



University
of Worcester

29 JUNE
– 2 JULY
2015

European Shakespeare Research Association Conference



SHAKESPEARE'S EUROPE

EUROPE'S SHAKESPEARE(S)

ESRA (the European Shakespeare Research Association) encourages and supports research into Shakespeare as a cultural presence in Europe and the relationship between this presence and the construction of European culture and identity.

The Association endeavours:

- To foster research networks and projects
- To arrange conferences and other forms of academic collaboration
- To support publications and academic programmes on the subject
- To keep its members informed of developments in its field of studies

This year's conference is the latest in a series of biennial events held at venues all across the European academic space: Murcia, Basel, Krakow, Iasi, Pisa, Weimar and Montpellier.

At ESRA we are delighted to hold our conference at a UK location for the first time, and truly grateful to the University of Worcester and our organising committee for making this occasion possible.

Rui Carvalho Homem *Chair of ESRA*



Welcome to
ESRA 2015:
SHAKESPEARE'S EUROPE
Europe's Shakespeare(s)

The traffic of Shakespeare's stage invites spectators and readers to travel to different places, imagined and real.

Italian and French cities – Verona, Venice, Mantua, Padua, Florence, Milan, Rome, Navarre, Roussillon, Paris, Marseilles – set the scenes of his plays. Rome, Athens, Ephesus and Troy occasion travels in time. On Britain's map – divided in *King Lear* – other places are mapped: Scotland, England, Windsor, the Forest of Arden, York. Viola arrives on 'the shore' of Illyria while, in *The Winter's Tale*, the action shifts between Bohemia and Sicilia. *Othello* sets up camp in Cyprus and Don Pedro returns, victorious, to Messina. Within the confines of one play, *Hamlet*, too, maps Europe: from Elsinore, Laertes requests permission to return to France; the Mousetrap is set in Vienna, which will become the setting for *Measure for Measure*; *Hamlet* is sent to England, and on his way encounters the Norwegian army marching across Denmark on its way to Poland.

Time and geographical travels map a whole continent and its social, political and cultural exchanges – a feature that Shakespeare's plays shared with his early modern contemporaries as much as they have with his readers, editors, translators, spectators, film adaptors and critical commentators since.

The 2015 European Shakespeare Research Association Conference conference continues the long-standing dialogue between Shakespeare's Europe and Europe's Shakespeare(s). It asks scholars to take a look at the wider playwriting context of the early modern period and the European reception of Shakespeare as a subject that has been continuously developing, not least due to Europe's several recent remappings.

Twenty-five years since the first events that focused exclusively on European Shakespeares (Antwerp 1990) and Shakespeare in the New Europe (Sofia 1992), ESRA 2015 invites you to look back at 425 years of European Shakespeare and towards a vigorous debate on what Shakespeare means for Europe today, as well as on ESRA's place in Shakespeare Studies, European and beyond.

Have a productive time!

Nicoleta Cinpoes
University of Worcester, Organiser

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PROGRAMME PREVIEW

MONDAY 29TH JUNE

10.00 – 13.00	Registration <i>University of Worcester Arena, Conference Suite</i>	16.00 – 17.00	Shakespeare and/In Europe Exhibition <i>The Hive Foyer</i>
10.30 – 11.30	ESRA Board Meeting <i>Board Room, University of Worcester City Campus</i>	17.00 – 17.45	Book Presentations <i>The Hive Studio</i>
11.30 – 12.30	Visit: The Hive Archives <i>The Hive</i>	17.00	Erin Sullivan & Richard Meek
		17.15	Ángel-Luis Pujante & Juan Fra Cerdá
		17.30	Urszula Kizelbach
13.00 – 13.30	Conference Opening <i>University of Worcester Arena, Conference Suite</i>		<i>Tea and coffee will be served in The Hive Studio</i>
13.30 – 15.30	PANEL A: Digital Shakespeare: the Case for European Initiative <i>University of Worcester Arena, Conference Suite</i>	19.00 – 20.15	PLENARY LECTURE: Michael Hattaway <i>Worcester Cathedral – Doors open 18.30</i>
		20.15 – 21.00	Drinks reception <i>Chapter House, Worcester Cathedral</i>

TUESDAY 30TH JUNE

09.00 – 11.00	PARALLEL SESSIONS: PANEL B: The Transmission of Shakespeare's plays in Continental Europe through Jean- François Ducis's imitations <i>University of Worcester Arena, Conference Suite</i> PANEL C: European Journals in Shakespeare and Early Modern Studies <i>University of Worcester, RBG008</i>	14.30 – 16.30 <i>continued</i>	SEMINAR 03: The European Shakespeare Canon <i>University of Worcester, CHG011</i> SEMINAR 04: European Women in Early Modern Drama <i>University of Worcester, CH2008</i>
11.00 – 11.30	Tea / Coffee Break <i>University of Worcester Arena, Conference Suite</i>	16.30 – 17.00	Tea / Coffee Break <i>University of Worcester, CHG009</i>
11.30 – 12.45	PLENARY LECTURE: Claire Cochrane <i>University of Worcester Arena, Conference Suite</i>	17.00 – 19.00	PARALLEL SEMINARS: SEMINAR 05: Directing Shakespeare in the New Europe: Productions, Interpretations, Contexts <i>University of Worcester, CH2001</i> SEMINAR 06: European Shakespeare – “United in Diversity”? <i>University of Worcester, CH2006</i> SEMINAR 07: Shakespeare and European Communities of Emotion <i>University of Worcester, CH2008</i> SEMINAR 08: To “pay the debt I never promised”: Shakespeare and Crisis in Present-Day Europe <i>University of Worcester, CHG011</i>
12.45 – 13.00	Book Presentation: Erin Sullivan/Paul Prescott <i>University of Worcester Arena, Conference Suite</i>		
13.00 – 14.30	Lunch Break		
13.30 – 14.30	Visit: Worcester Cathedral <i>Worcester Cathedral</i>		
14.30 – 16.30	PARALLEL SEMINARS: SEMINAR 01: Shakespeare and the Language/s of Performance (Part 1) <i>University of Worcester, CH2001</i> SEMINAR 02: Recent European (Re)translations of Shakespeare <i>University of Worcester, CH2006</i>	20.00 – 22.00	Theatre Performance “The Second Best Bed” <i>Huntingdon Hall, Crowngate, Worcester</i>

WEDNESDAY 1ST JULY

09.00 – 11.00	PARALLEL SESSIONS: PANEL D: Shakespeare and National Stereotypes <i>University of Worcester Arena, Conference Suite</i> PANEL E: Negotiating ‘Europe’ in Re-auteurizing Shakespeare on screen <i>University of Worcester, RBG008</i>	14.30 – 16.30 <i>continued</i>	SEMINAR 11: European Actors of Shakespeare <i>University of Worcester, CH2008</i> SEMINAR 12: Shakespeare and/in European Cinema <i>University of Worcester, CHG011</i>
11.00 – 11.30	Tea / Coffee Break <i>University of Worcester Arena, Conference Suite</i>	16.30 – 17.00	Tea / Coffee Break <i>University of Worcester, CHG009</i>
11.30 – 12.45	PLENARY LECTURE: Alexander Shurbanov <i>University of Worcester Arena, Conference Suite</i>	17.00 – 19.00	PARALLEL SEMINARS: SEMINAR 13: “Now, gods, stand up for bastards!” – Illegitimacy in Shakespeare <i>University of Worcester, CH2001</i> SEMINAR 01: Shakespeare and the Language/s of Performance (Part 2) <i>University of Worcester, CH2006</i> SEMINAR 14: Shakespeare, European Tourism and Beyond <i>University of Worcester, CH2008</i> SEMINAR 15: European Shakespearean Festivals (20th-21st centuries) <i>University of Worcester, CHG011</i>
12.45 – 13.00	Book Presentation: Miguel Ramalhete Gomes <i>University of Worcester Arena, Conference Suite</i>		
13.00 – 14.30	Lunch Break		
13.30 – 14.30	Visit: The Hive Archives <i>The Hive</i>		
14.30 – 16.30	PARALLEL SEMINARS: SEMINAR 9: Teaching Shakespeare for All Time <i>University of Worcester, CH2001</i> SEMINAR 10: Continental (Im)Prints of Shakespeare from the 20th Century <i>University of Worcester, CH2006</i>	19.45 – 22.00	Conference Dinner <i>University of Worcester Arena, Conference Suite</i>

THURSDAY 2ND JULY

09.00 – 10.30	PANEL F: Europe’s Shakespeare and the Practice of Spectating <i>University of Worcester Arena, Conference Suite</i>	12.30 – 13.30	ESRA Annual General Meeting <i>University of Worcester Arena, Conference Suite</i>
10.30 – 11.00	Tea / Coffee Break <i>University of Worcester Arena, Conference Suite</i>	14.00 – 15.00	Visit: Worcester Cathedral <i>Worcester Cathedral</i>
11.00 – 12.00	PLENARY LECTURE: Sabine Schülting <i>University of Worcester Arena, Conference Suite</i>	14.00 – 18.00	Visit: Charlecote Park <i>Charlecote Park, near Stratford</i>
12.00 – 12.30	Book Presentation: Maddalena Pennacchia, Aneta Mancewicz and Danijela Kambaskovic <i>University of Worcester Arena, Conference Suite</i>		

PLENARIES

Michael Hattaway

New York University in London, UK

Lands, Realms, Women, and Texts: Possession, Entitlement, and Occupation

Monday 29th June Times: 19.00 – 20.15 Venue: Worcester Cathedral

Words spread into diverse spaces. Such a word is 'occupy' along with its derivatives. Think France and then Germany in the 1940s, St Paul's Cathedral in 2011-12, and now the Ukraine. It designates both possession and ownership, concepts clearly distinguished in Roman jurisprudence, and explored in Shakespeare's *King John*. Non-portable property is problematic: can one 'own' enclosed commons, colonies designated as 'plantations', countries, or nations (*The Tempest*)? Certain comedies are set in occupied lands (*Love's Labour's Lost*, *Much Ado*). Could a Renaissance prince be emperor in his own realm at the time of imperial papacy? Is the EU another evil empire, as some in this sceptred isle claim today? The word became so 'ill sorted' (2 *Henry IV*), after it came to designate sexual possession or rape, that it almost vanished for 150 years. It lodged at the cusp of two ages, one when occupation was vocation (*Othello* and *Coriolanus*), the other when it implied choice. Finally playtexts: can we own them and, by using 'original' performance conventions, generate 'authenticity'? Or can we only 'occupy' them?

Michael Hattaway is Professor of English at New York University in London and Emeritus Professor of English Literature in the University of Sheffield. He was born in New Zealand and studied in Wellington and at Cambridge. Author of Elizabethan Popular Theatre (1982), Hamlet: The Critics Debate (1987), and Renaissance and Reformations: An Introduction to Early Modern English Literature (2005); editor of As You Like It, and 1-3 Henry VI (New Cambridge Shakespeare), of plays by Ben Jonson and Francis, Beaumont, and of The Cambridge Companion to Shakespeare's History Plays (2002); and co-editor of The Cambridge Companion to English Renaissance Drama (1990 and 2003) and Shakespeare in the New Europe (1994). He has written an electronic book on King Richard II (2008) and edited a New Companion to English Renaissance Literature and Culture (2 vols, 2010). In 2010 he gave the Annual Shakespeare Lecture for the British Academy.

Claire Cochrane

University of Worcester, UK

From Tapestry to Tapas: The Birmingham Repertory Theatre Company, Shakespeare and European Exchanges

Tuesday 30th June Times: 11.30 – 12.45 Venue: University of Worcester Arena Room: Conference Suite

In February 1913, with a production of Shakespeare's *Twelfth Night*, the Birmingham Repertory Company opened what was then the most radical, purpose-built playhouse in the UK. The overall architectural concept, the theatre's size, its scenographic aesthetic and the envisaged approach to the audience experience and relationship to performance, were strongly influenced by European modernism. In September 2012, just a few months short of the company's centenary and in what is now known as the Old Rep Theatre, the iconoclastic Catalan director Calixto Bieito staged the première of *Forests*, 'an epic arboreal mash-up' of every mention of a wood to be found in Shakespeare's plays. In considering the extent of the contribution made by Birmingham Rep to the revisioning of Shakespeare production in the course of its one hundred year history, I will reflect on the still vibrant engagement with European cultural influences and a continuing commitment to radical innovation.

Claire Cochrane is Professor of Theatre Studies at Worcester University where she both teaches and directs Shakespeare and other early modern drama in performance. A graduate of the Shakespeare Institute of the University of Birmingham, her first monograph Shakespeare and the Birmingham Repertory Theatre 1913-1929 was published by the Society for Theatre Research in 1993. Subsequently she became the official historian of Birmingham Rep publishing Birmingham Rep A City's Theatre 1962-2002 in 2003, and in 2013 acted as historical consultant for the company's centenary celebrations. In 2014 she became a trustee of the Sir Barry Jackson Trust which provides grant aid to theatre companies whose work seeks to encourage and enhance the experience of theatre in communities across the West Midlands region. She has published widely on English regional building-based theatre and has a particular interest in developments in Black British and British Asian theatre and in new playwriting. A forthcoming publication under the auspices of the Shakespeare Society of India discusses British Asian approaches to Shakespeare focusing primarily on the work of Tara Arts, the UK's first major Asian-heritage theatre company. Her monograph Twentieth Century British Theatre Industry, Art and Empire which explores social and economic factors in theatre across the whole of the UK was published by Cambridge University Press in 2011. She is a long-term member and former convenor of the Historiography Working Group of the International Federation for Theatre Research which has resulted in many stimulating conversations about theatre and history conducted in many meetings in cities throughout the world.

Alexander Shurbanov

University of Sofia, Bulgaria

Are Shakespeare’s Sonnets Translatable? The European Test

Wednesday 1st July Times: 11.30 – 12.45 Venue: University of Worcester Arena Room: Conference Suite

This paper sets out to formulate the main categories of problems European translators have faced in their attempts to render Shakespeare’s *Sonnets* in other languages and the ways they have tried to solve these problems. The first category has to do with the difficulty of retaining the contents of the original poems while preserving the strict genre parameters of their form. The second is connected with the need to adapt the products of a foreign poetic tradition to local literary and cultural habits without misrepresenting the original. The third category relates to the specifics and complexities of Shakespeare’s poetics and the difficulty of their reproduction. The paper then attempts to sketch out the various strategies translators adopt in order to cope with their task. Finally, it offers a quick outline of the way in which these strategies have evolved in the course of the reception of the *Sonnets* in other European languages.

Alexander Shurbanov has taught English Literature at Sofia University, Bulgaria from 1971 to 2009. His books include Renaissance Humanism and Shakespeare’s Lyrical Poetry, Between Pathos and Irony: Christopher Marlowe and the Genesis of Renaissance Drama, Poetics of the English Renaissance, Shakespeare’s Lyricized Drama, and the collaborative studies Painting Shakespeare Red: An East-European Appropriation and The Reception of English Literature in Bulgaria through Translation. He has translated into Bulgarian verse Chaucer’s The Canterbury Tales, Milton’s Paradise Lost, and a number of plays by Shakespeare and his contemporaries. His most recent translation is a collection of over a hundred English nursery rhymes, published in May 2015.

Sabine Schülting

Freie Universität Berlin, Germany

European Shakespeare(s)? Three Case Studies

Thursday 2nd July Times: 11.00 – 12.15 Venue: University of Worcester Arena Room: Conference Suite

The paper seeks to complicate the conference’s focus on European Shakespeare(s) through an exploration of the inter- and transcultural nature of recent Shakespeare productions in Europe. Three German productions of *The Merchant of Venice* will serve as examples to test the limits of the notion of a “European Shakespeare”. Even though these *Merchants* are in part embedded in European traditions of Shakespeare reception and performance, they simultaneously gesture beyond the boundaries of Europe. More specifically, because of aesthetic decisions and/or the cultural background of actors and directors involved in the respective productions, they are informed by dramatic, cultural and political discourses and practices that are not exclusively European. The paper explores the ensuing contradictions and conflicts and attempts to gauge their implications for the study of Shakespeare in Europe.

Sabine Schülting is Professor of English Literature and Cultural Studies at Freie Universität Berlin, Germany. Her research focuses on Shakespeare, early modern cultural encounters, material culture studies and historical gender studies. Recent book publications include the co-edited collections Shylock nach dem Holocaust: Zur Geschichte einer deutschen Erinnerungsfigur (2011), and Early Modern Encounters with the Islamic East: Performing Cultures (2012). She is also the editor of Shakespeare Jahrbuch, the yearbook of the German Shakespeare Society. Together with Zeno Ackermann, she currently works on a monograph on the cultural reception of Shakespeare’s The Merchant of Venice in Germany after 1945.

Your invitation to the World Shakespeare Congress 2016:

Creating and Re-creating Shakespeare

The 2016 World Shakespeare Congress – four hundred years after the playwright's death – will celebrate Shakespeare's memory and the global cultural legacy of his works and will, uniquely and appropriately, have a dual location.

It will be held both in Stratford-upon-Avon, among the key sites of his personal life, and in London, close to his most famous workplace.

Stratford plenaries will take place in the Royal Shakespeare Theatre, with seminars and workshops at the Shakespeare Centre, the Shakespeare Institute and the King Edward VI School; London plenaries will be held in the Globe Theatre, with seminars and workshops at King's College London and Shakespeare's Globe.

Theatre and other cultural opportunities at this Congress will be unparalleled. In Stratford, delegates will have privileged access to two Royal Shakespeare Company stages and to the five Shakespearean sites cared for by the Shakespeare Birthplace Trust and, in London, to the two Globe stages (the Globe itself and the new Sam Wanamaker Playhouse), as well as to the exciting range of performances, concerts and exhibitions that will form 'Shakespeare400', a London season for the quatercentenary year.

Plenaries – featuring leading writers, theatre practitioners and critics – will, along with seminars and panels, be divided evenly across the two sites. In both locations the 2016 Congress will offer outstanding opportunities to engage with the current state of play in Shakespearean criticism, pedagogy, theatre history and performance studies, and to connect with Shakespeareans from across the globe.

For more information, or to register for the event, please visit: www.wsc2016.info



UNIVERSITY OF
BIRMINGHAM



Worcester Repertory Company

PRESENTS

The Second Best Bed



Tuesday 30th June at 8pm | Tickets £12.50 | Box Office: 01905 611427

When Shakespeare died, he famously left his wife Anne only one thing – the second best bed. This superb one-woman play, full of both humour and pathos, has received great critical acclaim since its premier at the Swan Theatre Worcester in 2012. Liz Grand stars as Anne Hathaway on the night of Shakespeare's funeral. The wake has finished, the mourners have all gone home, leaving Anne to remember her life with the most talented playwright the world has ever seen. Or was he? Did he write the plays?

His widow would know if anybody did. Wouldn't she?

*"Lifts the lid on a Tudor can of worms...
a showcase for the towering acting skills of Liz Grand"*

WORCESTER NEWS

PANEL A: Digital Shakespeare: The Case for European Initiative

Monday 29th June Times: 13.30 – 15.30 Venue: University of Worcester Arena Room: Conference Suite
Convenor: Christie Carson, Royal Holloway University of London, UK

The celebrations surrounding the 2012 Olympic Games and the 2014 celebrations of the playwright's birth have highlighted the extraordinary international engagement with Shakespeare's work both on and off the stage. The digital communications world of the 21st century, at first, seemed to be an environment where cultures could meet and appreciate one another, collaborating creatively and freely. But the reality of the current digital world is that it has become increasingly dominated by large central figures such as Google and Apple who impose models and templates that have embedded within them value judgements and cultural expectations which are commercial, coercive

and above all American. Notably it has been France and Germany who have taken Google to court for the infringement of local privacy laws. So the large question that this panel poses is can national identity survive in the digital world? The panellists will each speak about their own projects but will also address the way that Shakespeare scholarship online can help to redefine and possibly even preserve national cultural difference. In the battle to preserve the humanities and cultural difference can Shakespeare be seen as an ally? European scholarship has a key role to play in this debate and this panel argues for the urgency of critical attention being drawn to this area.

PANELLISTS:

Silvia Bigliuzzi

Università degli Studi di Verona, Italy

What Shakespeare may have read: a digital reconstruction of the Italian and classical sources

Shakespeare's sources have long been identified and extensively studied; yet not all of them have been examined in their European dissemination, translation, adaptation, and circulation of the early modern editions, which often present significant textual and paratextual variants, additions, and omissions. Nor is digital access to these editions always possible. Thus, while we tend to take for granted the textual stability of sources, compared to the radical instability of Shakespeare's plays, a closer exploration of the actual editions that may have been available at the time shows relevant textual differences bearing upon their possible reception. What did Shakespeare and his contemporaries actually read?

To what extent do cultural national differences emerge from the confrontation of these texts? This digital project aims at providing a flexible and freely accessible research tool allowing for the easy comparison of Shakespeare's Italian and classical sources and their European mediation.

Research Team

Verona University: Silvia Bigliuzzi, Lisanna Calvi, Flavia Palma Salford University, Manchester: Dr Lucia Nigri

Juan Fra Cerda

Secretary of ESRA; Universidad de Murcia, Spain

The European Condition: A Report on Shakespearean Digital Knowledge

Since the year 2000 our research project has been working on the mapping and interpreting of Shakespeare and his work in different areas of Spanish culture, a venture that has found an increasingly comfortable home in the digital world. Our experience suggests that the Shakespeare in Spain project, like the larger field of European Shakespeare, is at a crossroads where a number of contexts and practices intersect necessarily with the virtual world, and that the interaction between research and technology will shape the field in the coming years. In my participation in the panel "Digital Shakespeare: the Case for European Initiative", I would like to address some of the tensions emerging from these contexts, such as the problems of storing, structuring and accessing information and evidence, and the potential of digital tools for the production and distribution of research. I am interested

RESPONDENT:

Jesús Tronch Pérez

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in discussing how the digital world is shaping the format and content of Shakespearean research; how our work on Shakespeare is caught up in the transition from print to virtual formats; how we might be affected by the collision between open access scholarship and the increasing unsustainability of private copyright; and to what extent free platforms such as Academia.edu and Google Books can be viable alternatives for distribution and publication. I believe that, ultimately, the digital world is called to play a significant role in the production and distribution of research and in the way European Shakespeare continues defining its conflictive identity — that complex arbitration between the local idiosyncrasies of European nations and regions, and the larger claims of transnational Europeanness. In this way "Digital Shakespeare: the Case for European Initiative" should provide the space to discuss whether European Shakespeare is ready to find productive means of interaction with the digital world, to articulate cooperation and networking, and to attract the funding that would enable the continuation and expansion of further research projects.

PANEL B: The Transmission of Shakespeare's plays in Continental Europe through Jean-François Ducis's « imitations »

Tuesday 30th June Times: 09.00 – 11.00 Venue: University of Worcester Arena Room: Conference Suite
Convener: Michèle Willems, Rouen University, France

Voltaire, who liked to repeat that he had been the first to introduce Shakespeare to French readers, asserted in his 1776 Letter to the French Academy that the dramatist's plays had never been, and could never be, performed on any foreign stage. Yet by 1772, J. F. Ducis's *Hamlet*, first performed at the Comédie-française in 1769, had already been translated and staged in Spain by Ramon de la Cruz, then two years later in Italy by Francesco Gritti. In the following years, Ducis's 1772 *Roméo et Juliette* became a success in Italy as *Giuletta e Romeo*, his 1784 *Macbeth* was translated into Dutch in 1800, then into Spanish from 1803, and his 1792 *Othello* was transposed into Dutch from 1800, then into Spanish in 1802. This list, which is not exhaustive, should also include various translations into Portuguese or Polish, as well as a translation of Ducis's 1783 *Léar* into Russian. In effect, until the 1820s, the main, and sometimes preferred, contact of European spectators with Shakespeare-on-the-stage was through Ducis's imitations, the more so as during this period when French remained the language of European culture, famous French actors like Monvel and later Talma travelled Europe to perform Ducis's versions in their original language. Ducis's rewritings in French and their

translations into various European languages thus appear to offer an ideal topic for the exploration of the construction of a European Shakespeare through adaptation, translation, and performance.

The introductory papers propose to address the following questions:

- Ducis's production in France; intertextual and other influences;
- the plays in translation and their reception in the different countries;
- appropriating and re-writing Shakespeare's plays for eighteenth-century audiences: neo-classical revisions and personal invention;
- stage-texts and printed versions;
- the plays in performance; the actors' part in the transmission of Shakespeare's text.

The panellists come from the four countries where Ducis's plays were most often performed and translated. They hope that their short introductory papers will trigger off a discussion involving delegates from other European countries where Ducis's adaptations preceded translations of the original plays.

PANELLISTS:

Keith Gregor

Universidad de Murcia, Spain

Paul Franssen

Utrecht University, The Netherlands

Between 1769 and 1792, Jean-François Ducis re-wrote six Shakespearean tragedies in French and most of them were then translated into other European languages. Many parts of continental Europe thus discovered Shakespeare through translations of adaptations which were themselves second-hand since Ducis could not read English. It was on this multi-layered paradox that a European Shakespeare was constructed in those countries where proper translations for the stage were slow to appear.

The object of this panel is not to evaluate these « imitations » (as Ducis called them) on merit, or in comparison with their originals, but to understand why they became the vectors of the discovery of Shakespeare, by taking into account the cultural, theatrical and political contexts in which they were written, staged, and translated. Since these issues may vary from country to country, the panellists propose to proceed essentially through exchange and discussion (including with the audience), rather than through a succession of formal papers.

Michèle Willems will open the session with a factual survey of Ducis's production in France, examining briefly the respective influences of Pierre-Antoine de La Place's Théâtre anglois, of Pierre Letourneur's translations and of other intertexts, as well as the fortunes of the various plays on the stage and in print in the eighteenth and well into the nineteenth century. Paul Franssen, Keith Gregor and Mariangela Tempera will similarly report on the translations of the plays in The Netherlands, Spain and Italy, and on derivatives such as operas, ballets, and parodies. We hope that some delegates from other countries will complete this overview with information on the presence and impact of Ducis's adaptations in the rest of continental Europe.

The panellists will then focus on the plays which were most influential in the different countries in order to analyse how the adaptor and his translators made Shakespeare's tragedies acceptable to their respective audiences.

Mariangela Tempera

University of Ferrara, Italy

Michèle Willems

Rouen University, France

- How far were the originals assimilated into the classical orthodoxy disseminated by French cultural imperialism (in the Netherlands, a long tradition of French-inspired neo-classical criticism made it possible for them to survive on the stage till as late as 1882, while in Spain, Ducisian adaptations persist into the 1870s)?
- How far was Shakespeare appropriated by Ducis and his translators under the influence of their own dramatic traditions and cultural or political contexts (e.g. the French revolution and its aftermath both in France and in the rest of Europe)?
- The discussion will be supported by comparisons between the various responses given (including in Ducis's many variants) to such problematic issues in a classical age as linguistic propriety, the supernatural, horror and death on the stage, the treatment of villainy (Iago, Lady Macbeth), of crime and punishment (cf the denouements), or of larger issues like tyranny and political legitimacy.
- Was it Shakespeare, or not Shakespeare, that continental Europe discovered in the eighteenth century thanks to, or because of, Ducis? The debate over this central question will also have to assess the part played by European actors in the dissemination of these adaptations, and sometimes in their evolution towards more fidelity to their originals (cf the case of Talma in France or of Isidoro Máiquez in Spain).
- Lastly, could the success or failure of Ducisian adaptations be taken as an index of the belated or early progression of romantic ideas in various European countries?

PANEL C: European Journals in Shakespeare and Early Modern Studies

Tuesday 30th June Times: 09.00 – 11.00 Venue: Riverside Building Room: RBG008
Convener: Sabine Schülting, Freie Universität Berlin, Germany

The panel discussion will bring together the editors of European journals on Shakespeare and early modern literature and culture (Cahiers Élisabéthains, The SEDERI Yearbook, Shakespeare and Shakespeare Jahrbuch). It intends to offer a forum for exploring the current situation and possible future of these periodicals, facing not merely the competition of other international journals and the pressure of citation indices and rankings, but also the massive changes that digital publication has brought about in the last decade. The exchange of experiences and the assessment of divergent developments will be complemented by a discussion of possible forms of future cooperation. Issues that will be addressed include:

- the situation of European journals on a global academic market
- the future of academic journals edited by national societies (SEDERI, German Shakespeare Society, British Shakespeare Association)
- English as lingua franca: possibilities and problems
- the relationship between traditional and online/digital publication
- implications of the ‘open access movement’
- national or international publishers: pros and cons
- visibility in the Arts and Humanities Citation Index, ERIH and other international repertories

PANELLISTS:

Clara Calvo

Universidad de Murcia, Spain

Jean-Christophe Mayer

CNRS and University of Montpellier, France

The panel will start with a short presentation of the four journals. This will introduce the discussion, which will focus on the following questions:

- Throughout the EU, open access publication is strongly encouraged. Have the respective editors thought about transforming their journal into an open access journal? If yes, what open access format has been realized? What are the major advantages/disadvantages of open access publication?
- Are print versions of journals are still relevant?
- Almost all journals are published exclusively or at least partially in English. Will there also be a future for scholarship in other European languages? What are possible problems of English as the lingua franca of academia?

Gabriel Egan

De Montfort University, UK

Sabine Schülting

Freie Universität Berlin, Germany

- What is the situation of European journals on the global academic market? Will the journals represented on the panel survive the competition? What could be key factors of success?
- Is the publisher relevant in this scenario? What are the advantages and disadvantages of big international publishing houses?
- How relevant are journal rankings and indices (e.g. the Arts and Humanities Citation Index, the European Reference Index for the Humanities etc.)?

The panel discussion will be followed by a Q&A session.

PANEL D: Shakespeare and National Stereotypes

Wednesday 1st July Times: 09.00 – 11.00 Venue: University of Worcester Arena Room: Conference Suite
Convener: Marcela Kostihova, Hamline University, USA

Francesca Rayner

Universidade do Minho, Portugal

The Footballer, the Trickster and the Dictator: National Stereotypes in Nuno Cardoso’s Performances of Shakespeare

In his three performances of Shakespeare, the Portuguese director Nuno Cardoso has mobilized national stereotypes in order to interrogate the relationship between those who govern and those who are governed in post-revolutionary Portugal. *Richard II* (2007) explored the promiscuous relationship between football and politics, *Measure for Measure* (2012) identified those who had benefited from as well as those excluded by austerity measures, while *Coriolanus* (2014) investigated the creation of autocratic leaders out of democratic voids. In each of these cases, stereotypes were used to encourage effective recognition by audiences but also to warn against easy solutions to complex political questions.

This paper will explore the enabling and limiting uses of national stereotypes in a context where, according to the Portuguese philosopher José Gil (2009:20), the Portuguese suffer from an “excess of identity”. It will base its analysis of stereotypes around the following questions: To what extent do national stereotypes point beyond their immediate appearance to their moments of creation and current uses? Who is included within these stereotypes of the national and who is absent? How is the staging of Shakespeare at Portuguese national theatres subject to its own unacknowledged stereotypes? Through these questions, the paper aims to explore the transformational potential of national stereotypes in a complex historical moment where the local, the national and the global create diverse and contradictory configurations of the nation.

Marcela Kostihova

Hamline University, USA

Stereotyped Shakespeare: Plotting new territories

This presentation re-considers patterns in post-communist Czech productions of Shakespeare’s *Twelfth Night* to trace traditional national stereotyping that aligns the reveler characters with quintessential Czech citizenry. Contrary to traditional Western interpretation of the play that focus on the multi-faceted expressions of desire (and desirous subjectivity), Czech pre-1989 productions routinely focused on Malvolios scheming instead. This centralized plot revealed the ugly underbelly of ambitious collaboration with power which broadly resonated with audiences keenly interested in the subject of resistance to various colonial powers, from the Austro-Hungarians, to the Nazis, to the Soviets.

In the wake of the ‘Velvet Revolution,’ Shakespeare performances were nominally stripped of their political power and directors began experimenting with alternative interpretations of the play that focused more thoroughly on the love entanglements of the other characters. My paper investigates the critical response to these attempts and contextualizes it in the neoliberal socio-political backdrop of the post-communist Czech Republic.



Nicoleta Cinpoș

University of Worcester, UK

From ‘New’ Europe to Thug Britannia: *Titus Redivivus*

In 2002, Deborah Willis was arguing that ‘[t]he dramatic rise in favour of Titus Andronicus among critics and directors – perhaps not coincidentally – closely paralleled the growth of feminist Shakespeare criticism’, which focused the play’s concerns on ‘its imagery of womb, tomb, and pit.’ (Shakespeare Quarterly, 53.1:22). Notwithstanding the impact of this rise on the return of the play, my approach aims to refocus the attention Titus Andronicus has received on the stage recently. My exploration of Shakespeare’s play as aware of the new geopolitical realities, the shifting physical and mental borders of the enlarged European Union, looks at its engagement with issues of migration, globalization, rising nationalism and xenophobia.

It is not coincidental, I will argue, that Shakespeare’s gory tragedy of revenge has lately shared the stage in the UK with its contemporary, Thomas Kyd’s *The Spanish Tragedy* (Lazarus Theatre Company), while on the continent, it has appeared alongside its twentieth-century counterpart, Heiner Müller’s *Anatomy Titus Fall of Rome*: A Shakespeare Commentary.

More coincidental, perhaps, is the fact that the both productions which make the focus of this paper – TeatrPolski in Wrocław and Staatsschauspiel Dresden, directed by Jan Klata (20132) and Hiraeth Artistic Productions, directed by Zoé Ford (2013) -- chose historic moments of national(ist) tension to explore identity, prize open the violent conflict between Romans and Goths and 1980s music to help carry the plot – albeit in different measures and to different ends.

Nataliya Torkut

Classic Private University, Ukraine

Should the Muses keep silent while the guns speak: the Ukrainian Shakespeare Centreworking on in wartime?

A famous saying states: “when the guns speak, the Muses are silent”. This be true, can we keep talking about art when there is a hot spot in our country? Our answer is a univocal ‘yes’. Today it is vital to place emphasis on the moral values that can help adopt a responsible attitude to human life. History has taught us an invaluable lesson: if the Muses do keep silent, the guns will never stop speaking.

One of the reasons of this terrible war in Ukraine is the ‘split’ national identity: the majority of Ukrainians see themselves as an independent nation which shares the European values, but a part of the population feels nostalgia for the lost empire. In our search for national identity Shakespeare has always been a battlefield witnessing an incessant confrontation of two positions. The first one views Shakespeare as a universal antivenom against the complex of national minority, the second one tries to squeeze the Bard into some readymade templates (imperial, local, totalitarian, post-colonial) thus hampering the process of cultural self-evaluation.

The Ukrainian Shakespeare Centre strives to support the first position by initiating projects aimed at the intensification of public interest in the Bard’s legacy, both among scholars (conferences, journal *Shakespeare Discourse*, student contests) and general audience (web-site Ukrainian Shakespeare Portal, free online subscriptions Shakescribe and Shakecinema, teaching workshops). Thus we promote pro-active attitude to our national and personal identification and with each of our new projects Ukraine gets one step closer to the European community.

PANEL E: Negotiating ‘Europe’ in Re–auteurizing Shakespeare on Screen

Wednesday 1st July Times: 09.00 – 11.00 Venue: Riverside Building Arena Room: RGB008

Convener: Melissa Croteau, California Baptist University, USA

Melissa Croteau

California Baptist University, USA

Leave the Shakespeare, take the Brits: Banishing British Blood and Indigenizing Shakespeare in *36 Chowringhee Lane* (1981)

This panel focuses on negotiating European and post-European (e.g. postcolonial and Commonwealth) identities through “re-auteurizing” Shakespeare’s work on screen. In both narrative and cinematic structures, the directors examined—British avant-garde filmmaker Peter Greenaway, major French New Wave réalisateurs, and Indian Parallel Cinema director Aparna Sen—are clearly auteurs employing Shakespeare to push against the grain of their respective national cinemas and cultures as well as conventional Hollywood film. In their films, Shakespeare’s text is fragmented, deconstructed, and re-purposed to push the boundaries of narrative cinema while de-authorizing Shakespeare’s text. Shakespeare, the canonical English master, is present as a palimpsest to be overwritten and usurped by “other” voices. Therefore, this panel deals with Shakespeare and national/international politics, Shakespeare and the European idea, and the Bard on the big screen.

