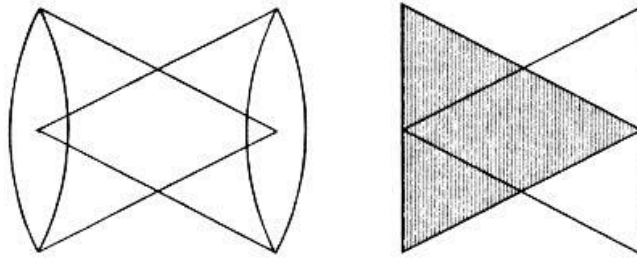


Figure V: Gyres by W. B. Yeats

### 3.3.3 Yeats's Gyre and Atlantic Gyre: Hydraulic Logic of the Sea

There is a structural resonance between Yeats's philosophical Gyre—a spiraling vortex of historical transformation—and the physical Atlantic Gyre, whose currents create a coastline-less sanctuary for the wreckage of time. Both gyres function as gravitational centers that pull the disparate fragments of existence into a unified, fluid motion. Within this framework, the “deep heart's core” operates as an “anaerobic archive” of the self, preserving the “lapping” rhythms of a de-territorialized identity against the rigid, striated pavements of the imperial metropole. This process is best understood through Steve Mentz's framework of “shipwreck modernity.” Steve Mentz in his *Shipwreck Modernity: Ecologies of Globalization, 1550-1719* argues that the sea should not be viewed as a stable surface for imperial transit, but as a site of unpredictable “vulnerability and flux,” where the shipwreck serves as the foundational metaphor for the human condition in the face of an unstable environment (xxi). Following Steve Mentz's framework of “Shipwreck Modernity,” this space serves as a vessel for the “slow float” of memory.

The shipwrecked debris of urban experience is suspended and transformed rather than lost to decay. The linear progress of the land is subverted by the hydraulic logic of the sea, allowing for a poetic preservation in the anaerobic archive untouched by the corrosive “oxygen” of imperial time. The most tangible evidence for this intersection lies in the biological phenomenon of catadromous migration. Specifically, it is seen in the mysterious journey of eels that traverse thousands of miles from the freshwater lakes of Ireland to the Sargasso's depths. This instinctive pilgrimage across the Atlantic establishes a physical bridge between the Irish interior and the Sargasso's volumetric depth. This biological link proves that the “smooth” heartland and the oceanic medium are part of a single, pulsing network. Through this maritime transduction, the local echoes of Yeats's Innisfree are amplified into a global resonance. The Atlantic's vast fluidity penetrates the very veins of the island, proving that the Irish imaginary emerges as a “mediological device.” It navigates the borderless currents of a future where all coastlines have dissolved into the depths of the oceanic psyche.

## 3.4 The Vertical Sargasso and Transductive Resistance: Heaney's Bogland poems:

### 3.4.1 Irish Bog as Vertical Sargasso: Transduction and Radical Deterritorialization

While W.B. Yeats identifies a horizontal smoothness in the rhythmic “lapping” of water, Seamus Heaney locates a provertical transduction of the maritime imagination within the depths of the Irish bog. In his seminal poem “Bogland” which is the concluding poem of his 1969 collection *Door into the Dark*, Heaney redefines

Ireland not as a territory defined by a “fence” or a rigid coastline, but as a “bottomless” medium that mirrors the coastless nature of the Sargasso Sea. By declaring Ireland an “unfenced country,” Heaney utilizes a direct linguistic marker for smooth space, signaling a state of radical deterritorialization where the ground refuses the “slicing” of the imperial grid.

We have no prairies  
To slice a big sun at evening—  
Everywhere the eye concedes to  
Encroaching horizon,  
Is wooed into the cyclops’ eye  
Of a tarn. Our unfenced country  
Is bog that keeps crusting  
Between the sights of the sun.  
They’ve taken the skeleton  
Of the Great Irish Elk  
Out of the peat, set it up  
An astounding crate full of air.

Butter sunk under  
More than a hundred years  
Was recovered salty and white.  
The ground itself is kind, black butter  
Melting and opening underfoot,  
Missing its last definition  
By millions of years.