Victoria Bladen

The University of Queensland, Australia

‘Negotiating ‘Europe’ and ‘Shakespeare’ in Peter Greenaway’s *Prospero’s Books* (1991) and Jerzy Domaradzki’s *Lilian’s Story* (1996)

Victoria Bladen’s paper will explore these concepts in two very different films: Peter Greenaway’s *Prospero’s Books* (1991), and Jerzy Domaradzki’s *Lilian’s Story* (1996), adapted from the 1985 novel by Kate Grenville. Greenaway enters into a dialogue with Shakespeare’s *The Tempest*, and various ideas of ‘Europe’ are invoked through a saturation of intertextual references to Renaissance and Baroque art, architecture and literary culture, and references to empire and colonialism. ‘Europe,’ and its culture, including Shakespeare, is both an object of desire, and an oppressive weight towards which violence is directed. In *Lilian’s Story*, a homeless woman appropriates Shakespeare as a medium of resistance to the oppressive patriarchal

forces that have affected her, using quotation to reshape and give meaning to her own life. Exploring these issues in both films has implications in terms of constructions of gender and postcoloniality. How is the idea of Europe presented ideologically and aesthetically in these films and how is Shakespeare negotiated and reauteurized?

Maurizio Calbi

University of Salerno, Italy

Shakespeare à part: Exile, Translation, Reiteration in the French New Wave of the Early Sixties

Maurizio Calbi’s essay will center on the ‘spectral effect’ of Shakespeare in the Nouvelle Vague films *Paris nous appartient* (Jacques Rivette 1961), *Ophèlia* (Claude Chabrol 1963), and *Bande à part* (Jean-Luc Godard 1964), and how this is involved in the de/construction and of ‘auteurship,’ often triggered by an uncanny overlapping of media. These auteurs demythologize both filmmaking and Shakespeare by recontextualizing “shreds and patches” to create a revolutionary cinema. Melissa Croteau will present on the post-colonial Indian film *36 Chowringhee Lane* (Aparna Sen 1981), which focuses on an Anglo-Indian teacher of Shakespeare in Calcutta, Violet Stoneham, played by Jennifer Kendal, whose family’s Indian theatre company, Shakespeareana, was depicted in the film *Shakespeare Wallah* (James Ivory 1965). As the Indian people are developing their postcolonial identity, their relationship with Shakespeare and the English is shifting. Though Violet has never lived outside of her beloved India, she finds that the changing culture is increasingly pulling her away from both Shakespeare and her nation, leaving her adrift in the wake of colonial history. In this film, Shakespeare becomes a contested territory, as is poignantly shown in the constant flow between references to *Twelfth Night* and *King Lear* in its allegory of relationships between humans, nations, and identities.

PANEL F: Europe's Shakespeare and the Practice of Spectating

Thursday 2nd July Times: 09.00 – 10.30 Venue: University of Worcester Arena Room: Conference Suite
Convener: P.A. Skantze, University of Roehampton, UK

We might extend the title of the ESRA Conference from Europe's Shakespeare and Shakespeare's Europe to Shakespeare's European Spectators. Not to identify a body of people who see Shakespeare in Europe, but to explore the practice of spectating that many of those making their way to theatres and festivals actively enact. In *Itinerant Spectator/Itinerant Spectacle* I set out a model for thinking about the practice of spectating 'as an act of interpretation engaged in more than simply receiving the effects of a performance, a companion practice to the making of performance.'

This panel builds on the work of itinerant spectating by expanding the idea of a collaborative making between audience and performers in festival and international programs of theatre, specifically Shakespearean

productions. A practicing spectator at the end of a production must fashion the means to show/ relate/convey to others, and the variety of forms of demonstration will be part of the discussion of Europe's Shakespeare and Shakespeare's Europe on the panel.

Ella Jean Finer

University of Roehampton, UK

Penelope Woods

University of Western Australia, Australia

P. A. Skantze

University of Roehampton, UK



WORCESTER CATHEDRAL is one of England's loveliest cathedrals. With royal tombs of King John and Prince Arthur, medieval cloisters, ancient crypt and chapter house, and magnificent Victorian stained glass. There is also a fascinating ancient library and archive, which houses the second largest collection of medieval manuscripts in any cathedral in the UK.

*Join us for a visit on Tuesday 30th June
or Thursday 2nd July*



SEMINARS

SEMINAR 01: Shakespeare and the Language/s of Performance

PART 01: Tuesday 30th June Times: 14.30 – 16.30 Venue: City Campus Building: Charles Hastings Room: CH2001

PART 02: Wednesday 1st July Times: 17.00 – 19.00 Venue: City Campus Building: Charles Hastings Room: CH2006

The seminar proposes to investigate and identify the many languages of European Shakespeare in performance, both in theatre practice and theory. Its aim is not only to consider the language/s of Shakespeare's texts, in the original or translation, but also the language/s of aesthetics employed in staging practices, as well as the language/s which academics and theatre critics use when analysing Shakespearean productions. There is an urgent need to refocus current research on integrating the responses to Shakespearean productions by looking conjointly at the language/s of adaptation, theatre aesthetics and performance analysis, and that is why the seminar invites papers, presentations and provocations from Shakespearean scholars, theatre practitioners and theatre critics.

The organisers of the seminar also wish to engage with current scholarly attempts at redefining well-established paradigms of performance analysis and discuss the importance of the newly proposed alternatives of research models in theatre and whether they should be applied to Shakespeare in performance. Theatre scholars have recently acknowledged that certain existing models of analysis have now become limited. For example, Erika Fischer-Lichte postulates that the language used to analyse intercultural performances has been exhausted and she looks beyond post-colonialism by employing the concept of 'interweaving of cultures'. At the

same time such Shakespearean scholars as Catherine Silverstone engage with Shakespearean intercultural performances as trauma. When it comes to Shakespearean adaptations, Douglas Lanier has recently observed the emergence of 'post-textual' Shakespeare while analysing avant-garde performances, which in his view have redrawn the boundaries of what Shakespeare means. Indeed, Kate Rumbold noticed that many scholars have been currently calling for a more 'dynamic', 'kinetic' and 'diverse' vocabulary to talk about Shakespearean adaptations by urging on a focus on 'multiplicity: the ability to talk about at once influence and creativity, tradition and individual talent, rather than on a mono-directional line of influence and adaptation'.

As we await the next major Shakespearean celebration in 2016 it is necessary to re-engage with the most important author in the world and re-investigate how and why modern European theatre practitioners are pushing the boundaries of theatrical art and how to engage with the innovative theatre language/s they use in their Shakespearean adaptations. Most importantly, we invite the participants to consider the transnational aspect of Shakespeare in performance in Europe as the language/s of adaptation, theatre aesthetics and performance analysis continue to travel and blend resulting in ever growing hybridity in European theatre.

Conveners: Boika Sokolova, University of Notre Dame (USA) London Global Gateway;
Aleksandra Sakowska, Independent Scholar, UK

Mădălina Nicolaescu

University of Bucharest, Romania

Shakespeare Remixed on Romanian Stages

The paper will consider three performances produced in the current 2014-15 season in Bucharest that foreground a new trend in the Romanian theatre – namely of replacing the text of a given Shakespeare play with a collage of speeches and lines from various other Shakespeare plays. One of the performances is called "*Shakespeare remixed*" and stages a computer game based on the plots and fragments from several tragedies and history plays, the other two are advertised as performances of *A Midsummer Night's Dream*, yet the play-text includes scenes and lines from *Hamlet*, *As You Like It*, *The Taming of the Shrew*, from the *Sonnets* as well as from the *Old Testament*. The heterogeneity of the play text is further enhanced by the employment of several Romanian translations of the play, produced at various moments, the distance between them being at times more than a hundred years. The paper investigates into the sources of this theatrical approach to the Shakespeare text that appears to have become dominant on the Romanian stages and raises the question whether this could be defended as a strategy of coping with the competition provided by films and computer games as well as with the increasing marginalization and loss of status of Shakespeare in the contemporary Romanian theatre.

Laura Seymour

Birkbeck University, UK

Cognitive Shakespeare

Beginning in the 1990s, laboratory tests aimed to discover how far an alluring or repulsive scent can change our minds about someone. Can pheromones make us fall in love? Can a verbal description turn a disgusting smell into a pleasant one?

Before Othello kills Desdemona, he makes himself kiss her, and, in particular, to drink in her scent with a kiss. The kiss is a test, and an experiment, aiming to see how far the olfactory experience will go towards changing Othello's mind about Desdemona. Othello remarks that Desdemona's 'balmy breath...almost doth persuade | Justice to break her sword'. This olfactory experience is a powerful one, that affects his appraisal of her. He makes himself kiss her again and again, repeating the experiment: 'one more... one more'.

Based on a chapter from my PhD thesis, this paper will explore the striking linguistic resonances (as well as the differences) between Othello's 'experiment' and the experiments into olfaction conducted by cognitive scientists. It will examine how the languages of experimentation, repetition, olfaction and cognition, are used in Shakespeare's plays and in cognitive theory. How can an analysis of staged Shakespearean experiments help our understanding of cognition in the laboratory?

Alexandra Portmann

University of Berne, Switzerland

Shakespeare's new contemporariness in Serbia

Since the middle of the 19th century, Shakespeare's *Hamlet* is an essential part of the theatrical repertoire in the region of former Yugoslavia. Besides its classical staging's, which are faithful to the Shakespearean text and follow mostly the psychological paradigm, there are significant modern performances, in which directors choose the Shakespearean text to experiment with different theatrical aesthetics. These performances usually challenge psychological approaches to *Hamlet* with different dramaturgical means and therefore offer a new perspective on both, the reception of the play within the cultural context and on aesthetic languages in theatre.

The aim of this paper is to show how these different approaches to Shakespeare are mirrored in two performances, which were staged in the Yugoslav Drama Theatre. Dušan Jovanović chooses in his performance (2005) a highly visualized approach to *Hamlet* and therefore challenges traditional readings of the play. While Jovanović renegotiates the relationship between the dramatic text and different theatrical means such as music, light and scenography, Vukičević completely breaks away from the staging tradition of Shakespeare in this region. Her "*Cirkus istorija*" (2006, Circus of Histories) is a metareflection on the function of Shakespeare in former Yugoslavia, in which she uses the dramatic characters of *Titus Andronicus*, *Othello*, *Macbeth*, *Richard III*, and *Hamlet* to reflect on Jan Kott's grand mechanism of history. In order to articulate her reading of Kott and of Shakespeare's tragic characters, she uses an artistic body language, which could also be described as physical theatre. The dialogical perspective on both performances marks different aesthetic trends in theatre and shows how Shakespeare's contemporariness is rediscovered in Serbia after the fall of Slobodan Milošević.

Jana (Bžochová-)Wild

Bratislava University, Slovakia

A Histrionic Competitor to Staging Reality (How the Rusyn *Hamlet* challenged the Slovak theatre)

The paper will present and contextualize the production of *Hamlet* staged at the official state theatre "Divadlo Alexandra Duchnoviča" in Prešov, Slovakia, in 2004, in Rusyn (Ruthenian) language, which is spoken by a small minority in Eastern Slovakia. Nevertheless, in this production, not only the language of the words (translation into Rusyn by Vasil Turok) but also the language/aesthetics of the performance were of extreme interest (directed by Rastislav Ballek), mainly because of its radical depart from realism (most prevalent in staging of Shakespeare in Slovakia), as well as from the tradition of embodying *Hamlet* in Slovak theatre. The Rusyn *Hamlet* was not a romantic handsome young man anymore but rather a thickset histrionic man in his early 40s. The whole production addressed the highly topical „performative“ society where nothing is real, nothing can be taken as face value for the whole life is staged as theatre.

The aim of the paper is to outline the tradition of staging *Hamlet* in Slovakia as well as to account for the specific contribution of the Rusyn production.

Thea Buckley

The Shakespeare Institute, University of Birmingham, UK

"What Have We Here? a Man, or a Fish?" Footsbarn's French Indian *Tempest*

Twenty-first century European Shakespeare theatre often evokes 'global' aesthetics of plurality and fluidity, from costume to culture. This trend is exemplified by Footsbarn Theatre's recent Indo-EuropeanIndian *Tempest*, directed by Paddy Hayter, a production that combined Indian with French and Portuguese theatre aesthetics. *Tempest* toured internationally, stopping from July-August 2013 at the Globe to Globe Festival in London. Shakespeare's Globe described it as a "heady carnival" with performers of twelve nationalities speaking four languages, accompanied by "shadow and string puppets, actors behind huge masks and an eclectic offering of live music."

My review problematises the production's emphasis on multiplicity, enquiring whether the blending of diverse aesthetics can uniformly enhance European Shakespeare's potential. *The Tempest* press release foregrounded European culture as the locus of the production's slippery identity. It termed the collaborative show a "multiracial and polyglot adventure" with artists from France-based Footsbarn Theatre and Abhinaya Theatre, Kerala, India, undertaking a joint three-month Portuguese residency at the "2012 European Capital of Culture, Guimarães." Yet Footsbarn's website stated the importance of Asian aesthetics and "a strong flavour of Kerala" to the French-English-Sanskrit-Malayalam language production, and then highlighted the more global multiple possibilities: "from the blank canvas of this island anything can emerge."

This emphasis on plurality of aesthetics, languages and possibilities was echoed by the *Tempest* cast and crew in post-show interviews. Keralan actor Shaji Karyat (Trinculo) claimed, "Footsbarn don't direct us really; we first read the text, then improvise. We each read it in our mother tongue." Irish director Hayter revelled in the show's ambiguity: "It's great if you don't know what you've seen." Presumably this linguistic and thematic adaptability was meant to enhance *Tempest*'s international appeal and touring potential. This paper argues, however, that experimentation with an overabundance of intercultural aesthetics risks creating a Eurovision-style and ultimately insubstantial pageant.

Elinor Parsons

De Montfort University, Leicester

'Write a ballet of this dream': Unconventional responses to Shakespeare?

In 2014 The Royal Ballet performed Christopher Wheeldon's new full-length adaptation of *The Winter's Tale*. My paper will consider the connections between that work and earlier dance adaptations inspired by Shakespeare's texts. These precursors include the reworking of *King Lear* in productions of The Prince of the Pagodas (John Cranko 1957, Kenneth Macmillan 1989 and David Bintley 2011), Kim Brandstrup's experimental versions of *Othello* (1994) and *Hamlet* (2003), and the more allusive treatment of ten texts in David Bintley's *The Shakespeare Suite* (1999). All these ballets premièred in the UK but several of the choreographers have worked extensively elsewhere in Europe. I shall raise questions about where and when ballets are located and reflect upon the extent to which how, in the twenty-first century, ballet's international community and shared language work alongside the distinct identities of individual companies.

In evaluating the achievements of danced adaptations, I shall consider structural decisions, stylistic choices, the nature of the reception and the kind of legacy conferred upon each work. The conventions of danced literary adaptations will help frame my analysis of these versions. I shall also consider the extent to which the adaptations are consistent with or react against conventional readings of these texts.



Miranda Thomas

King's College London, UK

'Ocular proof': filming live Shakespearean performance and the changing patterns of audience spectatorship

Filming live Shakespearean performance has become increasingly popular in recent years. From National Theatre's NTLive broadcasts into cinemas, to websites such as Digital Theatre and Globe Player, a variety of new platforms have emerged to both introduce a wider audience to Shakespearean drama and increase the marketability of Renaissance theatre. However, this aim to increase accessibility to Shakespeare nevertheless alters the viewing experience of the spectator. This paper will address the ways in which this occurs.

The language of performance is inherently different when translated from an experience viewed in a theatre to one viewed upon a screen. With a director of photography selecting what the spectator can see, the use of cameras controls the audience gaze, shifting between wide-angle full-stage shots to close-up details in a way that a viewer watching the performance live in the original performance space would not be able to. While NT Live and online platforms expand the audience who can view these productions, pushing the remit of 'democratising' who has the opportunity to see a Shakespearean performance, they do the opposite of democratising in terms of what such an audience actually gets to view. Rather than being able to direct their gaze anywhere upon the stage or reflect upon the theatrical environment and the audience community, a spectator of a filmed live Shakespearean performance is at the mercy of editors and camera operators.

While such films are useful reflections of a performed event for both dramaturgs and enthusiasts, their limitations as authentic records of the initial performance must be remembered. As with Desdemona's handkerchief, 'ocular proof' can be misleading as to the reality of actual events.

Nicole Fayard

University of Leicester, UK

Playing the Fools with Time and Space? Digital Remediations of Shakespeare on the French Stage

Like its European counterparts, especially since the Second World War, French theatre has long used Shakespeare's plays as an effective means of interrogating identity and mobilising various explorations of memory - personal, political, theatrical or other. Theatre as memory is now taking on additional meanings following the increasing incorporation of digital technologies in twenty-first century live performance.

For instance, digital recordings and projections visually exceed the possibilities afforded by conventional stage settings and verbal communication. They also permit the simultaneous superimposition and paralleling of various historical and local times, locations, and characters on screen, all within the same diegetic continuity. These processes allow for increasingly complex constructions of personal, political and theatrical memories on stage. The ability to record, project, make multiple copies but also save and outlast that is afforded by digital technology, also adds supplementary and contradictory layers to the principles of live performance.

These constructions function at the level of visual representations of time and space through the intercalation of live and mediated events. However, for Sarah Ben-Cheng (2010), because it is no longer based in linear progression, time in digital contexts is dispersed. This raises questions about the ways in which the incorporation of digital technologies transforms the spatial and temporal framework of the performance. Based on close examination of a range of productions in France, this paper will therefore ask whether digital devices significantly remodel conventional conceptions of theatrical space and time. I shall apply the concepts of remediation to contemporary French performance to examine the extent to which temporal and spatial perspectives change as a result of the implementation of these new visual languages, and whether local environments are transgressed. I shall also ask whether the integration of new technologies on stage serves to further consolidate the enduring theme of memory in Shakespearean performance.

Monika Sosnowska

University of Łódź, Poland

Having Fun with Shakespeare: The Case of the Polish Cabaret Take on Shakespeare

Since the Shakespeare Sketch called "A Small Rewrite" (performed on stage at the Sadlers Wells Theatre on 18 September 1989 by Hugh Laurie as "Bill" Shakespeare and Rowan Atkinson as his agent or manager), Shakespeare parodies have mushroomed in different cultures. "A Small Rewrite" might be called a "classic mockery" of a classical text of *Hamlet*. It is performed in English, circulates around the globe via YouTube and is tremendously popular and recognizable. YouTube also offers other, local parodies of Shakespeare, yet these are less available to global audience due to the linguistic dimension of such performances. Language becomes the first obstacle, the second is a performer or performing group, usually not known to wider YouTube users. In my paper I will bring these issues up for discussion and exemplify them by showing how one of the Polish cabarets deals with Shakespearean texts. I will present three performances of the Potem Cabaret, which functioned between 1984-1999 when it produced their flagship sketches. My purpose is to translate three Polish texts: 'Hamlet targany', 'Otello' and 'Szybki Makbet' to make them accessible to an English-speaking audience. Simultaneously I will discuss the current trend to generate Shakespeare travesties as a kind of 'comic relief' to overwhelming media drama.

Dana Monah

Alexandru Ioan Cuza University, Iași, Romania

Rewriting *The Tempest*: Oscaras Koršunovas' *Miranda*

In *Miranda* (2011), Lithuanian director Oskaras Korsunovas inscribes the story of Shakespeare's *The Tempest* into the relationship between a father and his disabled daughter. The father's imprisonment (political isolation in the Soviet gulag is suggested) is mirrored and enhanced by the daughter's physical imprisonment (she can hardly move and speak). As part of a ritualized scenario, "Prospero" reads Shakespeare's play to "Miranda". What starts as a bedtime story, meant to provide relief from an oppressing reality, turns into a sort of play-within-the-play, where father and daughter assume all the roles in a condensed *Tempest* with no spectators. This paper will analyse the relationship between the two worlds created on stage (the inner, Shakespearean plot and the outer, Soviet reality), examining how Shakespeare's story is altered, rewritten through the lens of the political recontextualization and limited cast and how, in its turn, *The Tempest* becomes a tool for investigating the complex father-daughter relationship. I argue that the borders between the outer and the inner worlds are constantly shifting, creating a superimposed fictional universe.



Janice Valls–Russell

Université Paul Valéry - Montpellier III, France

The Footsbarn Travelling Theatre : Exploring its intergenerational, intergeneric language of performance

In the early 1980s, a group of players left Britain, Cornwall and the barn where they had set up their headquarters and went touring around the world before finally pitching their tent in the centre of France. Over the decades, the group developed into an international company whose members embrace a full range of performing arts and crafts, from circus and mime to costumes and masques. Shakespeare and Molière have been two of the central dramatists the Footsbarn have returned to again and again, performing for audiences around the world – more recently with *The Tempest*, in the Globe to Globe Olympiad.

Drawing on archive material, reviews and interviews, this contribution, which is part of a wider team project of the Institut de recherche sur la Renaissance, l'Âge Classique et les Lumières (IRCL, Montpellier), proposes to investigate the aesthetics and performance politics of the Footsbarn Travelling Theatre. Focusing on some of its Shakespeare productions, attention will be paid to the way performers, props, sets and various visual and sound effects (including language) both respond to and transform locations and audiences, fashioning an idiosyncratic language of performance that engages intergeneric exchanges between plays – and their own productions.

Running through this investigation will be the question of the extent to which the spirit of the founders' initially anti-Establishment outlook has evolved or survived, with the arrival of younger generations of actors – and audiences.

Anna Maria Cimitile

Università degli studi di Napoli 'L'Orientale', Italy

Tragedy and Shakespeare Performance Studies in Societas Raffaello Sanzio's productions

The paper will discuss two Shakespeare productions by the experimental Italian theatre company Societas Raffaello Sanzio: *Romeo Castellucci's _Giulio Cesare_* (1997), recently restaged as its own 'afterlife' in *_Giulio Cesare_*. Pezzi Staccati, *Intervento drammatico su William Shakespeare_* (2014), and Chiara Guidi's *_Macbeth su Macbeth su Macbeth. Studio per la mano sinistra_* (2014). If, according to W. B. Worthen (2014) Shakespeare Performance Studies considers "how stage Shakespeare articulates a critical vision [...] [of] contemporary dramatic performance" and addresses the question of how changing performance technologies have also effect on our knowledge of Shakespeare, my aim is to explore the extent to which such analysis and findings may bear on another question, which posits itself at the crossroads of disciplines and knowledges, namely: What happens to the tragic today? Is the tragic – as both a mode and a genre – undergoing any changes in the present time, for example in its 'transmigrations' through intermedial and postdramatic theatre? If so, with what imports (ethical, philosophical)? In Romeo Castellucci's words, "[o]ur times and our lives are completely detached from any concept of the tragic"; where does the Shakespearean tragic as rendered by Societas Raffaello Sanzio stand in the panorama of an altered sense (if this be the case) of the tragic today? Does the company's performative thought, in the two Shakespeare stagings, offer a renewed sense of the tragic for the present?

As the performances are in Italian, based on Italian translations of Shakespeare, the question of the different language will also be briefly considered, to see the extent to which the "ear of the other" becomes, as it may do at times, a critical and interpretive tool for exploring the plays, thus contributing to the potential new 'vision' or redefinition of the tragic and to the performative thought of the company.

Gina Călinoiu (Georgeta Ioviță)

Teatrul National 'Marin Sorescu' Craiova, Romania

Collaborating on *Macbeth*. Apocalypse According to Shakespeare

Janusz Wisniewski's 2014 production of *Macbeth* reveals the Apocalypse under the daily fears about the modern cataclysms. In a world in which everything is contested, where the Ten Commandments are sidelined, where to speak or to believe in God is being considered the occupation of the fools, where the life or love are no longer the most important values Wisniewski's *Apocalypse* asks the most important questions about humanity, through a wide selection of texts, the set, the music, the actors. Yet the conclusion of his production opens a possibility, a salvation which is clearly Wisniewski's mission as the director and his unique language of performance.

In my presentation I will explain my involvement in the production as the assistant director and leading actress who acted as a go-between in this one-off artistic cooperation between Polish director and Romanian ensemble in Craiova in 2014.

P.A. Skantze

University of Roehampton, UK

Languages of Performance; or, when Scenography is Verse

My presentation will be based on my book about the provocation to develop a method that communicates what we see and how we see it. In terms of Shakespeare and the languages of performance, there is no question in my mind, with Krimov's *Midsummer Night's Dream (As You Like It)* in mind, that here was a translation of the difficulties or perhaps more aptly heavy lifting that is Shakespearean verse in our time into a scenographic exposition of verse and acting.



SEMINAR 02: Recent European (Re)translations of Shakespeare

Tuesday 30th June Times: 14.30 – 16.30 Venue: City Campus Building: Charles Hastings Room: CH2006

The longevity of Shakespearean translations is generally somewhat limited. Although some canonical translations have a relatively long life as literary works and/or in the theatre, it is common for Shakespeare to be retranslated periodically. Within Europe there is a widespread phenomenon of systematic series of (re)translations of Shakespeare's complete works; in recent years this trend has given rise to the WSOY Finnish Complete Works, completed in 2013, the new Polish Complete Works, the New Romanian Shakespeare series, and others. In addition, specially commissioned individual retranslations designed for specific productions are a common feature of the European theatrical scene. Examination of the rich variety of issues surrounding this phenomenon of retranslation in the European context can provide valuable insights into the theory and practice of Shakespearean interpretation.

This proposed seminar will bring together scholars, editors and practising translators engaged in the production and analysis of Shakespearean translations. It will also be open to dramaturges or directors who would like to comment on working with new or revised (that is, dramaturgically adjusted) translations. Proposals will be welcomed on topics including but not limited to the following:

- factors galvanising the decision to produce new translations, including philological and interpretive shifts, changing conventions of theatre, and the emergence of new performance and directorial styles;
- the collaborative framework behind commissioned translations and the relationship between the translator and other stakeholders;
- societal perceptions of the modern Shakespeare translator; trends in the selection of different translation strategies (e.g. foreignising vs. domesticating);
- comparisons between alternative translations of the 'same' play (both synchronically and diachronically);
- different translations of a single play by the same translator; the use of updated and otherwise modified versions of existing translations in new productions instead of commissioning completely original work;
- the critical reception of new translations both in textual format and in theatrical contexts.

We will consider papers focusing on academic translation series not necessarily intended for performance in addition to those specifically commissioned or designed for theatrical use that may not be as suitable for employment in educational contexts.

Conveners: Lily Kahn, University College London, UK; Márta Minier, University of South Wales, UK; Martin Regal, University of Iceland, Iceland

Vanessa Palomo Berjaga

Universitat Pompeu Fabra, Spain

The Translation of Shakespeare into Catalan during the First Half of the Twentieth Century: Four Translators, Four *Macbeths*

Josep M. de Sagarra translated twenty-eight Shakespeare's plays into Catalan in the early forties, at a time when the Catalan language and culture were suffering severe repression due to the Franco regime. The manuscript of *Macbeth* by Sagarra is from 1942; and the first edition (an impressive hard-bound clandestine edition) is, theoretically, from 1946 or 1947. Before his translation, there were three other translations of *Macbeth* produced by Cebrià Montoliu (1907), Diego Ruiz (1908) and Cèsar August Jordana (1928). In this paper I will analyse the circumstances, both cultural and personal, that lead Sagarra to translate Shakespeare. On the other hand, I will examine the four translations of *Macbeth* from the first half of the twentieth century, in order to find out 1) the role of these translations in the Catalan culture and 2) if they are significantly different from each other and why. For example, being only a year apart, Montoliu and Ruiz's translations are almost opposed: Montoliu offers 78 pages of notes in which he carefully explains the meaning of some scenes, expressions or puns, whereas Ruiz deletes some fragments, misinterprets some expressions and does a very free translation. I will also take into account if the translators are faithful to the original regarding verse, prose and rhymed scenes. Besides, one of the most striking differences amongst the four translations is that Sagarra's has been the only one performed on stage. Therefore, I also aim to provide an explanation to the reasons behind that.

Nataliya Diomova

Ivan Franko Lviv National University, Ukraine

Ukrainian (Re)translations of *Hamlet* from 1865 to 2000

In my article, I will provide an overview of the (re)translations of Shakespeare's *Hamlet* into Ukrainian, starting from the 1865 publication of the first act translated by Pavlyn Svientsitskyi, an actor and teacher as well as a translator, to the 2000 "postmodern" translation undertaken by Yuriy Andrukhovych, a well-known Ukrainian postmodern author. The paper will discuss a plethora of roles that the translations played at the time of their creation (including such as development of the language through coinage of

new words and utilising new genres, nation shaping and renovating domestic literature, etc.) as well as their today's relevance. The article will also compare and contrast key Ukrainian translations of *Hamlet*, both synchronically (for example, the 1882 translation by Mykhailo Starytskyi and the 1899 publication of Panteleymon Kulish's translation) and diachronically. As the overwhelming majority of the Ukrainian translators were first and foremost authors and civic activists, who engaged in translation process as merely a part of their creative, cultural and public activities (which holds true for 67.5 per cent of the today's translators of fiction and/or academic texts in Ukraine, as indicated in the recent published report by the Union of translators and writers based in Kyiv, Ukraine), their translations bear a distinct stamp of their personality as well as of their social goals – up to the level when the translated text could be considered as a public statement of sorts.

Barbara Dumara

University of Warsaw, Poland

Shakespeare in Simultaneous Interpreting

Building upon the heritage of ethnographical methods and Clifford Geertz's method of thick description, the author will contribute to thinking about (re)translation of Shakespeare by expanding the territory of translation into the interpreting domain. A story of trials, tribulations (and triumphs) of the language interpreter facing the task of rendering quotations and proper names from Shakespeare's plays will be a starting point for a discussion about juggling established equivalents and catering for needs of the audience under ultimate time pressure. While interpreters that encounter Shakespeare on very rare occasions may signal a white flag and circumvent the quotation by simply saying that Shakespeare is quoted, for those involved in Shakespeare events such a solution may be insufficient. Under ideal circumstances, interpreters may be made aware of the speaker's intention of quoting, which puts them in a comfortable position of being able to use existing translations. Convenient as it is, this opens a problem of choosing the version or negotiating between different texts, not to mention potential copyrights issues. Otherwise (which is the predominant scenario) any intertextual references need to be recognised and either immediately aligned with parallel quotations and names available to interpreters based on their stored knowledge or recreated to the best of their understanding. Thus, completely new one-off (re)translations of Shakespeare may be created to be lost forever within seconds.

Tom Cheesman

Swansea University, UK

Re-reading Retranslations Digitally: Towards 'SHinE' 2.0 ?

Researchers collectively quail in the face of the sheer volume and diversity of retranslations and re-adaptations of Shakespeare's works, not just in European languages, in print, on stage and in media productions. What makes best sense for individual researchers is small-scale studies of individual works – texts and uses of them – and/or of individual bodies of works – by translators/adaptors, directors/producers – or of the work of particular groups, theatres and other cultural institutions – or occasionally, selected series of versions of a work. All such studies can (indeed must) always be richly contextualised in historical, social, political and cultural terms, in order to ground our interpretations: explanatory accounts of what particular people have done with and to Shakespeare's works.

But this way, researchers as a collective cannot even partly keep up with events, nor even partly maintain a perspective on the various transnational cultural histories out of which new versions of Shakespeare endlessly emerge. Individual scholars' varied approaches add up to a collective dilletantism, which is no bad thing in itself, but it is a missed opportunity.

This paper proposes a collective effort to make new and old Shakespeare retranslations visible and accessible. The idea is to create a wider framework of knowledge as a scaffold for smaller-scale studies, and to support broader studies. In a way, this is simply to relaunch the abandoned 'Shakespeare in Europe' (SHinE) project of Basel University, but now using the 'affordances' of Web 2.0 technology. This means: aggregating data from existing resources; facilitating crowdsourcing of new data; offering various kinds of overviews of data, and various ways of exploring and searching data – both data about texts, productions, etc. (what where when who, etc.), and the data of texts.

By way of a case study, the paper presents research on multiple German versions of *Othello*. It begins with eight of the 21st-century translations/adaptations so far, demonstrating some approaches to metadata overview, and comparative digital text analysis. This sort of approach is no substitute for richly contextualised interpretations. But interpretations of particulars stand to gain from bird's eye views which let us see how each innovation adds a link to the chain of re-appropriations and counter-re-appropriations; and comparative analysis of text samples can both supplement and help ground interpretations.

George Volceanov

Spiru Haret University, Romania

On a New Romanian Translation of *Measure for Measure*

The paper tackles the novelty of the latest Romanian version of *Measure for Measure* (Volceanov, 2014), in contrast with two earlier printed versions (Argintescu-Amza, 1961, and Leon D. Levitchi, 1987) in point of truthfulness to the original, performability, principle of stringency, etc. The strategies employed by Volceanov comply with, and illustrate, the overall strategies of the New Romanian Shakespeare series he himself launched back in 2010.

Anna Kowalcze-Pawlik

Jagiellonian University, Poland

Translating *The Tempest*: Family, Politics and Polish Outopias

Even though *The Tempest* is one of more popular plays in the Shakespeare canon, its Polish stage history seems to be limited at best. There are twelve different translations of *The Tempest* into Polish, but it was staged in public theatres only 23 times since the time of its first premiere in 1938. A cursory look at the critical commentaries accumulating around the play since the beginning of 20th century allows for a tentative conclusion that for a long time *The Tempest* was interpreted in apolitical terms that precluded the possibility of a more nuanced reading and did not go beyond a sentimental utopia on the one hand, and a highly poetic meditation upon ethical action on the other.

The aim of this paper is to test the hypothesis that the reason for the 1991-2014 increase in the translatorial output and the theatrical presence of *The Tempest* is due to a major shift in its interpretive paradigm. The play that previously was staged and thought of as a utopian space for romance, is now interpreted more along the lines of postcolonial and psychoanalytic criticism centring on the question of cultural hegemony and the problematization of kinship ties and gender roles. This disenchanting trend may be traced in recent productions by Maja Kleczewska (2012) and Krzysztof Warlikowski (2013), both based on Stanisław Barańczak's 1991 translation, and both engaged in its critical re-evaluation. I would like to suggest that the tendency to envision Prospero's island in less sentimental and more realistic, if not dystopian terms is visible also in the new translation by Piotr Kamiński (2012), commissioned for the 2012 production by David Jemmett. A comparative analysis of Barańczak's and Kamiński's versions will shed some light onto the divergent strategies and approaches to the play taken by the two translators.

Nely Keinänen

University of Helsinki, Finland

WSOY *Complete Works* Project, Finland

My paper will discuss the principles behind and reception of the WSOY complete works translation project in Finland, which produced new translations of 38 Shakespearean plays. The project was conceived in 2002, the first plays published in 2004, with the final plays appearing in 2013. Since the completion of Paavo Cajander's first complete works project into Finnish (1879-1912), individual plays had been retranslated, often for a specific theatrical production. But Cajander's language and idiom were beginning to feel outdated, his use of iambic pentameter a bit artificial (Finnish is a trochaic language). Translators were given fairly free rein, though the editorial team hoped they would be "loyal" to the original text, in the sense that nothing was to be added or omitted, distinctions between verse and prose were observed, and rhymes were reproduced. The critical reception of the project has been a somewhat strange mixture of adulation and indifference: the project has been welcomed, individual translations have been praised, but fewer than half of them were reviewed in the major daily newspapers. Reviewers, and to some extent also the publishing house, consider the project a valuable "cultural service," though sales of many of the volumes have been slim, and few have as yet been adopted for the theater. Interestingly, one major review published at the completion of the project is illustrated with a large photo from the British "*Hollow Crown*" film, rather than a Finnish production, suggesting that Finnish Shakespeare is becoming increasingly intertwined with British.

Mylène Lacroix

Université Paris Ouest Nanterre La Défense, France

Gallia and Gaul, French and Welsh (MWW, 3.1.89): Transposing Shakespeare's 'Favorite' Foreign Accents into French Today

The Merry Wives of Windsor has long been compared to a great babel of languages. The play contains a smattering of Spanish, Italian and Dutch and even a whole scene dedicated to the mistranslation of Latin. A large part of the play's humour also heavily relies on the foreign accents of two characters: the French Doctor Caius and the Welsh parson Sir Hugh Evans. If Christopher Luscombe's recent production of *The Merry Wives* at the Globe bears testimony to the success of cross-language and accent-based comedy as a source of laughter on today's English stage, it seems rather implausible, at first

sight, that French translations, adaptations and stagings of these accents and linguistic idiosyncrasies should be greeted with the same degree of hilarity. Indeed, how should the Welsh and French accents, both representing real stumbling blocks for French-speaking translators of the play, be transposed into French? What translation strategies can the latter devise? Last but not least, to what extent can some of those strategies be said to be politically correct? Focusing on Shakespeare's 'favorite' (predominant) accents and the significance and impact of such linguistic comedy, I shall examine the question of their problematic translation through the analysis and comparison of a number of recent translations and stagings of *The Merry Wives of Windsor* into French.

Marija Zlatnar Moe

University of Ljubljana, Slovenia

The Fifth Slovene *Hamlet*: Return to Tradition?

Over the nearly two centuries that *Hamlet* has been a fixture on the Slovene cultural firmament, the complete text has been translated five times, mostly by highly esteemed figures of Slovene literature and literary translation. This paper focuses on the most recent translation, which was done by the prominent Slovene drama translator Srečko Fišer for a performance at the National Theatre in Ljubljana in 2013. It examines the new translation's relations to its source text as well as the previous translations. After the late 20th century, when *Hamlet* was there to be challenged, this new translation indicates the return to the tradition of reverence both for the great work of a great poet, and for the older translations. This is demonstrated on all levels, from the choice of source text edition, which seems to bear more similarities with the older translations than with the most recent predecessors, to the style, which echoes the solutions used by the earlier translators. Fišer continues the tradition to a far greater extent than the two translators twenty years ago, by using the same strategies as the early translators, not fixing what was not broken, and only adding his own interpretation to the existing ones, instead of challenging or ignoring them. At the same time, however, traces of subversion of the source text can be detected, not in the form of rebellion, but rather as a mild disregard. This latest translation is the first one to frequently reshuffle the text. It is also the first to subordinate meaning to style. This all indicates that despite the apparent return to tradition, the source text has lost even more of its past prestige.

Mariana Neagu

Dunărea de Jos University of Galați, Romania

On Shakespeare's *King John* in Romania: a Diachronic Comparison of Alternative Translations

The main problem in translating drama lies in the dual nature of the drama text, which is a combination of the written and the spoken medium. The first and foremost choice made by a translator is whether drama should be viewed as literature or as an integral part of a theatrical production (Van den Broeck, 1988). In the former case, when a play is viewed as a literary text only, the translator's work materializes in what has been called 'page translation', while in the latter case, when the play is treated as a theatrical performance, the translator produces a 'stage translation'.

Early Romanian translators of Shakespeare had a tendency to over-poeticize Shakespeare's plays, believing perhaps that the difference between the acting version and the reading version should be minimal. Nowadays, Geoge Volceanov departs from this tradition and revitalizes Shakespearean plays for both the modern reader and the modern stage, thus supporting, in practice, the view that every new generation of readers and theatre goers deserve their own, updated translations.

The paper compares an earlier Romanian translation of *King John* (Dan Botta, 1955) with the 2011 version by George Volceanov and analyses the strategies through which the constraints of drama translation are resolved successfully. Thus, we will show how the simplification strategy is used at lexical, syntactic and stylistic level, making the translated text more reader (and speaker) friendly. The analysis will discuss issues such as the handling of incomprehensible archaisms and neologisms, the translation of nominal structures, of elaborate metaphors and of cultural and intertextual allusions, etc. The suggestion is made that eliminating the distinction between page translation and stage translation is not an easy task and it sometimes involves mixing registers and styles in order to preserve the poeticity of the original text and, at the same time, convey clarity and dynamism.

Dídac Pujol

Universitat Pompeu Fabra, Spain

Speaking Shakespeare: Linguistic Models in the Rendition of Shakespeare's Dramatic Language into Catalan

The aim of this paper is to analyse three particular instances of how Shakespeare's spoken language has been rendered into Catalan through the ages, from the first adaptations and translations of the Bard's works into Catalan in the late 19th century until nowadays. The thesis underlying the paper is that the language of Shakespeare's dramatic works has been translated and retranslated into Catalan in different ways depending on: 1) society's linguistic and literary circumstances; 2) the translator's linguistic and literary agenda; and 3) the type of audience (readers, theatregoers or film spectators) that the (sometimes commissioned) translator or the play director have in mind. In this paper, my focus will be on three different periods of time: the late 19th century, the early 20th century and the late 20th century - early 21st century. First of all, the paper will centre on the contrast between natural-sounding and unnatural-sounding language in *Hamlet*, and will ponder how this distinction was implemented (by linguistic means very different from Shakespeare's) in a late 19th-century Catalan adaptation. Then the paper will examine the mechanisms by which Shakespeare's ordinary speech in *King Lear* was translated as a bookish, old-fashioned, medieval-sounding language, and will reflect on the reasons why this may have been so in the early-20th century Catalan linguistic and literary context. Finally, the paper will show how, and investigate the reasons why, the only translator of Shakespeare's complete dramatic works into Catalan, Salvador Oliva, has retranslated some of the plays, my focus being specifically on the differences in the language deployed in his translation (1985) and retranslation (2006) of *The Tempest*.

Elena Rassokhina

University of Umeå, Sweden

Translating Shakespeare's into Russian: The Language of Alchemy

Between 1590 and 1612 Shakespeare wrote most of his plays and all the sonnets. It was the time when interest in alchemical ideas was rising in England. The symbolic language of alchemy was to some extent the intellectual language of the era that appealed to the depth of the inner world of the individual. In Shakespeare's time many poets frequently used images drawn from the field of alchemy in order to shape and illustrate their meanings and thoughts. There seems to be no doubt that Shakespeare was also influenced by both theoretical and practical aspects of alchemical ideas and symbolism. Shakespeare engages overtly with the alchemical discourse in the sonnets.

In *Sonnet 33* the special reference to alchemy is used only in one line (4) but this single line is of special importance because it attaches a specific "alchemical" connotation to the whole poem. This paper examines strategies implemented by Russian translators of Shakespeare's *Sonnet 33*. By comparing and analyzing lexical choices of seven translations into Russian I aim to find the answers to the following questions: How have the alchemical concepts been translated into Russian if at all? What strategies have the Russian translators applied to convey the meaning and the aesthetic value of the alchemical metaphors in the translations?

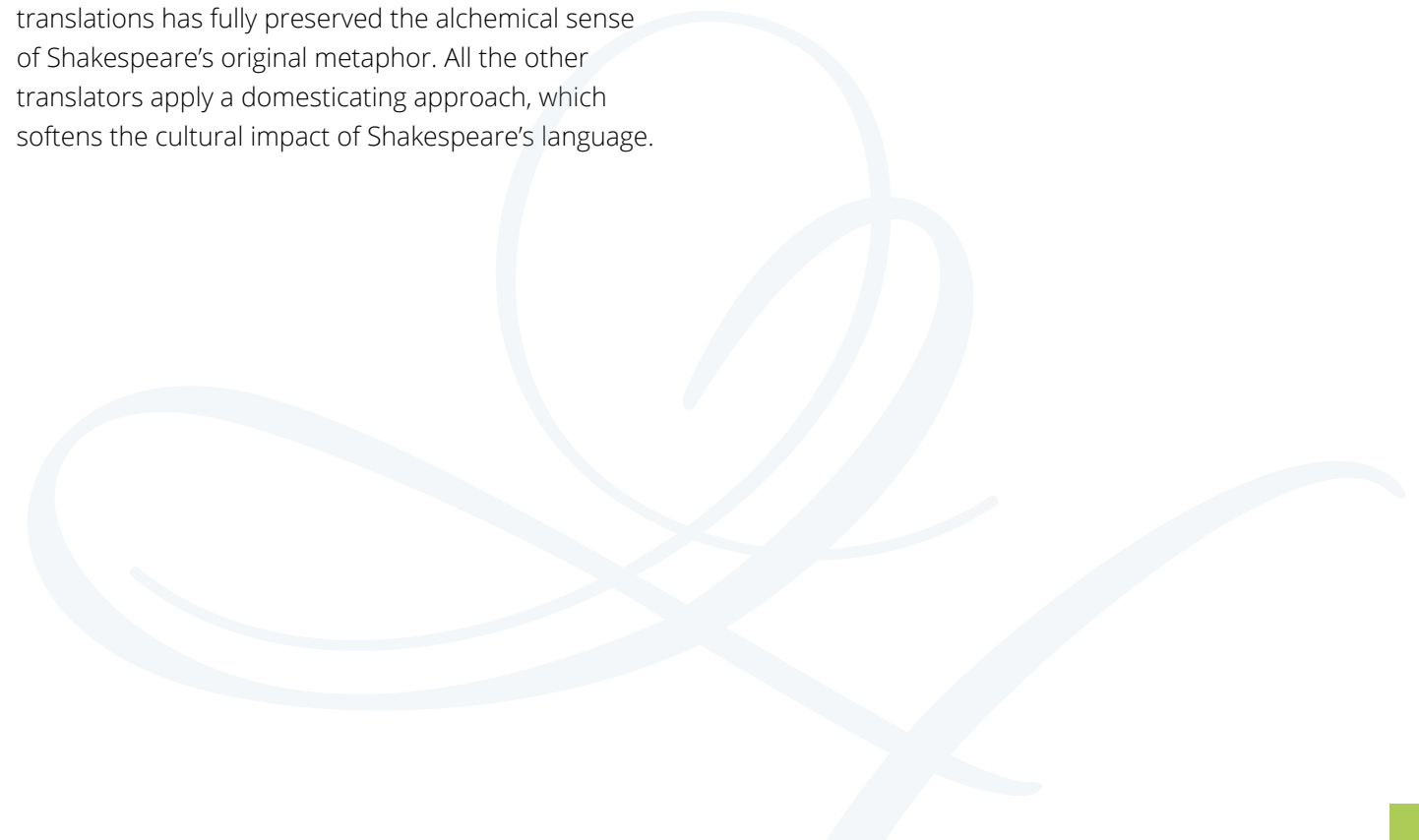
The result shows that only one out of seven considered translations has fully preserved the alchemical sense of Shakespeare's original metaphor. All the other translators apply a domesticating approach, which softens the cultural impact of Shakespeare's language.

María Jesús Lorenzo Modia

Universidade da Coruña, Spain

Galician Retranslations of Shakespeare

This presentation will deal with performances, translations and retranslations of Shakespeare's plays into the Galician language. As is well-known, Galician is a Romance language which historically shared a common origin with Portuguese in the Iberian Peninsula, and which had a different evolution due to political reasons, i.e. the independence of Portugal and the recentralization of Spain after a long partition with the so called Catholic monarchs. As a consequence, Galician ceased to be the language of power and culture as it was during the Middle Ages, and was spoken only by peasants and the lower classes in private contexts for centuries. With the disappearance of Francoism in the 1970s, the revival of Galician and its use as a language of culture was felt as a key issue by the Galician intelligentsia and by the new autonomous government formed in 1981. In order to increase the number of speakers of the language and to give it cultural respectability, translations and performances of prominent playwrights, and particularly those by Shakespeare were considered instrumental. This paper will analyse the use of Shakespeare's plays as an instrument of gentrification of the Galician language, so that the association with the bard would confer a marginalized language social respectability and prestige.



SEMINAR 03: The European Shakespeare Canon

Tuesday 30th June Times: 14.30 – 16.30 Venue: City Campus Building: Charles Hastings Room: CHG011

In his 1988 collection of essays *Das Shakespeare-Bild in Europa zwischen Aufklärung und Romantik* [The Shakespeare Image in Europe between the Enlightenment and Romanticism], Roger Bauer called for “a critical comprehensive edition of the relevant continental writings” that, in the manner of Brian Vickers’ *The Critical Heritage*, would elicit the complex interpenetration of texts and arguments in the European reception of Shakespeare. This recommendation was taken up by Kenneth E. Larson in “The Shakespeare Canon in France, Germany, and England, 1770-1776 [...]” (1989), where he reflected on some of Bauer’s questions regarding European critics —what had they read of Shakespeare? Which plays? Which of them in English, in translation, and in whose translations?— and called for further enquiry into what Europeans meant by “Shakespeare”, what plays and, more specifically, “what portions of these plays were part of a shared, public discourse, and what was their relative importance within this discourse.”

Some of these questions have been explored, at least in part, in available anthologies of German Shakespeare reception in the eighteenth and early

nineteenth centuries, that of Spanish Shakespeare up to 1916 —recently developed into a bilingual annotated bibliography down to the end of the 20th century—, and by the parallel research work carried out on Romanian Shakespeare reception. The topic, however, seems far from exhausted, as few other European countries have systematically delimited the specific corpus of plays, passages and ideas that make up Shakespeare’s European reception from national-historical perspectives.

This seminar poses similar questions, and invites Shakespeareans to contribute to the narrowing down of Shakespeare’s canon by centring on a specific period of Shakespearean reception in European countries, by looking at national receptions of specific plays or groups of plays diachronically, or in other ways which might help to yield answers to these important questions. The seminar seeks to establish the plays, translations, performances and adaptations that make up Shakespeare’s European canon and to discuss the specific historical, ideological and aesthetic factors that configure the interrelated national receptions of Shakespeare’s plays.

Conveners: Ángel-Luis Pujante, Universidad de Murcia, Spain; Juan Fra Cerdá, Secretary of ESRA, Universidad de Murcia, Spain

Elena Bandín

University of León, Spain

From the centre to the margins:

The Taming of the Shrew in the Spanish theatre

The Taming of the Shrew has proved to be one of the most popular Shakespeare’s plays on the Spanish stages since the Italian touring company led by Ermete Novelli and Olga Giannini performed *La bisbetica domada* in Madrid and Barcelona in 1894. The play almost disappeared from the stages during the Second Republic period but it sprang back to the centre of the theatrical system throughout Franco’s dictatorship (1939-1975). The regime appropriated the play to promote the dominant ideology regarding sexual politics as all the productions of this period mirrored the play’s vision of male supremacy and reinforced the misogynist male/female relationships. Once democracy was fully established, the play was sporadically produced in the 1980s and 1990s, and more often in the ‘periphery’ as in the case of productions in Pamplona (1993), Avilés (1996) and Valencia (1996). Through this survey, I would like to illustrate how *The Taming of the Shrew* has faded away from the centre of the Shakespearean canon in Spain to occupy a slot in its margins. In the current century there has only been one relevant Spanish performance of the play: Mariano de Paco’s production premiered at the Almagro Festival in 2008, which despite its modernised language, staged the play more faithfully than ever seen on our stages. But it had to be a British company, the all-male-cast Propeller, which offered the opportunity to Spanish theatre-goers to attend, for the first time, the closest approach to the original play written by Shakespeare in the Teatros del Canal in Madrid in 2013.

Reina Brouwer

University of Leiden, The Netherlands

The Nietzsche Treatment: Nietzsche’s Canonization of Shakespearean Tragedy

This paper provides a comparative analysis of “the tragic” in the oeuvres of Shakespeare and Nietzsche in relation to their relevance for European culture. I argue that Nietzsche follows Shakespeare’s notions on tragedy: (a) Shakespeare was the first to fully appreciate the fact that all human reality constructs will, after a certain amount

of time, turn against their constructors because of unsolvable conflicts of interest and/or chasms between or within truth(s); (b) Shakespeare uses violence and disruption as vehicles towards a deeper understanding of the human condition. In Shakespearean tragedy we find an in-depth elaboration of the violence paradigm; (c) the tragic process: there are decisive subsequent moments in a hero’s career wherein he recognizes his existential imperfections and radically affirms and acknowledges them and their consequences and, after his having gone through his tragic process, the protagonist makes an attitudinal and spiritual full-turn. In the paper I argue that both Shakespeare’s and Nietzsche’s notions on tragedy are pre-ethical, that they indicate the limits and bounds of (human) (im)perfection and thus define the empirical fields within which the development of ethicality can be made possible. The paper shows that the Shakespearean-Nietzschean tragic consciousness constitutes a violent paradigm that has deeply influenced European thought on man and his place in the universe; in particular our thought on violence and its perpetrators.

Lucian Ghiță

Clemson University, USA

The Elizabethan Avant-Garde

My project explores the reception of Shakespeare and his contemporaries in the French historical avant-garde and shows how the fin-de-siècle rediscovery of Elizabethan drama was sparked by a French revolution in dramaturgy and performance practices. Unlike the programmatic antiquarianism of William Poel’s Elizabethan revival movement in London, the Parisian avant-garde’s preoccupation with the English Renaissance extended beyond formalist concerns with historical authenticity and revealed a deep engagement with the language and staging of Shakespeare’s contemporaries. The French reception of Shakespeare reveals a two-century history of omissions, misreadings, impassioned attacks and defenses, provocative adaptations, and manifesto performances, culminating at the end of the nineteenth century with the avant-garde’s Elizabethan revival. By focusing on several episodes of this history of theatrical appropriation and subversion, my project revolves around several key questions. Why and how did Shakespeare and the Elizabethans become one of the main driving forces of

theatrical innovation in France? In what ways did they help set the agenda of artistic innovation in France during the nineteenth century and what is the history of their participation in an early strand of aesthetic experimentation that later became the staple of avant-garde artistic practice? By exploring these and other interrelated questions, the project articulates a historical and theoretical framework for understanding not only the impact of Renaissance theatrical culture on the emergence of the Parisian avant-garde per se, but also how these experimental reworkings made possible to imagine Elizabethan drama in new ways.

Annie Martirosyan

The Shakespeare Institute, University of Birmingham, UK

Rereading Bakhtin: Shakespeare in Dialogue with Dostoevsky

Bakhtin is known for his equally influential fundamental works on Shakespeare and Dostoevsky. Few scholars have written on both Shakespeare and Dostoevsky in a way that would become a default reading on the given topic. In his classical work on polyphony in Dostoevsky's novels, Bakhtin emphasises the effect of the Renaissance on the carnivalisation tradition in literature in the later centuries and Shakespeare's and Cervantes's influence on Dostoevsky. Although Bakhtin acknowledges the similar patterns in Shakespeare and Dostoevsky, he at times marginalises the polyphonic attributes in Shakespeare's plays because, according to him, Shakespeare's canon is formulaic to the theatrical conventions. For Bakhtin, Shakespeare and Dostoevsky are more abstractly comparable than through specific writing techniques. Bakhtin may be a bit too conservative about Shakespeare's footprint on Dostoevsky's dialogic style but his argument still holds true in that Dostoevsky, as a novelist, is a pioneer in the dialogic mode of novelisation. A close study of Bakhtin's argument within the same context of Shakespeare's drama and Dostoevsky's novels can reveal fresh insights into the extent of similarity of the dialogic form applied by both authors in their different creative genres.

Gareth Wood

University College London, UK

Shakespeare and the Novel of the Spanish Restoration

This paper will offer an overview of how the key writers responsible for the rebirth of the Spanish novel after 1868 – Pedro Antonio de Alarcón, Juan Valera, Benito Pérez Galdós, Emilia Pardo Bazán, Leopoldo Alas – saw Shakespeare as among their most valued cultural touchstones. Critics of this unprecedentedly rich period for the Spanish novel have

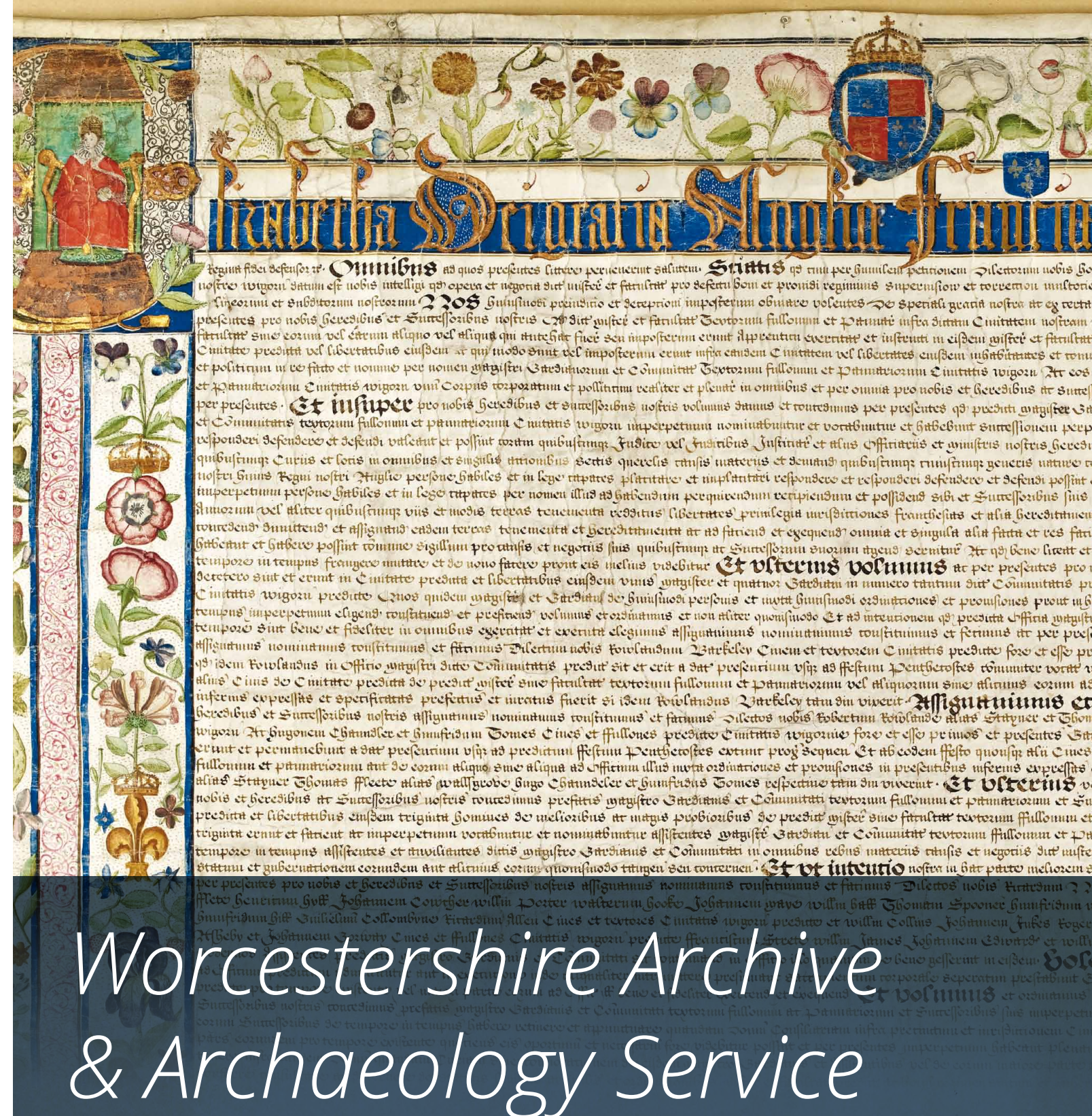
long been aware that the group of writers involved were receiving influence from, measuring themselves against, and assessing the relevance of a number of cultural icons, among them Calderón, Cervantes, Santa Teresa, Goya, Larra, Balzac, Zola. To date, little work has been done on their interaction with another writer all of them knew well – Shakespeare. Recent archival work I undertook on Galdós's editions of Shakespeare, examining the annotations he made on his copies of the plays, has revealed the breadth of his reading of Shakespeare. Exhaustive reading of Alas and Pardo Bazán also reveals surprising depth to their appreciation of the Shakespearean canon. This paper will therefore offer a springboard to further research into how Shakespeare informed and enriched the cultural world of the novelists of the Spanish Restoration who were revivifying their national artistic traditions as never before.

Nikolay Zakharov

Moscow University for the Humanities, Russia

Shakespearian Canon in the Russian Literature at the turn of the 18th and 19th Centuries

The present paper is concerned with the problem of formation of Shakespeare canon in the new Russian literature at the turn of the 18-19th C. Alexander Sumarokov published his happy-ending adaptation of *Hamlet* in 1748, a neoclassical tragedy based on Pierre-Antoine de La Place's French translation. Even in early 19th C. Shakespeare's works would frequently be transposed to Russian from French Classicist adaptations by J.F. Ducis. The influence of Shakespeare on M. N. Muravyov is a striking example of formation of the "cult of Shakespeare" and his canon in the late 18th C. Just at that time the English playwright's powerful influence on the Russian literary process began. Muravyov became one of the first serious admirers of Shakespeare, connoisseurs and popularizers of his canon on the Russian cultural background. Another example is the experience of Shakespeare's legacy studies by V. A. Zhukovsky, whose poetic practice prepared the Russian poetry for the work on translations of Shakespeare. Alexander Pushkin remains the most outstanding representative of Russian Shakespearianism. Pushkin set himself a goal, to create a national literature in Russia. "In the manner of our Father Shakespeare" Pushkin created his tragedy Boris Godunov (1825) and adopted Shakespeare's objectivity while depicting the time and characters. Foregrounding the issues of authority status and its interaction with the people, Pushkin followed Shakespeare, and results of this was not an imitation, but rather evolution of his own original creative approach that are evident in his narrative poem Angelo (1833), which paraphrases the play of *Measure for Measure*. This approach to Shakespeare's canon has set a general pattern for the evolution of the new Russian literature in the 19th and 20th centuries.



Worcestershire Archive & Archaeology Service

We are based in The Hive, which brings the University and Public libraries together along with the county's archive and archaeology resources, providing a great cultural resource.

Amongst the 12 miles of archives we care for we hold documents from the period, including Shakespeare's marriage bond and the entry in the Bishop's Register, as well as Robert Arden's will (which featured in the recent Michael Wood programme).

For those who come on the tour you'll be able to view those, along with other documents from the period.

Join us for a visit on Monday 29th June or Wednesday 1st July

SEMINAR 04: European Women in Early Modern Drama

Tuesday 30th June Times: 14.30 – 16.30 Venue: City Campus Building: Charles Hastings Room: CH2008

While England's early modern drama presents us with a plethora of foreign female characters – women such as Franceschina, the eponymous villain in *The Dutch Courtesan*, Queen Katherine in *Henry VIII*, the displaced Bella-Franca in *Four Prentices of London*, and Tamora in *Titus Andronicus* – no single study has taken these pervasive and significant figures as its focus. This seminar seeks to redress this gap in existing scholarship by exploring representations of European women in the drama of Shakespeare and his contemporaries.

Building on work by critics including Ton Hoenselaars, Jean E. Howard, Lloyd Edward Kermode, Michele Marrapodi, Jean-Christophe Mayer, Marianne Montgomery, and Jane Pettegree, and drawing on recent developments in studies of gender, race, culture, and politics, this seminar aims to explore why and how early modern dramatists repeatedly fashioned female characters of distinct nationalities. How notions of gender and foreignness intersect and/or diverge in early modern English play-texts will be the central concern of the seminar.

In a range of Elizabethan and Jacobean plays, foreign women are depicted as valuable links to European nations, and as threatening apertures within the English nation. In Sharpham's *The Fleeer*, for instance, the Italian courtesans bring strange customs to London, while in *The Patient Man and the Honest Whore*, the Italian courtesan is accused of spreading disease across national borders. Conversely, in *Henry V*, the 'wooing' of Katherine is a moment for linguistic exchange and she is seen as the desirable conduit to unite England and France. Thus, the seminar will consider how the staging of foreign women may enable English dramatists and their audiences to engage in debates about

international relations, to deliberate on racial anxieties, to play out strategies of integration or exclusion, and to imagine England's future vis-à-vis the rest of Europe.

Furthermore, in considering such a diverse range of characters, the seminar seeks to uncover points of commonality and difference in representations of European women, and will consider whether these women – from different nations, with varied social, religious, economic, and political identities – constitute a distinct phenomenon in the drama of the period. We are particularly interested in papers discussing theatrical depictions of European women as agents of and conduits for social, sexual, political, economic, linguistic and cultural interchange.

The papers may examine, among other aspects, representations of European women in early modern English drama in relation to:

- social, sexual, or cultural encounters and interactions
- notions and theories of race, ethnicity, hybridity, and miscegenation
- misogyny and/or xenophobia
- political and/or economic power
- crime and transgression
- linguistic exchange (e.g. accents or multilingualism)
- religious and/or social identities and groups (e.g. refugees, economic migrants)
- early modern geography and cartography
- locations and their theatrical renderings
- travel, travellers, and mobility
- early modern staging practices (e.g. playhouses, costumes, or stage props)
- printing and circulation of play-texts
- source texts and/or dramatic genres

Conveners: Edel Semple, University College Cork, The Republic of Ireland;
Ema Vyroubalova, Trinity College Dublin, The Republic of Ireland

Celia R. Caputi

Florida State University, USA

Translating Shakespeare's *Sonnets* into Russian: The Language of Alchemy

At the conclusion of John Fletcher's c. 1609 "response" to Shakespeare's *The Taming of the Shrew*, Maria "dare[s]" her bewildered bridegroom to kiss her; he does so, thrice, then declares, "Oh, gentlemen, I know not where I am." He is told, "Get ye to bed then; there you'll quickly know, sir" (*The Tamer Tamed*, 5.4.50-51). Readers who wish to view Fletcher's play as a "sequel" to Shakespeare's may suffer similar disorientation when scanning the list of "Persons," which identifies the scene as London rather than Padua. Nowhere in the play is Petruccio's removal from his homeland explained, but the change mirrors on a meta-textual level Maria's tactics in the play in taming the now-widowed wife-tamer by controlling his movements through domestic or geographical space. This essay aims to reframe the ideological contrast between Shakespeare's *Shrew* and Fletcher's *Tamer Tamed* by elucidating a kind of proto-transnationalism in Fletcher's play that reinforces its more progressive message about female mobility, speech, and learning. To say that Fletcher's play prefigures transnationalism is not to say it is untainted by ethnic stereotype or generally othering language: but when xenophobic (or racist, or anti-Catholic) rhetoric arises, it is almost always a function of the speaker's misogyny. Maria's ethnicity turns out to be a moot point: as a woman (to paraphrase Virginia Woolf) she has "no country." Fletcher, to level the playing field, gives her a husband with "no country" either--and gives her enough smarts to re-map the marital landscape.

Neslihan Ekmekçioğlu

Çankaya University, Turkey

Subversion in Gender Roles, Transgression in Power and Ambiguous Motherhood as Seen in Margaret of Anjou in *Henry VI* and *Richard III*

In Shakespeare's history plays, the presence of the foreign Queen representing the power of the monarch is often disputed not only from the point of view of the use of royal power but as well as the display of the feminine body. The women who ruled with determination at the time were considered cruel and ruthless. They were accused of

seduction and withcraft when they were persuasive. Quite interestingly, what was admirable and virtuous in men in their powerful conduct was regarded to be despicable in women, causing shame, misfortune and chaos in the country. Shakespeare presents Margaret of Anjou, the wife of Henry VI as displaying the most masculine ambitions of all consorts, highly erotic, demonic, a she- wolf of France. First Margaret is presented as a young and beautiful woman. In the Second Part, Margaret is depicted as full of cruelty and ambition. In the third Part Shakespeare displays the inversion of gender roles. As Shakespeare reverses the gender roles and turns from Virgo to Virago model, the Mariam image of femininity is turned upside down, a Piéta rebours. In *Richard III* Shakespeare turns her into a figure of revenge for his own dramatic purposes. My paper will deal with the theme of subversion in gender roles, of transgression in power and of ambiguous motherhood as seen in the portrayal of Margaret of Anjou, a foreign Queen in Shakespeare's *Henry VI* and *Richard III*, taking into account the historical figure of Margaret and the dramatic purpose of Shakespeare.

Evelyn Gajowski

University of Nevada, USA

Black and White and Red All Over: Intersecting Discourses of Gender, Race, and Class in *The Tragedy of Mariam*

Integral to the blazon that early modern English poets and dramatists inherit from the Petrarchan discursive tradition are the conventionally encoded colors, white and red -- i.e., the representation of female skin as lilies, snow, alabaster, or ivory and female lips as roses, cherries, or rubies. In accordance with these conventions, Cary represents the beauty of her female protagonist, Mariam, as fairness, as whiteness. Yet Cary transforms the clichéd use of the conventional white/red binary as a standard of female beauty by interpolating it into the conventional white/black binary that structures racist discourse. Both of these discourses of whiteness -- Petrarchan and racist -- establish moral distinctions, as well as gender, race, and class distinctions. Even as racist discourse associates vice with blackness, so too does misogynistic discourse associate vice with femininity. Mariam represents both -- blackness and femininity -- in its construction of Salome. In Cary's

dramatization of the moral conflict between strikingly antithetical constructions of femininity, she associates whiteness with her protagonist, Mariam, and blackness with her antagonist, Salome. Mariam's dramatization of these issues resonates with that of *Othello*. For all of her whiteness -- associated at once with her beauty, her innocence, and her chastity -- Mariam ends up dead. For all of her blackness -- associated at once with her complexion, her class, and her vice -- Salome ends up alive. As in *Othello*, the concluding dramatic action of Mariam represents the protagonist as a martyr and the antagonist as a survivor.

Lisa Hopkins

Sheffield Hallam University, UK

Dido in Denmark: Danish and Saxon Women on the Early Modern English Stage

In Jacobean England, the most visible foreign woman was the queen herself, Anna of Denmark. This paper explores the image of her countrywomen on the early modern English stage and pairs it with consideration of the representation of Saxon women, focusing particularly on Anthony Brewer's *The Love-Sick King*, Chettle's *Hoffman*, Middleton's *Hengist, King of Kent*, and *Hamlet*. The Danes are difficult for Renaissance drama to deal with in a number of ways. In the first place, they pose a religious threat. In the second, plays about Danes and their descendants the Normans typically stress women's potential to distract kings from the business of ruling. One way of negotiating the fact that the Danes were simultaneously ancestors and Others was to connect them to another woman who was both an outsider but also a central part of the British History, Dido, who is typically used to suggest that today's Saxons and Danes are tomorrow's English and that everyone is ultimately descended from Troy, offering a way for Britain to understand itself as an island nation with a proud heritage, but also as a nation that is fundamentally and importantly connected to Europe.

Anna Kowalcze-Pawlik

Jagiellonian University, Poland

Altering Revenge in *The Tragedy of Mariam*

This paper argues that Elizabeth Cary's *The Tragedy of Mariam* stands apart from the othering practices of much of early modern drama by making use of the figure of the Jewish woman in order to provide an alternative way of speaking of revenge. A major

variation point in the construction of female Jewish characters that distinguishes *The Tragedy of Mariam* from more mainstream productions is, among others, their approach to revenge that is by no means as unified as in staged tragedies. Even though gendering of vengeance is observed in one form or another in Cary's play, and theoretically should gain force owing to the use of an exoticised female other, *The Tragedy of Mariam* deconstructs the stereotype of a female avenger who seeks revenge and becomes dehumanized in the process. The play itself is more than an exercise in exoticisation, as its Hebrew context opens up the space for a critical renegotiation from the outside of the terms in which women, especially women from elsewhere, were portrayed in the early modern drama. Therefore, it is possible to see the female characters of *The Tragedy of Mariam* as agents of cultural change that speak eloquently against the strategies of social and cultural exclusion of women in seventeenth-century England.