They’ll never dig coal here.  
Only the waterlogged trunks  
Of great firs, soft as pulp.  
Our pioneers keep striking

Inwards and downwards,  
Every layer they strip  
Seems camped on before.  
The bogholes might be Atlantic seepage.  
The wet centre is bottomless.  
(Heaney, “Bogland,” for T. P. Flanagan)

Heaney's bog serves as the decisive antithesis to the continental and American myths of expansion. Unlike the American prairie—a quintessential striated space defined by linear progress, colonial partitioning, and the “slicing” of the grid—the bog is reimagined as “kind, black butter / Melting and opening underfoot” (lines 13–14). This is not a solid foundation for empire but a yielding medium where the terrestrial surface dissolves into a fluid interiority. By defining this geography as “unfenced,” Heaney identifies a state of radical deterritorialization. He transforms the Irish landscape into a hydraulic archive—a terrestrial manifestation of Ezra Pound's “sea-hoard of deciduous things.” Within this vertical Sargasso, the “hardware” of history—typified by “the Great Irish Elk” and “bog butter”—is not lost to time but is preserved through the “software” of the bog's anaerobic chemical composition. Unlike the continental forest that grows hierarchically toward the sun, the bog accumulates through seepage alone, acting as a transductive medium that receives the deciduous fragments of Irish history and suspends them in a state of perpetual “float.”

#### 3.4.2 Vertical Transduction of Bogland: “The Wet Centre is Bottomless”

Applying Marc Shell's logic of Islandology, the bog functions as a “sea within the land.” If Ireland is an island situated within the striated circle of the British Isles, the bog represents a maritime medium within the island, ensuring that the nation's core remains liquid. The poem's climax—the declaration that “the wet centre is bottomless” (line 28)—mirrors the volumetric depth of the Sargasso Sea, suggesting that the terrestrial is perpetually swallowed by the maritime. In this “bottomless” wet centre, the striated surface of history is perpetually swallowed and dissolved into the smooth depths of cultural memory. This ensures that the Irish mind remains as unfenced and unmappable as the heart of the North Atlantic. The bog holes, described as “Atlantic seepage,” act as portals where the local landscape connects to the global oceanic currents. In our Venn diagrammatic model, the bog is the point where the circle of “Land” and the circle of “Sea” undergo total transduction. It functions as the mediological archive, embracing borderless oceanic currents to safeguard a “bottomless” cultural memory. By striking “inwards and downwards,” Heaney's pioneers do not find a solid limit or a final definition; instead, they find a maritime medium that resists the finite definitions of Empire. Ireland, through the bog, becomes a site of infinite interiority, proving that the identity of the island is anchored not in the soil, but in the fluid software of its own anaerobic depths.

Heaney's broader cycle of bog poems, including “The Tollund Man” and “Punishment” which were published in his 1975 collection *North*, extends the vertical transduction of “Bogland” into a profound ethical and temporal dimension. In these works, the bog is no longer just a physical site of preservation; it becomes a “Vertical Gyre” that actively swallows the striated violence of history—the ritual killings and tribal conflicts—and converts them into the smooth duration of a maritime medium. This reflects a definitive Oceanic Turn, where the terrestrial “law of the land” is subverted by the “hydraulic law” of the bog. For Heaney, the bog-bodies are not dead artifacts of a fixed past but are suspended in a state of intensive stasis within the anaerobic archive. Like the “sea-hoard” of the Sargasso, the bog functions as a mediological interface that receives the “shipwrecked” debris of human violence and archives it in a “bottomless” cultural memory, effectively deterritorializing Irish history from its local confines into a global, oceanic resonance. Furthermore, in poems like “Kinship,” Heaney explicitly reimagines the Irish landscape as a porous and liquid

entity, describing the bog as a “quick and unfenced” medium that “swallows the gateposts” of imperial ownership. This linguistic transition from the solid to the fluid mirrors the shift from a striated colonial archipelago to a smooth oceanic network. By identifying the bog’s “Atlantic seepage” as a source of national identity, Heaney positions the Irish interior as a transductive interface where the local soil is perpetually dissolved into the “borderless currents” of the maritime imaginary.

This oceanic turn allows Heaney to navigate the “wet centre” of the Irish mind as an unmappable and non-teleological space, ensuring that cultural memory is not “filed away” in the dry, striated cabinets of the state. It remains a living, fluid depth that is perpetually “missing its last definition”—an organic archive resisting against the fossilized finality of hard coal to remain a soft, transductive medium and yielding its ancient butter and skeletal elks not as dead relics, but as intensive presences within a bottomless, maritime commons.