Oliver Morgan

University of Geneva, Sweden

Volumnia's last words

In 5.3 of *Coriolanus*, a Roman mother persuades her Roman son not to sack the city of Rome. The two long speeches in which she does so are often treated as a rhetorical set-piece—a single act of eloquence punctuated only by the approving cries of her daughter-in-law and grandson. This paper argues that any such reading is reductive. The second half of Volumnia's plea is not a carefully honed oration, but a series of incremental additions to a speech that somehow keeps failing to end. She repeatedly appears to have finished—repeatedly declares that she has finished—but each time carries on. The drama of the moment lies as much in when *Coriolanus* will speak as what he will say. Volumnia addresses him with a string of ambiguously rhetorical questions that simultaneously seem to invite and forbid reply. The pattern of their exchange, I want to suggest, is characteristic of a parent reprimanding a child. It characterises Volumnia not as an orator but as a mother. When rhetoric fails what saves the city is an act of maternal discipline.

Eric Nicholson

New York University, Italy

'She speaks poniards': Shakespearean Comedy and the Italianate Leading Lady as Verbal Duellist

As studies of Castiglione's *Libro del cortegiano* and its historical context have shown, one major objective of early modern "courtliness" and "civility" was to sublimate aggression and potentially hostile competition towards aesthetic ends. "Civil conversation" became almost synonymous with the civilizing process itself (Elias, Olivieri, Quondam), as articulated in Castiglione's and other widely influential Italian "conduct books" which urged men and women to practice decorum and moderation even as they displayed their superior wit and classically-based learning.

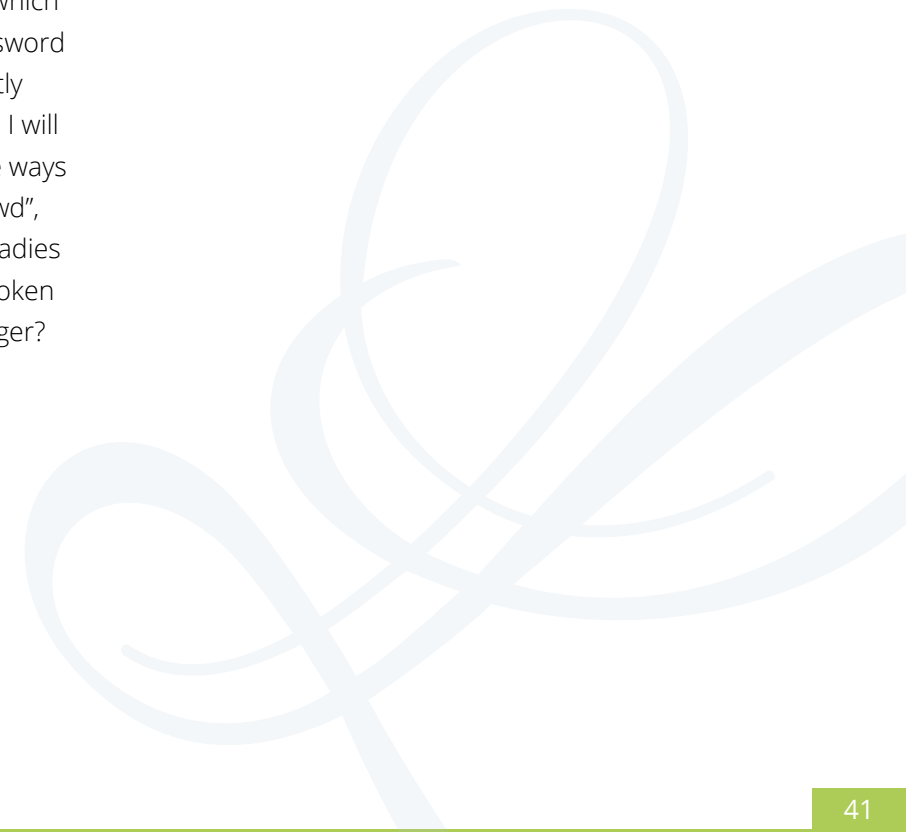
In contrast, for several Italianate female protagonists in Shakespeare's comedies, conversation or "chat" with men rejects courtly politeness and "sprezzatura," promoting instead a mode of head-on confrontation. For example, Katherina of *The Taming of the Shrew*, Beatrice of *Much Ado About Nothing*, and Helen of *All's Well That Ends Well* engage in boisterous verbal duels with voluble, more or less blustering soldier/courtiers. In each case, an indecorous mixture of rhetorical registers—including the bawdy, the intellectual, the wittily and often aggressively punning/equivocal—marks the women's language. My paper argues that this "theatergram" (Clubb), of male-female verbal duelling derives from the "amorosi contrasti" (amorous debates) practiced by Isabella Andreini and other leading sixteenth-seventeenth century Italian actresses, which themselves ironically evoke the culture of actual sword duels between men to challenge that of the courtly "civil conversation." Among several key questions, I will pose this one: to what extent and in what precise ways do the Italian actress-like qualities of these "shrewd", "curst," and/or "froward" Shakespearean leading ladies complicate and also perhaps validate their outspoken mockeries of male authority and militaristic swagger?

Steven Veerapen

University of Strathclyde, UK

The Subversion of European Royal Marriage Alliances in the Tudor-centric History Plays of the Jacobean and Caroline Stage

This paper argues that Elizabeth Cary's *The Tragedy of Mariam* stands apart from the othering practices of much of early modern drama by making use of the figure of the Jewish woman in order to provide an alternative way of speaking of revenge. A major variation point in the construction of female Jewish characters that distinguishes *The Tragedy of Mariam* from more mainstream productions is, among others, their approach to revenge that is by no means as unified as in staged tragedies. Even though gendering of vengeance is observed in one form or another in Cary's play, and theoretically should gain force owing to the use of an exoticised female other, *The Tragedy of Mariam* deconstructs the stereotype of a female avenger who seeks revenge and becomes dehumanized in the process. The play itself is more than an exercise in exoticisation, as its Hebrew context opens up the space for a critical renegotiation from the outside of the terms in which women, especially women from elsewhere, were portrayed in the early modern drama. Therefore, it is possible to see the female characters of *The Tragedy of Mariam* as agents of cultural change that speak eloquently against the strategies of social and cultural exclusion of women in seventeenth-century England.



SEMINAR 05: Directing Shakespeare in the New Europe: Productions, Interpretations, Contexts

Tuesday 30th June Times: 17.00 – 19.00 Venue: City Campus Building: Charles Hastings Room: CH2001

Productions of Shakespeare across the continent tap into diverse theatrical, cultural and political currents, providing stimulating and involving experiences. The role of the director has emerged as the key creative force in this process.

This seminar will be devoted to the wave of non-Anglophone directors, many from central and eastern Europe, who burst on the scene after 1990: Frank Castorf and Thomas Ostermeier in Germany, Oskaras Koršunovas in Lithuania, Janusz Wiśniewski and Jan Klata in Poland, Silviu Pucarete in Romania, Luc Perceval in Belgium and Ivo van Hove in the Netherlands, and many others. They have changed the way Shakespeare is performed, not only in Europe but around the world.

We invite papers that describe a single production within its political and cultural context, analyzing its dramatic innovations and explaining why it has been an influence on or reflects a more recent development in a “European” Shakespeare performance tradition. Likewise, we are interested in papers that prefer to focus on a single director’s oeuvre or on various productions of a single play by different directors.

Some of the following questions could also be addressed (though this list does not, of course, preclude other perspectives):

- Which plays have been favoured by European directors in recent years? Has there been a pattern of change?
- How has Shakespeare adapted to particular contexts and responded to them? How have European directors used theatrical, cultural, philosophical and political traditions and contexts to stage Shakespeare?
- What kinds of synthesis and hybrid currents have evolved from these encounters? How have national theatre traditions been integrated? What innovations?
- What kinds of freedoms and constraints do European directors have?
- Is it helpful to spotlight directors as auteurs, rather than see a collaboration between actors, designers, theatres, dramaturges?
- What kinds of rehearsal processes and explorations have been involved?
- Is the experience of the local spectator different from that of the spectator of a production on a tour or at a festival?
- Can we see a production as an interpretation of a text, or is it a different kind of experience?

Conveners: Lawrence Guntner, TU Braunschweig, Germany; David Maund, University of Worcester, UK

Rok Bozovičar

University of Belgrade, Serbia

The importance of a hanky’s size:
Othello in Serbian and Slovenian theatre
– Lolić and Lorenci

This paper will compare two recent theatre performances of *Othello* in Serbia and Slovenia: at the Yugoslav Drama Theatre in Belgrade 2012, directed by Milosz Lolić, and in Ljubljana at the Ljubljana City Theatre 2013, directed by Jernej Lorenci. Both of these young directors had received the award for best director at the Belgrade International Theatre Festival (Lolić in 2012 and Lorenci in 2013), and soon afterward staged *Othello* – their first encounters with any of Shakespeare’s texts. An analysis and comparison of the two productions may serve to map the differences and similarities in the social and cultural historical processes in post-Yugoslav countries, even though we need to be cautious with such generalizations.

The implicit question in both productions was what kind of community is theatre practice able to create. What actually goes on during performances, what is produced in terms of “social and political intersubjectivity”? I will deal with this through the different presentations of Iago (and roles for him) as vehicle for understanding these theatre performances in their socio-political context: “as a way of examining how the aesthetic is neither purely superstructural nor purely ideological”, not only as representations of Shakespeare’s text (its eternal truth), but as independent works of art that actively shaped that truth (both Shakespeare’s and his work’s). That is, I will analyse these productions as autonomous works of art as well as the involvement of theatre practice with the wider socio-cultural field.

Magdalena Cieślak

University of Łódź, Poland

Jan Klata’s Shakespeare – the traumas of the past and the tragedies of the present

Jan Klata’s Shakespearean productions are famous for his liberal attitude toward the text, innovative sets and locations as well as a strong contemporary context. His *H.* (2004), a Teatr Wybrzeże production performed in the Gdańsk Shipyard, reaches back to Polish history of the 1980s (the importance of Solidarity and the fall of communism) to comment on the state of a democratic Poland 20 years later. His *Titus Andronicus* (2012), a coproduction of Teatr Polski in Wrocław and Staatsschauspiel Dresden, explores the

impact of historical traumas on national prejudice and relations within the new Europe. His *Hamlet* (2013) with Schauspielhaus Bochum again tries to diagnose the contemporary condition and is again deeply rooted in a specific geopolitical context.

Discussing both *Titus Andronicus* and *Hamlet*, I would like to explore Klata’s formula for working with Shakespeare. Primarily, he takes advantage of the fact that Shakespeare’s texts are not simply source texts but hypertexts with multiple layers of meanings accumulated over centuries of circulation, production and adaptation. Similar to Heiner Müller, whose plays he willingly incorporates into his productions, Klata anatomizes the plays and then radically reconstructs them by using other texts, literary and para-literary. What Klata eventually puts on stage is a hybrid that is rooted in the Shakespearean hypertexts but also heavily draws on historical, cultural and political contexts, relevant to him as the director and to the specific venues, theatres and companies he works with.

The hybridized and contextualized Shakespeare becomes for Klata a way to comment on current issues that he sees as vital, such as dealing with the burden of the past (especially in Poland, but also in Europe), confronting expectations of the past with the reality of the present, or understanding and expressing national identity, problems that are at once universal and specific for a person living in the EU in the 21st century.

David Drozd

Masaryk University, Czech Republic

Erasing Fortinbras? *Hamlet(s)* in the Czech Republic after the Velvet Revolution

Czech lands were always quite receptive to Shakespearean drama, and thus it is not surprising that since the Velvet Revolution, in 1989, there have been more than 60 different productions of *Hamlet* which vary in all possible aspects. The season 1999/2000 was especially fascinating, as there were seven different versions of *Hamlet* running at the same time on Czech stages (a kind of living catalogue of *Hamlet* readings). Since Jan Nebeský’s *Hamlet* (1994), we can see a departure from a tradition which had interpreted *Hamlet* as a tragedy of a high style and a socio-political play (often as parable on totality). Recent productions, directed mainly by younger director in their thirties, especially Jan Mikulášek and Daniel Špinar, clearly abandon any political aspect of the play, reading it only as a personal or a family drama. This shift involves elements of post-dramatic theatre.

Jacek Fabiszak

Adam Mickiewicz University, Poland

Andrzej Wajda's two *Hamlets* and one *Macbeth*: the director's struggle with Shakespearean tragedy in the changing contexts of Polish history

Andrzej Wajda, the renowned Polish theatre and film director whose achievements have been recognised by theatre and film artists and critics all over the world (he has even been awarded an Oscar), has directed four versions of *Hamlet* and two versions of *Macbeth* (one for Polish television in 1969, the other for the Stary Theatre in Krakow in 2004). I propose to look at three of these productions in order to trace Wajda's evolution in his approach to Shakespearean tragedy. *Hamlet III*, scenes of which were first staged in the Royal Castle of Wawel in Kraków and later at the Stary Theatre in 1981, was a *Hamlet* which addressed significant Polish problems (Wawel being a symbol of Poland, its historical power, the seat of the powerful Jagiellonian dynasty). The political context of the production was also significant: it was the time of the "Solidarity Festival", as it is now called in Poland. On 13 December 1981 martial law was introduced in Poland so the performance could not help involving political issues. The director's next take on *Hamlet*, his fourth attempt, occurred in 1989, another critical year in Polish post-war history. Surprisingly enough, the production was not so much Poland-oriented or politically involved as the previous version; instead Wajda posed questions about the condition of theatre in Poland and anticipated a less pressing need for politicising theatrical performances in the years to come. His *Macbeth* in 2004, was produced in turn at the time of Poland's engagement in the "war on terror" in Iraq. A modern war of the 'civilised world' becomes a significant frame for the production, but not the only one. The performance, showing the Macbeths as an elderly couple who are confronted with possibly their last chance to make a difference in their lives, touched upon both getting old and a long-term marriage.

Urszula Kizelbach

Adam Mickiewicz University, Poland

Kitsch on the Polish stage after 2000: Jan Klata and Maja Kleczewska as representatives of the new aesthetics

"We can't pretend pop culture doesn't exist ... We participate in it even if we think we don't. ... I can't imagine theatre without pop culture. ... It's mysterious because you don't know where it will lead you, so it's important to track it and to be synchronised with it",

states Maja Kleczewska, a controversial Polish director of the young generation. Both Maja Kleczewska and Jan Klata are particularly aware of a new type of young audience whose sensitivity is shaped by popular music, the cinema and other forms of mass culture. In this new liberal theatre since the year 2000, both directors enter into a covenant with the audience, teaching the classics (Shakespeare) using familiar images. Dimmed light, footlights, billboards, glitter balls, sexually explicit costumes, and the bar counter were typical props and setting used by Kleczewska in her production of *Macbeth* (2004), staged at The Jan Kochanowski Theatre in Opole. The world of *Macbeth* is a world of artificial images and distorted reflections, "made" to look like an action film. Likewise, Klata in his *Hamlet* of 2014, staged in Bochum, referred to contemporary mass culture: Hamlet and his family pose as modern celebrities in front of the (imaginary and theatrical) audience, loud techno music is played. Kitsch and a fascination with kitsch serve as a commentary on the contemporary theatrical conventions and on modern society in the theatrical stage performances of Kleczewska's *Macbeth* and Klata's *Hamlet*. I want to give examples of some kitschy elements in the productions and to point out the differences in the use of kitsch by Klata and Kleczewska.

Holger Klein

University of Salzburg, Austria

Shakespeare's Texts on Stage and Screen: Applying the Platonic Model

During the later twentieth and the early twenty-first century there has been a new wave of drastically altered versions of Shakespeare's plays, reminiscent, mutatis mutandis, of the Restoration and eighteenth-century handling of his texts. Of course directors are free to do with the texts whatever they list, just as audiences and readers are free to react to the results as they feel and think fit. While recognising that the notion of 'text' is often problematic in Shakespeare, the paper starts from Plato's Republic, Ch. 10 with its bed and table: the idea of either is the reality, what a joiner makes is a partial, incomplete and imperfect imitation of the real thing (and a Poet's description of them is an imitation of an imitation). Taking the text as the equivalent of the Platonic idea, this model can, shorn of Plato's conceptual framework and suitably adapted (in particular preferring Roman Ingarden's term 'concretisation' to imitation), usefully serve in discussions of production and performances on stage and screen. It is in this sense that Maurice Charney (in *Hamlet's Fictions*, Ch. 4) refers to

Plato, and Jan Kott (in *Shakespeare our Contemporary*) comes close to this when talking about the several Hamlets "potentially existing" in Shakespeare's play, while Stephen Orgel ("*The Authentic Shakespeare*") talks about the play "as a platonic idea, only imperfectly represented by its text" and locates authenticity in "the acting text", regardless, it seems, of the fact that there are legions of them.

After these and related general considerations the paper will look (disregarding for the purpose in hand the differences between stage and screen) at some specific aspects: cuts, additions, restructuring as well as significant details of presentation and the recreation of particularly important moments in contemporary productions of Shakespeare plays, starting from Zeffirelli's *Romeo and Juliet* film (1968). Examples include the RSC *Othello* (1989), Branagh's *Hamlet* film (1996). The Vienna Burgtheater *King Lear* (2004) and *Romeo and Juliet* (2007), the Globe *As You Like It* (2009), and the Berliner Ensemble *Hamlet* (2013).

Jozefina Komporalý

De Montfort University, UK

Whose *Hamlet* is it? Thomas Ostermeier Directs Shakespeare at the Schaubühne, Berlin

This paper is concerned with the contemporary appropriation of canonical plays, and examines the relationship between text and performance, the processes and practices of adaptation across different cultures through time, and matters of reception and spectatorship. The paper argues that the radical retelling of Shakespeare is often motivated by a subversive agenda, and the resulting adaptation is an investment in nurturing a contemporary audience whose topical concerns it seeks to illuminate. In this sense, Thomas Ostermeier's 2008 production of *Hamlet* at Berlin's Schaubühne illustrates directorial (and indeed collaborative) creative freedom, being based on a specially commissioned new German version by playwright and dramaturge Marius von Mayenburg. This version significantly edits Shakespeare's text and updates it to a contemporary idiom in a declared fidelity to the target culture, continuing the director's reputation for dealing in a most unadorned way with the problems of post-unification Germany. The production, however, deliberately aims to transcend its role as a 'German-only *Hamlet*'. It regularly plays in Berlin with English surtitles, has become a staple of the international festival circuit (even premiered in Athens), and has been widely touring internationally for the past six years. Thus, Ostermeier's

production belongs to a category of multiplicities that invites various forms of re-contextualization, re-use and re-instantiation, and that can be German, European and indeed, global, depending on the location and experience of the audience.

Dana Monah

Alexandru Ioan Cuza University, Iași, Romania

No longer Shakespeare: Matthias Langhoff's stage rewritings

This paper will discuss the adaptive strategies employed by German-French director Matthias Langhoff in two of the Shakespeare productions he staged in France: *Gloucester time / Matériau Shakespeare / Richard III* (1995) and *Un Cabaret Hamlet* (2008). The director constantly interrupted Richard's or Hamlet's story by non-Shakespearian interludes, which altered the initial events and characters (through juxtapositions, associations, floating identities). I analyse the techniques which enabled Langhoff to blur the boundaries between the different fictional spaces, and comment upon the nature of the composite universes created on stage. While Langhoff's productions do certainly have an adaptive quality, are the alterations of the Shakespearian universe radical enough as to consider *Gloucester Time* and *Un Cabaret Hamlet* as different works than *Richard III* and *Hamlet*, rather than interpretations of Shakespeare's plays? I suggest that Langhoff's poetics, based on the practice of collage and overcharge, creates areas of rewriting as a means of getting away from the work in order to better render its spirit.

Daria Moskvitina

Ukrainian Shakespeare Centre, Classic Private University, Ukraine

En/decoding Shakespeare on the Present-day Ukrainian Stage: the Case of Vlad Troitskyi

The performance of Shakespeare's dramatic works has always been a response to different aesthetic, political and social challenges. Every new Shakespeare production in today's changing world not only reveals new facets of the familiar plots, but also helps to reevaluate certain traumatic experiences by means of stage practices. Due to their extraordinary flexibility, Shakespeare's texts are able to interact with the very spirit of a national culture, their plots intermingling with its essential elements, thereby creating new artistic precedents. They can become, in turn, powerful hermeneutic tools either for Shakespeare's literary legacy or for the culture itself. This strategy is successfully employed by Vlad Troitskyi.

His artistic encounter with Shakespeare has a long and fruitful history: since 2004 he has staged the most unexpected, innovative and controversial Shakespeare productions in Ukraine. The trilogy *Mystical Ukraine*, directed by Troitskyi, is a perfect example of fitting Shakespeare's texts into the cultural space of a nation with totally different ethnic roots. On the one hand, these performances staged as 'prologues' to *Macbeth*, *King Lear* and *Richard III* accentuated the idea of Shakespearean drama as a perfect tuning fork, capable of revealing discrepancies in a society. On the other hand, Troitskyi's approach to Shakespeare's texts as soil on which elements of authentic Ukrainian culture can bloom, enables discovering new horizons for interpretation and re-interpretation of the ideas contained in Shakespeare's plays within a European cultural space.

Antonella Piazza / Maria Izzo

University of Salerno, Italy

Neapolitan Shakespearians on the stage of the last thirty years

The Neapolitan dramatic scene is rich, alive, and differentiated and can certainly stand comparison with what is produced at a national, and sometimes international, level elsewhere. The performative experiences vary from the culturally sophisticated, e.g., Mario Martone's *Richard II* and *Falstaff*, an experimental Shakespearian Lab, to experimental, e.g., Antonio Latella's *Romeo and Juliet*, *Hamlet*, Francesco Saponaro, or Punta Corsara from Scampia, to amateur or educational, e.g., Laura Angiulli or Ludovica Rambelli's *Hats Company*, which uses Shakespeare's English for non-English speaking audiences.

We will pay particular attention to translations and adaptations from Shakespeare's texts into the Neapolitan dialect, actually as a language en scène, such as Eduardo de Filippo's *Tempest* and Ruggero Cappuccio's staged adaptation of *The Sonnets*. Both were rendered into the language of the seventeenth century baroque Neapolitan, which can be variously compared to Shakespeare's powerful line.

As has been the case around the world, the play performed most frequently by Neapolitan Shakespeareans has been *Hamlet*. By means of two Neapolitan *Hamlet* productions, Leo de Berardinis' Totò, *Principe di Danimarca* [Totò, Prince of Denmark] (1990) and Punta Corsara's *Hamlet Travestie* (2014), we will trace the continuities and discontinuities, "the transformational turn," between the Nineties and the present.

Gabriella Reuss

Pázmány Péter Catholic University, Hungary

The Chair Leg and the Stadium: László Bagossy's Shakespeares at Örkény Theatre, Budapest

As theatre director and theatre historian György Lengyel recently noted, the Budapest theatre scene lacked a Shakespeare cycle, even in the year of the 450th anniversary of Shakespeare's birth. None of the Hungarian theatres produced a row of Shakespearean performances: some staged a single play by Shakespeare, but several others satisfied their assumed obligation towards Shakespeare and the Shakespeare cult by a series of (live) screenings from London, from either the Globe or the National Theatre. Lengyel in his public lecture, delivered at the autumn gathering of the Hungarian Shakespeare Committee, pointed out that Hungarian theatres did /dared/could not present their audiences with a coherent image of Shakespeare and his oeuvre. Admittedly, he was right: our image of Shakespeare is quite fragmented. Moreover, the Shakespearean plays produced at various theatres (even when seen one after the other) can hardly be understood as the pieces of the same jigsaw puzzle.

In this context only László Bagossy's productions, *The Tempest* (2012) and *Hamlet* (2014) at Örkény Theatre seemed to convey a coherent image of Shakespeare as a witty, „actable” dramatist, whose vivid ideas and dynamic dialogues kept the audience under his sway. His success at Örkény was nearly tangible when it came to curtain calls: loud applause were regularly accompanied by cheering, screams and whistles. Dusting off Shakespeare, without overdoing his bawdy or his melancholy for populist – cheap or snobbish – reasons, as well as targeting and winning over the restless Gen Z, while not losing the spectators in their forties or seventies, I am convinced, merits analysis, understanding, and possibly emulation.

Through these productions Bagossy has both set new standards for acting Shakespeare while opening up new horizons for the close reading of Shakespeare. The two productions differ substantially from one another, however, a closer analysis (why Prospero fixes a chair and why Claudius appears in a football stadium) reveals Bagossy's personal approach and directorial method underlying both productions. In both cases he managed to maintain a rare and fortunate balance, moulding modernist and post-modernist alienation and distancing with Elizabethan drama and stage conventions, and all with irresistible bitter humour.

Richard St. Peter

Clemson University, USA

'Who's There?' Richard Burton, the Wooster Group and Transnational "Otherness"

The Wooster Group's 2006 "theatrofilm" of *Hamlet* played in various European venues through 2013. The production was featured in Barcelona, Paris, Berlin, Amsterdam, Athens, Gdansk, Bucharest, Dublin, and Edinburgh during its seven year run. The production famously attempted a kind of theatrical archaeology as it sought to recreate the famous John Gielgud/Richard Burton *Hamlet* that was filmed live and presented in over 1,000 cinemas in the United States for two nights only. As stated in the Wooster Group playbill, "We channel the ghost of the legendary 1964 performance, descending into a kind of madness, intentionally replacing our own spirit with the spirit of another." In doing so, I argue that Elizabeth Le Compte's production creates a uniquely transnational exploration of the very heart of character in the theatre. Burton's *Hamlet* was a throwback to another era, representing an almost nineteenth century approach to character even if its bare stage performance style anticipated the late twentieth century vogue of the empty space. Created in America, the Wooster Group production was really intended for European audiences. This paper will examine responses to the production in Edinburgh, Dublin, Gdansk and Bucharest as audiences wrestle with the Wooster Group's destruction of theatrical convention. As a Romanian audience member, Irina Petre described her experience of seeing the show at the Bulandra Theatre in Bucharest, "The mirror system...led me to the conclusion that I don't have to look at the show from outside, like a spectator...I was included in the mirrored image. And that is why, this evening, it was the show who looked at the viewer and not conversely." When the show "looked at" European viewers, what was it seeing? What was being projected back? Were there fundamental differences in the viewing between predominantly English-speaking audiences in Edinburgh versus Eastern European audiences in Poland and Romania? In other words, "Who's there?"



SEMINAR 06: European Shakespeare – “United in Diversity”?

Tuesday 30th June Times: 17.00 – 19.00 Venue: City Campus Building: Charles Hastings Room: CH2006

How is Shakespeare being transformed and reframed as an expression of European cultural capital? Locating its discussion in the thematic strand “Shakespeare and the European Idea”, this seminar will pursue a twin focus in its papers and discussions. On the one hand, it will take a historically-informed approach to Shakespeare and the European idea, and the manifold claims that have been made on Shakespeare’s cultural capital during a century of splits and shifts in the power-politics of continental Europe. On the other hand, it will contrast this historical engagement with Shakespeare as a cultural cipher with a future-orientated debate on the ways in which Shakespeare might further shape the discourse and narrative of Europe, thus allowing space in the seminar for both specific case-studies and more theoretically-driven approaches to European Shakespeare. Bringing the two strands together is the overriding question of whether European Shakespeare, like the European Union itself, can ever be truly “united in diversity”, as the EU’s slogan promises?

We invite participants to debate the above issues in papers, commentaries and interventions, which focus on the following thematic areas and questions:

- what has Shakespeare stood for in Europe, especially at points of crisis?
- how do concepts of Britishness and Europeanness interact, support and subvert each other in Shakespeare Studies?

- is the Europeanization of Shakespeare a process of mutual understanding, or of pointing out differences and tensions?
- how does Shakespeare continue to shape the discourse and narrative of Europe?
- has there been a paradigm shift in viewing European Shakespeare after the World Shakespeare Festival of 2012?
- what happens to Shakespeare Studies with the radical opening up of European cultural traditions and aesthetics?
- who has the tools and critical knowledge to fully read and comprehend a host of European Shakespeare traditions?
- how do Shakespearean networks and celebratory events across Europe contribute to a wider understanding and innovation in the discipline of Shakespeare Studies?
- what are the consequences of the Europeanization of Shakespeare Studies?

As a whole, the seminar aims to generate debate focused on case studies of productions, performances, and practitioners that illuminate these themes, while also attempting to provide the basis for a new theoretical understanding of the mechanisms underpinning the Europeanization of Shakespeare and the impact of this on the twin myths of Europe as a political union and Shakespeare as European cultural capital.

Conveners: Emily Oliver, King's College London, UK; Benedict Schofield, King's College London, UK

Elisabeth Dutton

University of Fribourg, Switzerland

Fribourg Unites Switzerland and Shakespeare – but no FUSS

Switzerland’s self-perception in relation to Europe is richly paradoxical. On the one hand, the Swiss have repeatedly voted to remain independent of the European Union, claiming instead a special ‘Associated’ status and pegging the Swiss Franc in relation to the Euro rather than embracing the Euro themselves. On the other hand, Switzerland is geographically positioned at the heart of Europe, and the Swiss consider themselves thoroughly European, mixing, as they do, various major European languages, cultural forms, religious orthodoxies, and cuisines in a tiny national space. Switzerland is thus an intriguing location in which to study the European paradox, ‘United in Diversity’. At the University of Fribourg, Switzerland’s only bilingual French-German university, and one which also attracts large numbers of Italian speaking Swiss, Shakespeare occupies an unusually ‘neutral’ position, like the English language in which he writes: belonging, historically, to none of the different Swiss language groups, English, and the English Bard, seems strangely uncontroversial. This attitude marks out the University of Fribourg, or at least its students: while the status of English as ubiquitous but not officially ‘Swiss’ is hotly contested by national politicians, journalists and academics, English is nonetheless often embraced when Francophone and German-speaking students, for example, have to communicate – rather than speak the other’s language, they will speak English.

Fribourg students have begun a ‘Swiss Shakespeare’ project, working last year with *Love’s Labour’s Lost*, which they produced for the University’s Jubilee, and now with *The Merchant of Venice*. ‘Swiss Shakespeare’ deploys Switzerland’s cultural and linguistic resources: strong regional traditions of costume and music, for example, can be used to ‘translate’ Shakespeare’s characters; most importantly, the four national languages, and a multitude of dialects, can be used to explore and highlight Shakespeare’s social hierarchies, family relationships, puns, and parodies. In *The Merchant of Venice*, Shylock’s isolation will be linguistically marked as the ‘Venetians’ use dialects of Swiss German which are unintelligible to him – Swiss German dialects, while informal and non-‘literary’, are commonly used to form social bonds and

implicitly to exclude socially. Belmont, on the other hand, represents the Swiss ideal of peaceful, harmonious multilingualism, a beautiful but perhaps unrealizable dream. The proposed paper will describe this project in detail, providing a case study for the use of Shakespeare as a site for the exploration of identity at once parochial and European.

Maher Fawzi Taher Al Ibraheem & Anwer Yasir

University of Craiova, Romania

The European Dimension of Arab Shakespeare: *Romeo and Juliet* in Baghdad

Towards the final of *Romeo and Juliet* in Baghdad, internationally acclaimed Iraqi director Monadhil Daood introduces elements which, in an Europe still recovering from recent events, would be more than familiar: the suicide bombings in Iraq with a reference to a specific attack on October 31, 2010, in which militants killed 44 worshippers and two priests in Our Lady of Salvation church in Baghdad. (Shia) Romeo flees to the church after killing the hot-headed Tybalt, and is later joined there by (Sunni) Juliet. In the play’s biggest departure from Shakespeare’s original story, Juliet’s suitor (and Al-Qaeda member) Paris enters the church wearing a belt of explosives and blows himself up, killing Romeo and Juliet. They die together having been unable to live together, and this ending, perhaps more than most, highlights that their fate is out of their hands, that there could be no happy ever after for Romeo and Juliet. Pistols have replaced swords and some characters wear traditional Arab attire, but the changes go far beyond props and costumes. The play is a distinctly Iraqi adaptation of William Shakespeare’s classic, spoken the Iraqi dialect of Arabic, with an Iraqi cast and an Iraqi director who also adapted the play, weaving in the conflict and suffering with which Iraqis have had to live for the past decade. My presentation highlights the Iraqi director’s version of *Romeo and Juliet* with a stress upon the contemporaneity of this adaptation which crosses the borders of war-torn Iraq and acquires a distinct European dimension.

Nicole Fayard

University of Leicester, UK

European Shakespeare as Collective Representation of Cultural Mobility

Shakespeare has featured on most World War II European stages as a symbol of resistance and European reconciliation. More recently, French Shakespeare performance has been dominated with spatial and visual interrogations of the border, reflecting the shifting power dynamics of the new Europe. Therefore, is there a dynamic relationship between the various narratives of Europe and European Shakespearian traditions?

This paper seeks to provide a theoretical understanding of the mechanisms underpinning the so-called Europeanization of Shakespeare's theatre. Relying on Emile Durkheim's cultural logic of collective representations, it interrogates the notions of 'Shakespeare' and the 'European idea' and their function in the creation of integrated economic and political communities.

According to Durkheim, societies experience intense moments in history, during which they experience deep transformations. These moments of crisis give rise to ideas, abstractions, and sacred symbols. These concepts are represented as objective because they draw from collectively shared representations. The 'European idea' functions as one such collective symbol to express social unity. Its representations serve to hide the utilitarian motives behind the construction of the European Union. Within this context, it is also important to understand the totemistic role played by 'Shakespeare'. I argue that, like the 'European idea', 'Shakespeare' does not describe Europe or contemporary society, but his theatre is invoked to enable us to imagine and represent our own society. The ultimate function of the 'European Shakespeare' is to provide European theatre directors and audiences with a sense of their collective being.

This interpretation is useful to explain the paradoxical popularity of his theatre in France and elsewhere. It also serves to hide one of the more profane motivations behind the increasing circulation of Shakespeare knowledge and performance within the European Union and beyond, which is connected to Shakespeare's value as an agent of cultural, political and commercial mobility.

Araceli Gaton-Fraile

San Pablo CEU University, Spain

Distance, remoteness, proximity and quest in *The Merchant of Venice*

Merchant of Venice brings forth the imagery of distance, remoteness, proximity together with the idea of desire. Belmont, the Colchis strand, the Golden fleece, appears with other distant locations mentioned as part of a quest. The characters of the play are engaged into a quest that is larger than themselves, which gives reason to their actions and sets their aims in faraway and distant locations. Desire, trade, wealth, love intermingle in the minds of the characters. Splendour and riches connect with how the whole city-state is governed. The economic, political and judicial favour the wealth of an experienced commercial strength in the Mediterranean, which made it an attractive location for England, an example to follow. The dialectics of distance and proximity are explored from the commercial and legal perspective. First, as a place under analysis where the law was enforced and could be adapted to better suit the interests of the city-state and could make it a special location and as a privileged place in which England mirrors itself as a way of coming to terms with its own legal and commercial involvement. Quest gives a sense of direction while it enables the unfolding of the exploration take the form of achievement. The meaning of quest is fulfilled with the final accomplishment of marriage and makes worth all endurance and banishes the pain to leave space to a sense of completeness.

Robert Gillett

Queen Mary University of London, UK

Shakespeare's Europe and Europe's Shakespeare: Snapshots of Reception and Non-Reception

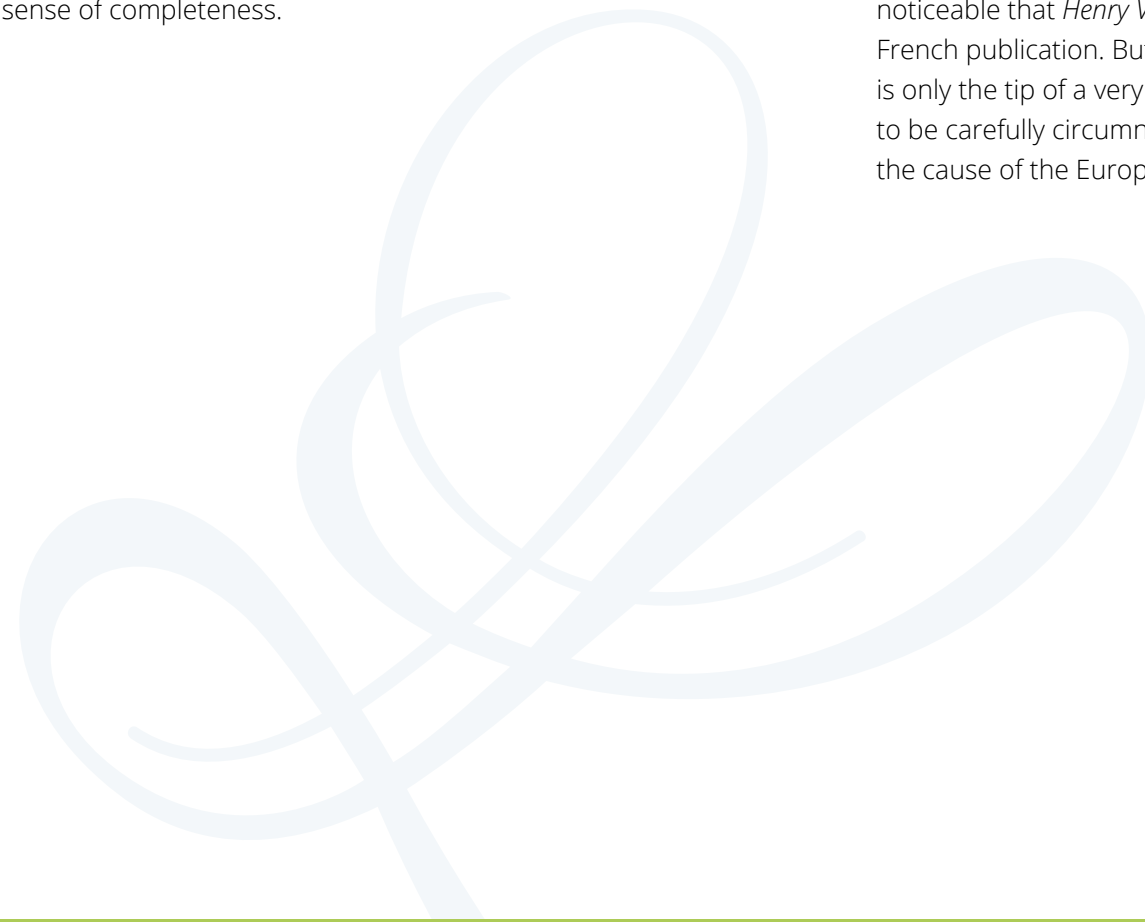
It is a well-known fact that the view of Europe that emerges from Shakespeare's plays is a rather peculiar one. So much so indeed that it is tempting to dissociate the names of the places in which Shakespeare allegedly set his texts or which he refers to in them from any historical or geographical realities. Yet it is equally well known that Shakespeare wrote about English history, and indeed Scottish history, from a perspective which, if it is not yet that of a national poet, nonetheless has to please self-consciously national sovereigns. Famously, *Macbeth* begins with the defeat of the Norwegians by the Scots, and *Henry V* has as its climax the defeat of the French by the English and could for that reason be envisaged by Winston Churchill as propaganda in a war against the Germans. The aim of this paper is to explore how this tension between the universalist and the jingoist Shakespeare is reflected – or avoided – in the pages of two of the more prestigious European fora for Shakespeare studies: the yearbooks of the German Deutsche Shakespeare-Gesellschaft and the French Société française Shakespeare respectively. In this respect, it is already interesting that the latter should have devoted a whole number to exploring Shakespeare and Renaissance Europe, whereas the former tends to focus on either bi-lateral or global connections. It is also noticeable that *Henry V* is not often discussed in the French publication. But as the paper hopes to show, this is only the tip of a very considerable iceberg that needs to be carefully circumnavigated if Shakespeare is to serve the cause of the European ideal.

Lily Kahn

University College London, UK

Representations of Italy in the first Hebrew Shakespeare translations

The first Hebrew translations of complete Shakespeare plays appeared in Eastern Europe in the final quarter of the nineteenth century. These translations were the product of very unusual sociolinguistic circumstances: they were undertaken at a time when Hebrew was still almost solely a written medium prior to its large-scale vernacularization in Palestine, and were produced by adherents of the Jewish Enlightenment movement as part of a drive to establish a modern European-style literature in this unspoken language and imbued with Jewish national consciousness. Three of the six plays translated in this period, Isaac Eduard Salkinson's Itiel (*Othello*, 1874) and Ram veYa'el (*Romeo and Juliet*, 1878) and Jacob Elkind's Musar Sorera (*The Taming of the Shrew*, 1892), are set wholly or partly in Italy. Because these Hebrew translations constitute a heavily loaded ideological enterprise whose purpose was the production of a domesticated target text deeply embedded in Jewish culture, the translators were faced with the unusual challenge of adapting explicitly Italian cultural, religious, and linguistic features into ones suitable for their Hebrew-reading Eastern European Jewish audience. They chose to interpret these settings through the prism of the long-established and prominent Jewish presence in Italy, replacing the non-Jewish Italian characters and cultural context of the originals with Jewish equivalents while maintaining the Italian geographical locations. This paper will examine this fascinating technique which resulted in the creation of target texts reflecting an identifiably Jewish Italy in which characters speak Hebrew and Aramaic, have biblical names, and engage in explicitly Jewish cultural and religious practices. These three late nineteenth-century Hebrew translations thus offer a unique perspective on European Shakespeare.



SEMINAR 07: Shakespeare and European Communities of Emotion

Tuesday 30th June Times: 17.00 – 19.00 Venue: City Campus Building: Charles Hastings Room: CH2008

This seminar focuses on the importance of emotion in Shakespeare's plays and poems and their significance within various European contexts. Acknowledging that emotion can be both culturally and historically contingent, as well as something shared across different cultures and communities, this seminar is interested in searching out the fault-lines of Shakespeare's emotional registers and understanding their power to transcend different kinds of European boundaries as well as reinforce them.

Papers in this seminar might take a historical approach, considering, for instance, how Shakespeare's works participated in scholastic debates about the relationship between emotion and the body, the rhetoric of emotion, the role of emotion in politics and governance, or the ethics of emotion. They might in turn consider how religious change across Europe in the sixteenth and seventeenth centuries shaped Shakespeare's representation of emotion and its place within spiritual devotion, personal piety, and holy ritual.

Other participants may choose to take a more contemporary approach, using literary readings or performance-based analyses to consider how emotion in Shakespeare has been interpreted more recently by European readers, philosophers, directors, actors, and audiences. Such papers might focus, for instance, on the role emotion has played in the acting styles developed by famous practitioners such as Stanislavski, Brecht, or Laban, and the subsequent effect this has had on Shakespearean performance, or on how particular emotions have been generated within the context of European national theatres, Shakespeare festivals, and other performance venues.

Whatever their preferred approach, participants in the seminar are invited to consider the extent to which emotion is a hallmark of Shakespeare's literary and dramatic craft, and whether or not it is a constant, or at least translatable, feature across different European cultures and communities. To what extent does emotion in Shakespeare bring European readers, performers, and audiences together, and to what extent does push them apart?

Conveners: Erin Sullivan, The Shakespeare Institute, University of Birmingham, UK;
Kristine Steenbergh, Vrije Universiteit Amsterdam, The Netherlands

Vanessa Ackerman

The Shakespeare Institute, University of Birmingham, UK

Donnellan, Shakespeare and Emotion

Declan Donnellan, unlike many contemporary theatre artists from the UK, in addition to touring his productions internationally, directs Shakespeare in English, French and Russian. This paper will argue that his work is able to transcend national and linguistic borders because he does not view emotion as being expressed by language but rather language as containing the desire for change. Furthermore, although his methodology remains within the paradigms of Stanislavskian psychological realism, in line with Galenic humoural theory Donnellan conceptualizes the Shakespearean self as relational, affected by and responsive to its immediate cultural and physical environment. By focusing on the role of Ophelia in *Hamlet* I will demonstrate how Donnellan's theories and techniques provide actors from all nationalities with the means to construct politically challenging characterizations, as well as ones which adhere to standards of emotional realism in performance.

In doing so, I will examine Ophelia's status as a cultural icon, the elliptical nature of the character, as well as the technically challenging mad scenes to explore Donnellan's theory that words in performance are always inadequate and ineffectual. My goal will be to show how Donnellan's techniques enable the actor's rehearsal/training process to both reveal and shape the complex discussion on the nature of subjectivity and identity and its relationship to emotion encoded within *Hamlet*, in whatever language it is performed.

Paul Bentley

University of St Mark & St John, UK

"More than that tongue that more hath more expressed": Shakespeare's Morian dialogue with Donne

This paper proposes that Shakespeare's *sonnets* are engaged in a 'Morian' dialogue with the poetry of John Donne. Through this coded dialogue unspeakable religious emotion is mediated and expressed as amorous poetry. The European humanist discourse of Moria or folly, coming from Erasmus and Thomas More, Catholic martyr and revered great-great-uncle of Donne, has been separately shown to provide a punning language and community of emotion, centred on the syllable 'mor-', through which a residual Catholicism is

respectively expressed in both poets. This paper builds on the work of Richard Wilson and Patricia Parker on Shakespeare, and of Thomas Docherty on Donne, to trace the hitherto unnoticed ways in which Shakespeare and Donne might be seen to be in direct dialogue in this respect. Such a dialogue would be further complicated by Donne's entanglement with Ann More, which would provide a reason for Donne to scupper a planned publication of his amorous poems together with Shakespeare's sonnets in an 'Amoures by J.D. with certain other sonnetes by W.S.' (Stationers' Register entry for 3 January 1599/1600). By uncovering a 'Morian' dialogue between these poets in the form of coded puns and allusions, this paper renews the possibility that this entry refers to Shakespeare and Donne.

Vladimir Makarov

Moscow University for the Humanities, Russia

Shakespeare, Burton and the intellectual's acedia

My proposed paper aims to put the interpretation of Shakespeare's melancholics into the context of the rising debates on melancholy as a 'social emotion' or a disease with a 'social aetiology' and a 'social course' (Wolf Lepenies, Jennifer Radden, Michal Altbauer). In such a discussion, a conscious effort is needed to avoid constructing a model which reduces this state to an individual condition, and assigns to literary texts a function of illustrating the abnormal and providing a cautionary moral discourse. The discourse of medicalization of the melancholic state so obvious in Elizabethan texts like Timothy Bright's *A treatise of melancholie* works well in line with neo-Platonic explorations of the melancholy of the learned – both views essentialize melancholy and refuse to focus on the underlying emotion.

I propose to use the texts by both Shakespeare and Robert Burton to show that the emotional state of the melancholic intellectual can be followed by a combination of methods. Burton's professed theatricality and conscious assumption of the role of actor/playwright sets him up in a position of self-surveillance. At the same time, seclusion of the melancholic allows him to perform a divestment of the social 'clothes' and reveal the elusive 'body without organs' to the eye of reason. Shakespeare's melancholics, just like Democritus Jr, can be analyzed as describing their own state of acedia, taken out of the original theological context and understood as an inability to fully grasp the discrepancy between the expected and the actually experienced. The answer to this crux is bridging the chasm between contemplating and acting by 'anatomizing' emotion, on and off-stage.

Ronan Hatfull

University of Warwick, UK

‘The One I’ll Slay, The Other Slayeth Me’:
A Critical and Creative Exploration of the
Relation between Desire and Hate the Lives
of Leontes and Demetrius

This paper will explore how Shakespeare explores and frequently tests the boundary between desire and hate. While Shakespeare arguably prefigures our recognition that ‘to err is human’, that sin and mistakes are part of our genetic code, it is in his profound ability to fulfil the second part of Alexander Pope’s quotation, that to ‘forgive’ is ‘divine’, that Shakespeare demonstrates the reciprocal and interrelated nature of desire and hate, which he seems not only to portray and provoke, but to prefer. Leontes’s case, particularly, demonstrates the nature of relationships that descend into domestic abuse, channeling the destructive capacity of positive and negative passion. Equally, Shakespeare recognises that many would prefer to desire or hate than to experience the indifference of apathy.

At the conclusion of *The Winter’s Tale*, Leontes admits before Hermione’s resurrection that ‘no settled senses of the world can match / The pleasures of that madness’ (5.3.72-3), thus revealing how any feeling must trump our apathy. Exploring the rage contained within Demetrius in *A Midsummer Night’s Dream* as precursor to that of Leontes, it is possible to gain insight into what he might become, if the love-juice ever wore off. The methodology of this paper will therefore be two-fold: part-critical and part-creative. I will thread two original monologues, written from the points-of-view of Leontes and Demetrius, throughout the paper, which will present contrasting meditations on the diverse emotions they experience. Both will use the same voice, with Leontes’s voice following the younger one of Demetrius, in order to create the impression of them being the same man at different points in his life and support my suggestion that Shakespeare, when writing Leontes, had the unresolved and malcontented figure of Demetrius in mind.

The paper will also consider Mihaly Csikszentmihalyi’s ‘flow model’, exploring how his concept of flow, as the most difficult and rewarding state of being, helps to enhance our understanding of Shakespeare’s provocation of desire and hate, and the void between, as being the often untapped potential in every human mind. Using contemporary depictions of these barriers and divisions within recent cinema, including *Stoker*, *Side Effects*, *Melancholia* and *Gone Girl*, I will conclude my paper by considering how Shakespeare’s particular exploration of the spectrum of desire and hate informs these contemporary instances of individuals dealing with complex emotions involving depression, loss, jealousy and apathy.

Joan Curbet

Universitat Autònoma de Barcelona, Spain

“I Am Come to Advise, Comfort You and Pray With You”: Shakespeare and the Emotional Vocabulary of The Ars Moriendi (*Hamlet* and *Measure for Measure*)

The manuals on ars moriendi (“art of dying”) were a literary and religious legacy inherited from the late European Middle Ages; a legacy that underwent numerous transformations in reformed England. The liminality of the situation described in these handbooks allowed for vivid verbal interactions between the dying person and his/her attendants: in these imagined last moments, the sick-room was far from being a space of intimacy, but appeared crowded by the presence of demons and angels, as well as by the family and friends of the dying person. A social and emotional community was thus established around the death-bed, in which the roles of priest, friends and family were always well defined; in the context of the English Reformation, these roles were essentially preserved, even as they were being visibly simplified. The forms of preparation for death that are represented, envisioned or enforced in *Measure for Measure* and *Hamlet* are related in various ways to this cultural tradition and to its English assimilation, insofar as these plays register not only a pointed emphasis on the state of the self in its final moments, but also, and crucially, on the functions of those who stand as witnesses to this transcendental moment. The community of feeling that is constituted by the moriens and his/her attendants is explored here in unorthodox directions, identifying several forms of tension between the individual and the representatives of church and family. In this way, the emotional patterns that had been imagined and promoted through the European ars moriendi tradition are rewritten and configured anew; this rewriting seemingly bears witness to the continued presence of these patterns in early seventeenth-century English culture, but at the same time it allows for a deep questioning of their motivations and ultimately, of their very viability.

Natalia Brzozowska

Independent scholar, Poland

Status and anger in Shakespeare’s *Coriolanus* and *The Winter’s Tale* and the Early Modern European norms of temperance

Sociologists consider both power and status as concepts familiar to every society. According to Theodore Kemper’s (1978, 2006, 2011) universal status-power theory of emotions, anger, an emotion of dominance, is more likely to be found acceptable if the angry individual is of high social status. Naturally, the idea as to who holds status and power, on what grounds and –

importantly – how one conveys the passion is tied to the historical and cultural background of a particular period. In Early Modern England, one of the main variables in the context of power and status was social class. A member of the ruling elite was, in theory, allowed to show anger, indeed, the source texts of the period do suggest that the high-power, high-status social actor had the right to ‘punish and admonish’, and that his or her outbursts of anger would have to be at least tolerated. However, Early Modern European advice manuals and pamphlets (such as those of Reynolds, Downname, Coeffeteau or Senault), most notably those offering Protestant perspectives on Aristotelian and neo-Stoic philosophy – also point to the rulers’, governors’ and magistrates’ need for self-control. This rather didactic approach made its way into the drama of the age, and William Shakespeare himself analysed what was truly socially allowed in terms of anger. In *Coriolanus*, the punishment of Coriolanus, who constantly capitalises on his high status, serves as a warning against anger as arrogance. In *The Winter’s Tale*, Leontes’ rage at Hermione crosses all social boundaries and marks him as a tyrant, and it is only true repentance that allows him to redeem himself. This interdisciplinary study discusses Shakespeare’s take on the balance between the Early Modern European codes of temperance of the elites and the status and power-based prerogative to be angry.

Megan Holman

Northumbria University, UK

Drawing Emotions, Drawing Europe:
Manga Adaptations of Shakespearean Comedy

The history of the embodied emotions is also a history of ways of inhabiting the world’, writes Gail Kern Paster, thus outlining an interrelation between bodies, internalised emotions and external surroundings which has generated extensive research both within the field of early modern studies and across a broad range of disciplines from performance studies to neurophilosophy. The increasingly prolific adaptation of Shakespeare’s plays into graphic novels, a medium which incorporates multifarious conventions for the depiction of emotional bodies and the spaces they inhabit, therefore invites inquiry into the representation and reconfiguration of this relationship.

This paper will focus on the London-based graphic novel company SelfMadeHero’s manga adaptations of *Much Ado About Nothing* and *Twelfth Night* (both published 2009), and will initially make use of commentaries on graphic novel and manga conventions to explore the mechanics of representing emotions and their relationship to illustrated bodies. The more specific conventions of the manga subgenre shojo, in the style of which both adaptations are executed, will also be considered here: most significantly,

the adaptations’ utilization of the genre’s emphasis on emotional effusiveness and iconographies of emotional excess.

Both adaptations preserve the plays’ European settings (although both are transposed into the nineteenth century), a decision which feels significant in light of the creative licence taken elsewhere in SelfMadeHero’s Manga Shakespeare series, for instance in the relocation of Romeo and Juliet to contemporary Tokyo or of King Lear to colonial America. The paper will therefore go on to consider this strange conflation of European pasts (both early modern and nineteenth century) with a contemporary global visual culture of distinctly non-European origins, exploring how familiar settings intersect with unfamiliar bodies to convey emotional experience.

Kristine Steenbergh

Vrije Universiteit Amsterdam, The Netherlands

‘Imagine that you see the wretched strangers’:
European migration and the practice of compassion
as a political emotion in *Sir Thomas More*

In the late-medieval devotion, practices of arousing compassion with the suffering of Christ on the cross were seen as ways of training devotees’ capacity for compassion also in social context. When this regular meditative practice of compassion became problematic after the Reformation, these exercises for extending people’s ‘bowels of compassion’ also gradually disappeared from everyday experience. When the public theatres opened, they carved out a space for themselves as locations for the practice of compassion, claiming similar positive social and political effects for the theatrical practice of compassion as for pre-Reformation meditative practices. The effects of the experience of compassion in the playhouse were not uncontested, however. In a scene thought to have been added by Shakespeare to the revised play text of *Sir Thomas More* (c.1592-3/revised c.1603), the theatrical practice of arousing compassion in audiences functions as an alternative to problematic pre-Reformation practices of compassion, suggesting how the arousal of this important social emotion may be salvaged by giving it new space and practices in public playhouses when Thomas More arouses compassion with European migrants. At the same time, the opening scene of *Sir Thomas More*, as well as its censorship by the Master of the Revels, problematizes the effects of contagious compassion in a political context.

Toria Johnson

University of St Andrews, UK

Cruel Communities: The Language of Emotional Cruelty in Early–Modern London Courts and on Shakespeare’s Stage

Called as a witness in a slander case in 1613, London servant Elizabeth Stokes testified that she heard Phoebe Cartwright publicly denounce Margery Hipwell as an ‘impudent quean’. Elizabeth added that Phoebe did not ‘mean that [Margery] had committed fornicacon or adultery or plaid the whore with any man but only spake the same wordes in anger’. Stokes’ comment suggests that the sexualized language of early modern slander – touching as it did on notions of gender, honour, and morality – might have had as much to do with emotion and the boundaries of community as it did with immoral behaviour. Beginning with this relationship between slanderous language and heightened emotion, this paper examines both the manner of, and motivation for, provoking emotion in others. In particular, the paper traces the early modern use of charged emotional language for defining communities through verbal attack and exclusion. Juxtaposing the precise terms of legal slander with the more fluid, emotion-focused portrayals offered in Shakespeare’s *Much Ado About Nothing* and *The Winter’s Tale*, I suggest that Shakespeare’s drama offers a more extensive exploration of the emotional tenor and effect of language, especially as it contributes to notions of community in seventeenth-century England.

Though the vast majority of early modern slander cases revolve around explicitly sexual language – using terms like ‘jade’, ‘quean’, and ‘whore’ – some of Shakespeare’s most notable portrayals of slander conspicuously avoid this terminology. In view of the numerous indications that both early modern playwrights and audiences were well-versed in law and its language, this paper examines the conspicuous theatrical absence of legally accurate representations of slander. I argue that Shakespeare omits legally relevant rhetoric as a way of exploring the consequence of vague, emotionally-charged, and ‘slanderous’ language that, while bearing no legal weight, nonetheless exerts a heavy influence on English communities.

Danijela Kambaskovic

University of Western Australia, Australia

‘Of comfort and dispaire’: Platonic philosophy of love and Shakespeare’s *Sonnets*

Shakespeare’s reliance on classical sources and Plato in general, and on Platonic philosophy of love and its Neoplatonic incarnations in particular, is well documented in the critical discourse. Bernard Quincy shows Shakespeare’s reliance on Plato’s writings on love madness in *The Midsummer’s Night’s Dream*; Barbara Everett explains the two addressees of the Sonnets, a ‘man right fair’ and a woman ‘coloured ill’ by relating them to Plato’s discussion of good and bad loves.

However, a close reading of Shakespeare’s *Sonnets* shows that the addresses of the sonnets cannot be considered ethically simplistic. The youth is be fair and noble, but he is also given to social experimentation, prone to forgetting his friends in public and able to inspire many unsavoury comparisons; yet the speaker’s desire for him remains virulent and unresolved. The dark lady may be promiscuous and uncouth, yet inspires continued desire even after consummation, and despite manifold dangers association with her brings, including acknowledged risk of venereal disease. That, in both sections, Shakespeare’s focus is not on consummation but on spiritual joining imminently more elusive, valuable, pursued doggedly in the face of abject pain and social censure, is a revolutionary strategy within the parameters of the sonnet sequence genre; one which is, I propose, fundamentally related to the notion of good love as articulated in Phaedrus and Symposium and Neoplatonic considerations of love by the school of Marsilio Ficino.

The love madness portrayed in each section of *The Sonnets* promotes the philosophical significance of the role of love madness and desire in inspiring creation, a crucial aspect of Shakespeare’s response to the Platonic discourse on love. Shakespeare’s treatment of gender within this response, however, is profoundly original in that it remodels the original Platonic (homoerotic) framework and its later Christian, Neoplatonic (heterosexual and asexual) revisions, both circulating in sixteenth-century England, to show that the gender of the beloveds is irrelevant to love’s philosophical purpose — creation. This, uniquely in the European history of the sonnet sequence genre, brings the love of people of both genders to an equivalent philosophical footing.

Richard Meek

University of Hull, UK

‘With sympathy mov’d of Orlandos passion’: The Translation of Sympathy in Early Modern Europe

This paper explores the translation and transmission of the term sympathy in the late sixteenth and early seventeenth centuries, and the role that English and European writers played in shaping the term’s meaning. When sympathy first appears in English in the mid-sixteenth century it was used in natural philosophical and medical texts to refer to a correspondence or harmony between objects in the cosmos, parts of the body, or musical vibrations. However, some of the most interesting early usages in English appear in translations of French or Italian literary texts. Several of these works seem to use sympathy in the more ‘modern’, affective sense. For example, Thomas Hudson’s 1584 translation of Du Bartas’s *The historie of Iudith* retains the French term simpatie to describe an exchange of sorrows between Judith and her husband: ‘euen so by Simpatie: / Her husbands dolours made her hart vnglad, / And Iudiths sorrowes made her husband sad’. The importance of translation for the term’s transmission is also highlighted by the case of Montaigne’s *Essais*, which use simpatie to describe both physiological correspondence and compassion; and indeed the term is used in both of these senses in John Florio’s influential 1603 English translation. As Montaigne puts it in ‘An apology for Raymond Sebond’, ‘by our griefes and paines we ever desire to moove our friends to compassion and sorrow for vs, and with a kinde of simpatie to condole our miseries and passions’. The paper argues, then, that translations of European vernacular texts played a significant role in introducing the affective meaning of sympathy to English readers, and that this linguistic shift influenced Shakespeare’s handling of the word and concept, in plays such as *Romeo and Juliet*, *Othello*, and *King Lear*.

Naya Tsentourou

University of Exeter, UK

‘Be moved with my tears, my sighs, my groans’: The inarticulate body in *Lucrece*

This paper is concerned with the communication of emotion via seemingly involuntary and inarticulate sounds of the body in Shakespeare’s *Lucrece*. Although scholarly debate on the poem has traditionally focused on Lucrece’s eloquence as a paradoxical, and perhaps inauthentic, outlet of her grief, her multiple references to sighs and groans have gone largely unnoticed, despite the fact that ‘her modest eloquence with sighs is mixed / which to her oratory adds more grace’ (ll. 563–4). Examining closely the affective resonance of sighs and groans for Lucrece, Tarquin, and Collatine, I intend to show how Shakespeare’s poem treats these bodily sounds as both symptoms and agents of particular emotional states, such as grief, pain, and lament. Expelled forcefully from the body’s interior and accompanied by recognizable, yet inarticulate, sounds, sighs and groans blur the boundaries between involuntary symptom and wilful expression, complicating cognitive and sensitive experiences. They become ‘quotations’, or ‘voices of the body’, to borrow De Certeau’s terms, that allow the narrative of the self Lucrece is constructing to proliferate while constantly interrupting it (The Practice of Everyday Life, 156). Furthermore, Lucrece’s references to sighs and groans, while blending the physical with the spiritual, participate in the theological tradition of the Reformation. Luther and Calvin’s commentaries on the Psalms often identify groaning as the inescapable condition of mankind seeking to be reunited with the divine, and, as I argue, Lucrece’s plea to Tarquin vividly evokes the psychosomatic torment of David. Ultimately, the paper offers inarticulate expressions of the body as a new and interdisciplinary methodological tool for discussing emotion in Shakespeare’s texts, drawing on early modern European theories of passions and biblical exegesis.

SEMINAR 08: To “pay the debt I never promised”: Shakespeare and Crisis in Present-Day Europe

Tuesday 30th June Times: 17.00 – 19.00 Venue: City Campus Building: Charles Hastings Room: CHG011

Having been called upon to respond to all manners of crises and struggles since at least the revival of Richard II in the context of the Essex rebellion in February 1601, Shakespeare's works and figure have continuously served as powerful mediators between widely varied political positions in Europe and beyond. One might therefore be justified in expecting that Shakespeare should play a relevant role in reactions to the current European debt crisis and its political consequences, since its inception in the 2008 Wall Street crash. Indeed, there has been a noticeable rise in productions of such plays as *Timon of Athens* in Europe (namely a production by the British National Theatre in 2012, and a 2013 production at Teatro de Almada, in the vicinity of Lisbon), and themes such as debt, austerity and the rise of nationalisms have slowly become more prominent in Shakespeare studies in recent years.

This seminar aims to develop a two-pronged approach. On the one hand, it inquires as to the manners in which Shakespeare has been appropriated in discourses about the current crisis in Europe, be it in performance, criticism, political forums, the visual arts, or popular culture. On the other hand, this seminar encourages the proposal of papers aimed at thinking about Shakespeare by means of the discourses and experiences associated with the current crisis. Presentist approaches to Shakespeare dealing with themes such as debt, credit, and austerity are especially welcome, as well as discussions of Shakespeare's possible contributions towards thought about the recent rise of nationalisms that is simultaneously challenging and endangering the idea of Europe.

We would like to invite proposals that discuss, but need not be restricted to, the following questions:

- how has Shakespeare been mobilised to translate, support or challenge the powerful discourses that have helped to shape the state and directions of the European debt crisis?
- has Shakespeare been used by the visual arts, the media, and by popular culture in order to comment on the causes and consequences of the current crisis?
- how has the European debt crisis and its attending measures affected the production and distribution of performative and critical discourses concerning Shakespeare?
- can a presentist focus on contemporary forms of indebtedness contribute to a historicist attention to the impact of the debt economy in early modern Europe and to its representation in Shakespeare's plays?
- conversely, can our understanding of the language and culture of debt in Shakespeare's time and plays help us to articulate responses to the morally and theologically tinged discourses of credit and austerity that have become hegemonic in Europe nowadays?

Conveners: Miguel Ramalheite Gomes, University of Porto, Portugal;
Remedios Perni, Universidad de Murcia, Spain

Kate De Rycker

University of Kent, UK

Timon of Athens, the debt crisis, and the Jacobean alternatives

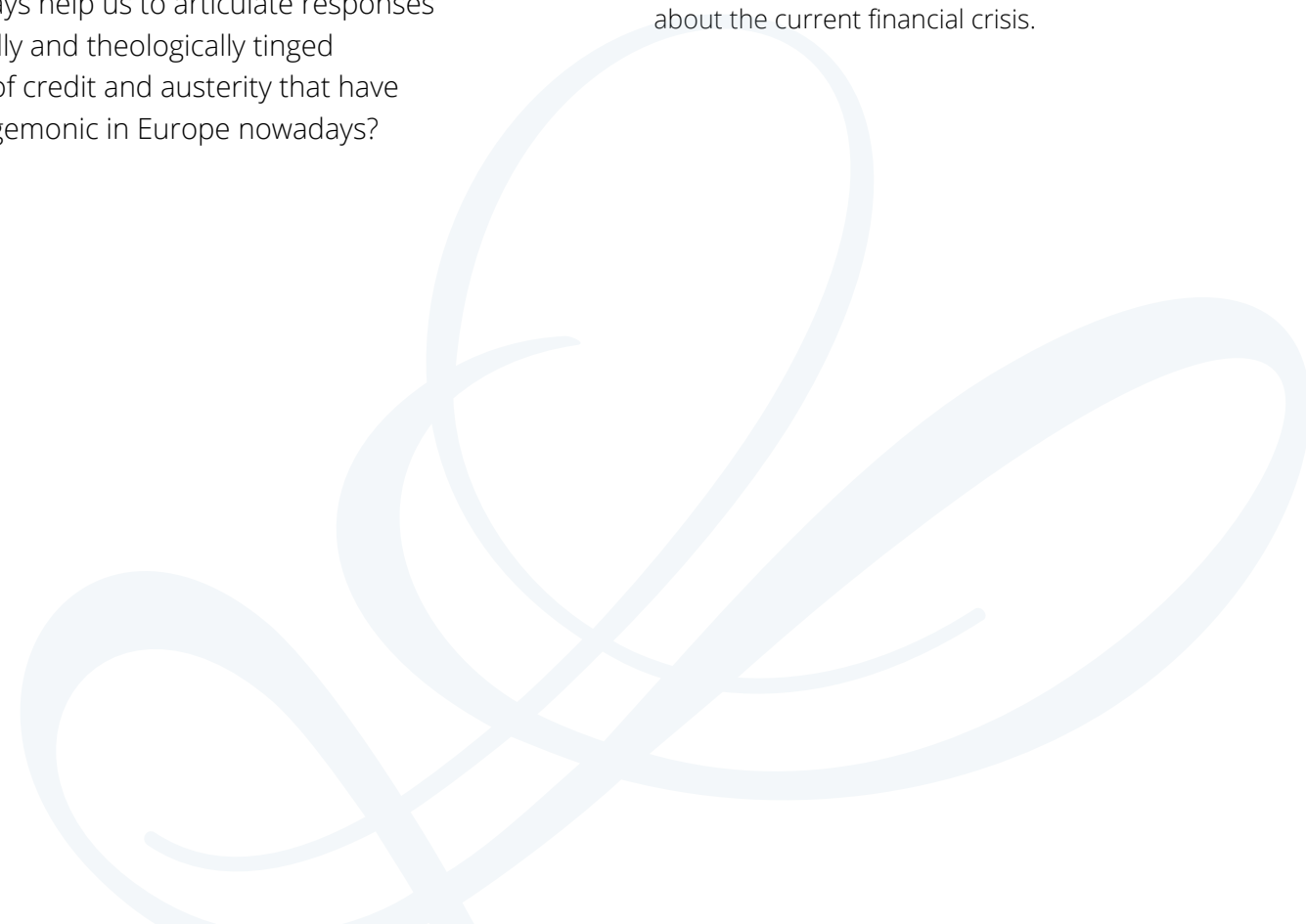
In 2012, amid the optimism of an Olympic-mad London, two performances of Shakespeare and Middleton's *Timon of Athens* were being performed along the Southbank. One, Nicholas Hytner's version, was performed at the National Theatre, and the other, by the Bremen Shakespeare Company, was performed at Shakespeare's Globe as part of that summer's Globe-to-Globe festival. This paper will examine these performances, together with another 2012 performance of *Timon* by Toneelgroep Maastricht, as topical responses to the debt crisis. Was the economic crisis really being examined through these performances, or was it being used as an aesthetic in which to repackage this underperformed and problematic play for a modern, consumer, audience? Finally, this paper will suggest that by moving our focus away from Shakespeare, to include other Jacobean plays such as Middleton's *Trick to Catch the Old One* and Massinger's *A New Way to Pay Old Debts*, we may find more theatrical material with which to think about the current financial crisis.

Reme Perni

Universidad de Murcia, Spain

El año de Ricardo and *The Degeneration of Europe*

El año de Ricardo is Angelica Liddell's take on William Shakespeare's *Richard III*. The irreverent Spanish playwright and performer depicts Shakespeare's infamous character as what he is: a prototype of an overambitious, ruthlessly cynical monster, a foul, appalling brute. Ricardo stands for Hitler and for all the villains. (S)he is a baroque specter, an anamorphic presence which pushes the limits and transforms across time, evolving from a top executive to a president (Blair, Aznar or Berlusconi, according to Liddell herself); from a wannabe writer to a doctorate honoris causa. Ricardo's body undergoes a degenerative process and so does his/her cynical behaviour. Perverse capitalism speaks through Ricardo, a clear embodiment of the corrupted who use the democratic mechanisms to abuse power. In this sense, the villainy of Richard III, via Liddell, has been compared by theatre critics to recent corruption scandals occurred in Spain, such as the Bárcenas Affair. As a matter of fact, premiered in 2005, the play has been repeatedly onstage since the financial crisis was announced, probably because it provides an opportunity to criticise the people and policies at the heart of the meltdown. This paper will focus on the Shakespearean motifs that build Liddell's play (both in terms of text and performance), paying special attention to the anachronistic twists that serve the purpose of revealing Richard/Ricardo's degeneration in a degenerate Europe.



Miguel Ramalheite Gomes

University of Porto, Portugal

Occupy Rome: *Coriolanus* and the 99%

Connections between *Timon of Athens* and *Coriolanus* have often been pointed out by critics, beginning with the parallel staging of Alcibiades' and Coriolanus' lives in Plutarch, Shakespeare's major source for these two plays. From *Timon* to *Coriolanus*, Shakespeare not only rewrites the functional role of the general, but also entirely overhauls his representation of the people. Indeed, although Timon's servants conform themselves to becoming homeless and lament their master's ill luck, whom they do not blame, in *Coriolanus* the people momentarily trade passivity for agency. In a sense, *Timon* could be said to show the beginning of a debt crisis, whereas *Coriolanus* shows its ill-resolved ending, in that a grassroots movement demanding corn at their own price and an end to legislation supporting usurers gets hijacked by the chosen Tribunes, who then focus their indignation on one individual whom they manage to purge from the system, thereby seeming to heal a diseased community, without however appearing to address the citizens' economic demands.