#### **4.0 Conclusion: Toward a Mediological Transduction of the Fluid Subject**

The interdisciplinary journey from the striated pavements of London to the bottomless depths of the Irish bog reveals that the maritime imagination is not merely a literary theme, but a transductive mechanism of cultural memory. Through the lens of Islandology and Deleuzian spatial theory, this paper has demonstrated that the Sargasso Sea functions as the definitive hydraulic archive. It is a site where the “hardware” of imperial history—its legal grids, colonial boundaries, and teleological facts—is shipwrecked and dissolved into the “fluid software” of a smooth, oceanic medium. The evolution of this maritime aesthetics—from the nautical myths of Jules Verne to the radical deterritorialization in Ezra Pound and Jean Rhys—marks a definitive Oceanic Turn in the modern mind. We have seen how the Sargasso’s “coastless” nature provides a topological model for the “Smooth Island” of Ireland. In the poetics of W.B. Yeats and Seamus Heaney, Ireland emerges as a transductive interface: a “Sargasso of the North” that resists the finite definitions of Empire by anchoring its identity in the vertical and horizontal currents of the Atlantic. The biological migration of eels and the anaerobic preservation of the bog serve as material evidence that the Irish interior is inextricably linked to the global maritime commons.

This paper proposes that the modern self is a “Vertical Sargasso”—a rhizomatic network that archives the deciduous fragments of experience without the need for terrestrial “fencing.” In our contemporary digital age, where information flows in borderless, non-linear streams, the logic of the Sargasso Sea becomes more relevant than ever. The “negative pleasure” of the sublime encounter with the vastness of the archive no longer results in the impotence of the subject, but in a new form of fluid sustainability. As we navigate the “wet” currents of a world where all geographical and conceptual coastlines are dissolving, the Sargasso Sea remains the primary mediological device. It teaches us that the “deep heart’s core” is not a fixed territory to be owned, but a bottomless centre to be inhabited. In this maritime future, history is not a record to be filed away in the striated cabinets of the past, but a living, circulating depth that remains, in the words of Heaney, perpetually “missing its last definition”.

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## Notes

① Gilbert Simondon, in his seminal essay “The Genesis of the Individual” (1992), challenges traditional ontogenesis by redefining the individual not as a static result but as a perpetual process of “individuation” (297). To explain the dynamic mechanism of this becoming, he introduces the concept of “transduction” (311), defined as a physical, biological, or spiritual operation by which an activity propagates itself from point to point within a given domain, progressively structuring the field as it moves. In this study, Simondon’s framework provides the mediological basis for understanding how the “shipwrecked” fragments of imperial history undergo a structural state-change within the Sargasso archive, evolving into a new, fluid maritime identity.

② Tate Britain. “Fishermen at Sea (Commentary).” *Tate*, 2010, <https://www.tate.org.uk/art/artworks/turner-fishermen-at-sea-t01585>.

③ Fig. 1. Fishermen at Sea, exhibited in 1796, the first oil painting exhibited by Turner at the Royal Academy [https://upload.wikimedia.org/wikipedia/commons/0/0d/Joseph\\_Mallord\\_William\\_Turner\\_-\\_Fishermen\\_at\\_Sea\\_-\\_Google\\_Art\\_Project.jpg](https://upload.wikimedia.org/wikipedia/commons/0/0d/Joseph_Mallord_William_Turner_-_Fishermen_at_Sea_-_Google_Art_Project.jpg)

④ The following figures are from Wikipedia: Figure II The Great Atlantic Sargassum Belt and Figure III Lines of sargassum in the Sargasso Sea [https://en.wikipedia.org/wiki/Sargasso\\_Sea](https://en.wikipedia.org/wiki/Sargasso_Sea)

⑤ Marc Shell, in *Islandology: Geography, Rhetoric, Politics* (2014), defines “Islandology” as a transdisciplinary inquiry into the geographical and rhetorical logic of islandhood. Shell contends that islands are not mere isolated landmasses but complex intersections of national sovereignty and maritime fluidity (3), functioning as a “liminal threshold” between the continental mainland and the “oceanic void” that perpetually challenges the legal and ontological boundaries of the state (5–7). While Shell does not explicitly employ the term “Venn diagram,” his analysis provides a rigorous conceptual framework for utilizing this mathematical model to formalize his intuition of the “half-and-half” identity. In this study, the Venn diagram serves as a transductive representation of the precarious intersectional identity of the Caribbean, as well as the complex, overlapping relationship between Ireland and the British Isles, where sovereignty and fluidity coexist in a state of inclusive exclusion. [https://commons.wikimedia.org/wiki/File:British\\_Isles\\_Venn\\_Diagram-en\\_\(2\).png](https://commons.wikimedia.org/wiki/File:British_Isles_Venn_Diagram-en_(2).png)

\*\*\*“This paper utilized Gemini 3 Flash for its generative capabilities in translating the abstract into Chinese, refining the mediological and maritime frameworks, and auditing bibliographic accuracy. While the AI assisted in linguistic clarity and initial conceptual exploration, all literary analyses, core arguments, and academic interpretations remain original to the author.”

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