By bringing together North's Plutarch, Shakespeare's play, and, crucially, the most recent Portuguese staging of *Coriolanus*, by Nuno Cardoso, in early 2014, this paper proposes a presentist reading of *Coriolanus* which aligns it with recent preoccupations regarding the European debt crisis as well as popular resistance to austerity and neoliberalism, in the context of movements such as Occupy, which famously pitched the top 1% against the bottom 99%.

Inmaculada N. Sánchez-García

University of Northumbria, UK

Yearning for Change: *Julius Caesar*, Spanish Transition and the Urge for Democracy in Madrid, 1987

Madrid, 1987 (dir. David Trueba, 2011) is set at a time when Spain had just become a member of the European Community and had seemingly assured its position as a democratic form of government after years of transition from Franco's dictatorial regime. Opening with a radio news bulleting that addresses topical issues concerned with a consumerist society in economical instability, with the discrediting of left-wing parties and with a legal system unequally supporting those in power, the film echoes a political panorama that reverberates to a nation experiencing a similar political unrest at the time the film was produced and released: during the debt crisis.

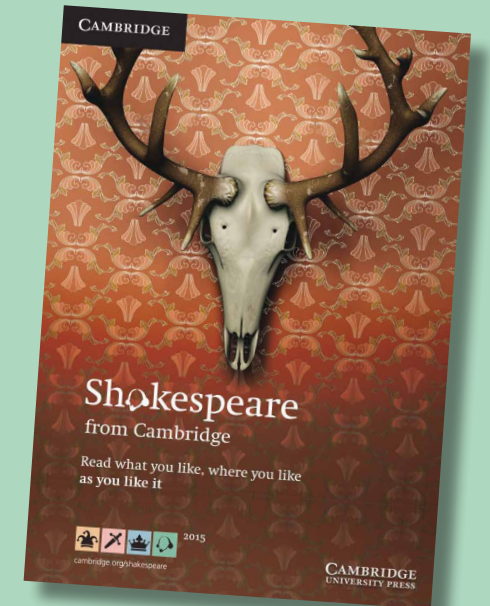
Considering how the present-day Spanish crisis is anchored to its convulse historical past marked by the transition to democracy and the ensuing socio-political landscape, this paper will read *Madrid, 1987* in the light of its immediate social context(s) and along the lines of *Julius Caesar*. Drawing from the film's quotation to the play, which serves as a catalyst for the characters to discuss public alongside private affairs, notions of memory, time and change will be raised and addressed, serving as pivotal axes upon which suggest a joint reading of the texts.

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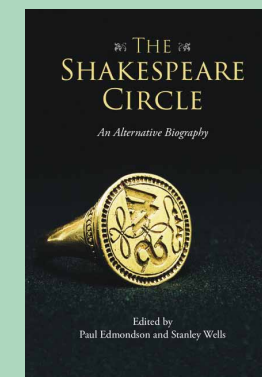
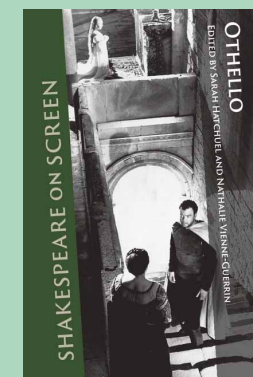
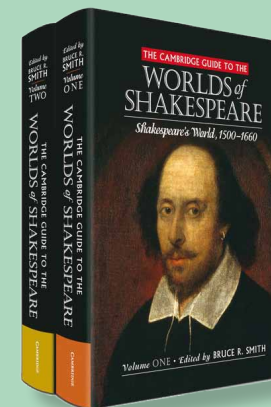
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SEMINAR 09: Teaching Shakespeare for All Time

Wednesday 1st July Times: 14.30 – 16.30 Venue: City Campus Building: Charles Hastings Room: CH2001

Given the current political and economic situation in Europe and the world, hardly anyone still doubts that the most useful means of keeping crises at bay and achieving sustainable economic growth is education. In their effort to increase employability and the added value of labour, policy-makers seem to concentrate increasingly on vocational training and building professional skills. However, today's unpredictable dynamics of the labour market and living freely in a participatory democracy also require more general skills (such as the ability to think critically, take initiative, be confident, communicate effectively, problem solve, work collaboratively, create and innovate, learn, unlearn and re-learn) and values (such as integrity, freedom, fairness, equality, social awareness and responsibility). These general skills and values are closely related to education in the humanities and we believe that teaching Shakespeare plays a crucial part in this process. Therefore, we would like to invite proposals for papers that address one/ some of the following topics:

- Shakespeare in European education (past and present);
- Shakespeare in education outside Europe (past and present);
- teaching Shakespeare in English and/or in translation;
- teaching Shakespeare at all educational levels (pre-school, primary school, secondary school, higher education, special education);
- teaching Shakespeare to prospective teachers of Shakespeare;
- Shakespeare in EFL, ESP and EAP teaching;
- traditional and innovative pedagogies and methodologies for teaching Shakespeare;
- interdisciplinary approaches, interfaces and cross-fertilization between teaching Shakespeare and teaching other subjects;
- traditional and innovative resources for teaching Shakespeare;
- Shakespeare and the new literacies.

Conveners: Jacek Fabiszak, Adam Mickiewicz University, Poland; Elizabeth Pentland, York University, UK; George Niagolov, Sofia University, Bulgaria

Anna Wołosz-Sosnowska

Independent Scholar, Poland

A Didactic Dimension of Comic Book Adaptations of Shakespeare's Plays

Despite the initial fear and aversion to film, it has gained popularity and recognition as a medium worth exploring and studying. Burt noticed that "adaptations of the plays [by Shakespeare] helped legitimate new media such as film at its very inception" (2002: 2-3). As a result the film has quite quickly entered the academia, and is now being taught at schools and universities. Moreover, Shakespeare on screen has become a subject widely analysed and published about. At approximately the same time as the film gained its popularity, another medium was developing and grasping the attention of wider audience, namely comics, which are constantly struggling for approval and to enter the curriculum. It would seem that, like with films, the creators would use adaptations of literature, especially Shakespeare, to legitimate their medium, but nothing of the sort took place. Although nowadays the number of adaptations of Shakespeare is on the increase, they still remain a niche and their educational potential remains unnoticed and wasted.

A number of papers attempt to answer a question "Why study Comics?" the present paper attempts to answer a slightly altered on "Why study comic book adaptations of Shakespeare's plays?". The paper will attempt to establish a didactic of Shakespeare comic book adaptations in series Classical Comics, Manga Shakespeare, or Classics Illustrated, which particularly fulfill the educational purpose (some preserve even the whole text of the play, some are only loosely based on it), but also Kill Shakespeare series, whose primary purpose is to entertain rather than educate. The paper will attempt to establish whether the comic book adaptations may be successfully used in the classroom with students of various ages and whether and how it may be treated as a teaching. Apart from familiarizing students with Shakespeare's works the paper will also inquire whether such comics may be used to other purposes, such as teaching and learning other skills, like visual literacy.

Conny Loder

Independent Scholar

Plays, Playhouses and Early Modern Documents: Shakespeare in and beyond the Classroom

Every year I conduct a Shakespeare Excursion to London for students from diverse disciplines (English, German, History and Theatre). The excursion begins in the classroom with a critical engagement with the plays and stage and film adaptations. In order to fully appreciate the plays' aesthetics, students also need to experience them live in a performance on stage. I believe that learning becomes most effective when authentic materials are used—play texts as well as contextualising documents. In my paper I will briefly demonstrate how we can prepare students in a one-day course in topography and palaeography to engage with original Early Modern documents and maps. Further, I will show how a week-long excursion to London enhances the academic study of Shakespeare's plays in the classroom. The activities comprise watching several productions, participating in acting and directing workshops and talkback sessions with directors by which students complement their academic knowledge of the plays. Students also experience Early Modern theatre from a unique perspective when they visit to the National Archives and the British Library: they locate original manuscripts, transcribe them and use that information to precisely locate the original sites of the playhouses, using sixteenth-century maps. By deciphering these original documents, students deepen their social skills and skills such as problem solving and critical thinking—but most of all, students actively engage with theatre history at its source.

Esther Schupak

Bar-Ilan University, Israel

An Analysis of the Efficacy of Performance Pedagogy

The performance-based teaching of Shakespeare can no longer by any stretch of the imagination be designated a “new” methodology. The earliest performance methodologies for teaching Shakespeare were initiated by Homer Swander in the 1960s (Showalter 2003) and began to bubble into being in the 1970s, a burst of pedagogical creativity embodied in the Shakespeare Quarterly special edition of 1984 that was devoted to this topic. In addition to the efforts of individual academics, the Folger Shakespeare Library, the National Endowment for the Humanities, Cambridge University Press, the Royal Shakespeare Company, and Shakespeare’s Globe, among others, have fostered and developed this approach to teaching Shakespeare. In 1990 Ralph Allen Cohen concluded that performance pedagogy has become so accepted as to represent a methodological “given” and that “the argument for its benefits has won the field” (Cohen iii).

While this assertion may be theoretically true, in practice there remain many instructors who prefer more traditional lecture or discussion methods. Certainly, however, performance is the up-and-coming method; for example, in the program for the 2013 NCTE convention, almost all the sessions on Shakespeare pedagogy involved performance methods. Although performance-based pedagogy has clearly given new life to the study of Shakespeare, with performance becoming increasingly dominant as a method, I believe that it is important to examine the implications of this phenomenon for the teaching of English. Although this method has the potential to be a great boon to Shakespeare pedagogy, it also has deficiencies that need to be taken into account. Therefore, I propose to analyze the advantages and limitations of this method.

John F. Maune

Hokusei Gakuen University, Japan

Dissecting Shakespeare with Biology In An EFL Context

English majors studying a content-based EFL biology course at a Japanese college gain a better understanding of biology by studying Shakespeare’s *Romeo and Juliet*. It is an eclectic weave where EFL students learn English via biology via Shakespeare. Chosen scenes and dialogue are interpreted in light of biological mechanisms. For example, Juliet confesses to Romeo during the balcony scene that she should have been more strange which relates to parental investment and mate selection. This then leads to examining the same in various animals (e.g., rabbits and seals). The dialogue between Tybalt and Capulet at the party is used to discuss aggression and kin selection; Tybalt declares his rage by the stock and honour of my kin which is kin selection by the book. The interactions leading up to the death of Mercutio are related to empirical observations of primitive cultures and the fitness value of being aggressive and the sexual dimorphism therein. Art as an adaptation is also examined. The drama brings selfish gene theory and the science of love, as well as many more biological concepts, to life in examples that students should retain better than learning via a standard science or language text. An intended added benefit of the exercise was to expose students to Shakespeare in a setting where his works would normally not be found, and to instill the feeling that poetry and science can enhance, not consume, each other.

Magdalena Cieślak

University of Łódź, Poland

Teaching Shakespeare on Film or Teaching through Shakespeare on Film?

Teaching Shakespeare, mainly in the university, but also in high schools, is now inevitably linked with introducing students to film adaptations of Shakespeare’s plays. The strategies behind this practice vary. Trying to get the students interested in reading the plays by showing them films first is often the background motivation. The cinematic medium – a globally recognized convention that most people are at ease with – also helps to introduce the less familiar – like iambic pentameter or metatheatre – through the familiar. In the case of university courses specifically, film adaptations help to show the fluidity of Shakespearean texts, stress their performative potential, and illustrate the multiple interpretative possibilities.

In my paper I would like to offer a slightly different logic behind using film adaptations of Shakespeare’s plays in classroom: using Shakespeare on film as a means to introduce students to cultural and political background, both of the plays and their adaptations. By looking at how film adaptations work as updates and acculturations the teaching can focus on cultural specificities and political implications of the texts (that is both plays and films). Shakespeare is thus treated not so much as an area for exploration but as a tool to investigate other areas.

I would like to illustrate this approach presenting two case studies. One is the way I worked with BA students on *The Taming of the Shrew* and its BBC ShakespeaRe-Told version (2005, dir. Sally Wainwright), using a modernized offshoot to show how the issues of power and social status as understood in the Renaissance are appropriated in a contemporary setting. The other example is an analysis of Twelfth Night in comparison with Andy Fickman’s 2006 *She’s the Man* with an MA group during a seminar on film adaptations of literary classics, focusing on incompatibilities of genre conventions in areas of gender performativity and representation. Presenting the case studies I hope to pose certain questions about the changes in the ways (and the future) of teaching Shakespeare in universities.

Paweł Stachura

Independent Scholar

The Shakespears’ Student Theatre: Teaching by Staging in Poland

“The Shakespears” was a student group which staged six plays between 2008 and 2012, engaging about fifty students at the peak of its activity in 2009. The students have staged *Much Ado About Nothing* (2009), *Romeo and Juliet* (2009), *Mid-Summer Night’s Dream* (2010) *The Turning of the Shrew* (2011), and *Titus Andronicus* (2012). Staging by students demonstrates the currency of Shakespeare’s drama today, but it has limits as teaching device, and leads to perhaps unexpected conclusions about the ways of appropriating Shakespeare in contemporary culture. The results are as follows:

- there was great engagement in theatre work, but...
- there relatively little interest in other theatres, and...
- there was virtually no interest in textual criticism, and...
- relatively little interest in the text itself, and...
- little interest in the plot and character.
- Students did not identify with Shakespeare’s characters, but...
- they tended to identify with certain images, and...
- mostly they identified with film images, which...
- probably unknown to the students, are based on Shakespeare’s plays.
- There is great interest in film industry, and...
- many students actually wanted to reenact films, rather than plays, and...
- these reenactments were conceived in a creative, syncretic manner.

For this reason, the six adaptations were vivid and lush, visually, and most of the documentation is in the form of high-quality, semi-professional visuals, which will be presented at the conference: photo galleries, poster art, video, including film-like trailers. By far, work on props and costumes, staging solutions, make-up, dance, and other visual solutions, was the most engaging and popular aspect of the theatre work. Although the theatre was supported logistically by an important professional theatre, there was virtually no interest in that theatre’s art and skills. In discussions with students, this sometimes led to reflections on why and how Shakespeare’s text fuses with visual opulence, whether or not Shakespeare’s language should be used for staging, whether or not the text should be cut, how strong the cultural authorities are, and actually what they are today.

SEMINAR 10: Continental (Im)Prints of Shakespeare from the 20th Century

Wednesday 1st July Times: 14.30 – 16.30 Venue: City Campus Building: Charles Hastings Room: CH2006

Translating Shakespeare in different languages on the continent was embedded in cultural, social and political contexts that informed its publishing. Referring to André Lefevere's view of translations as "rewritings", we propose to shift from linguistic analysis to the examination of printed translations of Shakespeare's plays in their different contemporary contexts and their changing connections during the troublesome 20th century and later. Printed translations as an integral part of cultural practice contribute to the construction of Shakespeare's image in the receiving culture. It makes a difference, we argue, how and in what context a translation is published. Even if the words are the same, the texts might not be same according to their publishing contexts and receivers.

We would like to invite proposals for papers that reflect on the modern publishing of Shakespeare in print to present a sort of cultural history of books. Special focus might cover:

1 the institutional matters and publishing strategy

- translator, publishing houses, editing / book series
- single plays editions / collected plays / bibliophilia / academic / popular / educational / children's editions etc.
- accompanying texts: commentaries / introductions & afterwords / foot- & end-notes
- distribution, the number of printed / sold copies, advertising, marketing

2 physical / material aspect

- look, size, layout, cover, illustrations

3 cultural contexts

- critical discussion & literary and theatre reception
- the visibility of the actual translator
- the (in)visibility of the source text
- means of connection to readership / theatre
- books as cultural objects

4 "Habent sua fata, libelli"

- stories, (mis)fortunes and fates of particular Shakespeare books and/or translations in the 20th century and later

Questions for discussion will include but not be restricted only to the following: What functions do the different bookprints fulfil in society? What values do they facilitate and create? How do they interpolate their literary or theatrical status? To what extent do they support or suppress foreignness? What audience do they address? Which cultural and political factors prompted the rewriting of Shakespeare? Broadly speaking: what construction of Shakespeare do they generate in the receiving culture?

Conveners: Jana Wild, Academy of Performing Arts Bratislava, Slovakia;
Gabriella Reuss, Pázmány Péter Catholic University, Hungary

Zsolt Almási

Pázmány Péter Catholic University, Hungary

Hamlet from Stage to Page. Translations and Publications of *Hamlet* in the last 20 years in Hungary

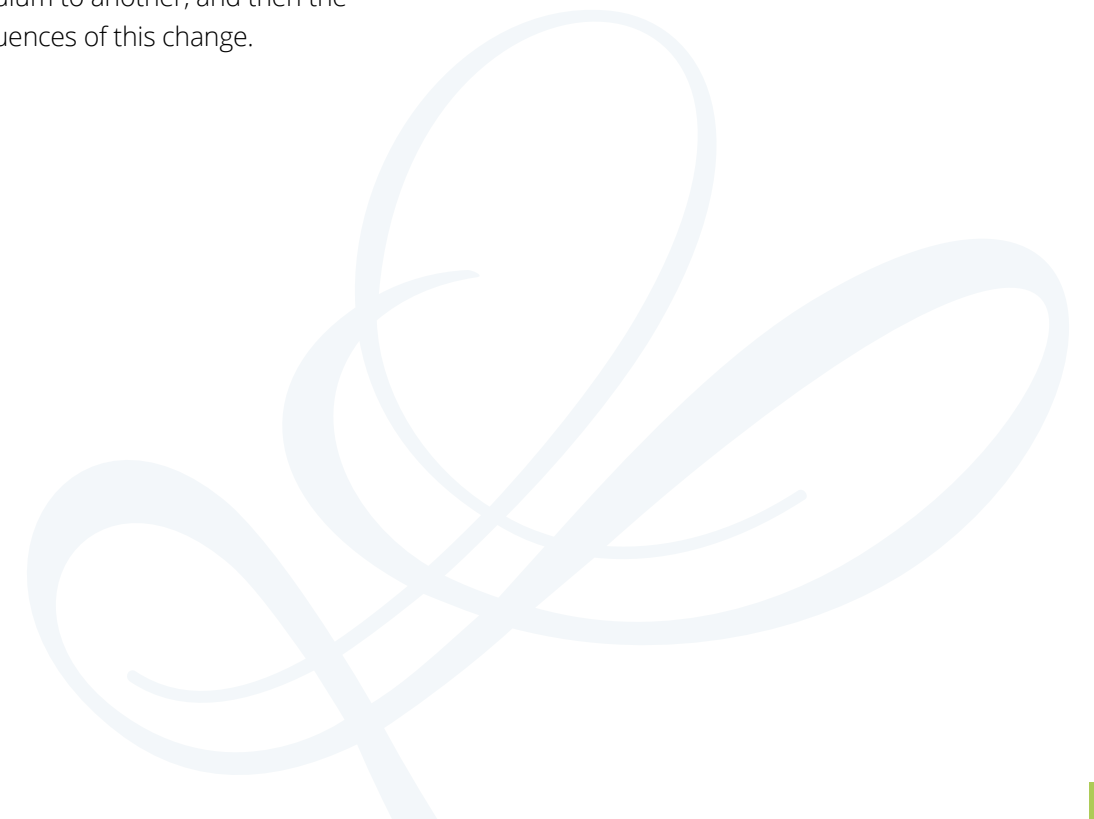
The paper is going to consider the publications of two Hungarian translations of *Hamlet* that appeared at the end of the 20th century and the beginning of the 21st. What characterizes these translations is their relation to another, late 19th century translation and that both were commissioned by theatres for their new Hamlets. István Eörsi's translation was commissioned by Tamás Ascher for the Gergely Csíky Theatre, Kaposvár (1983) and Ádám Nádasdy's for the Csokonai Theatre, Debrecen (1999). Both were requested by these theatres for the sake of replacing János Arany's classic, 19th-century rendering of the tragedy. The replacement was needed on two accounts: first, Arany's translation was too difficult to recite on the stage, second, that the language became outdated by the late 20th Century and audiences could not understand the speeches. After some time both translations were published, Eörsi's in 1993, Nádasdy's in 2012, with introductions and Nádasdy's was accompanied with a textual commentary as well. So what happened was that the originals of the playtexts were turned into books. This very change needs some theoretical clarification: first, the clarification of what the problem may be with this transfer from one medium to another, and then the clarification of the consequences of this change.

Anna Cetera

University of Warsaw, Poland

"There is nothing either good or bad but thinking makes it so": Some Reflections on the Contemporary Polish Editions of Shakespeare's Plays.

The paper sets to present the overview of contemporary Polish publishing strategies used to publish and profit from Shakespeare's plays. Consequently, it offers a brief characteristics of a variety of series, ranging from cheap pocket editions aimed at pupils to intensely promoted complete series of Shakespeare's plays featuring the work of a single translator. The following aspects of the editions are taken into consideration: 1/ the rationale for the choice of the translation, 2/ the presence and profile of paratexts (prefaces, notes, bibliographies, illustrations), 3/ the graphic design of the book cover, 4/ promotional campaigns and the resulting image(s) of Shakespeare as a playwright. The aim of the paper is to systematize the knowledge about Shakespeare's functioning in the national canon as well as to account for the specificity of the Polish reception of Shakespeare resulting from the critical tradition, the translators' status and professional agenda, and last but not least, the condition of the publishing market heavily influenced by the passage from the centralized socialist system to the present free market economy.



Ivona Mišterová

University of West Bohemia, Czech Republic

“Say as you think and speak it from your souls”:
The Czech Shakespeare Academy Edition, its
proponents and critics

The history of Czech Shakespeare translation has been a long one. As in other central, eastern, and southern European nations, such translation was initially connected with national revivals and a search for political and cultural independence from the Austro-Hungarian monarchy. The overall trend in Czech Shakespeare translation can be designated as a literary one, developing under the influence of the Bohemian Museum Edition and the work of Josef Václav Sládek.

This paper examines Shakespeare translation in Bohemia and its reception in newspapers at the turn of the 19th and 20th centuries in the light of drama translation theories and concepts (e.g., that of Susan Bassnett and Alessandro Serpieri). It focuses on the Shakespeare Academy Edition in contrast with the opinions of its opponents. The Academy Edition, following the Bohemian Museum Edition, was initiated by the renowned Czech poet, playwright and translator Jaroslav Vrchlický, who himself translated Shakespeare's *Venus and Adonis* (1905) and 122 Shakespeare *sonnets* (published 1954). The main translator's burden was, however, borne by Josef Václav Sládek (1845 – 1912), a writer, poet, journalist, translator, and the first Czech lecturer in English at the Czech University. Though Sládek's contribution to Czech Shakespeare translation is unique in terms of quantity (33 plays) and quality (poetic flavour), it was subject to criticism by Josef Baudiš, Antonín Fencel, Otokar Fischer, and others. Despite these scathing critiques, Sládek's Shakespeare renditions have an intrinsic poetic value and, moreover, capture the pluristylistic and plurivocal essence (as borrowed from Bakhtin's concept of heteroglossia) of the Bard's dramatic texts.

José Rodríguez Herrera

University of Las Palmas de Gran Canaria, Spain

The Pan-Hispanic Shakespeare of the 21st Century

The history of Shakespeare's performances on the Spanish theater on the boards of the Spanish stage has been, as Keith Gregor states, that of “false beginnings”, of sporadic and often eccentric attempts to swim against the theatrical tide.”

The scarcity of stage-worthy translations of Shakespeare in Spain is to be accounted for as responsible for many distorted receptions of Shakespeare's true legacy. This to such an extent that, until very recently, whichever notion of the theatrical Shakespeare the Spanish audience may have had was reduced to 1/3 of the canon.

Fortunately, very recent, stage-worthy translations of Shakespeare seem to point to a more promising horizon. Such is the case of Angel Luis Pujante's edition of Shakespeare's comedies and tragicomedies. His choice to translate Shakespeare's blank verse into a more rhythmic free verse, thus eschewing excessively lengthy lines in Spanish, has proven very successful. A somewhat similar case is that of Andreu Jaume's recent edition of Shakespeare's complete works, compiling the best translations of Shakespeare's works in the last years and spurred by the ambition to become the Pan-Hispanic Shakespeare of the 21st c.

Gabriella Reuss

Pázmány Péter Catholic University, Hungary

Playtexts in Print? The peculiarities of Shakespearean
Edition History in Contemporary Hungary

Ever since the last decades of the 19th century any time a new translation was commissioned and acted by a theatre, Hungarian men of letters regularly reacted to it by labelling it as minor to the „original” and saying that it would do only on the stage. Hence the emergence of the Hungarian version of the page or stage debate: the „real” or „easy to speak” Shakespeare. Consequently, the undervaluation of performances and performed texts has been general.

This tendency seems to undergo a slight change in the 2000s. One of the signs is the proliferation of the point the well-known linguist and Shakespeare translator Ádám Nádasdy made, namely, that Shakespeare, in his own age, was in fact modern and contemporary, invented thousands of new words and word plays, and on this account his translators ought to be licenced for doing the same. Another sign, in the theoretical field, is that Hungarian teatrologist Magdolna Jákfalvi suggested the history of drama be constructed of performed, rather than written, plays. Yet another sign is that some of the new translations (typically commissioned by theatres) eventually appeared in print.

With occasional overlaps with translation history, this paper intends to look at the contemporary editions related to Shakespearean playtexts as one early step in the long process of the canonization of playtexts.

George Volceanov

Spiru Haret University, Romania

On the latest Romanian Shakespeare edition

The first three volumes of the New Romanian Shakespeare edition were launched in 2010. It is still work in progress (10 volume strong to date), as it will consist of 16 or 17 volumes when completed. The issues discussed in this paper range from contextual background, such as the birth of the project, the participants in the project (translators, academics, publishers), to the philological strategies underpinning the project, and, finally, to the impact of the edition on the book-market and in the theatres, as well as marketing strategies.

Jana B. Wild

Academy of Performing Arts Bratislava, Slovakia

And learn this lesson. Didactic shaping in
Shakespeare editions.

The image of Shakespeare is formed also through the way he is facilitated, re-produced and re-constructed by cultural institutions. Publishing Shakespeare is part of this process. Surveying printed translations of Shakespeare's plays beyond their linguistic aspects shows that there are different means – from evident to rather subtle – by which the editors tried to reach young readers and instruct them. This paper will outline some of these strategies by reference to selected Slovak and Czech editions.



SEMINAR 11: European Actors of Shakespeare

Wednesday 1st July Times: 14.30 – 16.30 Venue: City Campus Building: Charles Hastings Room: CH2008

As an actor writing for his fellow players, Shakespeare created a range of complex and demanding parts that have become iconic in Western theatre. Over the centuries these parts have lent themselves to some of the most remarkable and memorable stage performances. This seminar encourages historical, contemporary, and theoretical approaches to acting Shakespeare with a focus on European performance. It aims to bring together a range of general themes of the conference, such as transnational mobility, national stereotypes, international festivals, and European criticism.

Guiding lines of enquiry include:

- 1 what has been the impact of English acting traditions on continental performance from the times of English players to the present? How have continental actors influenced the performance of Shakespeare in England?
- 2 what has been the role of touring Shakespeare companies and international Shakespeare festivals in developing national acting styles and national interpretations of Shakespeare in Europe?
- 3 how have European acting styles influenced criticism of Shakespeare - and vice versa?
- 4 to what extent do European actors of Shakespeare rely on national stereotypes in their performance and to what purpose?
- 5 which new directions have emerged in acting Shakespeare in the 21st century Europe – both on stage and screen?
- 6 in what ways have European actors of Shakespeare contributed to changing theories of performing and performance?
- 7 what is specific to acting Shakespeare and to acting Shakespeare in Europe?

The seminar encourages interdisciplinary and international perspectives on acting Shakespeare in Europe. It aims to inquire into changing notions of character, representation, (national) identity, performance style, Shakespearean stage traditions and critical paradigms. Situated within European histories and theories of performance, the seminar seeks to advance our understanding of Shakespeare as a central figure within European theatre. At the same time, it invites an examination of changing cultural, political and economic forces as reflected in the various and dynamic acting traditions of both England and the continent.

Conveners: Bettina Boecker, Shakespeare Research Library, University of Munich, Germany; Aneta Mancewicz, Kingston University, UK

Jaq Bessell

University of Surrey, UK

This paper discusses a European bilingual Shakespearean adaptation project in research, development and performance. The paper examines the project from a director's perspective, and contains primary evidence gathered from actors working on the project.

Night Horses is a new conflation by the Performance Research Group, fusing Shakespeare's *Macbeth* and *Romeo and Juliet* together with Marlowe's *Dr Faustus*, and Rimbaud's *Nuit en Enfer*. The piece was occasioned by an invitation from IRCL (Montpellier III University) for its 2014 conference on "*Scènes de la Nuit*" ("Night Scenes"). The paper discusses the process of selecting the texts, before rehearsing and performing the resulting script in both English and French, as the opening event of the conference.

The paper also considers in particular how the venue – La Chapelle Gely, a desacrilised church in Montpellier's cité gitane – prompted a broader consideration of "night scenes", leading quickly to a consideration of darkness in *Macbeth* and the "dark arts" in Marlowe's *Doctor Faustus*. The dramatic prospect of demonic conjuring in English, Latin and French in a desacrilised church in Montpellier was of course compelling, and the paper examines the technical and even ethical questions which arose from various quarters.

Finally, the paper considers casting and audience. The French actor cast as the central Faustus figure addressed the French audience using original material written in French, framing these classic texts with a new narrative beginning with a provocation: what if Shakespeare, like Faustus, went to the crossroads? The paper discusses the impact of this framing device, on both French and English speakers in that first audience. Plans for a second version, in English and German (with Goethe replacing Rimbaud as a dramatic foil) are underway, and the paper considers the possibilities of multi-lingual European Shakespeare in adaptation and performance, at its conclusion.

Alexandra Sakowska

Independent Scholar, UK

'A well-graced actor leaves the stage':
Acting Shakespeare on London 'Fringe' Scene

London 'fringe' scene is perhaps one of the most fascinating places to research theatre. Despite its pop-up character and economic instability actors in London flock to take part in low-budget Shakespearean adaptations that

may or may not further their careers. As a result London 'fringe' theatre scene attracts a galore of professional and semi-professional actors looking for opportunities to hone their skills and showcase their talent. In this paper I would like to show that although it is a hard life for actors who perform on London 'fringe' scene it is often, at the same time, a perfect place to exercise a creative freedom not possible on mainstream stages. London 'fringe' actors can experience and learn a new range of theatre aesthetics, new writing and get to play non-traditional staging venues. In my paper I will ask the following key question – what is (if there is such a thing?!) 'fringe' acting and I will try to answer it by using several examples of Shakespearean adaptations: *The Tempest* directed by Simon Jay (White Bear pub), *Titus Andronicus* directed by Zoe Ford (Arcola), *Winter's Tales* directed by Ross McGregor (The Lion and Unicorn Theatre), *Hamlet* directed by Martin Parr (Rose Bankside) and *The Comedy of Errors* by Handlebards touring company.

Martin Regal

University of Iceland, Iceland

Acting Styles in Recent Icelandic Productions of
Shakespeare's Tragedies

The Reykjavik City Theatre has recently produced two versions of *Hamlet*. The first is a relatively traditional, although considerably abridged, version while the latter is a more radical adaptation entitled *Hamlet Litli* (Little Hamlet). Like all but the very first performance of *Hamlet* on the Icelandic stage in 1949, the latest two versions were directed by Icelanders. In contrast, recent productions of *King Lear* and *Macbeth* (in new translations) have been staged by foreign directors. This paper will discuss how various acting styles have emerged in the performance of Shakespearean tragedy on the Icelandic stage and their reception by Icelandic audiences. At the same time, it will analyse to what extent Shakespeare has been "normalised" or incorporated into Icelandic culture and to what extent his works remain fundamentally alien.

Isabelle Schwartz–Gastine

University of Caen, France

Talma: an actor of his time

François-Joseph Talma (1763-1826), the most prestigious French actor of his time, was not meant to become an actor but a dentist, like his father who had settled in London and whom he joined in 1776. There he admired John Philip Kemble who had just started to impose a historical reconstitution of the plays on the stage of Theatre Royal, Drury Lane. Talma took after him the statuesque gestures and the more natural delivery of lines which he adapted to the French language.

Back in France, after having welcomed the revolutionary movement, he became a great favourite of Napoleon. His performance of Hamlet was one of his successes, soon superseded by Roman plays, including *Coriolan* (1806) in which the hero is modelled on the Emperor, or Voltaire's *La Mort de César* (The Death of Caesar) written after Shakespeare's *Julius Caesar*. Influenced by the painter David d'Angers, he dared play the characters according to the fashion of their time, with short wavy hair, in a toga and sandals, creating scandal on the stage of the Comédie-Française, but contributing to launch the interest for the Roman Empire in the arts. Talma was also involved in promoting Napoleon's politics when he and the Comédie-Française actors were summoned to play “before an audience of kings” during the Erfurt Conference in 1808.

Talma was the first French actor who gained international fame during his tours in Germany, Holland and England. When John Philip Kemble retired from the stage of Theatre Royal Covent Garden in 1817, Talma was greeted there as a hero. And when he died in 1826, he was honoured with national funerals.

In this paper I will endeavour to show that Talma took his inspiration from the London stage as he could speak English, and that he adapted his style of acting to the politics of his time.

Lisanna Calvi

Università degli Studi di Verona, Italy

Brutus the ‘Jacobin’. Ernesto Rossi reads *Julius Caesar* (1888)

Despite the ‘Italian’ roots of many Shakespearean plays, his works became known very late to Italian readers and theatregoers. The first Italian translation of a Shakespearean play was Domenico Valentini's Giulio Cesare in 1756 which turned the dramatic complexity and rhetorical vibrancy of the original into the opaque form of neoclassic drama. Later translators would gradually try to restore the text's pristine beauties but none of them would do it bearing in mind its theatrical potential, and *Julius Caesar* was never performed in Italy but very late in the nineteenth century. The time was January 26 1888, the place the Teatro Nuovo in Florence and the maker of the enterprise was one of the great nineteenth-century Italian actor-managers: Ernesto Rossi. Not only did Rossi mount the play and act in it (alternatively as Mark Antony and Brutus), but also translated it. As translator, he focussed his attention was on the performative aspects of the text and as manager (or director before the letter) he clung to his own interpretation of the play. According to him the conflict between despotism and democracy that informs Shakespeare's *Julius Caesar* is further complicated by the branching out of two politically different visions of how authoritarianism should be fought, personified by Brutus and Cassius, whom in his *Studii drammatici* (1885) he surprisingly labelled as the ‘Jacobin’ and the ‘Girondist’. Indeed, the late 1880s had inaugurated a period of political and commercial tension as well as of mounting social crisis, while Italian domestic politics dangerously prefigured some nationalistic tendencies later adopted by Fascism. Rossi's argument on the centrality of Brutus and on his virtuous republicanism actually offers an interesting critical perspective, especially if one compares it with the much different treatment *Julius Caesar* would have in the following decades, when its political dimension got largely diluted and reduced to the sterile exaltation of Caesar as the embodiment of the Fascist myth of the Roman spirit.

Veronika Schandl

Pázmány Péter Catholic University, Hungary

Acting Shakespeare in a “modern” way – Edward Gordon Craig and Sándor Hevesi

When talking about Hungarian Shakespeare productions in the first half of the twentieth century, one name has to be mentioned – that of Sándor Hevesi's. Founder of the Thalia Company, the first modernist theatre ensemble of the country, director then manager of the National Theatre and long-time professor of the Hungarian Academy of Theatrical Arts, Hevesi thought and wrote about Shakespeare at length. One exciting aspect of his interest in Shakespeare links him to Edward Gordon Craig. Though the two never met, Hevesi and Craig led a 25-year long correspondence from 1908 to 1933.

Different in background and in their ways of life, the two, however, did share a mutual interest in Shakespeare's works, and the possibilities of performing him as a contemporary. Hevesi, for a while, shared Craig's view, who after his Moscow-Hamlet concluded that Shakespeare in unperformable, however, he did again and again try to circumvent this obstacle. The essay, first of all, would elaborate briefly on the two directors' views of Shakespeare, focusing mainly on what issues, in their opinions directing Shakespeare raised when it came to actor-training and directing.

Secondly, and mainly, linking the topic to the seminar's main focus, the paper aims at discussing the similarities between Craig's and Hevesi's ideas on the role of the actor within a performance, and in that, within a Shakespeare-play. Craig dedicated his essay on the idea of the actor as an über-Marionett to Hevesi in *The Mask*, and indeed, the Hungarian director did welcome Craig's ideas. Furthermore, they both looked for the renewal of their views on directing and guiding actors to commedia dell' arte – therefore, the paper will finally investigate this aspect.

The aim of the essay is to present the not-very- well-known links between the two directors, as well as unearth those Craigeian ideas that had a lasting effect, through Hevesi, on Hungarian acting styles of Shakespeare.

Zsuzsánna Kiss

Nyíregyháza University College, Hungary

‘Speak what we feel, not what we ought to say’ – *King Lear* enraged and wandering on Hungarian stages

A reviewer of a Hungarian *King Lear* performance in 1964 stated that King Lear requires boldness not only from the actors, but also from the audience. Shakespeare's impartiality over the final dead count leads, evidently, to a bleak promised end, yet, half of the twelve characters doomed to perish are, before they fall, entitled to reestablish our belief in human worthiness.

In my paper I am going to refer to just a few significant moments from the eventful, 220 years long stage history of the Hungarian *King Lear*s. My aim is to illuminate how the complexity of contents and style in King Lear have been understood by Hungarian stages at certain critical moments of Hungarian (political, social, cultural) history. I intend to present how the tragic reversals have been translated, how the authorial ambiguity and reticence have been respected or on the contrary, neglected by some outstanding performances.

Unlike Nahum Tate's adaptation, the first Hungarian *King Lear* translation, penned for Kolozsvár (now Romania) Theatre before 1794, respectfully maintained all the characters, translated the whole text (in prose), following the most popular German stage variant of the time, adding just a few own lines to revive both Lear and Cordelia.

The first Hungarian King Lear translated faithfully and in iambs, too, conquered the stage of Pest, Buda and the provinces exactly in the same year when Charles Macready fully restored *King Lear* at Covent Garden. Since then, Hungarian *King Lear*s have multiplied and developed a strong routine: of representing national grief, crisis and vulnerability. *King Lear*'s tragedy, concerned with the dissolution of communities because of neglect of human bonds, has become a touchstone in Hungarian theatrical life, challenging our expectations and forbearance.

SEMINAR 12: Shakespeare and/in European Cinema

Wednesday 1st July Times: 14.30 – 16.30 Venue: City Campus Building: Charles Hastings Room: CHG011

Barring a few notable exceptions, European film adaptations of Shakespeare's plays have not fared very well at the box office. If they are shown at all outside their countries of origin, it is usually at film festivals, where they are often highly praised by critics and appreciated by the select audience, but still fail to find a distributor. As a result, most of them are understudied or completely ignored by critics and remain inaccessible to broader audiences.

The seminar welcomes papers on European cinematic adaptations of Shakespeare's works from the silent era to the present. Topics may include, but are not limited to:

- in-depth analyses of individual adaptations in the context of the culture they are set in;
- the influence of stage productions on the work of film directors;
- the significance of European cinematic movements or styles in the interpretation of Shakespearean films;

- interpretive issues arising from translation, dubbing and subtitling;
- studies of the relevance of Shakespearean references (quotations, excerpts from performances, visual allusions, etc.) to the overall meaning of non-Shakespearean films;
- representations of characters from other European nations in screen versions of the plays;
- references to specific events of European history or recognizable elements of European culture;
- papers on frequently debated theoretical issues ('fidelity', 'appropriation', 'locality criticism', etc.) from a transnational point of view.

Conveners: Kinga Földváry, Pázmány Péter Catholic University, Hungary; Douglas Lanier, University of New Hampshire, USA; Mariangela Tempera, University of Ferrara, Italy

Karin Brown

Shakespeare Institute, University of Birmingham, UK

'Remember Me': Guillermo del Toro's *Pan's Labyrinth*, *Hamlet* and the Spanish Civil War

Jan Kott in his seminal work *Shakespeare, Our Contemporary* quotes S. J. Lee's aphorism on the nature of haunting, 'The sequence of time is an illusion... We fear most the past that returns'. Kott's statement contains the essence of Guillermo del Toro's approach to his Spanish Civil War films in which the dead definitely do return and indeed have never left. This paper will explore how in *Pan's Labyrinth* del Toro's use of *Hamlet* as an archetypal ghost story has facilitated an exploration of the unresolved legacy of the Spanish Civil War following the creation of the Asociación para la Recuperación de la Memoria Histórica (Association for the Recovery of Historical Memory), in 2000. Since the early days of cinema directors have used fantasy to express political concerns; one need only look to Weine's *Cabinet of Dr Caligari* and Lang's *Die Nibelungen* in the politically unstable Germany of the 1920s for the origins of this tradition. Del Toro's fantasies delve into the impact of the Spanish Civil War and the Franco regime on the family, the personal and the national psyche; they deal with unresolved grief and the repression of remembrance. Haunted or cursed families, phantoms and psychological ghosts recur repeatedly; a sense of the unresolved, unabsolved or unredeemed haunt his films. An exploration of these themes will demonstrate how del Toro's understanding of Shakespeare's Gothic sensibilities provide him with the language to create new visions and interpretations which are yet deeply rooted in the genre.

Laura Campillo

Universidad de Murcia, Spain

Love and Abuse in *My Brother Tom*

My Brother Tom (Dom Rothroe, 2001) features the obsessive love between two teenagers, both victims of sexual abuse in different forms. When Jessica, a middle class girl who attends a Catholic school, is abused by her literature teacher, she rejects domestic respectability for the primal intimacy offered by Tom, an outsider with feral mannerisms who lives in a pantheist refuge by the lake. A fellow student in the same school, Tom, who is molested by his father, creates an escapist, dream world in the woods for Jessica, where they experience a fairytale existence of freedom and ecstasy.

Although the film is not a Shakespeare adaptation, it does appropriate several themes and topics from *A Midsummer Night's Dream* (AMND), and references

key scenes from *Macbeth*, *Romeo and Juliet* and *Hamlet*. However, the presence of Shakespeare in this movie is particularly problematic, as Jessica's rape scene is embedded in a Shakespearean dynamics where she appears playing the role of Titania and Jack, her literature teacher and rapist, the role of Oberon.

In this essay, I will analyze how Shakespeare is appropriated together with several popular culture references to foreshadow the impending sexual abuse Jessica will suffer. As both the abusers and the abused use and quote AMND, my paper will also comment how the film articulates the anxiety about Shakespeare's standing both as a signifier of high culture and as a symbol of teen culture.

Andreea Dobrin

University of Craiova, Romania

Shakespeare Screen Adaptations in Europe

Shakespeare's drama has influenced both theatre and film productions, due to the adaptability of his plays. Shakespeare inspired the filmmakers to create their own original plots, personal stories, but also musical drama.

The aim of the paper is to illustrate how Shakespeare's characters are represented across different nations. My analysis is focused on the earliest silent movies of the twentieth century up to the present era, movies which suffer various interpretations of their original plot. This will be sustained by examples such as the silent film *Hamlet* (1920, Denmark) where Hamlet is born female, but to respect the lineage, he is disguised as a male.

Another interesting interpretation of *Hamlet* is the tragic-comedy *Hamlet goes business* (1987, Finland), where Helsinki replaces the former kingdom in Denmark and Hamlet becomes a part of the modern business world.

The Jewish Ernst Lubitsch's movie *To be or not to be* (1942), produced during the World War II, relates to European history and is a political satire against Hitler and the Nazi party.

Orson Welles' *Chimes of Midnight* (1966, UK), in which he plays the role of Sir John Falstaff is also a remarkable adaptation of several Shakespeare plays. According to Welles, the core meaning of the story is 'the betrayal of friendship' and critics characterize the movie as a depiction of the gap between political power and its human instrument.

These notable examples illustrate how Shakespeare has become an endless source of inspiration, creativity and diversity of interpretation and reconstruction for film producers.

Boris N. Gaydin

Moscow University for the Humanities, Russia

Shakespeare on Russian Film and Television: The National and Global

The paper covers a special role of Shakespeare as a constant of Russian culture on national screen and TV. The author analyzes a number of cinematic adaptations of Shakespeare's works as well as various examples of incorporating references to the Bard's characters, motives, plots, visual allusions, lines, etc. into films and TV programs in the late 20th and early 21st centuries in Russia.

Nowadays Russian culture is undergoing a transitional period: there is an extreme motley of cultural phenomena, diversity of trends, endless experimentation, etc. As a result, Russian directors and scriptwriters tend to adapt Shakespeare's legacy and use "Shakespeare's complex" in diverse ways, both looking back at the national traditions ("Russian Shakespeare") and paying attention to global trends ("global Shakespeare"). The national seems to be represented more and more often only on the verbal level (Russian translations of Shakespeare). The global is reflected usually on the visual level, but in many cases it has quite a massive impact on the whole philosophical and aesthetic conception of a film or TV product. Nevertheless, it does not mean that the national culture will never be able to win back the positions it has lost.

The paper was written within the framework of the project "Virtual Shakespearean Sphere: Transformations of Shakespearian Myth in Modern Culture" supported with a grant from the Russian Foundation for the Humanities (No. 14-03-00552a).

Anthony Guneratne

Florida Atlantic University, USA

Missing Dreams: Canons, Archives, and the Remains of Some European Shakespearean Films

Imagine a film that imagines what takes place in the mind of William Shakespeare as he writes, or one that imagines a film based on a scene that Shakespeare should have included in a play but did not. Both have enjoyed an ephemeral existence, the first because it may no longer be extant, the second because the process of archival research and rediscovery have banished it to the realms of fantasy, for it existed only in the pages devoted by Robert Hamilton Ball to his Sherlock Holmes-like hunt for a missing Shakespeare films. Developing this idea of "missing" in three senses, this paper meditates on the nature of archival research and on certain aspects of discourses of canonicity in relation to a group of European Shakespeare-based films that

have suffered accidental or deliberate fragmentation, mutilation, or even outright destruction. Although the primary focus of attention will be three adaptations of *A Midsummer Night's Dream*, certain figures central both to Shakespeare performance (Herbert Beerbohm Tree, Sarah Bernhardt) and the emergence of film as an autonomous art form (Méliès, Feuillade, De Forest) will be treated as supplementary texts that enrich our sense of time (cinema's history), place (what was locally particular about these films?), and practice (how do issues of conservation and restoration determine what constitutes the history of Shakespeare adapted into film? what textual significance can we attach to cinema's metatexts, paratexts, and epitexts?). The subtext of these considerations hinges on the notion of "Europeanness," one that the textual substrate – culturally-specific Shakespearean performance traditions – simultaneously recapitulates and interrogates.

Diana E. Henderson

Massachusetts Institute of Technology, USA

European Film in the Global Shakespeares Curriculum: Tales from the Classroom

How do we introduce students to the ever-expanding corpus of Shakespeare on screen, and what roles do European films play in that effort? Should the fluid boundaries of what counts as "European" be used to encompass works that are in fact international collaborations in order to increase the appeal and capaciousness of our descriptions—or does that dilute the value of naming regional geography at all? Benefiting from other seminar members' work on the definition of European film, I draw on examples squarely situated in a region or nation (i.e., Ragnar Lyth's *Den Tragiska Historien om Hamlet-Prins av Danmark* (1984) or Kozintsev's classic 1964 production of the same Shakespearean text) as well as multinational projects (Zeffirelli's English-language *Hamlet*, for instance) to consider the limitations and possibilities of discussing Europe's role within two teaching situations: one, a Global Shakespeares in Performance "mini-course" designed to bring together students from Singapore and the U.S. (among others); and an advanced literature seminar focused on modern remixes of Shakespeare and Marlowe. Shakespeare source plays touched upon include *A Midsummer Night's Dream*, *The Tempest*, *Othello* and *King Lear* as well as *Hamlet*. My hope is to share what might be useful to know without presuming the portability of these "lessons learned," and also to interweave some of the more intriguing insights derived from discussion of these European or Europe-associated films, viewed in part or whole.

Ana María Hornero

University of Zaragoza, Spain

I pray thee, tell me truly how thou likest this translation. When Hamlet and Benedick have a Spanish voice in the cinema

The translation of films that recreate the speech of the past constitutes a real challenge. This paper intends to focus on the strategies followed by translators of literary films and the decisions they have to make in the face of syntactic, morphological or lexical features from an early period.

The films analysed in this paper will be *Hamlet* (Olivier, 1948) and *Much Ado about Nothing* (Branagh, 1993), highly acclaimed and rated by the audience as two of the greatest Shakespeare movies. A tragedy and a romantic comedy, respectively, both are the first sound films of the plays in English.

Attention will be paid to forms of address as well as to second person pronoun usage, present at a time when the familiar th- and the formal y- competed to refer to a singular addressee. Their distinctive use was regulated by the norms of decorum of the age and were interpreted accordingly by the Elizabethan audience. An analysis of the treatment received in their translation to the target language (Spanish) will follow.

The dialogue list is riddled with archaic syntactic structures of various kinds, Elizabethan syntactic word order, inflected verbal forms, and a lexical choice that belongs to Shakespeare's days. The task and responsibility of making the films attractive to the contemporary audience falls partly on the translator of the audiovisual product. We shall see in what way and to what extent this has been successfully achieved in the Spanish version of the two films.

Viviana Iacob

University of Bucharest, Romania

The Ghost in the Machine: Laurence Olivier's 1948 Hamlet and its Influence on Hamlet Stage Adaptations in Communist Romania

An addendum to an otherwise well researched history of *Hamlet* on the Romanian stage, this presentation aims to account for a narrative full of multiple and yet allusive references to Laurence Olivier's 1948 *Hamlet* and the impact this particular feature film had on Romanian theatre practice after 1948.

If we look at this phenomenon from a memory informed perspective, Olivier's *Hamlet* seems to inexplicably ghost Romanian theatre practice while the cultural

values of the West were utterly vilified. In the context of a totalitarian regime that built its entire propaganda machine on the opposition with the West, references to the aforementioned screen adaptation appear at least at first glance highly irregular.

Nevertheless, soviet studies scholarship suggests that in the process of making the capitalist west obsolete, Stalinist culture imagined itself as its cultural savior boasting to salvage the western culture for the benefit of the masses. This view points to the necessity of looking at Shakespeare's socialist realist transformation on the Romanian stage from a transnational perspective that can include both the diachronic and the synchronic process of cultural selection and adaptation inherent to creating a new socialist culture in the gaze of the soviet model.

The paper will focus on *Hamlet* stage adaptations reported to have been inspired by the film while adding important archival information that suggests western influences were even during high Stalinism an integral part of the process of creating a socialist Shakespeare on the Romanian stage.

Víctor Huertas Martín

Universidad Nacional de Educación a Distancia (UNED), Spain

Macbeth's Inferno: The Architecture of Hell and The "Weird Sisters" as Sentient Program Agents Within The Mechanisms of Horror in Rupert Goold's Macbeth (2010)

Criticism on witchcraft in *Macbeth* has differentiated two general views on the hero's agency. On the one hand, the Witches are seen as Moirai pushing the noble warrior to undertake regicide. On the other hand, the Witches do not ignite as much as unleash ambition in a self-seeking murderer. A revision of cinematic *Macbeth* shows readings on the Witches as pagan challengers to the upraising Christian power, as outsiders of the established order - which has forsaken their feminine otherness -, or as underdogs victimized by political violence. This paper will tackle the Weird Sisters' function as operators or sentient agent programs in Goold's stratified network of Hell. This network composes the architecture of the setting as well as systematizes the filmic visual morpho-syntax as if the frame were contained within a horror video-game. Firstly, attention will be paid to the connecting elements - freight elevator, flaking walls, fossil rail tracks, wire, microphones, speakers, etc. - in the nightmare universe created by Goold. The retails and fragments of the pseudo-Sovietic re-contextualization in the film intermingles with spaces that echo the worlds of Dante, Milton or H. G. Wells. In what ways does this

strange dystopian world articulate Goold's *Macbeth* as a Kottian nightmare vision of the play? Secondly, the iconographic network employed by Goold links the film to Slasher Horror films. This is conveyed by the Three Witches characterised as omnipresent nightmarish nurses who appear associated to sharp objects (knives, saws, etc.), surgery items (pumping hearts, pacemakers, masks, stretchers, plastic covers, talking corpses, etc.), and other signs such as blinding lights in the style of *The Shinning*. Does the iconography of horror help re-interpreting the role of the Weird Sisters by offering a potential expansive vista and a reconstitution of their degrees of intervention in the tragedy?

Ronan Paterson

Teesside University, UK

Cold War Shakespeare: A discussion of three Shakespeare films produced behind the Iron Curtain

During the period between the end of the Second World War and the dissolution of the Warsaw Pact a number of films based on Shakespeare's plays were made behind the Iron Curtain. Unlike Western or Asian films of Shakespeare's plays, the vast majority of these were comedies. Although the exceptions to this, Kozintsev's and Yutkevich's films of *Hamlet*, *King Lear* and *Othello*, have been discussed in the West, these comedies, produced in Russia by Mosfilm and in East Germany by DEFA, have been almost totally ignored by critics in the outside world.

This paper looks at three examples from this body of work, to explore the making of Shakespeare films during the Cold War, the unique conditions under which they were made, and to attempt to understand why the Soviet Bloc concentrated almost entirely on the comedies when amongst films of Shakespeare's plays made all over the rest of the world the tragedies outnumber the comedies by a considerable margin.

Inmaculada N. Sánchez-García

University of Northumbria, UK

Nothing, and Be Silent: Reading Shakespeare in Ingmar Bergman's *Persona*

In Ingmar Bergman's *Persona* (1966), a self-conscious film famously concerned with signifying and representational practices, Shakespeare makes a fleeting cameo appearance in the shape of a book: the wilfully mute actress, Elizabeth, reads silently a collected edition of *Macbeth*, *King Lear* and *Antony and Cleopatra* while Alma,

her nurse, accuses Elizabeth of treachery, airing her views about the artist's role in society. In this scene, art, identity and authenticity are raised and problematised through a mise-en-scène in which the stark chromatic interplay of blacks and whites foregrounds the presence of a large sunhat, of a pair of sunglasses and of Shakespeare's book. The hat and the glasses conceal the face and thus the identity of the two characters, which draws the viewer's attention to the issues of appearance versus reality and authenticity. What is the significance of Shakespeare here? Can such a passing visual reference to the playwright be relevant to the whole film? Might 'nothing', the only word uttered by the actress, work as a citation of *King Lear*? This paper aims to address these questions, and, in the light of poststructuralist theories about meaning, language and identity, argue for *King Lear* as a text against which the Swedish film can be fruitfully read.

Vu Cong Minh

University of Caen, France

Cesar must die: Shakespeare and the European meditation on human condition

The movie begins with an ambitious aesthetic gesture: filming an adaptation of Shakespeare's *Julius Caesar* performed by prisoners in Rebibbia, a Roman jail. Constantly, it mixes fiction with documentary, Shakespeare's text with actor's real reactions so that its universe exceeds the simple prison area. By using Rebibbia as a space for rehearsal and also as a stage where the tragedy takes place, the Taviani brothers transforms this prison into a metaphor of human condition. This choice of mise en scène refers then to one of Shakespeare's famous quote in *As you like it*: « All world's a stage, and all the men and women are merely players : they have their exits and their entrances ». Thus the movie invites us in a very Shakespearean way to wonder what freedom really is : human's life is totally determinate from his birth until his death, he moves around, struggles, feels exaltation then desperation, loves then hates, thinking he's acting by his own will. While in fact, his passions and his desires are acting for him just as his habits from his own cultural tradition. So it isn't only his vulnerability before death that determinates his existence but also his blindness and his ignorance that deprive him his freedom. Art as a metaphor and mimesis of life can in this case simply reveals human finitude and servitude. Then how can we possibly define freedom? In this paper, I'll explicit the movie's solution by connecting it not only with Shakespeare's oeuvre but, from a larger perspective, also with philosophic tradition of meditation on death.

SEMINAR 13: “Now, gods, stand up for bastards!” – Illegitimacy in Shakespeare

Wednesday 1st July Times: 17.00 – 19.00 Venue: City Campus Building: Charles Hastings Room: CH2001

If a state of matrimony was necessary for the propagation of legitimate issues, unlawful children of passion and transgression were considered bastards in the Middle Ages and Early Modern period and thus of base offspring, and this was often considered prophetic for their character. Illegitimate children were against the accepted convention, “inimical to traditional Elizabethan order” (David Bevington), and their existence surrounded by superstitious fears and denial.

Nevertheless, bastards play a crucial role in the national and even international politics of Shakespeare's dramas. Their contributions to diplomacy are often decisive for the development of the plot and their status one that Shakespeare certainly addresses with questions of social mobility. Claude J. Summers defines Edmund's function “primarily as a plot improver”; however, he offers much more depth to the politics of the play as well.

Bastards are part of a system where upward mobility is not only possible but sometimes even granted to the lesser accepted. King Richard's bastard son Fauconbridge in *King John* shows strategic tactical competency in diplomatic negotiations, the Bastard of Orleans in *Henry VI* proves a skillful fighter, and Edmund in *King Lear* even rises to the title of Duke of Gloucester, once he dupes his father and brother into misery, ignoring “all benevolent human feelings” (Irving Ribner) and treating his own position facetiously.

Political intrigue, mirroring and highlighting the counter set role of the legitimate opposite – the weak king in *King John* and *Henry VI* and the easily credible naivety of the Gloucester family – is most worthy of more academic attention. Similarly, characters created by Shakespeare's contemporaries like Spurio in Middleton's *The Revenger's Tragedy*, Antipater in Markham and Sampson's *Herod and Antipater* (1622) or Gaspar in the anonymous *The Bastard* (1652) deserve more consideration.

It almost seems as if illegitimacy in these plays is obfuscating the message of bastardy into an attractive one and up to a certain point the bastards can almost be called triumphant. The bastards seem attractive, active, and intelligent. Most convincing are their innate strategic skills. This also poses questions of legitimacy: not only through descent but also through the power of might and of political dynamics.

In Shakespeare's treatment of plays about French-English diplomacy, the two bastards Fauconbridge and Orleans seem to play a crucial role; in the pre-European, pre-British *Lear*, the Bastard Edmund rises in status in a pre-Darwinian manner and gains access to land, title and thus also financial property. This climate of opportunity might reflect the early modern paradigmatic changes in society and politics and invites further cultural analysis.

With Alison Findlay's monograph on *Illegitimate Power* as groundwork, this seminar would like to target the malleable function of the Bastard's role both as a positive and negative character and welcome prospective participants' proposals on ideas of illegitimacy, customary unlawfulness, and diplomatic skills in Shakespeare and his contemporaries, or their political, religious and judicial contextualisation from a wide range of perspectives including functional, historiographical, historicist or Marxist approaches.



Per Sivefors

Linnaeus University, Sweden

‘The true father of his family’: Bastardizing Authorship in Jonson’s *Volpone*

A powerful strand of Alison Findlay’s discussion in her *Illegitimate Power* concerns the legitimacy of early modern theatre and the way in which the figure of the bastard embodies such issues. She argues that “the playhouses were like the bastard: they demonstrated the full imposition of patriarchal authority and they marked the limits of that authority” (214). However, her parallel could be extended beyond strictly theatrical concerns to the notion of the author and the negotiation of writerly authority in early modern culture. Few authors from the period could be said to exemplify this better than Ben Jonson, whose *Volpone* features “Bastards, / Some dozen or more” with notable deformities and a “true father . . . who has given ‘em nothing”. While it is no news that the court of *Volpone* can be associated with the court of James I (and Jonson’s troublesome relation to it), the figure of the bastard arguably undermines the legitimacy of the patron – writer relationship and raises the issue of Jonson’s own place in the early modern literary system as well as the author’s role in the shifting early modern literary system. “Hear yourself written bastard: and professed / The common issue of the earth”: Mosca’s words to Bonario may also be taken as a comment on the writer who “writes bastards” and is, through his very profession, both an insider and an outsider, united with the patron through his writing yet also, forever, a potential (re)producer of illegitimate authority.

Jonas Kellermann

Freie Universität Berlin, Germany

“I have drunk, and seen the spider” – Fears of Illegitimacy in *The Winter’s Tale*

Questions of illegitimacy and succession haunted the Tudor dynasty like a ghost. Elizabeth was deemed illegitimate after her mother’s execution in 1536. Mary, desperate for an heir, suffered from a false pregnancy in 1555. In fact, the Tudors’ entire claim to the English throne was based upon to an illegitimate offspring of John of Gaunt, third son of Edward III. In *The Winter’s Tale*, Shakespeare turns this ghost into manifest paranoia. Leontes, suddenly convinced of his wife’s unfaithfulness, falls into a paranoid frenzy of jealousy, rejecting his paternity of the yet unborn Perdita and even doubting that of his own son Mamillius. His accusations prove so

powerful and destructive that they do not wane until his biggest nightmare, i.e. the end of his royal lineage, is actually achieved. Mamillius dies, while Perdita has been exiled and is presumed dead. Even the miraculous reversal of the romantic genre cannot fully undo this tragedy as the son remains dead throughout the play’s concluding reunion.

This paper will offer a reading of *The Winter’s Tale* as a theatrical documentation of the disruptive political power inherent to false accusations of illegitimacy in Early Modern England. Furthermore, by exposing illegitimacy in such a way, the play also highlights the magnitude that performative speech can have over fact when infused with energy to create theatrical illusions. Shakespeare thus composed a powerful warning sign of the fragility of royal succession as an abstract concept that concerned the world outside the Globe as much as it did the one within. If the mere thought of illegitimacy can result in almost the entire destruction of a dynasty onstage, then what consequences will be seen in the real world? The play does not feature a bastard villain reaching for the crown and neither does it need to. It is the mere idea of illegitimacy in Leontes’ head that takes villainous control of the drama. Shakespeare’s bastards in *The Winter’s Tale* thus only exist in the dramaturgy of Leontes’ imagination as roles to be acted out by Mamillius and Perdita respectively.

Neslihan Ekmekçioğlu

Çankaya University, Turkey

‘Edmund, the Child of Nature: Villain or Victim or the Vengeance of the Goddess of Nature upon Transgressive Fathers’

Bastards in Shakespeare represent locations of racial, cultural and national hybridity. According to Homi Bhabha hybridity provides a third space of enunciation which resists essentialization, fixed binaries. Hybridity most often offers a liminal space or margin in- between which facilitates multivocalism, plurality and syncreticism. Wilson Knight states that Edmund in *King Lear* is “the wittiest and most attractive of villains”. Edmund is not only strangely attracting but he also appears to be the embodiment of free- thinking. He always stands apart from other characters by his certain characteristics which can be mentioned as being a Machiavellian villain par excellence, a child of nature, an atheist, a plot designer, an Epicurean as well as a womanizer. As he is the illegitimate son of Duke Gloucester, he is deprived of certain rights which have been offered to Edgar as a

legitimate child. But Edmund as a son of love and sexual desire is endowed with such natural faculties which comprise mostly individuality, intelligence, charm and beauty. Quite interestingly he is in-between villainy and victimization. Because of his loss of his legal rights, he has been a victim of his father’s sexual attraction and pleasure concerning his mother. He is full of life energy and power both intellectually and sexually with the capacity to influence other people’s lives. Just like Leonardo da Vinci who has also been deprived of his natural rights as a son of Piero because of his illegitimacy, Edmund stands both in a negative and a positive pole. Though some critics assert that Edmund’s bastardy is itself the source of evil and that he is a villain “on necessity”, there is no doubt that Edmund as a child of nature stands for passion, ambition and sexual prowess.

Most critics evaluate Renaissance bastards as agents of distortion and evil. At the beginning of the play, Edmund’s use of letters has an ironical bases. As an illegitimate son Edmund has received no letter or document of legitimation from his father. In the eyes of the society Edmund is “nothing”, he has no place and identity, he is “an absent presence”. Edmund weaves his spider web upon others by building off others’ suspicion and by manipulating these suspicions towards his own benefit. The wicked trap or design Edmund has set is based upon Gloucester’s unnatural suspicion. Edmund ties his victims who have victimized Edmund at his birth by their own tools. It is the testimony of Gloucester’s hypocrisy seen in his confession when he states that he has a son by order of law. Gloucester’s speech masks a dehumanizing condescension and displays his self- congratulating liberalism. Most like the storm in the play, Edmund is a force of Nature- a violent assertion of natural law and natural order against the degeneracy of human institutions. In a way Gloucester’s injustice against Edmund is a perversion of the natural order, first became of the discrepancy of inheritance which also foreshadows Lear’s choleric refusal and his disinheritance of Cordelia, Gloucester has chosen by his disinheritance and stigmatization of Edmund to live under the law of men. This betrayal of nature forms the basis of his suspicion that even Edgar may betray nature also. Edmund’s anger is not towards Edgar but towards Gloucester. Edmund’s words at the beginning of the play are most significant in that context: “Nature, Thou art my Goddess!” In the play Gloucester and Lear are similar to each other in their negligent treatment of Nature. King Lear’s transgression of the natural order seems double: he has not only disinherited a faithful and loving daughter in Cordelia, but he has also sought to retain the name of King without its powers. Lear’s deeds offend Nature and Reason as they seem to be out of reason, a form of insanity, madness uncontrollable.

Edmund who is the son of Gloucester by nature is not legally and socially treated as one. Edmund is the victim of his father and his desire. When Edmund’s absent presence is evaluated in this way, a new tragic sense comes out. Edmund could be regarded not as a villain but as a kind of divine sign sent to chastise the wicked and to point the way to atonement by highlighting the distortion of natural order. My paper will deal with Edmund’s “absent presence”, questioning whether he is a villain or a victim or the vengeance of the Goddess of Nature upon transgressive fathers.

Eric Harber

Rhodes University / Met University of London, UK

Illegitimacy and Expiation (or Banquo’s ghost)

In Shakespeare’s plays ‘legitimacy’ is a basis of order in the diversity of human action. The opposite is its betrayal. It creates the drama. Active illegitimacy takes different forms. It disrupts personal relations or families or society. As in the case of a character like Henry IV or Edmund or Macbeth or Claudius it can find a kind of authority. Legitimacy is supported by ‘trust’ which is the foundation of the tragedies. An obvious example is from *Macbeth*:

... He was a gentleman on who I built

... An absolute trust

Othello trusts Iago, Lear his daughters. Caesar trusts Brutus and Cassius. Duncan Macbeth. They are betrayed not only by traitors but by infractions in their own beliefs; flaws in their own natures.

Legitimacy forms the bond of the relationship of the lovers in the mature comedies. Rosalind in disguise revels in role-playing and daring unconventional behaviour. When Orlando objects, Rosalind replies (she is): ‘The wiser the waywarder’. But the converse is true. Illegitimacy is saved by paradox. Like Rosalind, Touchstone is tempted by the freedom of illegitimacy (even anarchy), which is described as being like repairing a wainscot with ‘green timber’. The risk is a ‘shrunk panel’, ‘warping’ relationships.

In two of the last plays there are two types of ‘illegitimacy’. One is usurpation, which is the result of political betrayal. This originates for Prospero not only in his brother’s treachery, but in his own divided nature. This points to the second kind. In *The Winter’s Tale* there is a divided persona. Leontes’ schizoid mind develops psychotic delusions causing him to instruct his courtier to “take up the bastard”, do away with his new-born child. This is expiated only in rituals of renewal that share the recuperative energies of nature.

SEMINAR 14: Shakespeare, European Tourism and Beyond

Wednesday 1st July Times: 17.00 – 19.00 Venue: City Campus Building: Charles Hastings Room: CH2008

Shakespeare's 'mental map' (Gillies, 1994) has been for centuries a fascinating and powerful instrument that contributed to the imaginative shaping of European geography. How does Shakespearean 'geographic imagination' impact the new 'creative consumer' of Shakespeare in the age of Web2.0? From Juliet's balcony in Verona, to Othello's Tower in North Cyprus, to Hamlet's castle in Elsinore and very many Globes across the globe, the heritage and tourism industry abounds in sites infused with allegedly Shakespearean memories. This seminar will explore Shakespeare and tourism within the broader context of modern-day Shakespeare fandom. Indeed, many sites of contemporary Shakespeare tourism may fall victim to what Péter Dávidházi (1998) discusses in its historical context as a quasi-religious Shakespeare cult. But is the contemporary travelling Shakespeare fan very different? What makes a Shakespeare 'groupie' today? What, if anything, marks these 'fans' apart from Janeites and various other literary fans? And what about the identity of the places, the connection of some of which with Shakespeare is, to say the least, tenuous? Is it the tourists, the tourist-pilgrims, or in a more contemporary phrase, tourist-fans that authenticate them?

The many forms of Shakespeare tourism exemplify the prevalence of participatory culture in our present-day consumption of art. How much is contemporary Shakespeare tourism about the

conservation of some elusive past and how much about today's patterns in appreciating art across the broad spectrum of high, middlebrow and popular culture? How does the paradigm shift in museum culture towards infotainment and participation shape these touristic practices? How are local, regional, national, European and global aspects of identity negotiated in these scenarios of defining and redefining cultural capital?

The phenomenon of Shakespeare tourism today does not end with literary museums, sites to do with individual texts, famous theatres or the academics' more typical 'tourist' spots, such as famous libraries and research centres.

Sites to do with the adaptation of Shakespearean texts - film, novelizations, opera, popular music, and so on - may also invite their tourist-fans while contributing to the creation of a global Shakespearean 'mediascape' (Appadurai, 1996). As *Doctor Who* and *Torchwood* fans flock to Cardiff and *Game of Thrones* fans to Dubrovnik and Northern Ireland, are there tourist routes for famous (either biographical or play-based) Shakespeare films?

Apart from a broad range of examples, the seminar also invites papers to discuss and trial methods of researching contemporary and historical Shakespeare tourism and the 'routes' and 'roots' (to use Paul Gilroy's phrases) of the wider-ranging contemporary Shakespeare fandom, including audience study and auto-ethnography.

Conveners: Márta Minier, University of South Wales, UK; Maddalena Pennacchia, Roma Tre University, Italy

Victoria Bladen

The University of Queensland, Australia

Shakespeare, Study Abroad and the Cultural Imagination

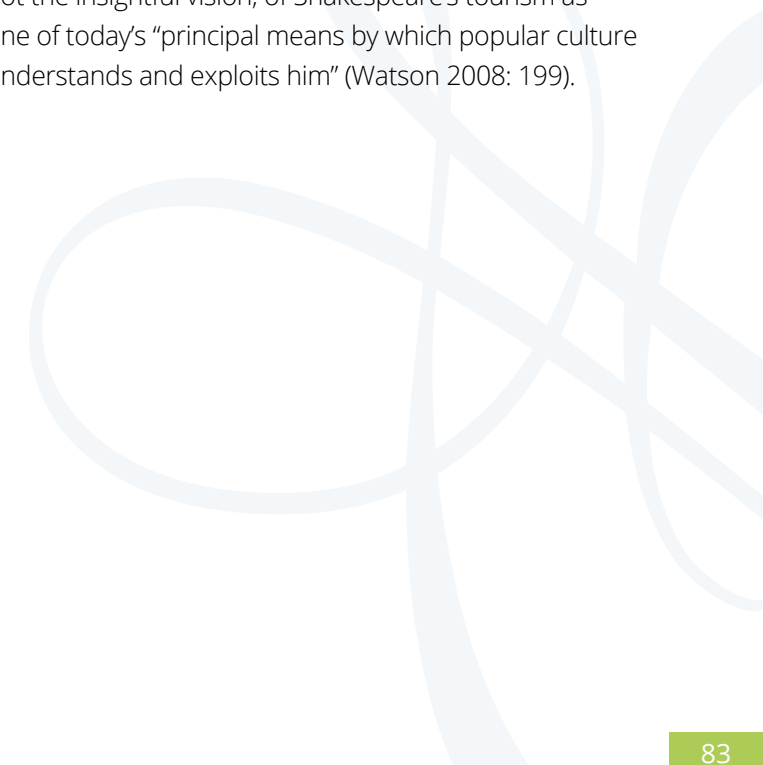
This paper reflects on the potential of cultural tourism to enhance the teaching and learning experiences in Shakespeare studies for students, general readers and scholars. It will provide an overview of two programme I have convened in Florence (2013) and Rome (2014), and a third programme planned for Stratford (2015), in the week following the ESRA conference. The aims of the Italian programmes have been to create the opportunity for the experience of place, particularly the sites of living history in Italy, to inform and add depth to understanding Shakespeare's engagement with Italy and classical culture in his plays. The 2015 programme, with its focus on Shakespeare's birthplace, turns its attention to the English context and the heart of Shakespearean cultural tourism. In the paper I will consider aspects of experiential learning –sessions in the programmes included playreadings, with participants on their feet – and how the value of these pedagogical approaches has been recognised in the critical literature. Study abroad programmes can be considered a further dimension of such experiential learning as they facilitate knowledge making through contact with historical sites and spaces, physical artefacts and early modern aesthetics and iconography. This is particularly valuable for non-European students who do not have direct access to historical artefacts and spaces. Such programmes create the potential for international exchange, interdisciplinary dialogue, opportunities for outreach beyond the academy, and student exposure to key institutions for the humanities. They also facilitate creativity in the learning and teaching of Shakespeare's texts, the development of a cultural imagination, a lens through which to experience Shakespeare. The paper will be accompanied by a powerpoint presentation detailing activities included in the programmes; details can also be found at: <http://victoriabladen.wix.com/shakespeareforall>.

Lucia Esposito

University of Teramo, Italy

Shakespeare goes on tour

In *Something Rotten* (2004), the fourth novel of the cult series dedicated to the literary detective Thursday Next, Jasper Fforde imagines his heroine coming back from an adventure into the 'Bookworld' together with Hamlet, who is accompanying her on an excursion to the 'Outland' (the real world) to find out what his audiences think of him and his play. In fact, being quite vehemently dedicated to the popularisation of canon literature and the enlivening of cultural capital against the threat of obsolescence or exhaustion, Fforde brings such famous characters as Hamlet to the public in order to bring the public back to literary culture. However, as this paper will aim to show, this 'dislocated' or centrifugal search for freshening contacts with the audience is not limited to the world of imagination, but is presently enacted by a number of initiatives. This paper will take into consideration some of them, such as the gathering of Shakespearean contents on the multimedia platforms of institutional websites (for example the BBC's hub 'The Space') or fans pages, that people from all over the world, as virtual tourists, are incited to visit by placidly staying at home. In particular, however, the focus will be on such ambitious popularisation projects as the two-year Globe-to-Globe tour that, by taking Hamlet away from the Globe theatre and making it visit stages, touristic locations and public squares all over the world, reverses the direction, but not the insightful vision, of Shakespeare's tourism as one of today's "principal means by which popular culture understands and exploits him" (Watson 2008: 199).



András Kiséry

The City College of New York, USA

From politics to trauma: Hamlet in Hungarian poetry

The voluntary death of the Hungarian poet Szilárd Borbély concluded a poetic career that had been, for more than a decade, dedicated to the exploration of an intense personal trauma: the loss of his parents, which was overcast by the historical trauma of the Holocaust, a suppressed part of the family history. In this paper, I will look at Borbély's 2003 volume *Berlin / Hamlet*, at its use of Shakespeare's play as a central element in the book's intertextual field, as it is superimposed on the site of memory that is Berlin, as a device for the mediation of these intensely personal experiences of death, loss, mourning, and on their role in history.

Borbély's *Berlin / Hamlet*, and its use of *Hamlet*, marks an important transformation of Hungarian literary culture. Under the Kádár regime, as elsewhere in cold-war central Europe, the character of Hamlet served as an emblem of the oppositional, dissident intellectual, but the regime change, the fall of the Berlin wall also transformed our understanding of the philosopher-prince. Jan Kott's Shakespeare was suddenly no longer our contemporary.

Borbély's oeuvre is one of the most important bodies of poetry that emerged after the 1989 Wende, and it is the literary-historical turn effected (or registered?) by his poetry that I want to explore through a look at his thinking with Hamlet. In *Berlin / Hamlet*, Borbély reappropriates Hamlet, and transforms it from a reflection of political dissidence into a poetry of mourning – marking, I argue, a transformation of the role of the lyric in Hungarian literary culture under the now defunct Third Republic: the abandonment of the claims of poetry upon national, public significance, its withdrawal into the realm of private reflection.

Borbély was a literary scholar, who studied the late-18th and early-19th c. writings of Ferenc Kazinczy and Mihály Csokonai Vitéz, and their renderings and reworkings of Hamlet in particular. He was also a scholar deeply interested in Baroque poetry and drama, and in the thought of Walter Benjamin, who considered Hamlet in the context of the German Baroque genre of the Trauerspiel. Borbély's poetic re-membrance of Hamlet depended on his engagement with both of these traditions. On the one hand, he relied on the early Hungarian encounter with Shakespeare to turn away from the 20th-century intellectual tradition of political opposition, and follow the provocations of

Dezső Tandori's first collection, *Fragment for Hamlet*, to their logical conclusion. But Borbély achieved this de-politicization by also turning away from the national context, relocating *Hamlet* to Berlin, and recognizing – in a superimposition of Benjamin's thought upon a reflection on the devastated city – *Hamlet* as a Trauerspiel rather than a tragedy, and mourning, or indeed the experience of trauma itself, as the lasting alternative to political action.

Lisa Lewis

University of South Wales, UK

Shakespeare and the performance of heritage

Reflecting on Laurajane Smith's definition of heritage as process, as 'a doing' rather than a static artefact, this paper will consider the implications of heritage as process for the way in which Shakespeare is culturally performed. Acknowledging Smith's view that 'the discursive construction of heritage is itself part of the cultural and social processes that are heritage' (Smith, 2006, p.13), this paper will argue that Shakespeare heritage has utilised Shakespeare's 'life and work' as a conduit for the performance of a cultural identity, seemingly static, yet always coming into being, and shaped by an authoritative view of an 'authentic' Shakespeare.

The paper will investigate the way in which tensions between notions of the originary and the authentic on the one hand, and the continual forging of heritage practice on the other, are evident in the performance of Shakespeare heritage at specific sites, such as 'Shakespeare's Birthplace' and associated houses in and around Stratford-upon-Avon, and 'Shakespeare's Globe' in London.

Acknowledging that authenticity is not fixed and absolute, but rather a 'socially constructed concept' (Cohen, 2004, p. 104), this paper will investigate the pervasive 'staged authenticity' (MacCannell, 1976) operating at both actual and reconstructed heritage sites, analysing the way in which the cultural past is presented through the performance of Shakespeare heritage, and its implications for cultural identity.

Alessandra Ruggiero

University of Teramo, Italy

Shakespeare and Queen Elizabeth at Kenilworth

That of the meeting between Shakespeare and Queen Elizabeth I is a story that has been frequently told, even if there is no evidence that such encounter ever took place. It seems to have originated from the accounts of the Princely Pleasures offered to the Queen by her favourite Robert Dudley, Earl of Leicester, at Kenilworth Castle, which she visited during her 1575 summer progress. In particular, it is the use made by Sir Walter Scott in his bestselling novel *Kenilworth* (1821) of the two existing accounts of those festivities (George Gascoigne's *The princely pleasures at the Courte at Kenelwoorth*, 1576, and Robert Laneham's *A letter: whearin part of the Entertainment untoo the Queenz Maiesty*, at Killingwoorth Castl in Warwik Sheer, in this Soomerz Progress, 1575) that has contributed to the spreading of the myth, which can be considered an example of that interplay between high culture and pop culture that Douglas Lanier defined as "Shakespop" (Lanier 2002). This paper will look at some representations of the imagined meetings between Shakespeare and Queen Elizabeth – such as the interpretation of Oberon's vision in *A Midsummer Night's Dream*, Nicholas Rowe's biography (1709) of William Shakespeare, Walter Scott's *Kenilworth*, children's literature from the 19th and 20th centuries, Dario Fo's 1984 play *Quasi per caso una donna: Elisabetta* (Elizabeth: Almost by Chance a Woman), and 1998 blockbuster *Shakespeare in Love* – and aims at discussing their role in the development of the idea of Britishness which, according to Helen Hackett, is "instrumental in the self-definition of the nation as democratic, divinely sanctioned, and innately civilized" (Hackett 2009: 18).

Marilena Parlati

University of Calabria, Italy

Auras and Haunting Libraries. The Marie Corelli Affair with Stratford

Terence Hawkes and Graham Holderness taught us long ago how to look at/through 'bardolatry', which certainly constitutes one of the most amazing, and global, cultural phenomena. In this paper, I intend to look back on the well-known nineteenth-century controversy over the Stratford-upon-Avon public library, which saw as active, flamboyant antagonists the American magnate Andrew Carnegie and the British celebrity novelist, and musician, Marie Corelli. On the pages of *The Avon Star*, which she expressly founded, Corelli gave vent to her rage against the possibility that the 'original' cottages at the time still present along Henley Street – so close to Shakespeare's birthplace – could be demolished to make space for a 'modern' building, i.e. the library. The issues at stake were indeed prominent in Victorian times: the auratic past surrounding the bard, his haunts and haunting, the nostalgia it triggered and performed, the marketability of places and memories were all radically interpellated at their most radically 'national' centre.

The allure of the still open debate over the preservation and effacement of cultural memory and/in heritage was also reproduced by this visibly eminent Victorian celebrity in a novel she dedicated to the law-suit which saw her, self-appointed defendant of Shakespearean authenticity, accused of predating the very same area she had allegedly strenuously been defending from American, and thus inauthentic, assaults. In *God's Good Man*, Stratford is a veiled stage on which past and present celebrities coalesce and conflict, as a fruitful example of culturally-loaded engagement with Shakespeare' rout(e)ing presence and meaning.



SEMINAR 15: European Shakespearean Festivals (20th–21st centuries)

Wednesday 1st July Times: 17.00 – 19.00 Venue: City Campus Building: Charles Hastings Room: CHG011

In the aftermath of WWII a number of theatre festivals were created across Europe (Edinburgh and Avignon in 1947 and Dubrovnik in 1950, to name but three). In many of these, the works of Shakespeare have played a major role in establishing and maintaining the ethos and identity of the festival. Since then, Shakespearean festivals have blossomed everywhere in Europe as alternative arenas or 'third spaces' each of which acts as an international and intercultural meeting point whilst also being inextricably bound to and framed by the specific histories of the host towns and cities.

Suggested lines of enquiry:

- is it useful to think of these festivals as heterotopias (to borrow Michel Foucault's term)?
- how do time, place and memory contribute to the (re)construction of local and/or national cohesion and identity?
- how far do they participate in the shaping of a European identity?

- to what extent does Shakespeare's popular theatre feed the political projects behind the festivals?
- what individual and collective modes of spectating derive from the specific form of the festival?
- what kind of national and / or international spectating communities do European festivals generate?
- given recent convulsions both within and without the Eurozone, how secure is the financial and/or political future of these institutions?

In exploring these and other questions, this seminar aims to further the reflections on Shakespearean festivals initiated in the 2013 ESRA conference in Montpellier and continued in the 2014 Paris conference "Shakespeare 450", in seminars co-convoked by Nicoleta Cinpoes, Florence March and Paul Prescott.

Conveners: Florence March, IRCL, University Paul-Valéry Montpellier 3, France;
Paul Prescott, University of Warwick, UK

Valeria Brucoli

Freelance Journalist - ShakeMovies, Italy

Shakespeare's Globe: the rebuilding of Shakespearean culture in contemporary Italy

The original Shakespeare's Globe has been built and rebuilt in London several times across the years, and now it is quite far and different from its original shape. Following the flow of modern culture, it has been shaped according to the contemporary architectural style and even the stage adaptations of Shakespeare's works have changed considerably during the years, remaining faithful to the original intentions and text of the play writer or changing completely the text in order to meet the modern audience taste.

In the striking setting of Shakespeare's Globe, during the warmest months of the year, the words of Shakespeare's characters resound again and again to give eternal life to his works and, at the same time around the world, happens the same. In the blooming Villa Borghese in Rome, another Globe Theatre stands out against the trees of the park and gives life to Shakespeare every year since 2003. A rich and varied playbill proposes Shakespeare's tragedies and comedies, experimenting new styles and techniques. From ballet to musical, from classic to modern adaptation, from tradition to innovation, Shakespeare's culture is rebuilt in its own setting, a theatre that recalls in every wooden seat where these works were born, without forgetting to recreate itself in every performance.

In addition, this year the Shakespeare's Globe in Rome has enriched its playbill with a special Shakespeare Fest, where theatre met cinema and music with a number of short films and exhibition where Shakespeare works have been differently retold. (<http://www.globetheatreroma.com/>)

In this paper will be analysed the Italian playbill of the 2014 new Globe and the Shakespere Fest in Rome, in order to investigate how much tradition has influenced contemporary performances and which choices have been made to meld them in the unique contest of a theatre that recalls the original Shakespearean stage.

Jacek Fabiszak & Urszula Kizelbach

Adam Mickiewicz University, Poland

The Gdańsk Shakespeare Festival: Different theatrical styles, Elizabethan stage and opening roof

As of the 18th Gdańsk Shakespeare Festival (2014), exceptionally scheduled for the end of September / beginning of October, instead of the more traditional first week of August (the time of the Dominican fair when merchants came to Gdańsk for business and became a willingly paying audience for the professional English acting companies), the annual Festival is partially located in the new, long-awaited venue. Professor Jerzy Limon had a theatre built, one which resembles the original Fencing School location for the 17th century Elizabethan stage, modelled on the London Fortune. The black-brick theatre building re-establishes the link between Shakespeare and Poland, which used to be one of the main destinations for travelling English actors. In this theatrical centre, as it is what this place should be called (being home for both theatre and academia), a variety of theatrical productions have been presented: from a Globe production (outside the Festival proper) to an 'adapted' *Othello* to Jan Klata's critical *Hamlet*. The Festival was preceded by an English week: a series of non-Shakespearean theatrical productions, which was a test for the stage, the auditorium and the roof. Choosing the type of the stage is always the director's decision, the auditorium remains a faithful copy of the traditional Elizabethan galleries. The theatre is equipped with an opening roof, which affected the staging of Javor Gardev's *Hamlet* and Jan Klata's approach to his play, since both directors accommodated their productions to the open-air amphitheatre. The new venue certainly influenced the functioning of the Festival and it is our aim to examine how it happened.

Isabel Guerrero

Universidad de Murcia, Spain

Interchangeable Spaces: Shakespeare in the Corral

In 1984 the British company Cheek by Jowl staged Pericles in the fifth edition of the Almagro Festival of Classical Theatre (Spain), opening the doors of the festival to the works of the English poet. The play was performed on the main stage of the festival, the Corral de Comedias [Comedy Theatre], a restored theatrical venue from the 17th century. Although Cheek by Jowl continued to take part in the festival with other Shakespearean productions (i.e. *Measure for Measure* in 1994; *Othello* in 2004), these were staged in more contemporary venues. It was necessary to wait until 2008 to have again a Shakespearean Cheek by Jowl production in the Corral (*Trilussa and Cressida*). Even though these productions did not follow the trend of original practice, the audience had the opportunity to examine how plays that were originally written for an Elizabethan playhouse were transferred to a venue from the Spanish Golden Age. An international interchange of theatrical spaces was taking place, giving rise to interesting associations between Elizabethan and Spanish Golden Age venues. Both productions being staged in the Almagro Festival imply that they were conditioned not only by their placement in the Corral, but also by the detachment from everyday-life time generated by festivals. This detachment connects theatre festivals to Batkhin's concept of the carnivalesque, and can be used as well to define theatre festivals as 'heterotopias' (Foucault, 1984). Using Cheek by Jowl performances in the Corral as a reference, this paper explores issues such as time and place in relation to Shakespeare productions in the frame of the Almagro Festival of Classical Theatre.

Sarah Olive

University of York, UK

Shakespeare Unlocked: a European festival?

Shakespeare Unlocked is a BBC season broadcast on television and radio from March to June 2012. It included BBC television's first adaptations of Shakespeare's plays in seven years (the second tetralogy, packaged as *The Hollow Crown*); documentaries showing RSC actors and directors working on three plays to 'unlock' their meaning, on Elizabethan and Jacobean history, Italy in Shakespeare and Shakespeare in India; and a dedicated episode of the popular comedy quiz show *QI*. On Radios 3 and 4 there were further play adaptations; a series of essays on Shakespeare and Love; a documentary rooted in twenty early modern objects; and interviews with diverse figures from public life about their most memorable Shakespeare encounters. The season was timed to complement the Cultural Olympiad, part of London's 2012 Olympic offerings.

This paper asks whether Shakespeare Unlocked might be read as a British (and therefore European) Shakespeare festival, in terms of the season's design and marketing (e.g. on the BBC's website and blogs) as well as in its reception in the press by critics; in academic journal articles and reviews (Jami Rogers on the *Hollow Crown*, for example); and on twitter, facebook and discussion threads by audiences. What might it offer that 'live' festivals do not? Free access and more flexible viewing, for example. What kinds of experience does it exclude? To do so, the paper will explore the season in relation to the features of European Shakespeare festivals outlined by Jonathan Bate, Michael Dobson, Florence March, Emily Linnemann, Paul Prescott and Erin Sullivan in existing literature. It will also draw on publications on European festivals more generally by Arts organisations (e.g. Arts Council England) and individuals such as Xavier Costa, Monserrat Crespi-Valbona and Greg Richards, Karen de Bres and James Davis, Alessandro Falassi, Bruno Frey, Kirstie Jamieson, Dragan Klaic, Bernadette Quinn, Monica Sasatelli, Mattias Warstat and Stanley Waterman.

Julia Paraizs

Hungarian Academy of Sciences

Made for Shakespeare? The Shakespeare Festival in the Brick Castle of Gyula

The Shakespeare Festival in question takes place in a well-known Hungarian spa town in the south-east of the country. The historical town of Gyula which has a population of about thirty thousand people hosts no permanent theatre, but it has a unique fifteenth-century brick castle which has served as a summer theatre venue since 1964. The Castle Theatre began with productions of classical history plays in a historical setting, but later on it became an important site for producing historical drama by contemporary Hungarian authors in the 1970s. The Shakespeare Festival was founded by the director of the Castle Theatre József Gedeon after the restoration of the brick castle in 2005.

In his survey of the first decade of the festival, the theatre critic Tamás Koltai wrote that the renaissance court of the castle was made for Shakespearean productions (Gyula: Shakespeare-fesztiválváros, In: 50 évad a Gyulai Várszínházban, 2013, 156). The founder, the critic quoted above and many others have felt that the fifteenth-century castle was an authentic place to mount performances by the renaissance playwright who had become a quasi-national author in the past two hundred years. In my contribution to the seminar, I will be looking at various notions of authenticity, place and community which emerge in the conceptual framework of the festival. This will entail a discussion of local identity, since the founder of the festival is himself from Gyula. I will also look at the importance of the "native" productions which are co-produced each year with the Castle Theatre and are, therefore, designed with the brick castle in mind. I will consider the Hungarian reception of another type of "authentic" production, a performance by the Globe Theatre (*Much Ado*, 2014). Finally, I will try to analyse the association between the critically acclaimed performances and authenticity.

Philip Parr

Director of the York International Shakespeare Festival and member of the Council of the European Shakespeare Festivals Network

& Aleksandra Sakowska

British Friends of Gdansk Theatre Trust

European Shakespeare Festivals and the European Shakespeare Festivals Network

In this presentation – Philip Parr, Director of the York International Shakespeare Festival and a member of the Council of the European Shakespeare Festivals Network, and Dr Aleksandra Sakowska (British Friends of Gdansk Theatre Trust) will explore the nature of the collaboration between the leading European Shakespeare Festivals and the establishment of the European Shakespeare Festivals Network, and creation of the new Shakespeare Theatre in Gdansk, Poland. These two events have run in parallel, building European and international collaborations which seek to expand and enhance understanding of Shakespearean adaptations in different cultural contexts.

In 2006, Joanne Snieszko – Programme Director of the Gdansk Shakespeare Festival – began to contact the Directors of the various European Shakespeare Festivals, to discuss the possibility of setting up a network of Shakespeare Festivals across Europe: a network which might lead to wider cooperation and a sharing of knowledge and experience.

Working with all the members of the Network has been a valuable experience – visiting to see how each festival is different and learning how each creates an experience that is special to their own place and their own audience – all linked by our common thread – Shakespeare.

In 2014, Gdansk Shakespeare Theatre, located on the site of 17th century Fencing School where the English travelling actors performed, opened after 23 years of efforts by Prof Jerzy Limon and his team. This versatile unique theatre venue will build upon the collaborations established throughout the network including shared programming and commissioning and the interchange of creative projects.

Within the presentation, the speakers will introduce the Festivals and the Network, and will discuss some of the shared projects - in particular the current Prince H project for schools audiences – which originated at Hamletscenen, the Shakespeare festival in Helsingør in Denmark.

Emil Sîrbulescu

University of Craiova, Romania

*A provincial theatre, a one-man show,
a one-city show: The Craiova Shakespeare Festival*

It's been 25 years already since the fall of Communism in Eastern Europe, when the opening of the borders offered ample opportunities to the Romanian theatre companies to make themselves known in the world, and the Craiova National Theatre was no exception. The Romanian company embarked on the strenuous, painstaking, and ambitious journey of bringing to town the most outstanding theatre companies in the world – all of them partaking in a mutual, heart-felt and deeply cherished love for Shakespeare. Soon after attending the Edinburgh International Theatre Festival in 1991, with the successful performance of Ubu Rex with Scenes from Macbeth, directed by Silviu Purcărete – where the Craiova theatre company received two prestigious awards – Emil Boroghină, the theatre manager, received a number of invitations from all over the world. Thus, they attended the “Theaterformen '91 Festival” in Braunschweig (Germany), a very selective theatre manifestation with performances signed by Lev Dodin, Andrej Waida, George Tabori and Silviu Purcărete. According to Mr. Boroghină, that is when he first thought about organizing an international festival in Craiova, based on the principle that this theatre company should be not only an exporter of performances, but also an importer and organizer of a theatre manifestation the city of Craiova and Romania would refer to. One year later, during a performance tour at the Tokyo Globe Theatre, Japan, Emil Boroghină officially announced his intention of organizing the Craiova Shakespeare Festival. The first edition was organized in 1994. The following four editions were organized at every three years; starting with the 2006 edition, the festival was organized at every two years. Our presentation aims at finding the essence of this festival which has greatly contributed to the global dimension of Shakespeare.

Jasmine Seymour

Independent Scholar, Armenia

Shakespearean Conferences and Festivals in Armenia

Shakespearean festivals and conferences in Armenia have been associated with Shakespeare's anniversaries since 1864. Shakespearean performances represented the revival of the language, culture and the nation's struggle for self-determination. Dispersed around the world after the Genocide of 1915, Armenians commemorated the 300th anniversary of Shakespeare's death in 1916 across the Armenian Diaspora.

During the Soviet regime including Stalinist repressions of the 1930s and 1940s, Shakespeare continued to reflect the nation's state of mind in the Armenian Republic. Shakespearean scholar, Professor Morozov brought the first combined conference and festival to Yerevan in 1944, due to the popularity of the Armenian tragedians countrywide.

After the opening of Shakespearean Library (1964) and Shakespearean Centre (1966) in Yerevan by Professor Ruben Zarian, festivals and symposiums were organised to mark Shakespeare's 400th anniversary. They became rather frequent in the 1960s and the 1970s; the largest ones in 1981 and 1984 with participation of theatres across USSR.

In 2003, theatre director Hagop Ghazanchyan and Professor Andrzej Zurovski from Poland initiated theatre festival ArmMono, renamed ArmMono International Shakespeare Festival in 2005. It hosted Shakespearean performances from different continents, including productions by Peter Brook, Robert Sturua, Declan Donnellan and others.

Shakespearean festivals have historically coincided with periods of peace and economic recovery, connected Armenia with the progressive world. In today's atmosphere of growing uncertainty across Europe, Middle East and the world, it is vital to continue festivals as Shakespearean drama has immense capability of reuniting nations, regardless of political, religious and geographic boundaries.



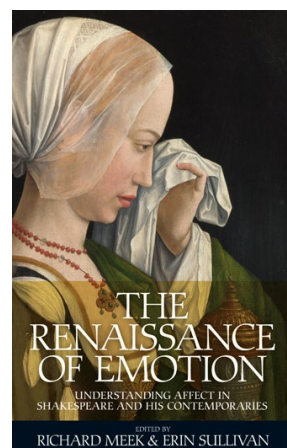
On the 20th June 1965, after some four years of campaigning, fundraising, and building, the Swan Theatre opened its doors to the public for the very first time. Councillors, supporters, VIPs and members of the public all gathered for the official opening, and a huge flag made by the Worcester Women's Institute was raised in celebration. Just two days later the Swan opened its first production, One Wild Oat, which was staged by the theatre's resident amateur company and had a ticket price of 5 shillings.

Since then the theatre has been home to thousands of actors, directors, musicians, designers and stage crew and has been a stepping stone in the careers of many talents that we know and love, not least the Theatre's recently appointed new Patron, Imelda Staunton OBE, the Oscar-nominated and multi-award winning actress who is currently starring in Gypsy in London's West End. Rufus Norris, director of the National Theatre, is another who began his artistic life at the Swan Theatre as a member of the Swan Youth Theatre, which he is now the Patron of. In his foreword to a book about the Swan's fifty year history written especially for the Golden Anniversary by the Swan Theatre's current Director, Chris Jaeger MBE, Rufus Norris said, "The City of Worcester would be immeasurably poorer without the Swan, and I among others am proud to say that it has been the foundation of my artistic life."

It took a grand total of £63,000 to get the Theatre built and opened, and a huge amount of hard work and tenacity, not least from the forward-thinking Society for the Advancement of Music and the Arts, without whose ambition and huge fundraising drive, it simply would not have been possible.

Half a century on, the Swan Theatre is still going strong, with a packed programme of drama, comedy, music and dance. In addition to the usual diverse array of event, there have been a number of special celebratory events to mark the big birthday year. A New Year's Eve Party was thrown at the Swan to see in the Golden Anniversary year, and there has since been a black tie Gala Night, with many well-known and key figures in attendance, and a special Golden Anniversary Open Day packed with tours, activities and workshops and a fantastic family day out. A Celebration of Worcester's Talent, a celebratory evening of entertainment taking place on the 20th June, will mark the actual birthday itself, and later in the year the Swan will play host to a Golden Anniversary Business Networking Event – a great opportunity to explore how the arts can benefit business.

With a packed programme of events, the Swan Theatre continues to move, entertain and delight audiences year in, year out. Here's to the next half-a-century of the Swan Theatre!



This collection of essays offers a major reassessment of the meaning and significance of emotional experience in the work of Shakespeare and his contemporaries. Recent scholarship on early modern emotion has relied on a medical-historical approach, resulting in a picture of emotional experience that stresses the dominance of the material, humoral body. *The Renaissance of emotion* seeks to redress this balance by examining the ways in which early modern texts explore emotional experience from perspectives other than humoral medicine.

Edited by Richard Meek and Erin Sullivan
HB 978-0-7190-9078-3 ~~£70.00~~ **£35.00**

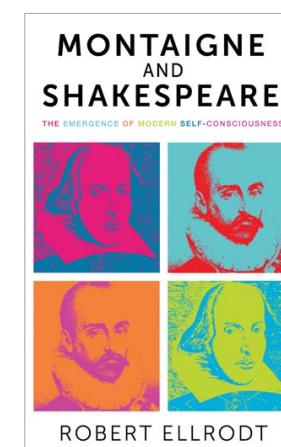
Considering a wide range of early modern texts, performances and artworks, the essays in this collection demonstrate how attention to the senses illuminates the literature, art and culture of early modern England. Examining canonical and less familiar literary works alongside early modern texts ranging from medical treatises to conduct manuals via puritan polemic and popular ballads, the collection offers a new view of the senses in early modern England.

Edited by Simon Smith, Jacqueline Watson and Amy Kenny
HB 978-0-7190-9158-2 ~~£70.00~~ **£35.00** July 2015



The intellectual culture of the English country house is a ground-breaking collection of essays by leading and emerging scholars, which uncovers the vibrant intellectual life of early modern provincial England. The essays in the volume explore architectural planning; libraries and book collecting; landscape gardening; interior design; the history of science and scientific experimentation; and the collection of portraits and paintings.

Edited by Matthew Dimmock, Andrew Hadfield and Margaret Healy
HB 978-0-7190-9020-2 ~~£70.00~~ **£35.00** August 2015

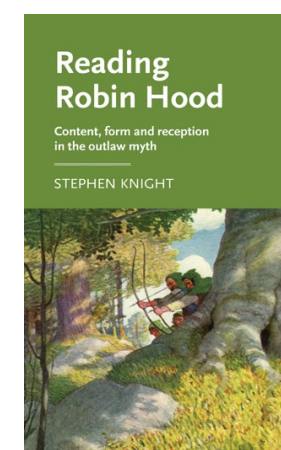
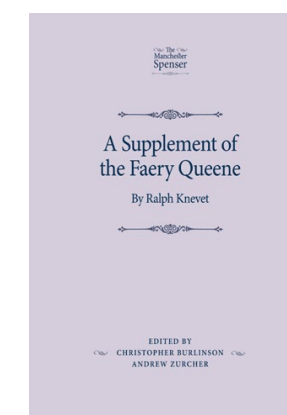


This book is not merely a study of Shakespeare's debt to Montaigne. It traces the evolution of self-consciousness in literary, philosophical and religious writings from antiquity to the Renaissance and demonstrates that its early modern forms first appeared in the Essays and in Shakespearean drama. It shows, however, that, contrary to some postmodern assumptions, the early calling in question of the self did not lead to a negation of identity. Montaigne acknowledged the fairly stable nature of his personality and Shakespeare, as Dryden noted, maintained 'the constant conformity of each character to itself from its very first setting out in the Play quite to the End'.

Robert Ellrodt
HB 978-0-7190-9108-7 ~~£70.00~~ **£35.00**

Ralph Knevet's *Supplement of the Faery Queene* (1635) is a narrative and allegorical work, which weaves together a complex collection of tales and episodes, featuring knights, ladies, sorcerers, monsters, vertiginous fortresses and deadly battles – a chivalric romp in Spenser's cod medieval style. The poem shadows recent English history, and the major military and political events of the Thirty Years War. But the *Supplement* is also an ambitiously intertextual poem, weaving together materials from mythic, literary, historical, scientific, theological, and many other kinds of written sources. Its encyclopaedic ambitions combine with Knevet's historical focus to produce an allegorical epic poem of considerable interest and power.

Edited by Christopher Burlinson and Andrew Zurcher
The Manchester Spenser
HB 978-0-7190-8259-7 ~~£75.00~~ **£37.50** August 2015

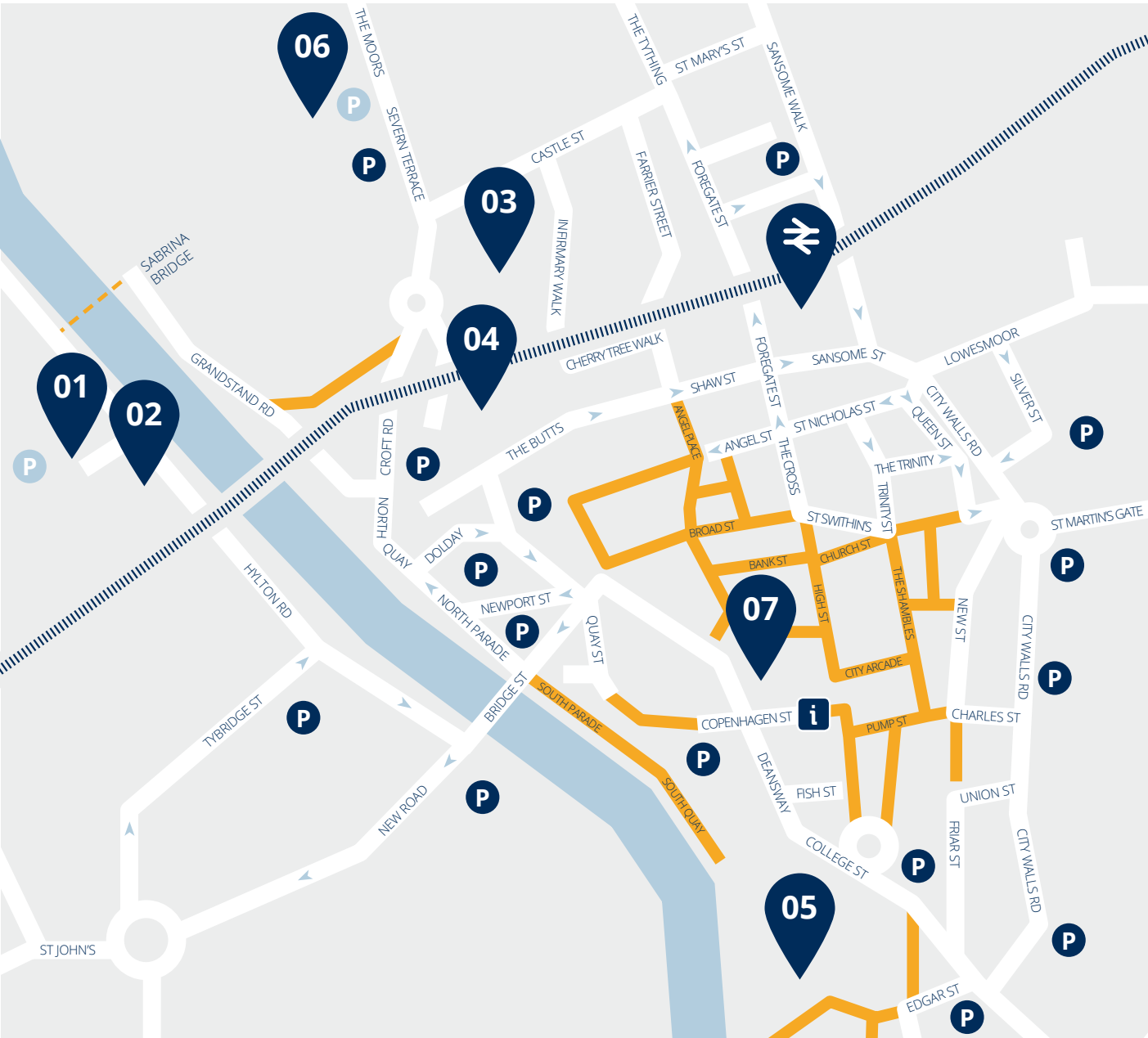


Reading Robin Hood explores and explains stories about the mythic outlaw, who from the middle ages to the present stands up for the values of natural law and true justice.

This analysis of the whole sequence of the adventures of Robin Hood first explores the medieval tradition from early poems into the long-surviving sung ballads, and also two variant Robins: the Scottish version, here named Rabbie Hood, and gentrified Robin, the exiled Earl of Huntington, now partnered by Lady Marian.

Stephen Knight
Manchester Medieval Literature and Culture
HB 978-0-7190-9526-9 ~~£70.00~~ **£35.00** August 2015

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The Hive

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Worcester Cathedral

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The Swan Theatre

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